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DARIUS MILHAUD'S SERVICE SACRÉ

by

OREEN INNEZ ZEITLIN

Thesis Submitted in Partial Fulfillment of
Requirements for Master of Sacred Music Degree

Hebrew Union College-Jewish Institute of Religion
School of Sacred Music
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It has been my honor to search out the thoughts and ideas of Darius Milhaud. I have had the adventure of meeting and speaking to people who were touched by the genius and humanity of this man. Everyone whom I spoke to admired Darius and Madeleine Milhaud and considered them to be both friends and artists of great stature.

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ABSTRACT

The purpose of this thesis is to examine and analyze the Jewish, musical and historical influences in the life of Darius Milhaud and determine how the Service Sacré, his major liturgical work, was thereby affected. This thesis looks at the circumstances under which this composition was commissioned, and how historical influences affected its style. Lastly, it examines early melodic sources of the Service Sacré and proves that the melodic language of Darius Milhaud was not only Provençal, but was often specifically Judeo-Comtadin in origin.

Chapter I
Introduction

Darius Milhaud's Service Sacré is one of the major liturgical compositions in all of the Jewish repertoire. Composed for Baritone Soloist, Recitant, Chorus and Orchestra, the service is based on the liturgy of the Union Prayerbook. It was commissioned by Cantor Reuben Rinder of Temple Emanu-el of San Francisco.

As we know, great works of music are not created in a vacuum. Many conditions determine what the composer ultimately sets to paper as an expression of his total life experience. Here we examine the historical, musical, and religious influences in Darius Milhaud's life and analyze how they were expressed in the Service Sacré.

Chapter II is a short biography highlighting major trends of both historical circumstance and musical training. In this chapter we determine some of the ways in which Milhaud was directly influenced by both his teachers and the musical life of France as well as how he became a major figure in the development of French national music during the twentieth century.

Chapters III and IV discuss the history of the Jews in the Comtat Venaissin, the region of France where Darius Milhaud was born. Jews have lived in this region since Roman times, thus creating a very old musical tradition that is unique among other Jewish rites. Although this tradition became extinct by 1920, the melodic motives, rhythms and styles of the Comtat still prevail in the music of Provence from those earlier times. As a child of the Midi, Milhaud's music is pervasive with examples of Judeo-Comtadin influences. These chapters examine early musical sources as well as historic musical influences in the music of the Comtat Venaissin.

Chapter V identifies specifically Jewish influences in the life and music of Darius Milhaud. As great-grandson of a biblical exegist who founded the synagogue at Aix-en-Provence, Milhaud has deep roots in his Jewish heritage. As a son of "The Emancipation" this chapter also discusses how that specific historic event affected Milhaud's life and his music.

Chapter VI explains how Darius Milhaud became the chief proponent of polytonality. While he was certainly not the inventor of this compositional technique, Milhaud developed its possibilities and it became a trademark of his music.

Chapter VII examines the circumstances that led to the Commission of the Service Sacré by Cantor Reuben Rinder of Temple Emanu-el of San Francisco. Here we read accounts of the premiere and reviews from the San Francisco newspapers declaring the exceptional quality and positive critical reception of this composition.

Chapters VIII and IX contain an analysis of the Service Sacré for prosody of text, historical musical elements, polytonality, structure, and most importantly, the tracing of melodic sources which date as far back as the Middle Ages in the Comtat Venaissin.

Chapter X, the conclusion, demonstrates that Darius Milhaud was a composer who truly expressed the essence of the vast history of Comtadin Jews and was able to carry this history into the music of the twentieth century. The Service Sacré is an example of the skillful combination of Comtadin melodies and twentieth century compositional techniques. Here we see that the most important thematic sources used in the Service Sacré were Judeo-Comtadin in origin.

Chapter 2

Biography

Youth and Early Studies

Darius Milhaud was born on September 4, 1892, at Aix-en-Provence to Gabriel and Sophie Allatini Milhaud. Living at Bras D'Or, their home on Cours Sextius in Aix,[1] Milhaud came from an old and established Jewish family that had resided in the Comtat Venaissin for centuries.[2] Milhaud was raised in a home that was a center for musical activity. His father was an amateur musician and founder of the Musical Society of Aix. During Darius Milhaud's childhood father and son often played chamber music together, both by themselves and with other local musicians. Darius Milhaud's parents knew that their son was gifted and strongly encouraged the boy's musical talents.[3]

While his avocation was music, Gabriel Milhaud was, by vocation, the director of an almond exporting firm which was founded by his own father in 1806.[4] Milhaud's mother Sophie Allatini, was born in Marseilles to parents of Sephardic origin. As a young girl she learned to speak Ladino when her family, originally from Modena, Italy, moved to Constantinople for a short period of time. A musician in her own right, she was known for her "powerful contralto voice" and had studied in Paris under the famous voice teacher, Duprez.[5]

Her family had businesses and holdings all over the Mediterranean and her father supported numerous Jewish charitable causes, especially in Salonica, Greece, where the family owned flour mills. The Allatinis had a long family history in Mediterranean Italy, tracing as an ancestor a medical advisor to a Pope in the 15th century.[6] Milhaud's grandmother, Précile Valabrègue, who was from an old Carpentras family, owned an estate on the outskirts of Aix called L'Enclos. Milhaud's fondest early memories are of L'Enclos and it was there that he was to do his best composing.[7]

During his childhood, the doctors in Aix had determined that Darius Milhaud was unduly nervous and believed that musical activity would exacerbate his condition. Against the doctors' recommendations, Milhaud's parents approved of Darius' musical training and the boy began studying violin at age seven with Leo Brugier, a local musician. At age ten, Milhaud attended the Lycee and at fourteen his parents took him to study violin with Alfred Brun at the Paris Conservatoire. Milhaud also studied harmony in Aix with a Lt. Hambourg, conductor of the 61st Regiment Band, who said of Darius at the time that he "already made absolutely different harmonic sequences."[8]

In 1909, at the age of seventeen, Milhaud passed his baccalaureate examinations in classics and entered a formal program at the Paris Conservatoire.[9] His major teachers were Charles Marie Widor, Vincent D'Indy, Xavier Leroux, Paul Dukas and

his most influential teacher, André Gédalge (whom he credits with teaching him everything he knew). First sent to Xavier Leroux for harmony classes, Milhaud felt that he could not continue to compose in a "traditional" musical language. He requested permission for a meeting with Leroux where he played his First Violin Sonata for the professor. Upon hearing the composition, Xavier Leroux said to Milhaud, "You are trying to learn a conventional music language when you have one of your own,"[10] and he immediately sent the young composer to Gédalge for advanced study in counterpoint and harmony. Thereafter, it was André Gédalge who was Milhaud's master teacher and the one who influenced him in the use of modal melodic writing.

The Young Composer

A nationalist movement was emerging in France beginning in the 1870s. The Franco-Prussian War had ended, and French music, long dominated by the musical influence of German composers, began to emerge in its own right. There was a neo-classic movement in French music recalling earlier compositional styles of Rameau and Couperin. Gabriel Fauré became president of a new music society founded by Charles Koechlin, Louis Aubert, and others as a reaction against the ultraconservative Société Nationale. Premieres of many young composers were sponsored

by this new group, Société Musicale Independante (S.M.I.), including the compositions of Milhaud and his teachers.[11]

Milhaud was fortunate enough to be living in Paris during the 1920s when the musical life was rich with opportunity for young composers. It was at this time that he became friendly with Jean Cocteau, a writer who published a provocative book Le Coq et l'arlequin, which was actually a treatise on aesthetics attacking so-called "serious music."[12] Milhaud followed the principle set by Cocteau that music should take its stimulus from everyday life.[13] Cocteau's ideas made their way into the artistic community of the avant-garde in Paris and created an aesthetic environment calling for a retreat from "Romantic bombast." Under the social tutelage of Cocteau as well as Erik Satie, a group of young composers, including Milhaud, met on a weekly basis to perform their works either for each other or on a concert forum. Following a public performance at the Salles Huyghens which featured Milhaud's Fourth Quartet, the critic Henri Collet published a review in Comoedia entitled "Five Russians and Six Frenchmen."[14] Collet chose George Auric, Louis Durey, Arthur Honnegger, Francis Poulenc, Germaine Tailleferre and Darius Milhaud as "Les Six." The name "Les Six" was launched only after

Collet's article gained world wide interest. Although the composers wrote dissimilar music, they were alike in that they did share the aesthetic promoted by Satie and Cocteau. Thereafter Milhaud was identified with "Les Six" both historically and musically.[15]

Cocteau and his collaborator Erik Satie began a trend of combining diverse art forms to create a total artistic entity. Art, drama, literature, and music were designed to complement each other. Satie influenced Milhaud in other ways, however. He instilled in him the need for a "complete" consideration of other art disciplines when composing music. This was such that each piece was not only an aural experience, but also a complementary visual and literary one as well. Erik Satie's ballet Parade, which was composed for the Ballet Russe, was a prime example of this kind of artistic collaboration. Jean Cocteau conceived of the ballet, Erik Satie composed the music, Leonide Massine choreographed the work, and Pablo Picasso designed the scenery and costumes. Combining artistic elements to create this type of all inclusive work was well suited to Milhaud's own conceptual sensibility for total art performance.[16]

Indeed, Milhaud was a man who was as equally influenced by literature as he was by other musicians. As a young man he composed a setting of Les Poemes de la Conaissance de l'Est[17] by Paul Claudel, one of his literary idols. Through some other friends

he became friendly with the writer Francis Jammes who eventually introduced Milhaud to the famous Claudel. Claudel was a statesman, poet, playwright and a very religious Catholic. Despite their cultural and temperamental differences, the "northern" Claudel and the "Mediterranean" Milhaud took up a collaboration and friendship that would last a lifetime. Paul Collaer said that "with Claudel, Milhaud was able to develop his own style and musical individuality." [18]

Their collaboration began as a result of circumstances that occurred during World War I. Milhaud was rejected for military service due to ill health. Claudel needed an assistant and hearing of this situation, invited Milhaud to accompany him to Brazil in 1917 to work as his secretary at the French Consulate Mission. It was in Brazil that Milhaud became exposed to native rhythms and folk melodies. Milhaud stated that as a result of his exposure to these exotic sounds, he was able to compose in a new way. While working on his early composition L'Enfant prodige in Brazil he made the following observation:

> I wanted to eliminate all non-essential links and provide each instrument with an independent melodic line or tonality. Polytonality was no longer a matter of chords but the sounds I 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.[19]

Creatively, Milhaud perceived the sounds of nature and of the universe as the sounds of many cultures occurring simultaneously. Clarity of sound in his style was important to him. Reflecting this sensibility he arranged polytonality within concise compositional forms.

In 1919 after two years in Rio de Janiero, Milhaud returned to France. During the interwar years he solidified his musical reputation through a series of concerts, international travels, performances, and speaking engagements, as well as through teaching and promoting his music. In the 1920s, Milhaud travelled to London where he heard the Billy Arnold Jazz Band from New York. He was immediately struck by the syncopation and contrapuntal freedom of this music. In 1922 while on a visit to the United States, he visited the jazz clubs of Harlem and caused a "scandal" in the press by saying that jazz was truly "The" American music, at a time when most Americans still considered it only Negro music.[20] Thereafter, Milhaud often used jazz in his compositions. He was always very quick to incorporate ethnic musical elements in his compositions as sources of variations or thematic materials. He constantly told his students to open their ears to musical folk traditions. Milhaud's genius was in combining these elements within formal musical structures.

Milhaud enjoyed great success during this period and composed several major works including Le Boeuf sur le toit (Cocteau), Saudades do Brazil, Le Création du monde, Esther de Carpentras (Lunel), Christophe Colomb (Claudel), Bolivar (Jules Supervielle, Madeleine Milhaud) and Suite Provençale.[21]

It was during this period that Milhaud married his cousin Madeleine, who is to this day a fine actress, librettist and an excellent musician.[22] She was an ideal spouse for him as she had a great understanding of what it took for them to live successful "artistic and creative" lives. In addition, as both a Jewess and a family member, she had an understanding of the particularly religious and spiritual side of Milhaud's persona. They had a son, Daniel, who is presently a fine artist and painter in Paris.[23]

While enjoying critical acclaim as a composer, Milhaud's personal life became highly problematic due to his illnesses. Soon after his marriage to Madeleine, Milhaud's health began to fail. He did not have the ability to perspire and was bloated with water. He was in constant pain from rheumatoid arthritis which often left him crippled.[24] The Milhauds left Paris for L'Enclos, the family estate in Aix-en-Provence, where Darius could recuperate from a severe episode of his illness and compose new music. The year was 1939.

The War Years and After

Shortly after the Milhauds had left for the south of France, the Nazis invaded Paris. No Jew in France, no matter how famous, was safe from the tentacles of Hitler. Madeleine Milhaud insisted that the family leave France at once before it was too late. Their journey took on many fortuitous events as she recalled during an interview:

> After Paris was invaded, I told Darius that I cannot carry you out in a wheelchair and that we must leave France. He had received a letter from the Chicago Symphony inviting him to conduct his new work that they had commissioned. Lily Postré, a friend, had rented an apartment to the American Consul and met with the diplomat. He, in turn, sent a telegram to Washington and got three visas for Daniel, Darius and myself. We drove to the Spanish border and took the train to Madrid. From Madrid we travelled by train to Lisbon. When we went to the travel agency our money was worthless outside of France and we could not purchase tickets. Quite coincidentally, the Baroness de Goldschmidt-Rothschild was taking some of her valuable pictures out of France. The Baroness needed to send money to Toulon to give to the gardener to replant destroyed vines at her winery. She, however, could not get money into France. So, she gave Milhaud money and Milhaud's father paid the gardener. At the same time the Portuguese Minister of Propaganda, Antonio Ferro, organized a concert for Darius in Lisbon which gave us some money as well. Soon we were able to book passage on a freighter to New York. Our friend Pierre Monteux, who was conducting the San Francisco Orchestra, was influential in arranging a teaching position for Milhaud through Mrs. Reinhard, the President of Mills College. Mrs. Reinhard was seeking a foreign born composition teacher and Milhaud was offered the position. We arrived in New York without funds. Luckily, Darius had opened a bank account during his travels to the United States in 1927. There was enough to purchase a second hand car and pay our expenses across the continent.[25]

The Milhaud family spent the war years at Mills College in Oakland, California. Darius Milhaud composed, conducted and mentored a generation of American composers including Dave Brubeck, William Bolcom, Peter Schickele, Tsiporah Hochsberger, Simon Sargon, and others. He was known as a kind teacher and a humanitarian and was loved by his students. Madeleine Milhaud taught French and Drama at Mills and performed extensively, both on recordings and at the Aspen Festival where Darius taught every summer.[26] When the war was over Darius Milhaud was seriously ill, and it wasn't until 1947 that he recovered sufficiently for the Milhaud family to return to France. While their life at Mills College seemed somewhat idyllic, they were constantly saddened and worried by the fact that all communication with Europe had been broken during the war. Milhaud's father had died in 1942 and his mother, protected by employees and relatives, had died alone of natural causes only one day before the Nazis did a house to house search for Jews in Aix. The Milhauds did, after all, flee France to save their lives, and the effects of this event were foremost on their minds.

Milhaud became a Professor at the Paris Conservatoire and taught alternate years in both France and at Mills College in Oakland, California. In 1971, a twenty year tradition was broken when Milhaud, again burdened by ill health, was unable to return for the summer to teach at the Aspen Music Festival.[27]

Jewish Works

While Milhaud composed an extraordinary number of secular compositions, he was also prolific in the field of Jewish Music. Musicologist Alexander Ringer once stated that "the Jewish composer has a particular problem in coming to terms with his Jewish expression as well as his secular expression."[28] Ringer added, "For in art the ultimate test is rarely what but how, not in the nature of the material but its treatment, its unique intonation [that is reflected] not merely [in] the individual psyche but [in] the total historical experience of the community to which the artist belongs whether he identifies with it consciously or not."[29] As a secular composer, Milhaud was an international success. As a Jew, he found a unique balance between his artistic and his religious self. Milhaud was extremely proud and outspoken about his religion and wrote many Jewish works including the Ani Maamin which was performed in Carnegie Hall in 1974 for the Centennial of the Reform Movement in the United States.[30] His opera David was commissioned by the Israel Festival for the 3,000th anniversary of the founding of the city of Jerusalem. His colleague and lifelong friend Armand Lunel, also a Jew from Provence, wrote the libretto. The premiere performance was in Jerusalem in June, 1954 and subsequently it was staged at La Scala, Milan in February, 1955.[31] Other important Jewish works

include Esther of Carpentras, his opera based on the Purim story, Poems Juifs, Six Chants Populaires Hébraïques, Prieres Journalières a L'usage des Juifs du Comtat Venaissin, Liturgie Comtadine, and Cantate de l'initiation (Bar Mitzvah of Israel).[32] During the last years, Darius and Madeleine Milhaud moved to Geneva, Switzerland where he died in 1974 at age 81.

The Mature Composer

Personally, Milhaud was known as a very kind man and an encouraging teacher. People who knew him and his wife Madeleine spoke often of their gentleness and of the absolute harmony between them. Milhaud was very social and loved to be with people, but he also loved to work and was up in the early morning hours composing on a daily basis. He was prolific, with 443 opus works to his credit and he made enormous contributions to the field of twentieth century composition. He wrote with great speed and because of this he often received much criticism from other musicians and press that he just "tossed off" his music without consideration. It was his style to write things once and he rarely made corrections. Paul Collaer stated:

> People were deceived by the rapidity with which Milhaud wrote down his compositions and mistaking speed for hasty conception, critics at first assumed that his music was bungled and unkempt. But later, they spoke of his unusual virtuosity and paid homage to the equilibrium found in his works.[33]

William Bolcom, a student of his at Aspen, recalls that there were very good reasons for Milhaud's speedy composition:

> There are reasons why he wrote so fast. One was that he was the type of composer who puts it all together in his head and then writes it down; a piece that took months or years of mulling over might take a few days to write out....Another reason he wrote quickly and didn't bother erasing was a physical one: all the time I knew him, and for long before that, he was in almost constant pain. He had serious arthritis complicated by some form of a chemical imbalance that had swollen his body pitiably. By the time I knew him, he already could not walk without canes in both hands. A true Mediterranean who loved the sun, he had to shield himself from it constantly, as his delicate parchment like skin could not accommodate its strong rays. Often his hands would swell; I remember when he was thus disabled for six months and couldn't write a note, and this happened more than once. Is it any wonder that his hand would dash across the page when it could? [34]

Milhaud was a composer who secured his place in history by creating musical compositions that have withstood the test of time. When he was young , he caused scandals with his innovations. At the end of his life his compositional techniques were thought to be part of the mainstream of 20th century harmony and composition.

Considering the physical pain and suffering that Milhaud had to endure on a daily basis as well as the trauma of both World Wars, the volume and quality of his work was quite impressive. It

was truly the work of a man driven by the creative urge and a spirit for life. While he could have been considerably compromised by his physical pain, personal events or historic catastrophies, he kept a positive spirit and drove himself to create despite profound hardships. As a true humanist, Milhaud successfully conveyed in his music his own philosophical and humanitarian values of peaceful co-existence of all of the peoples of the world.

Chapter 3

History of the Jews in the Comtat Venaissin

Since historical events often shape people's lives, it is important to understand the history of the Jews in the Comtat Venaissin in order to know how very deep Darius Milhaud's roots were in this land. Milhaud clearly thought of himself as a man whose ancestors were a very real part of French history. His great grandfather was one of the founders of the Temple at Aix-en-Provence, and his family can be traced to the fifteenth century as "Milhaud from Carpentras" through documents that were decorated with pontifical arms.[1] Official archives at the Calvet Museum in Avignon and the Carpentras library attest to the presence of Jewish families named Lunel, Milhaud, Monteux, Valabregue and Berdarrides, which correspond to the names of some of the towns in the region of the Comtat.[2]

Darius Milhaud states that Jews were present in France since the founding of Marseilles in 600 B.C., and that tombstones in the Rhone Valley dated prior to the common era attest to early Jewish settlement in the region.[3] However, noted archaeologist B. Blumenkranz tells us that the first Jewish Settlers in France came from perhaps the First Century C.E. to the beginning of the Fifth Century. The presence of Jewish communities in the Rhone Valley and the Comtat Venaissin is attested to in Blumenkranz's archaeological documents.[4] Blumenkranz stated that one of the

most ancient objects found in Provence is a Jewish Lamp discovered in Orgon dating from the last third of the First Century C.E. This bronze lamp, which is currently in the Museum Calvet d'Avignon, as well as a second lamp found at Bagnols-Sur-Ceze dating from the end of the Fourth Century C. E., attests to a Jewish presence in the Avignon region at that time. Jewish settlement continued under the Franks, Visigoths, Ostrogoths, Saracens, Carolingian Frankish Rulers, Popes and Kings.[5]

Quite early on, there were restrictions against the Jews in France. In 535 C.E. the Council of Clermont forbade Jews to judge Christians or hold public office. By 541 C.E. an edict was enforced that allowed runaway Christian slaves to leave Jewish owners.[6] In 629 C.E., the ruler Dagobert expelled Jews from France who would not convert to Christianity. Because of this expulsion, Jews relocated themselves to areas which were largely trade routes along the the Mediterranean coast and the important river valley areas of the Rhone and Durance Rivers. It is believed that Judeo-Christian relations were good at this time because of the need of government officials to repeat canons, edicts and prohibitions against Jews that seemed unenforceable among the common citizens. This was due to much acceptance and interaction on the part of both Jews and Christians during this time.[7] Jews moved to many port cities in order to facilitate commercial trade industries. Development of market ports was ensured by the tolerant liberal policies of Charlemagne who favored economic

expansion. The laws and practices were so lenient in Carolingian France that the market day in Lyon, for instance, was not held on Saturday out of regard for the Jewish Sabbath.[8]

Jewish life in Provence peaked both culturally and economically during the 12th and 13th centuries, particularly in Languedoc, where the Jews were ruled by their own exhilarch and had thriving cultural institutions.[9] Fleeing the Moslem Almohades invasions in Spain, many Jews travelled north into the southern part of France. France became a center for biblical scholarship and Jewish learning. David Kimchi (1160-1235--known as RADAK) from Narbonne in the south, and earlier, Shlomo ben Yizchak (1040-1105--known as RASHI) from Troyes in the North, were two of the greatest scholars who flourished there during the middle ages. The influences of Maimonides (1138-1204--known as RAMBAM) enabled developments in sciences and thought to be known throughout Mediterranean France. The Jews carried on trade between Europe and the East, importing luxury goods, the science of medicine and the influences of Moslem culture.[10]

In the 13th Century, the French Kingdom expanded and allied itself with the Church. The 1209 Albigensian crusade caused Jews to flee from Northern Spain into Carpentras, Avignon, Aix and other cities in Provence. When the Jews of the Languedoc region were expelled in the 14th Century for the last time, they fled to the cities of Western Provence, where they lived in comparative freedom into the 15th Century.[11]

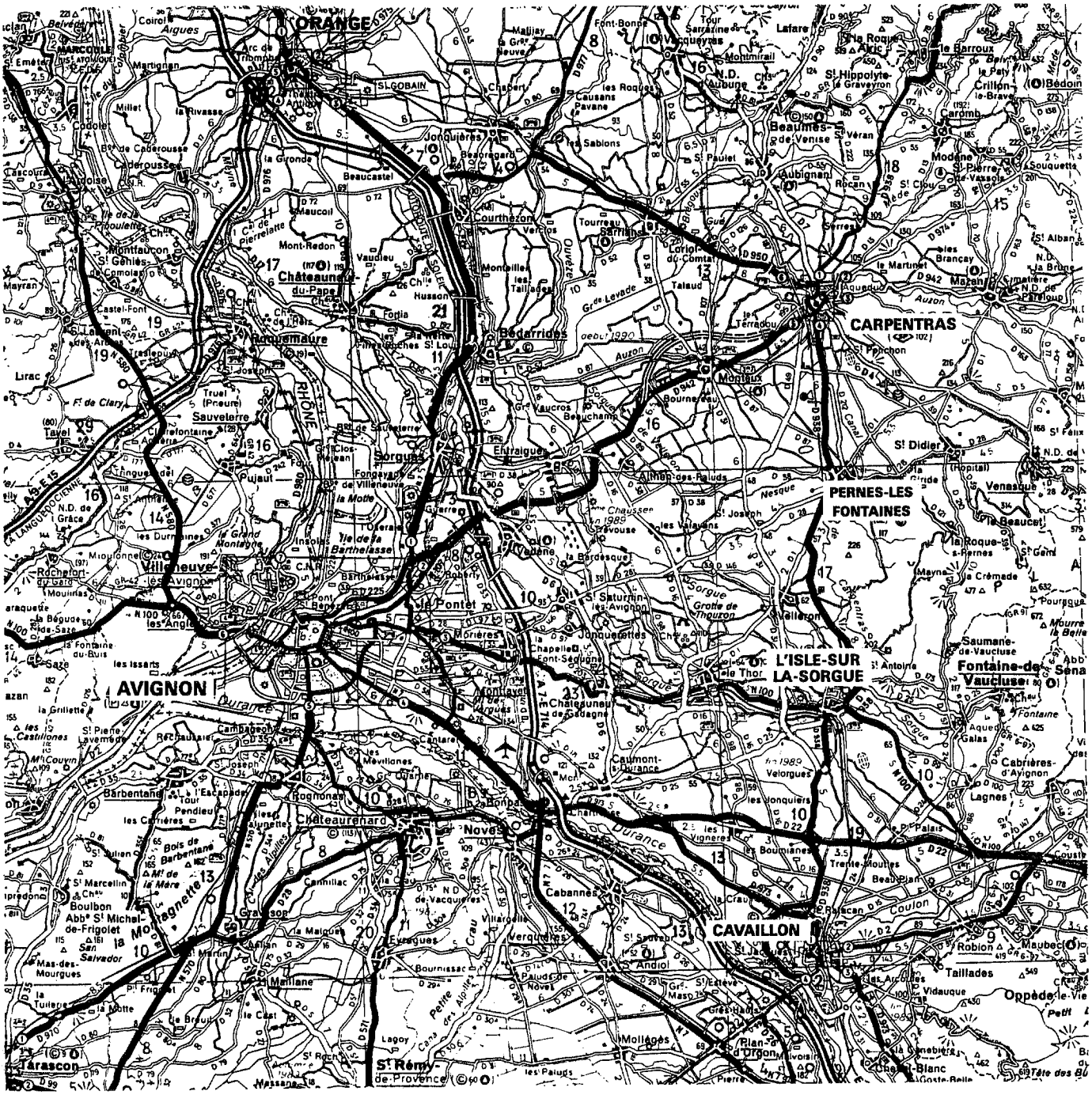
In 1274, Pope Clement VI selected Avignon as his residence, and the Comtat Venaissin became his Papal possession. Jews were restricted to the Comtat and particularly to the four cities of Avignon, Carpentras, L'Isle-sur-la Sorgue and Cavaillon (called the Arba Kehillot--See Map). [12,13] Jews of this time, however, were not isolated. Since they were traders, they had the ability to travel and keep in contact with other communities. During the early Middle Ages, the Jews of Provence even developed a language of their own called Shaudit, which was a mixture of Provençale, French and Hebrew. The Jews of the Comtat were generally free in the expression of their culture, a fact reflected in the songs of the Troubadours. Jews and Christians intermingled, influencing each other's music and culture. In addition, some of the Jews of Spain came to settle in this area as well, and they passed on influences of the Moslem cultures under which they had lived.

Much later, after the French revolution, the Comtat was integrated into the Republic and Jews of this region benefited from the emancipation by having the right of full citizenship. The Provençal Jewish community thereafter began a slow disintegration due to assimilation, and was practically extinct by the early 20th century. Most of the remaining Jews belonging to old regional families were forced to flee France during World War II. Other Comtadin Jews were killed by Hitler or had converted to Christianity. Many intermarried. After the war, Jews of North

Africa emigrated to the south of France. As a result of both World War II and assimilation, very few Provençal Jews remain today and the present community of the Comtat has virtually no relationship to the historic one. It is important to note, however, that the Comtat Venaissin remains as the only French community where Jews have lived continuously from the Middle Ages to the twentieth century.

With this history in mind, it is understandable that Darius Milhaud felt this culture and land as part of his very being and essence. This is clearly evidenced in his music, specifically that of Jewish content.[14]

MAP OF THE COMTAT VENAISSIN



from the brochure "The Road of Jewish Heritage in the South of France" French National Tourist Office - New York, NY.

Chapter 4

Influences on the Music of Provence and the Comtat Venaissin

Abraham Zvi Idelsohn stated that "The sources of the folk song of the French nation may be explained as remnants of folk tunes of various peoples who settled or overran the present French territory, who fused together, but whose folk tunes survived, without losing their original features. The racial elements which merged were, as far as is known Greeks, Basques, Romans, Celts and Germans. But in all likelihood also Phoenicians, Arabs and particularly Jews contributed the clay out of which the French nation was molded."[1] He further explained that there is a great longevity in folk tunes and that after nations have come and gone, their music still remains. So it is with the ancient musical motives of Jewish song in Provence.

Surely Provence and the Comtat Venaissin were a major crossroads for different ethnic groups, each with its own music. The melding of such musical traditions was simplified by the intermingling of the Jews with various other groups in the Comtat as well as constant travel and contact between the Jews and other peoples through trade. Christians and Jews of the Comtat had close contact and often imitated each other's customs. Judith Eisenstein states that "There were always a number of Christianizing Jews, but there were at the same time a number of Judaizing Christians, so that Jewish culture, with its Arabic

flavor, must have moved into Christian circles at the same time as Christian culture, with its liturgical influences, must have moved into Jewish circles."[2]

Christians did, indeed, learn chants of the psalms from Jews. Evidence of this is found in an edict proclaimed by The Council of Narbonne which forbade Jews to sing psalms at burials of their own people in the open air. This order was instituted to deter the absorption of Jewish music into the music of the church.[3] "In the 8th Century, Jewish religious and folk traditions exerted a strong influence on the French population until the Church, becoming aware of this influence, started fighting this trend."[4] In view of these facts it can be assumed that elements of Jewish religious and folk traditions found their way into the culture and customs of the general population of France through everyday contact.

One of the most important groups to influence music and poetry during the Middle Ages was that of the troubadours and jongleurs. These men, among them Jews and proselytes, used the native language of a given country as their medium of expression. Starting in Spain, they moved northward into France. It is surmised that some of these travelling musicians were converts to Christianity and were probably educated by the Church in music and poetry. Others were clearly Jewish, as is demonstrated in their poetry. Troubadours whose names, poems and even biographies appear in manuscripts include Charlot le Juif, Bonafos, Elias de Barjols, Elias Cairel and Elias Gousmar.[5]

There were also Jews who wrote poetry in the Hebrew language and whose writings demonstrated a definite relationship to troubadour poetry. Hebrew poets used Arabic-Judeo forms reminiscent of the Golden Age of Spain. The maquam, a long narrative story within a story, told tales that were often romantic, humorous or "explicit," as they were intended to be sung for entertainment. Many literary forms were evident in this poetry including the girdle form, the acrostic signature poem, the didactic poem and poems that would rhyme backwards as well as forwards. [6] As the Hebrew language developed, the vocabulary of Mishna and Talmud creeped into some of the poems. Judith Eisenstein states that new forms also began to appear at the end of the 12th century. The chansons, tensos, albas, sirventes and planhs had their own meters and rhyme schemes. Prosperous Jews who had their own courts often employed personal troubadour poets for their entourages. These troubadours, who modeled their song on the litanies, sequences and hymns of the Church, had their songs sung in courts and at the market place where Jews could have learned them. At the same time, Jews also wrote new poems to popular melodies or put new tunes to the old words of the piyyutim (liturgical poems). It is therefore likely that significant elements of Christian song found their way into the synagogue chant. [7]

One of the most famous troubadours was Abraham ha-Bedershi (b. 1288) of Beziers who later moved to Perpignan and Narbonne. His poem Harev Ha Mithapechet had the following lines in it:

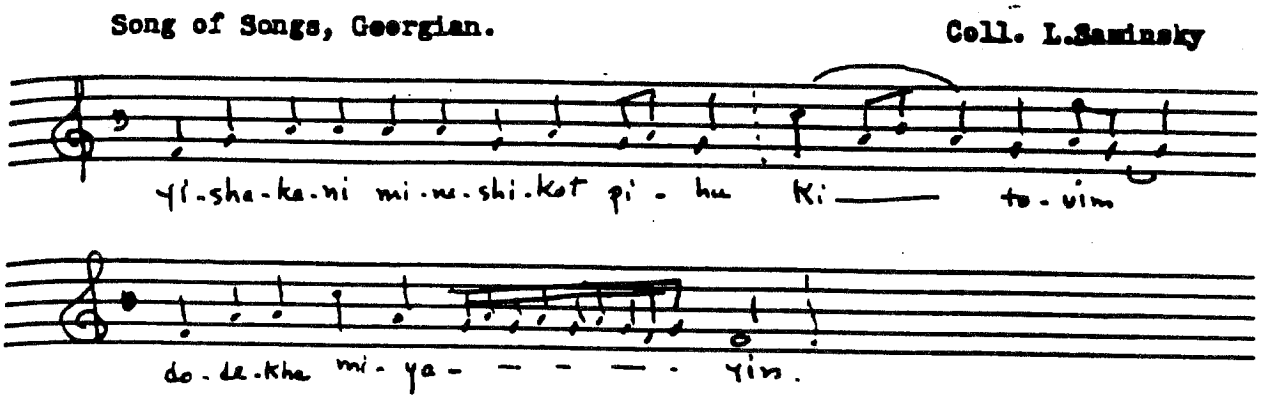
> And where are the wonders of learning and pure poetry? Yesteryear they were found in the Provençal and Latin tongue, In the song of Folquet, and from the mouth of Cardenal. [8]

(Folquet and Cardenal were both Troubadours of the region.)

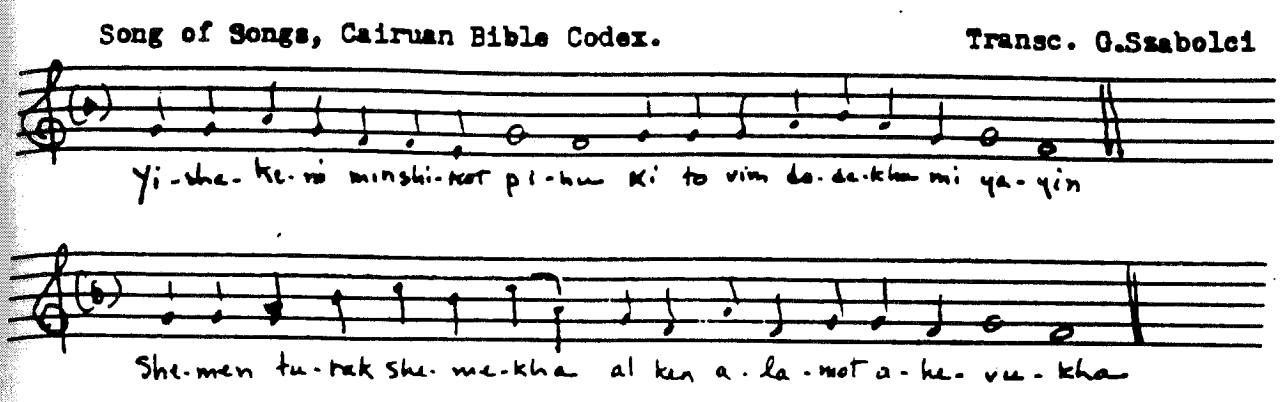
Another known troubadour was Yitzhak ben Avraham Hagorni. He was a wandering, starving poet and was known to have travelled from Ayres in Gascony, to Perpignan, Narbonne, Arles, Carpentras and Aix. He called himself "Father of all who hold the lute and lyre" and was most probably trained in a Jongleur encampment.[9]

Only four surviving fragments of musical notation of Provençal music of the Middle Ages currently exist. They were all discovered among the manuscripts of the Cairo Genizah.[10] One of the examples is from the Song of Songs. The chant, written in the Roman plainsong notation of the 14th Century (Example A) bears a resemblance to the Song of Songs cantillation that Lazare Saminsky collected in the Caucasian mountains near Tiflis. (Example B) Melodic fragments of this tune are also present in the Darius Milhaud Service Sacré, particularly in the canon theme of Movement VIII.[11]

Example A: Judith Eisenstein, "The Liturgical Chant of Provençal and West Sephardic Jews in comparison to the Song of the Troubadours and to the Cantigas", 33, cited from Lazare Saminsky, Music of the Ghetto and the Bible, New York, 1934.



Example B: Judith Eisenstein, "The Liturgical Chant of Provençal and West Sephardic Jews in comparison to the Song of the Troubadours and to the Cantigas", 33, cited from G. Szabolci, "A Jewish music document of the Middle Ages: The most ancient Biblical melody", Semitic Studies in Honor of Immanuel Low, ed. Alexander Scheiber, Budapest, 1947.



Some other early studies that we know of from the Middle Ages are by Christian humanist scholars in Hebrew Grammar and biblical accents, such as those of Johannes Reuchlin (1513) and Sebastian Munster (1524). These documents include musical notation in their chapters on linguistic accents which were taken from the Ashkenazic tradition. [12] The earliest notation of Sephardic melodies is found a few centuries later in Estro poetico armonico of Benedetto Marcello in 1726. [13] The first collection of Western Sephardic synagogue song was published by David Aaron de Sola, Hazzan of the Bevis Marks Sephardi Congregation of London from 1815-1850. These melodies were arranged by Emanuel Aguilar.[14]

The only collection of musical settings of Provençal liturgy that remains is the musical rite of Carpentras, Zmirot Yisrael Chants Hébraïque ke-minhag Carpentras. [15] Notated by Jules Salomon Crémieu and Mardochée Crémieu, this volume was sponsored by the Consistoire of Marseilles under the auspices of the Grand Rabbi and was published in 1885. According to Marguerite Tayar-Guichard, since neither of the Crémieu editors was a trained musician, there are many errors in the rhythm and notation of this collection. Although this rite was ostensibly from Carpentras, the author here notes that fragments of biblical cantillation from the Marseilles tradition are frequently cited in the nusach of the Carpentras collection.[16]

Varied musical styles existed simultaneously in the ritual practice of the Comtadin Jews. There were the nusach and cantillation of the synagogue that were modal in character, as well as the piyyutim (liturgical poems) which often employed folk melodies of Provence.[17] Idelsohn described the music of the aforementioned Crémieu collection stating that "It contains elements of original Jewish modes intermingled with French chants of the Middle Ages." [18] In relation to finding connections between elements of French music and synagogue music, Idelsohn further states "It is hardly possible that it is a mere accident to find fourteen French airs of the 15th Century (but presumably much older) which show the unmistakable features of the Mogen Ovos mode of the Synagogue, and many others with the melodic line of the Yemenite "Selicha" mode of the Prophets and Psalms.[19]

Zmirot were usually sung outside of the synagogue, mostly in the home. This type of music showed the deep influence of southern French culture as these songs did not reflect ancient modes, but rather a more modern tonal system. One example of a special genre of piyyutim specific to the Comtat Venaissin is called "Lis Obros." These songs which celebrated circumcision were written in both "vulgar" language and Hebrew verse followed by a verse in Shaudit. [20] Linguistically, these piyyutim demonstrate the extent to which the Jews succeeded in integrating themselves in southern France.

Here Judeo-Provencal psalmody was able to align itself with southern French poetry. An example of this sung poetry of the Comtat can be found in the Passover tune Chad Gadya.[21]

The last and most ancient form of Jewish Music that Idelsohn refers to is psalmody. Psalmody cannot be classified in modern modes or tonalitites. It is not very melodic, but functions to serve the text. Psalmodic tonality was frequently vague.[22] In Hebraic psalmody one finds that the accentuation of the spoken language becomes the most important element. The melody is often reduced to a single note or a few notes permitting the rhythm to become more prominent. Psalmody, we may conclude, could be said to be defined as the prosody of the words with the accents and rhythms of the Hebrew text recited on a few tones. In this way, we find that Hebraic psalmody is similar to Gregorian Chant.

In conclusion, Provencal music during the Middle Ages was influenced by language (Hebrew, Latin, French, Shaudit) and by the troubadours (the travelling promulgators of oral tradition) as well as the proximity of the Jews to other national and international groups. Their relative "freedom" allowed the Jews to intermingle with others and create a unique musical liturgy molded by varied cultures and musical characteristics.

Chapter 5

Jewish Influences in the Life and Music of Darius Milhaud

"I am a Frenchman from Provence and by religion a Jew."

--Darius Milhaud [1]

A man of deep religious conviction, Milhaud brought to his composition all of the historic, cultural, and emotional influences that made him the great musician and humanitarian that he was. His Jewishness was expressed as a reflection of a man whose family had lived in the Comtat Venaissin since the 15th century. [2] His great-great-grandfather Benestruc Milhaud gave 4,000 pounds to Mirabeau in support of the French Revolution. His great-grandfather, Joseph Milhaud, was born during the reign of Louis XVI and lived to witness the birth of the Third Republic. Joseph Milhaud was a known scholar of biblical exegesis whose writings included studies of the Pentateuch, and specifically, the life of Jethro.[3] Darius Milhaud's great-grandfather gave the inaugural speech at the opening of the synagogue in Aix-en-Provence in 1840. His father was the bursar of this same synagogue.[4] Milhaud himself laid the cornerstone for the new synagogue on Rue de Jerusalem in Aix.[5] Another relative, Hananel de Milhaud, is mentioned in the diaries of David Azulai during his travels to France in 1755. [6] With a long family history of Jewish life in France, Milhaud undoubtedly felt tied to this heritage and often expressed his Jewishness in his music.

Aaron Copland, in his book Our New Music speaks of a "deeply nostalgic connotation" in Milhaud's music and describes it as follows:

> With a quietly moving diatonic melody and a few thick sounding harmonies, he creates a kind of charmed atmosphere entirely without impressionistic connotation. When it is darkly colored it becomes the expression of a profound nostagia--a nostalgia which has nothing of pessimism and almost no yearning, but a deep sense of the tragedy of all life. Since this nostalgia is shared by none of his French confreres, I take it to be a sign of Milhaud's Jewish blood. That he is not so racial a composer as Bloch or Mahler seems natural if we remember that his ancestors settled in Provence in the fifteenth century so that his Jewishness has been long tempered by the French point of view. Nevertheless, his subjectivism, his violence and his strong sense of logic are indications that the Jewish spirit is still alive in him.[7]

Paul Collaer has a similar viewpoint of Milhaud's music as he wrote in his 1947 biography of Darius Milhaud. He speaks of a "collective memory" which is attributed to the Jews of the Mediterranean countries. As Milhaud's close friend, Collaer once said that "Milhaud was of the Jewish persuasion, but his religious sentiment was far more than mere compliance with tradition. He was a profoundly religious man and deeply immersed in his people's communal faith." [8] Edmond Fleg once characterized this phenomenon as "a long unified memory." [9]

Paul Collaer further stated that Milhaud had a "deep inner" conviction in his Mediterranean soul that shaped this religious connection to the Jewish people. He said there is the sense of timelessness in the temperament of Provence that is similar to the thought of semitic peoples of the Middle East, who also feel a connection to the ancients. "There is a sense of conscience that is typical of the Jew, that celebrates profound human experience." [10] "The Mediterranean temperament is above all lyrical...for it measures the world in terms of humanity." [11] In these writings, Collaer surely defined the impulses that motivated Darius Milhaud in his connection to both the Comtat and to his religion.

During his interviews with Claude Rostand, Milhaud described his music saying that "these expressive melodies are filled with a quality of lyricism that can only spring from the experience of an oppressed people." [12] And indeed, it is Milhaud's use of lyric melody that makes his music so appealing.

Milhaud said that the Jew is essentially lyric and that the very essence of a Jew's music is melody. [13] He learned this not only from his teacher André Gédalge, [14] but also from living on the Mediterranean Coast in a region inhabited by Jews since antiquity. Jewish music has been characteristically monodic since ancient times [15] and the Hebraic psalmody that

he experienced so very often in his childhood surely affected how Milhaud heard the voice intone. The long line of Hebrew chant highly influenced his own sense of proportion and line.

The peculiarities of Judeo-Comtadin melodies were most probably caused by the combination of elements of original Jewish modes intermingled with French chants of the Middle Ages." [16] That is to say, the isolation of the Comtadin Jews in their carriers (Jewish quarter of the city) during the latter part of the Middle Ages led to the development of a geographically isolated kind of music combining features of the popular Provençal culture with Jewish modes. As a result, the Comtadin rite is very specific and different from other Jewish rites, even those within France. Milhaud took this ancient lyric monody and brought it into the twentieth century. For example, we can look at Milhaud's Chants Populaire Hébraïques. While based on melodies of Ukrainian Jewish tradition, [17] he re-arranged them in a style conducive to modern harmonic treatment. In the Liturgie Comtadine, Milhaud took melodies of the Rosh Hashanah nusach (traditional melodies for prayer text) of Carpentras and set them, unaltered, in a twentieth century style of accompaniment.[18] His decision not to change the monodic chant in each of these compositions was a clear indication of his value for this musical tradition. Another example of Milhaud's commitment to Judaism was related to

the author by Madeleine Milhaud. During an interview, she stated that although her late husband had been asked many times, he would never take a commission for a Mass because he felt that he could not relate to it as a Jew. He thought it appropriate to set psalms that were common to both Jews and Christians instead.[19] He knew and associated with many Jewish musicians including the well known composer Leon Algazi of the Synagogue Rue de La Victoire in Paris.[20]

Milhaud was both a deeply religious man and a thoroughly modern man. The balancing of these two roles within his secular, religious and artistic communities were problems that every Jewish composer has faced since the Emancipation. According to Madeleine Milhaud, Darius Milhaud did not read or write Hebrew but he followed religious services in Aix-en-Provence and respected the tradition his entire life. He said his prayers daily until his death. When he wanted an elevation of spirit in his music, secular or sacred, he would quote a musical passage from the Crémieu edition of Carpentras Synagogue Melodies.[21] Milhaud's ties with his tradition permeated his daily life and his sensibilities.

In his recent book Arnold Schoenberg: The Composer as Jew Alexander Ringer writes insightfully about the effects of the Emancipation on Jewish composers and how they are able to reconcile their modern, rational and religious selves within their music.

Ringer so beautifully states that "In the wake of Jewish Emancipation the issue was not Jewish music as such but rather Jewish musicians who were destined by fate, faith or both to reflect, each in his particular way, at least some aspect of the Jewish experience." [22]

Ringer also reminds us of Arno Nadel's set of basic stylistic criteria for Jewish music. These include the following: recitative, melodic diatonicism, anapaestic rhythmic patterns and structural parallelism. Three additional important secondary characteristics are: meditative tendencies, mixed tonalities and unusual rhythmic changes and irregularities. According to Nadel, "the new music" was attempting to free itself from the harmonic basis and proceed in new contexts in ways similar to what we assumed of the ancients.[23] In understanding these criteria, we can see how Milhaud's music can certainly be classified as "Jewish" for it meets them all. The music of the twentieth century became freed from the "Romantic and Post-Romantic" influences of a century of German musical domination. Milhaud became most successful at "emancipating" French music. He used folk idioms, jazz rhythms and polytonality as just a few examples of his many techniques that simultaneously combined the musical characteristics of different cultures. Known as a

very rational man, Milhaud demonstrated great clarity in his writing of new compositions. He characteristically used modal melodies, which were most certainly an influence of "earlier music."

Paul Collaer speaks historically of music coming into popularity as the dominating culture is prepared to accept its philosophical message. He said that music is prophetic--that it preceds the cultural events that happen on a worldwide scale. It was his belief that the popularity of a composer's music must find the right time.

> The masterful architectural complexity of Bach's Fugues was not fully appreciated until around 1830, when the Industrial Revolution had begun to emphasize mechanical perfection. The so called musique d'ameublement of Erik Satie did not begin to come into its own until fifty years after the composer's death, when radio and television began to bring entertainment more and more into the home [and visual as well as aural media were pictures and sounds condensed by technology as Erik Satie's music was condensed in comparison to Wagner]. In Le Sacre du Printemps, Stravinsky anticipated the destruction and sacrifice of 1914.[24]

So, too, it was with Milhaud. Milhaud used polytonality to convey the idea of many cultures living simultaneously and in harmony--sometimes clashing--but always reconciling their differences at the end. His objective in the opera Esther of Carpentras, for instance, was to show that Christians and Jews could live together, with two

different cultures, side by side, and still be at peace.[25] He encouraged his students to use the idioms of other cultures in their compositions.[26] This was a foreshadowing of a world to come that would hopefully become more communal and accepting, as was Milhaud, himself.

In conclusion, the effects of World War II were extremely disheartening to Milhaud. He came to Mills College in 1940 escaping Nazi persecution, and when he returned to France at the end of World War II both of his parents had died and many of his manuscripts and musical scores had been confiscated. He had thought of himself as a "Frenchman"-- not just any Frenchman but one from an historic family. This leads to a story related by Dave Brubeck. Milhaud was undoubtedly Brubeck's mentor and their relationship had been very close. Brubeck came to study with Milhaud at Mills College in Oakland, California on the GI Bill in 1947, where his brother Howard had previously been Milhaud's assistant. Brubeck said:

> You know, when I came home from the war I had nothing. My Dad gave me $1,000 because he was so happy that I returned alive. I took it and bought a lot in Montclair between Berkeley and Mills where I planned to build a house. When I told Milhaud about the house, he asked me how much it cost. I told him it was $15 per square foot. He immediately took out $15 and asked to purchase one square foot of the house. I had to wait until I built a driveway to the house since he was in a wheelchair, and then I drove him up. I showed him where I had left a

> square foot unfinished in the hearth of the fireplace. He gave me a drawing of a self-portrait that he had done with the musical themes of Le Création du Monde on it, and he said to keep it in that place. He said that he wanted to have one little place on earth that was truly his.[27]

Milhaud could not believe the disenfranchisement of French Jews at the hands of the Nazis. Although his immediate family was protected by the Resistance, family friends and employees, he nevertheless began composing the Service Sacré in the wake of World War II. For a man who had such deep roots to both Judaism and France, composing this service was undoubtedly a most formidable and profound task following such a devastating war.

Chapter 6

Polytonality

Darius Milhaud was the promulgator of polytonality in the twentieth century. Although he was certainly not the first composer to use this technique, he was the one who most successfully integrated it into his compositions. Milhaud's stylistic course was set by the time he was eighteen when it was apparent that he heard music in this unique way.[1] The following provides an examination of the various influences that attracted Milhaud to this technique as well as a possible explanation for his use of polytonality as his compositional trademark.

As early as 1915, Milhaud began using the polytonal idiom. He did not use it haphazardly, but rather with great attention to the study of its theory in relation to harmony and counterpoint.[2] Highly trained in the compositional techniques of the 18th Century, Milhaud used diatonic language of the earlier era to achieve his results.[3] In fact, in his own explanation of polytonality Milhaud cites Bach as the originator of this technique, using as an example a canon in the second of the four Bach "Duettos."[4] Other composers who used polytonality include Glinka in his opera Russlan and Ludmilla (1842), Debussy, Ravel (specifically in his Miroirs for piano in 1905), as well as Stravinsky and Bartok.[5] Even Mozart was said to have used polytonality in his composition Ein musikalischer Spass in order to obtain a humorous musical effect.[6]

It is evident from late nineteenth and early twentieth century musical examples that polytonality became a next "step" for composition in its historical development. Alfredo Casella stated in his 1926 article "Harmony, Counterpoint, Etc.," that "Romanticists conceived of polytonality vertically rather than contrapuntally or horizontally and added chromatic alterations to polyphony."[7] He further notes, "Wagner, of course, brought Romanticism to its musical height, and soon composers were looking for new harmonic aggregations [colorational devices in the music], even to the detriment of the tonal architectural solidity of music" [its harmonic structure].[8] Casella continues by saying that "Atonality is merely the last convulsion of the great evolution of romanticism. Schoenberg does not open up a future, he seals a complete period of music; the period that Weber and Schubert started and of which Richard Wagner was the culminating point."[9]

Following this Romantic Wagnerian period, there was a need for a new musical language, "one that changed the scale of the music to a cleaner, more classical type of composition. One that rid the music of the excesses of Wagner."[10] This ideal of a leaner form of expression was very much a result of [a new and burgeoning movement of] French nationalist culture at the time, and its new musical style was labeled "Neo-Classical," for it was in the tradition of Couperin and Rameau.[11] "Revitalization of national interests and a concern with capturing the musical spirit of earlier historic periods" prevailed.[12]

The person who had, perhaps the greatest single influence on French composers of the late 19th Century and early 20th Century was the famous teacher André Gédalge (1856-1927). As professor of counterpoint, composition and orchestration at the Paris Conservatoire, he was the teacher of Charles Koechlin, Darius Milhaud, Maurice Ravel and Arthur Honnegger, and had contact with virtually every important French composer at the time. Gédalge was considered the greatest contrapuntal master teacher of his generation. He stressed clarity of form and structure in music composition, and his teaching methods were based on the fugues of Bach. Gédalge himself was known not only as a composer, but also as the author of an important book on counterpoint Treatise on the Fugue (Traite de la fugue, 1901). One of his students, Charles Koechlin, who went on to become a well known teacher himself, asserted that because of Gédalge's transmission of musical values, "It is with the French that one finds today the tradition of J.S. Bach."[13]

Charles Koechlin was important because it was his synthesis of Gédalge's teachings into the practical application of polytonal composition that created the basis for Milhaud's use of polytonality. "Evidence of the Gédalge influence can be seen in Koechlin's pedagogical works, A Summary of the Rules of Counterpoint (Précis des règles du contrepoint, 1926) and A Study of Composition of the Fugue (Étude sur l'ecriture de la Fugue d'école, 1934).[14] Koechlin was the first to have developed a systemized method to explain polytonality as used in counterpoint and harmony, which subsequently prepared the way for Milhaud.[15]

Koechlin's music gives evidence of the further influence of Gédalge in, for example, the use of melody and the use of modal scales as a basis of polytonal composition.[16] His interest in these techniques is a result of what he calls the "nostalgic element" in his teacher.[17] Koechlin further said that bitonality, polytonality and atonality were new extensions of the musical vocabulary and were natural results of the modes found in earlier music. He also noted that polytonality was the logical result of the intersection of the dependent vertical and horizontal elements in a piece of music,"[18] and in this, his influence upon Milhaud is evident. Since Milhaud was always mindful about how different elements functioned in the music, he was also concerned with the notion of how chords were used.[19]

Milhaud's personal explanation of polytonality is cited in his article "Polytonality and Atonality" from the Pro Musica Quarterly in October of 1924.[20] In this article Milhaud shows how he used polytonality, and how his ideas about polytonality were based on a specific Bach fugue. Milhaud demonstrates the way in which Bach treated each of his superimposed melodies with complete freedom. "When he turns to the subject of harmony, he asserts that as soon as foreign notes, that is notes other than those belonging to the basic triads, were added to chords as integral parts of the chordal texture, they could no longer be regarded as passing notes or

appoggiaturas. Furthermore, he thought that the analysis of a chord was purely a conventional and arbitrary matter, and that there is no reason [for example] not to consider a major ninth chord on C as a superimposition of a G minor and a C major triad--all of which leads to the next step, which is to superimpose two melodies, one in C major and the other in G minor." [21]

Collaer also said that "If one accepts the system of twelve definite tonalities, each based on a different degree of the scale, and the possibility of passing from one tonality to another by means of modulation, then it is quite logical to go further and explore ways in which these tonalities can be superimposed and heard simultaneously. Contrapuntal writing should also lead to this conclusion. The day that canons, other than those at the octave, were conceived of, the principle of polytonality was proclaimed. . . . .The inversion of just one position of this chord, restated on the various degrees of the chromatic scale, opens up a great many coloristic possibilities." [22]

In his article "Polytonality and Atonality" Milhaud gives his formula for polytonal procedure suggesting that one should take a chord of either C Major or C minor and superimpose each of the other eleven major and eleven minor triads, the two types of triads being capable of combination in four different ways: Major + Major, Minor + Major, Major + Minor, and Minor + Minor. This procedure may be repeated with the basic chord on different chromatic steps, and the chords may be inverted.

Combining three different keys, this would produce fifty-five combinations. If you have three chords, the nine notes of the three chords include the notes of a total of seven triads. Finally, if one uses each note of the scale as the basis of a triad, one has a complete chromatic vocabulary at hand, which sometimes gives the impression of an atonal structure.[23]

While "polytonality was not invented by Milhaud any more than the whole-tone scale was by Debussy," [24] it was Milhaud who clearly understood its properties and brought it to its fullest potential as a source of colorative technique in sound. The basis of Milhaud's polytonal method is, however, the melody, and it is usually diatonic. The more diatonic the melodies used, the more apparent the polytonal character of the music will be. [25]

Twentieth century composer Vincent Persichetti stated that "Polytonality is effective as such only when each tonal plane [identity] is kept within a clear scale formation. Shifting of modality through chromatic alteration clouds the texture or simply produces miscellaneous polychords. For maximum clarity in the projection of different tonalities one key is introduced and as the next key is added, the preceding key, having been established, becomes less obvious."[26] He further stated that polytonality may be established by two or more tonal planes of harmonic writing (chordal polytonality) or through imitative

writing (horizontal polytonality). Two or three lines may produce transparent polytonality. Real canons at intervals other than the octave can imply polytonality."[27]

David M. Goldstein further says that "Milhaud's use of melody is an integral part of his ability to be successful with polytonality, for this technique is based on the ability to compose independent diatonic melodies that are heard simultaneously in different keys. Melodic lines have a tendency to remain in distinguishable keys so they relate to the harmonic structure, setting two [or more] solid key centers simultaneously." [28] That is to say, polytonality and atonality only serve to increase creative possibilities in composition. When Paul Collaer asked Milhaud about his use of polytonality, he received the following response:

> I don't know if you can understand. But when I am in the country at night, plunged in silence and I look at the sky, it seems to me that from every point of the firmament and even from the center of the earth, rays and impulses come toward me. Each of these impulses carries a different thread of music and all the infinity of musical lines cross and intersect each other without ever losing their individual clarity and distinctness. It is an incredible feeling. I have always tried to express this emotion this sensation of a thousand simultaneous lines of music launched toward me.[29]

For Milhaud, polytonality was not at all a system but a direct expression of perception. To reconcile and give voice to all this complexity within him, Milhaud needed to create a very personal kind of musical language.[30] The composer said about his work, "It was a great mysterious experience in which I immersed myself, a kind of retreat to the deepest recesses of my subconscious, where my musical language could expand and develop."[31]

In his works of the mid-thirties to mid-forties, Milhaud kept mostly to bitonality. Polytonality using three or more voices appears mainly in his works written between 1916 and 1922, and again during his last years.[32] Jazz musician Dave Brubeck recalls Milhaud's teaching at Mills College:

> He used polytonality earlier than most. He was strict in counterpoint and fugue and chorales. He shuddered everytime he heard a 6/4 chord. If you wrote everything and anything except a 6/4 chord you were free. This was because you were already suggesting a dominant (V) when playing the tonic. (I) . . . . One time I went over a piano piece with him and he put a flat over everything in the second sixteen bars. The piece took on a beautiful harmonic life. That was 45 years ago. Because of him I like the flat fifth in the scale, the flat fifth being the center of the scale rather than the fifth or the fourth. I often write many things on a tritone because of him.[33]

Thus, Milhaud taught an entire generation of composers in the techniques of polytonality. His influence was such that while his compositions were considered avant garde at the beginning of his

career, by the end of his life they were considered mainstream. Once seen as a composer of experimental works, Milhaud was instrumental in fully integrating the use of polytonality into twentieth century music.

Chapter 7

Circumstances that led to the Commissioning of the Service Sacré

Reuben R. Rinder, Cantor of Temple Emanu-el of San Francisco, was a known champion of Jewish composers. In addition to the Darius Milhaud Service Sacré, Rinder commissioned many other liturgical compositions including the Ernest Bloch Sacred Service and the Saturday Morning Service of Marc Lavry.[1]

Milhaud had previously set liturgical Jewish texts to music, and many of these compositions were in the Comtadin musical tradition.[2] During 1944 and 1945 he composed three liturgical pieces for Cantor David Putterman of Park Avenue Synagogue in New York. These compositions were set to the texts of the Sh'ma, Borechu, and Kaddish and were premiered on Cantor Putterman's Sabbath Evening Service Series of New Liturgical Compositions. The Borechu and Sh'ma were first performed on March 10, 1944,[3] and the Kaddish was premiered on May 11, 1945.[4,5]

Cantor Rinder knew that Milhaud was very successful in his liturgical writing and was very anxious to have this prestigious composer create an important work for Temple Emanu-el. He commissioned the Darius Milhaud Service Sacré in 1947. Milhaud, who was a close personal friend of the Cantor, was at the zenith of his career when Rinder persuaded him to compose the service.[6]

The late Ludwig Altman, former organist of Temple Emanu-el, recalled that Cantor Rinder was afraid that since Milhaud was in great demand as a composer and conductor, he would write the service too quickly. Altman further said that Rinder "was anxious to impress Milhaud with the need for at least one section to be of large proportion and counterpoint" [7] but was "afraid that Milhaud would resent his interference." [8] Cantor Rinder, ever the diplomat, decided to point out the special musical importance of the Torah Service, and Maestro Milhaud obliged him accordingly with a score that was both beautiful and musically complex. [9]

Cantor Rinder, nearing the end of a long and distinguished career, had developed severe vocal problems and no longer had full use of his voice. In consideration of this condition, he instructed his commissioned composers to write services with a special part designated for a speaker or recitant. Cantor Rinder thereby developed a very effective and moving vocal style which he used to his artistic advantage to make up for his limitations. The role of the recitant was introduced into Rinder's commissioned works specifically to insure his participation in the service. In this way he could highlight his talents as an artist and communicator without the necessity of an exceptional vocal technique. Darius Milhaud's Service Sacré includes several movements scored for recitant over orchestral accompaniment to accommodate Cantor Rinder's style. [10]

Along with stylistic requirements for Cantor Rinder, there was another major concern in composing the Service--the setting of the liturgical text. Milhaud was known to contemplate each of his compositions very carefully and search for a style that was both unique and appropriate for each one. This was especially true of his religious music, which was considerably different from his other works. Madeleine Milhaud said that this was because he felt the "weight of responsibility" toward the liturgy.[11] Although he was very "Jewishly oriented and informed," [12] Milhaud did not read Hebrew fluently and was not able to read the Union Prayer Book, which was the textual basis for this service. [13] Milhaud was known to have studied textual settings of other scores written in Hebrew transliteration and English, such as the Bloch Sacred Service, before he set the words of the service liturgy in proper rhythm and syntax. This was especially true of the recitant sections.[14] While most liturgical music is composed with only one pronunciation of Hebrew, Milhaud must have been quite an expert at word prosody for he set the Service Sacre in both Ashkenazi and Sephardic Hebrew dialects. American synagogues were changing their pronunciation of Hebrew from Ashkenazi to Sephardic at that time. Since "Sephardic was the language spoken in Israel, the Reform temples rapidly switched to this pronunciation." [15]

Although Cantor Rinder had been using Ashkenazi pronunciation at Temple Emanu-el, it was necessary to consider the newer American trend of using Sephardic Hebrew. Sephardic Hebrew was Milhaud's dialect of choice as is mentioned in the vocal-choral score of the Service Sacre published by Salabert. This was not a small matter as the prosody of the words was very important to the service and a second dialect could understandably affect the rhythmic elements of the setting of the text. [16] Writing a service to accommodate both pronunciations was surely a complex task since the rhythmic accentuation of each dialect was so different. This issue will be discussed in greater detail within the analysis of the service which begins in Chapter 8.

The actual commissioning of the Service Sacre was arranged during a Passover Seder at Cantor Rinder's home. A guest at the Seder, Mrs. E.S. Heller, who was a member of Temple Emanu-el, anonymously donated $5,000 for the composer's honorarium. She later contributed another $4,000 to cover the costs of the premiere. It seems that Mrs. Heller was happy to sponsor the composition of such a famous composer, Cantor Rinder was pleased that he had persuaded his very famous friend to compose a major liturgical work, and Milhaud was honored to have the commission for a sacred service. [17] Milhaud began writing the Service Sacre in San Francisco in 1947 and completed it in Paris at the time of the Milhaud Music Festival of 1948. [18] The premiere was at Temple Emanu-el of San Francisco on May 18, 1949. Over 2,200 people attended. [19]

The composition is a musical setting of the liturgy of the Union Prayer Book and was written for Chorus, Orchestra, Baritone and Recitant. At the premiere, Edgar Jones sang the Baritone solos and Cantor Rinder was the Recitant. The University of California Chorus with over 150 voices sang, and the San Francisco Symphony Orchestra "played the accompaniment." [20] The Service Sacré had great support in the press and was considered a huge success. Alexander Frankenstein of the San Francisco Chronicle wrote "It is extremely likely that Milhaud's service will find its way into the general choral literature, for Milhaud has given his text universal artistic significance just as Bach universalized the Lutheran service and countless composers have universalized the Roman Catholic Mass." [21] In further praise of the Service Sacré, Alexander Fried of the San Francisco Examiner wrote "Instead of providing a dramatized version of ritual, it is ritual itself. . " [22] The achievement of the Service Sacré was a result of the successful synthesis of Milhaud's unique musical talents and his personal commitment to expressing his religious beliefs through his music. [23]

Chapter 8

Prosody of Text

Darius Milhaud dramatically changed the function of the "word" in French music from techniques used by Wagner and Debussy. Wagner had used musical symbol rather than text to transmit his dramatic message, such as his usage of the leitmotif. In Pelleas and Melisande, Debussy, whose style was highly influenced by Wagner, changed nuances in the melodic phrases to underlie the drama.[1] Milhaud, however, was a realist and his musical settings, including the Service Sacré, demonstrated this realism by their concise style. While his music was highly melodic, it was never overly romantic or bombastic.

Milhaud was always concerned with the prosody of words in his works, and particularly in his liturgical compositions. We can see examples of Milhaud's concern for prosody in his dealings with Cantor Reuben Rinder and Rabbi Edward Zerin to whom he looks for guidance in the settings of the text of both the Service Sacré and the Cantate de L'Initiation.[2] Milhaud's longtime friend Paul Collaer says of the composer that "He kneaded and pounded each text into his mind before finding just the right musical means for expressing its special significance."[3] One can therefore assume that Milhaud's choice of a Provençal "sound" for the Service Sacré was a decision made after long consideration

and was probably influenced by what he had often heard in the synagogue at Aix-en-Provence. Successfully effecting this "choice" in this composition, however, was a much more difficult task.

Milhaud used the sound of the melody as well as the rhythm of the text as a source of his dramatic impetus. This was very different from what was previously done by Wagner and even Debussy. Milhaud achieved Provençal effects in his music by arranging the sound and rhythm of each individual syllable to fit the music.[4] As a result, the music sometimes appears to be set with incorrectly accented Hebrew used in such a way as to accommodate French rhythmic patterns. One must remember that French speakers are used to pronouncing every syllable of a word. However, upon closer observation, the prosody of text is, for the most part, set with great precision and correctness. There are two primary reasons why the listener might think this is untrue upon hearing the composition. The listener must first consider that the setting of the liturgical texts appears in two very distinct dialects of Hebrew and secondly, Milhaud's use of Provençal speech rhythms, as has been previously mentioned did affect the prosody of words.

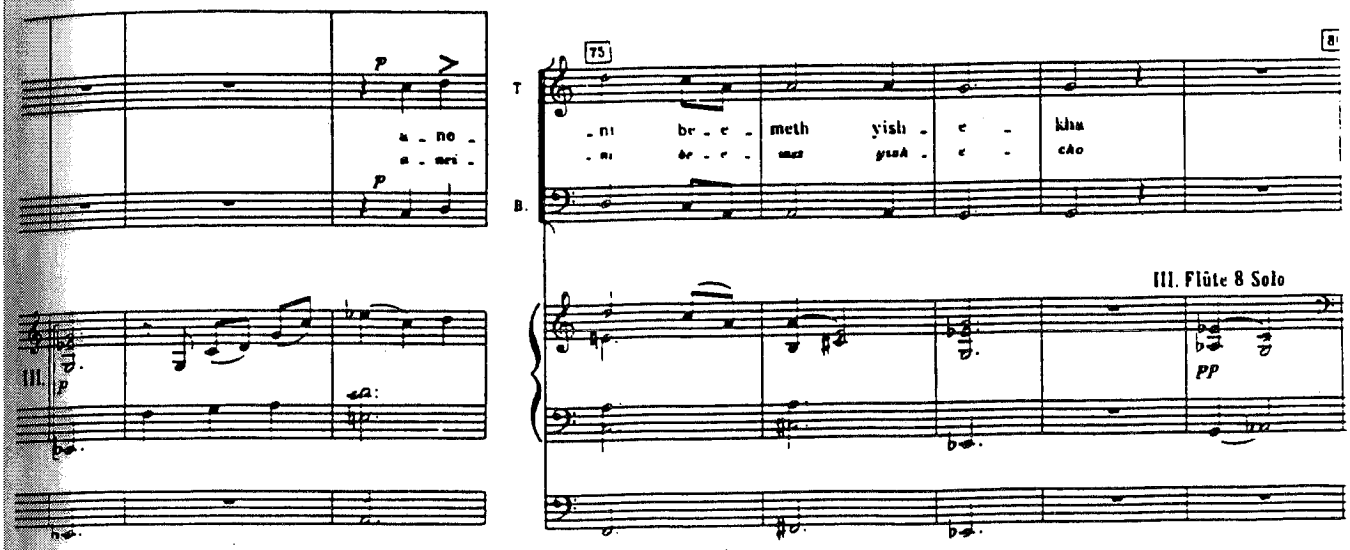
In setting the liturgy of the Service Sacré, Milhaud was faced with the problem of having a text that was required to be composed in both Ashkenazic and Sephardic Hebrew. This was a major consideration as these two pronunciations have varying rhythms and accentuation. Since Hebrew is a consonantal language, there are particularly strong rhythmic patterns in the Jewish service that might not seem so essentially important in services written in other languages. Latin, for instance, has long vowel sounds and is characteristically less rhythmic, thereby creating fewer problems of prosody than Hebrew. Milhaud's settings of the liturgy in the Service Sacré were very successful considering that he accomplished a most complex task by including two different pronunciations in addition to setting the text in a Provençal musical style. The few "mistakes" occur due to the accentation of some of the Hebrew text when combined with the rhythm of the French language and perhaps "Provençal speech idioms." [5] These "mistakes" were probably conscious choices on the part of the composer to give more import to the overall effect of the musical line than to the coloration of individual words.[6] Most likely, Darius Milhaud heard these Provençal melodies and texts expressed with a French accent and rhythm to the Hebrew, and he composed from his

"collective memory". Both Judith Eisenstein and Marguerite Tayar-Guichard, scholars of Comtadin Jewish Music, concur that there were many rhythmic mistakes in both the Cremieu Chants Hébraïques, which contained the music of the Jews of Carpentras and in many of the piyyutim sung in Provence.[7] Compiled by Jules Crémieu and Mardochée Crémieu, two leaders of the Marseilles community who were not trained musicians, this collection is all that remains of the Comtadin Musical Rite. Milhaud was familiar with this collection and used several of its Rosh Hashana melodies as the source of an earlier composition, Liturgie Comtadine.[8] He may have, therefore, inadvertently continued a tradition of incorrect speech patterns in Judeo-Comtadin music.

While the prosody of the words in the entire service is generally very successful in its setting of the liturgy, upon examination there are a few areas of the text setting that deserve further consideration. Some specific instances of incorrect stress of Hebrew words in the service can be found in the following examples. All musical examples are taken from the Salabert vocal/choral edition of the Service Sacré[9] and the text has been compared to Rinat Yisrael for pronunciation.[10] The symbol > will occur over the syllable where the stress should occur.

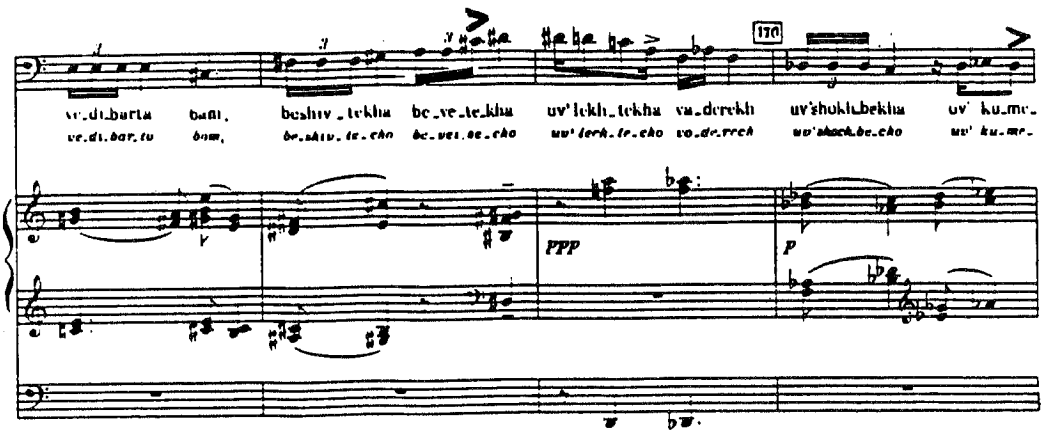
(1) Ma Tovu -

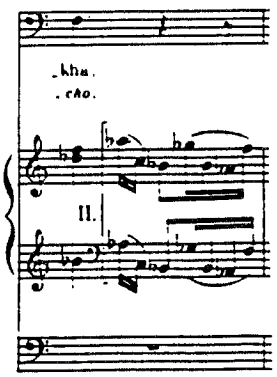
-beginning at measure 74, aneni be-emet.



(III) Veahavta -

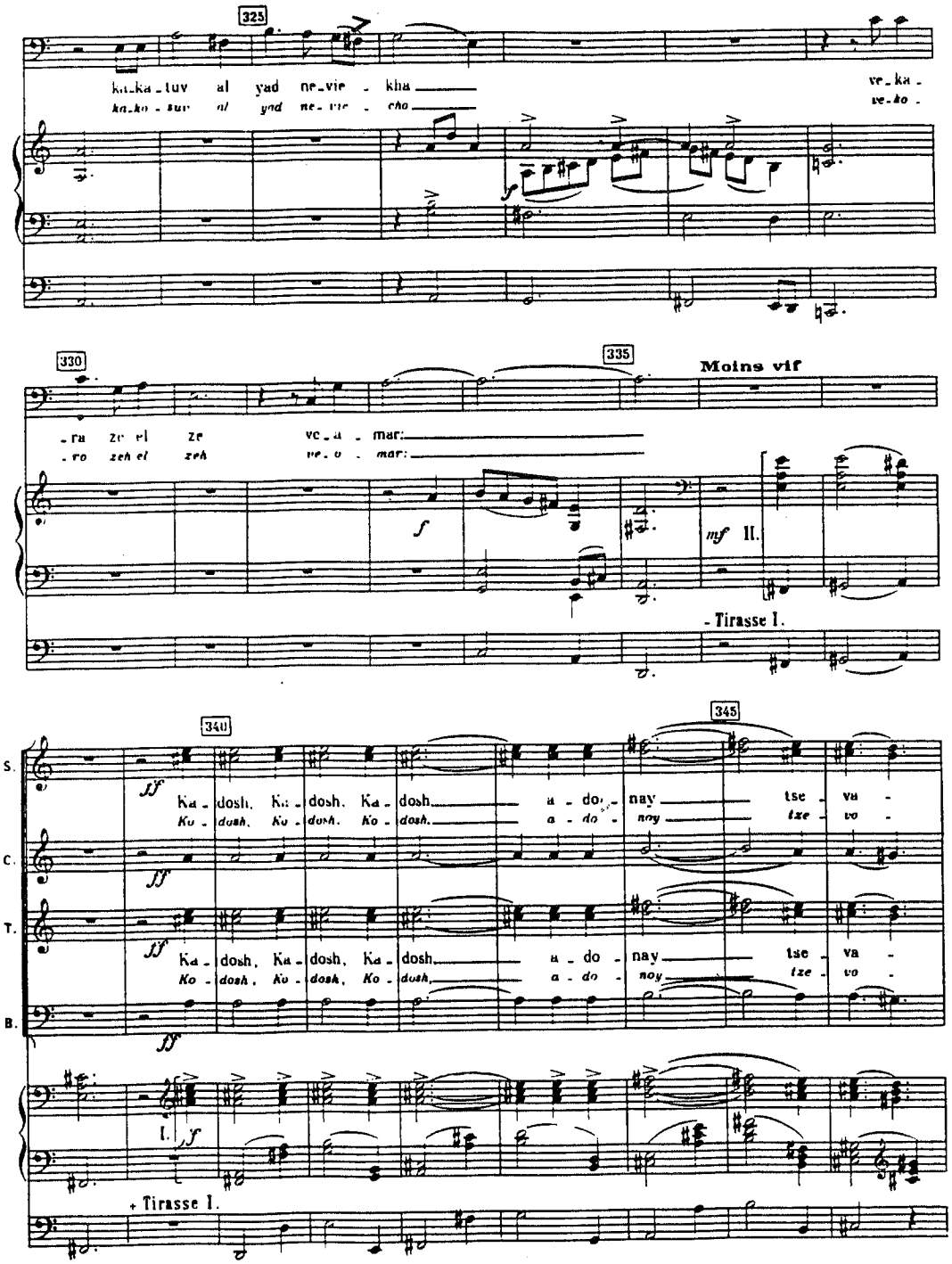
-beginning at measure 168 the settings of beshivtekha, bevetekha, uvlechteha vaderekh, uvshokhbekha uvkumecha are very rhythmically syncopated but are inappropriately accented.





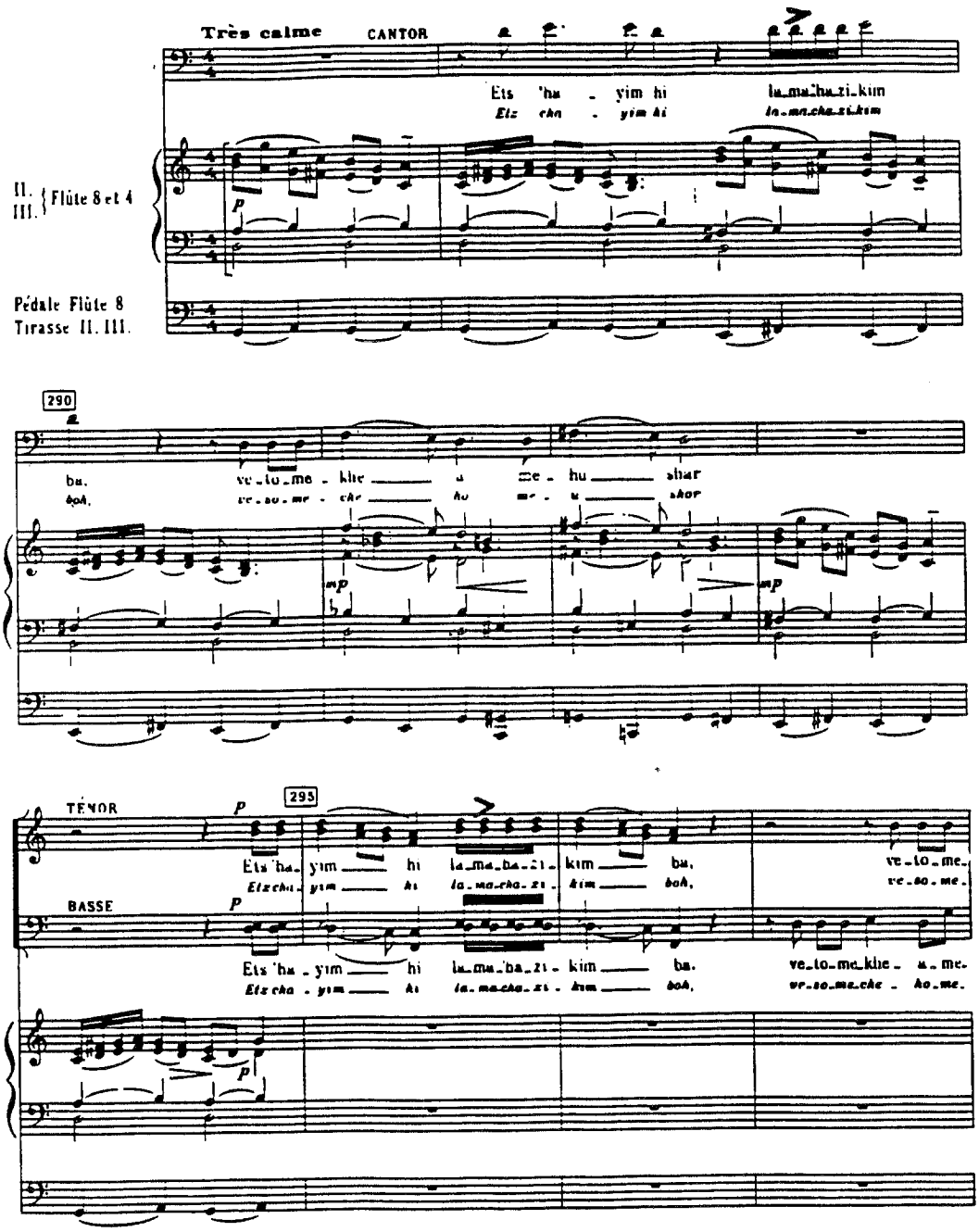
(VII) Kedusha

-kakatuv al yad neviekha. The stress is on kha and shoud be on ne-vi-E-kha.



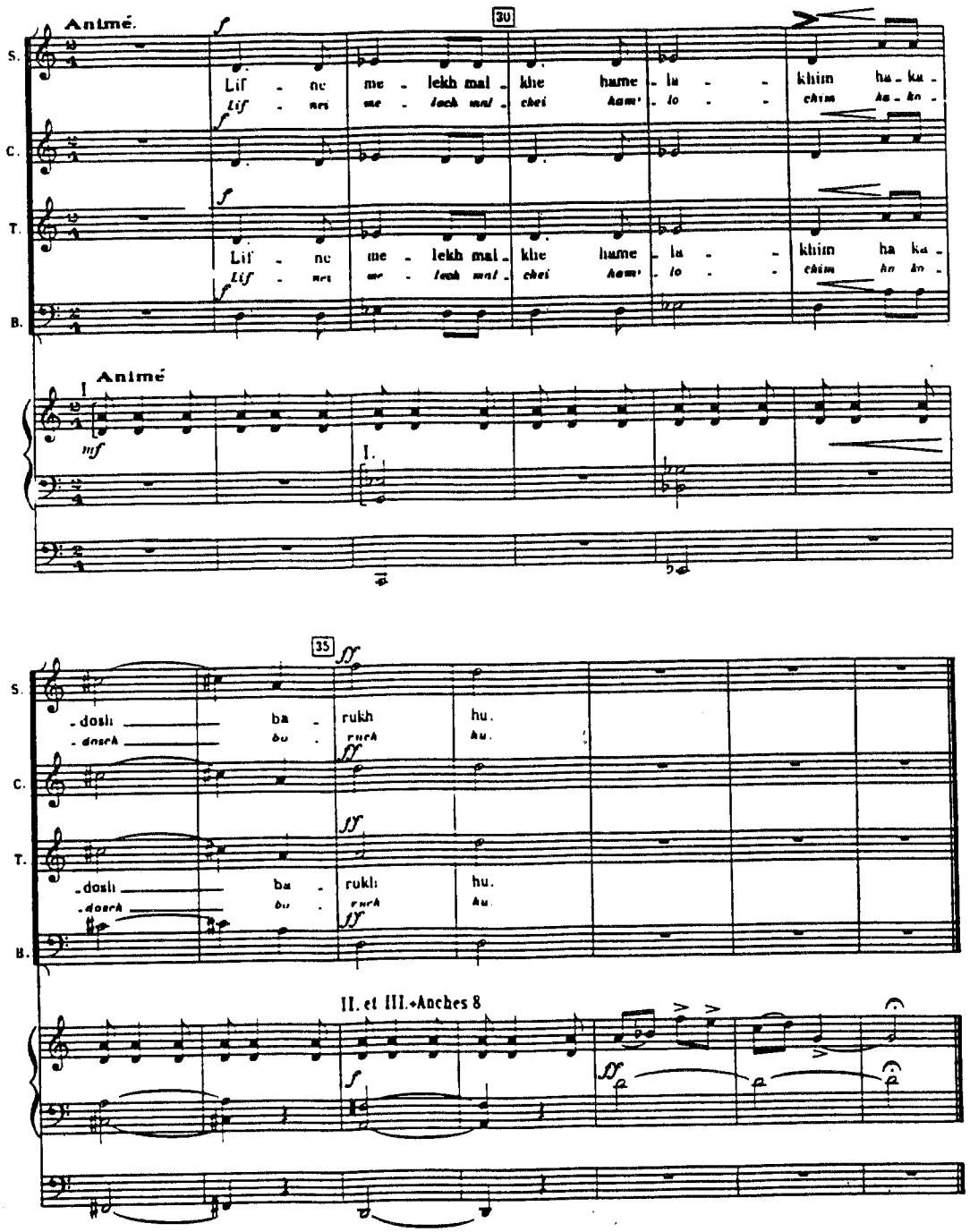
(XIV) Ets 'hayim-

-beginning at measure 289, lamahazikim ba, the sixteenth notes on the word both here and in measures 295-296.



(XVI) Vaan'hnu-

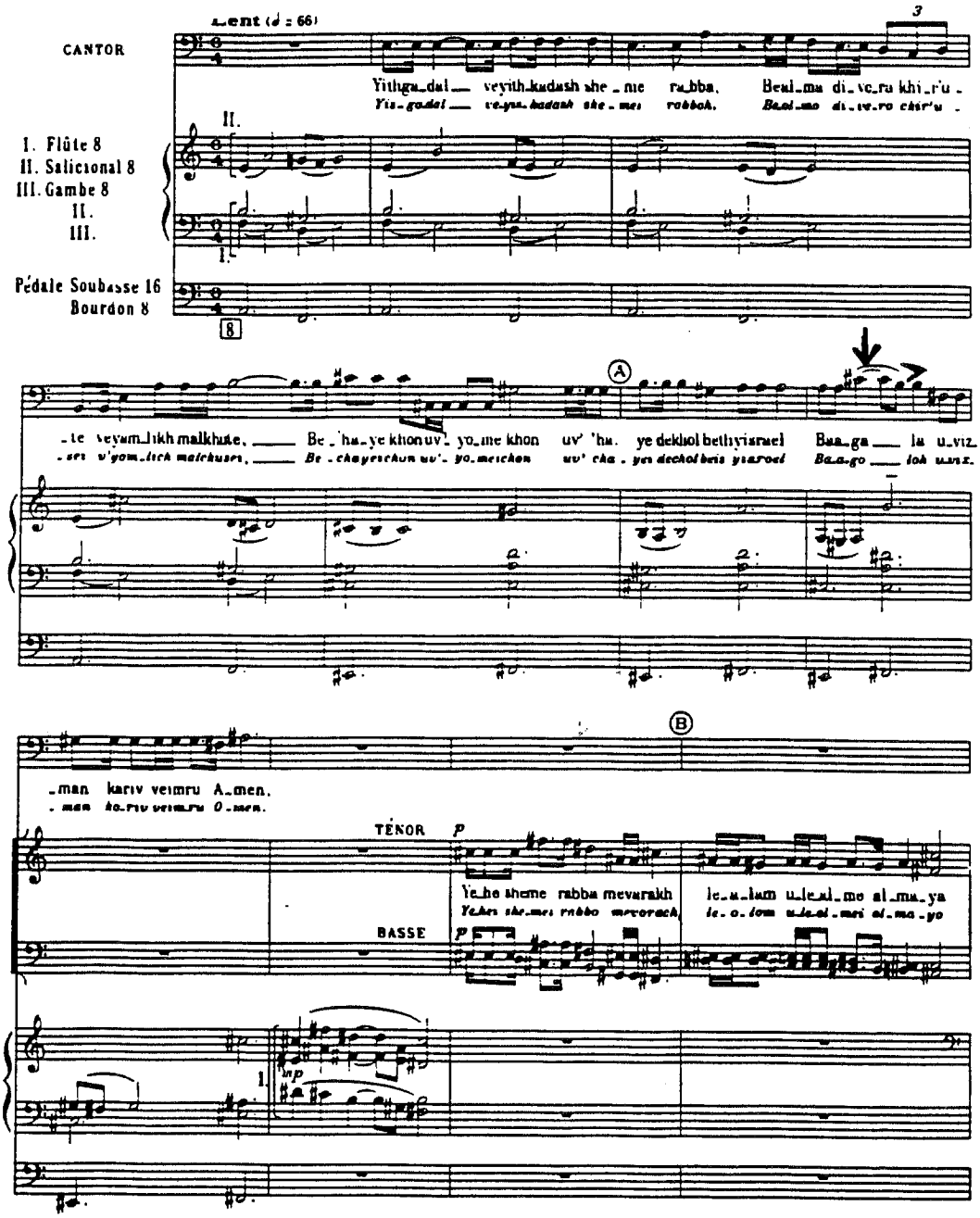
-beginning at measure 31 the word hamelakhim has a half note on la putting the accentuation there instead of the syllable khi

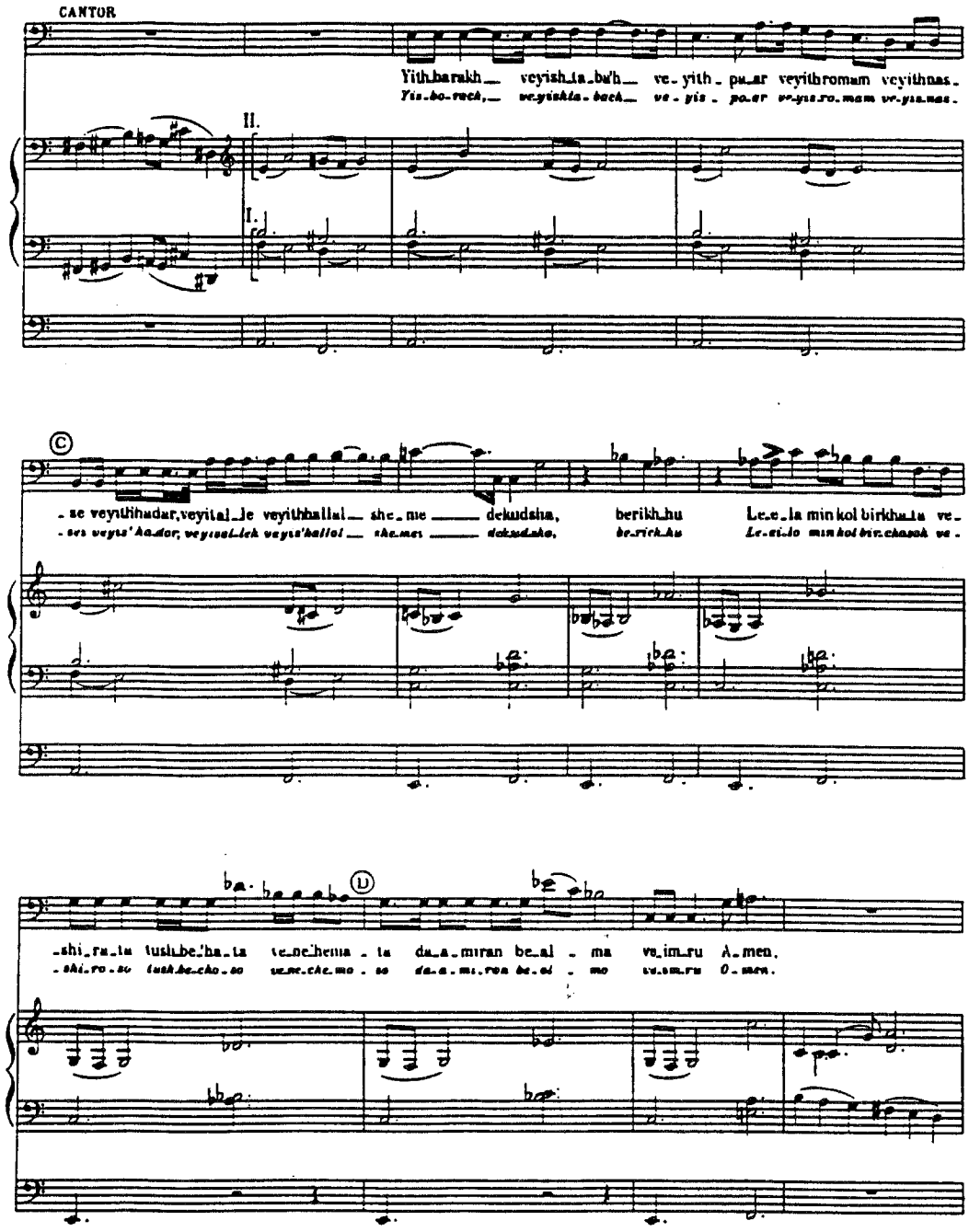


(XVIII) Kaddish (Chanted version)-

-beginning at at letter A, the word baagala is sung on a half note tied to an eighth note. Since Baagala u'vizman kariv is translated as speedily and in the near future, it seems contextually too long.

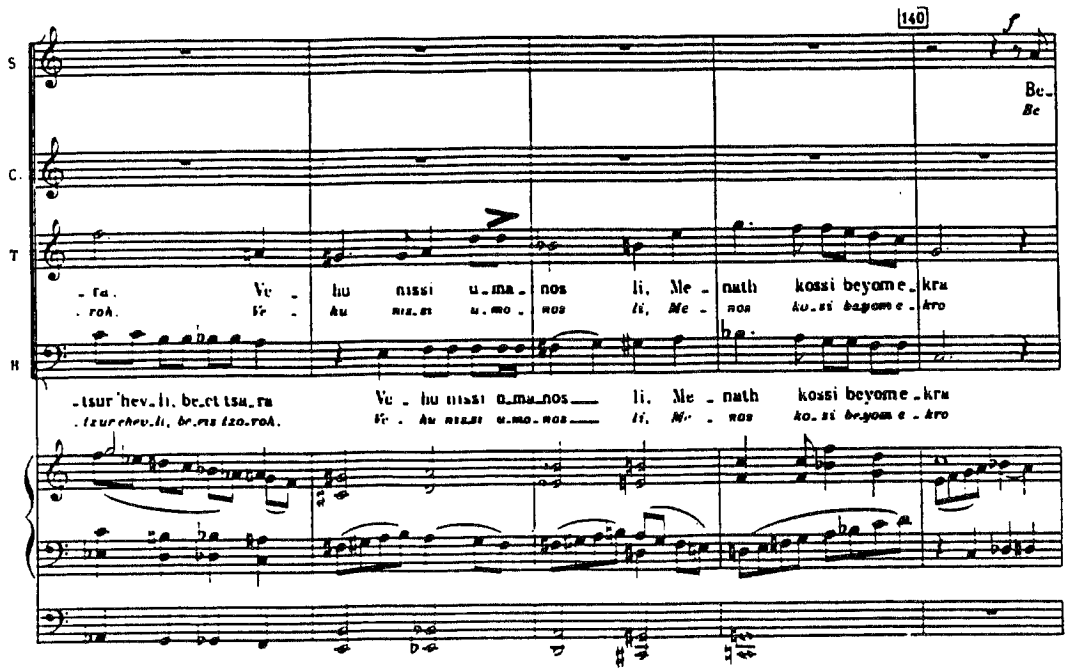
-four measures after C at Le-elah



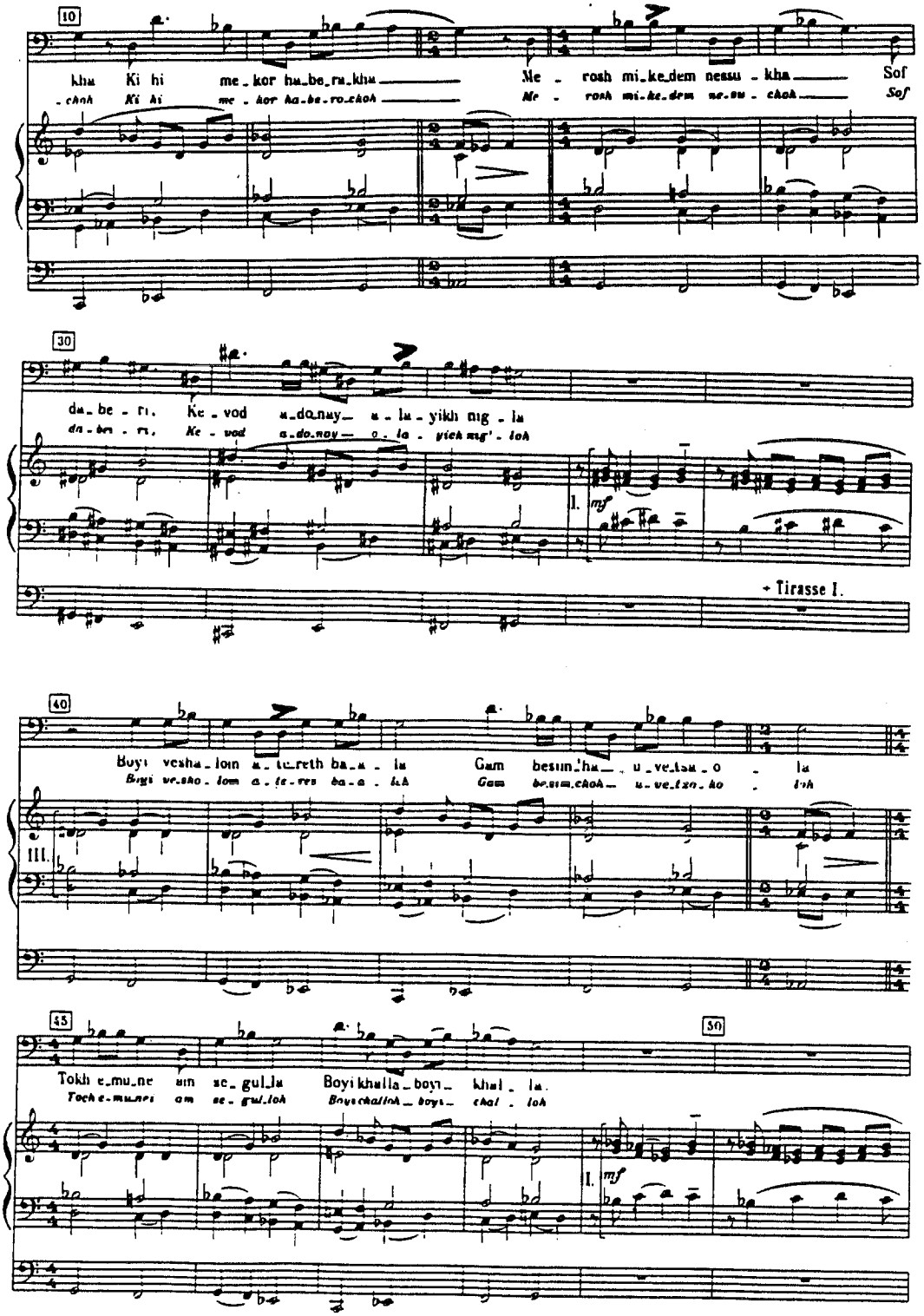

CANTOR
Yith_barakh__ veyish_ta_bach__ ve_yith_pa_ar veyithromam veyithnas_
Yis_bo_rach,__ ve_yish_ta_bach__ ve_yis_pa_er ve_yis_ro_mam ve_yis_nas_
II.
I.
©
_se veyithhadar,veyital_le veyithhallal__ she_me ____ dekudsha, berikh_hu Le_e_la min kol birkha_ta ve_
_ses veyis'ha_dar, veyis_sal_lech veyis'hallal__ she_mei ____ dekudsha, be_rich_hu Le_e_i_lo min kol bir_chasch ve_
ⓓ
_shi_ra_ta tush_be'ha_ta ve_ne'hema_ta da_a_miran be_al_ma va_im_ru A_men.
_shi_ro_so tush_be_cho_so ve_ne_che_mo_so da_a_mi_ron be_al_mo va_im_ru O_mein.

(XIX) Adon Olam

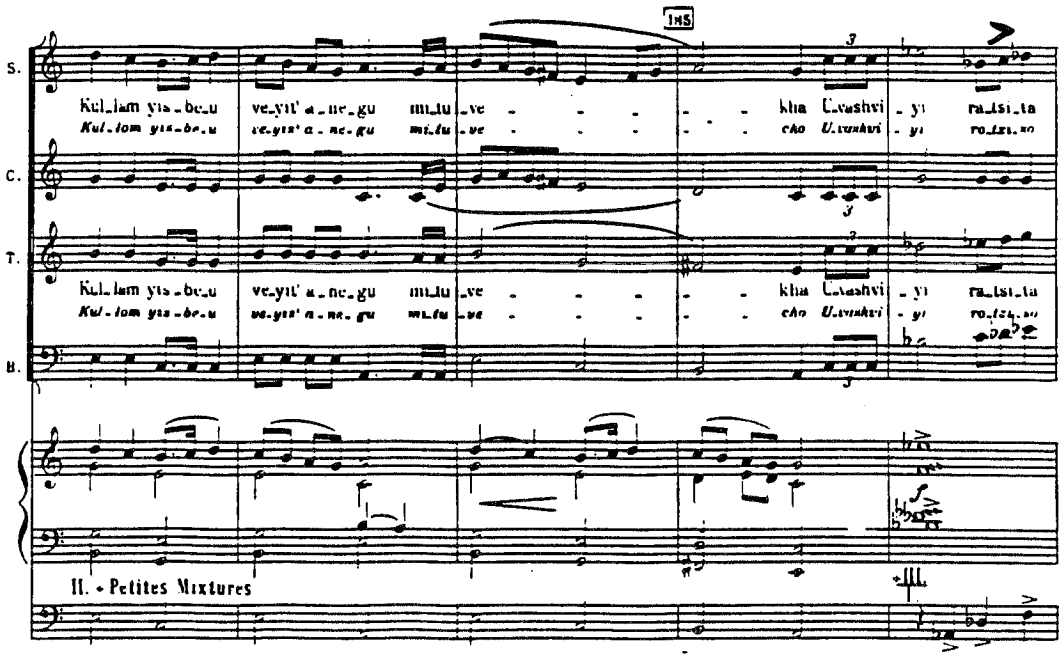
- measures 137-138 with umanos li



(I) Lecha Dodi-
-measure 13-merosh mikedem
-measures 31-32 -alayikh
-measure 40-ateret



(V)Yismechu-
-measure 186, at uvashviyi ratsitabo



Considering the complexity of the entire service, these textual errors are limited, and mostly occur in places where Provençal speech idioms or rhythms are stressed in the music. In general, the prosody is very successful. Sometimes, however, in combining Hebrew speech rhythms and Provençal musical rhythms together the composer had to choose his aesthetic preference. This, however, does not mean that the settings are incorrect or have "mistakes" when the text and music are carefully examined. Rather, the composer set the text in a specific manner for his aesthetic purpose.

Chapter 9

Analysis of the Service Sacré

The Darius Milhaud Service Sacré combines many different musical elements and styles in order to create a twentieth century sound for the setting of Hebrew liturgical text. Based on the Union Prayer Book,[1] the text, as mentioned earlier, is set in both Ashkenazic and Sephardic Hebrew with Recitant text in Hebrew, French and English. Comments will be made on each movement regarding harmonic and stylistic content as well as melodic sources. This analysis will highlight the characteristics that are intrinsic to each movement. There are, however, some general compositional techniques that are important to identify.

Perhaps the most obvious characteristic of the service is that there are no key signatures in the entire composition. Milhaud chose to be free of set keys in this work so that he could use polytonality or any other style for coloration in the music. Instead of keys, we see tonal centers which serve to "anchor" the tonality. This still leaves the composer free to fluctuate without being compelled to return to a given tonic note.

Milhaud often makes quick modulations from flat keys to sharp keys and back, thereby creating forward motion through harmonic shifts. He sometimes repeats the same phrase, changing the harmony beneath to give a sense of progression. One way in which he achieves color change is by juxtaposing major and minor tonalities, known in musical terminology as cross-relation. This technique was used frequently by twentieth century composers and specifically by Igor Stravinsky in his Symphony of Psalms.[2] In the Service Sacre it is not uncommon, for instance, to see chord clusters in parallel motion, much as they are used in the music of Olivier Messiaen. These techniques and others encompass a musical language that is central to the style and structure of twentieth century music. We will see throughout this analysis other musical ideas from the Stravinsky Symphony of Psalms[3] that were incorporated in the Service Sacre.[4] Milhaud has integrated many compositional techniques in this work. In twentieth century music, each major composer has chosen a compositional device to use as his particular specialty. For instance, while Messiaen is known specifically for chord clusters and Stravinsky for parallel motion of chords, as well as exotic rhythms, Milhaud centered on both polytonality and modal melodic writing as his compositional signature.

Milhaud often composes the melodic sections of the service in modes. It is not uncommon to find melodies or small melodic fragments based on mixolydian (major with lowered seventh), lydian (major with raised fourth), aeolian (natural minor), dorian (minor with raised sixth) or phrigian (minor with lowered second) scales. The use of these modes adds coloration, and gives the service a very obvious sound of lamentation which is often attributed as a characteristic of Jewish music. The lamenting quality is generally caused by lowering the second degree of the scale. Modal scales also affect the listener with a medieval sound when set in open chord position, such as the use of an open fifth to end a movement. It is not always possible to determine major or minor tonality when utilizing the open chord in this manner. At the same time it evokes a feeling of both progression and, again, lamentation. Milhaud harmonizes these modes with polytonal accompaniments. The mode gives a feeling of the "middle ages" while the polytonal accompaniment conveys the sounds of twentieth century. It is very possible that Milhaud knew about the specific Cantorial modes per se, but there is no current evidence that he systematically used them in this composition. Harmonizations support the probability that he did not use them. He most likely composed melodies based on what he heard in the synagogue using the aforementioned modal scales that were well known to all composers at that time.

Along with modes, Milhaud often used chromatic weaving employing all of the twelve tones in a single scale, as well as atonality and pentatonic scales. Chromatic weaving gives the music a dissonant sound while the pentatonic scale is reminiscent of Orientalism, such as in much of the music of Debussy. Milhaud uses pan-diatonicism, making each note of the diatonic scale equally important, as well as quartal and secondal harmony, based on fourths and seconds of the scale. Parallelism is very common, and especially the use of plaining, where a series of chords move in the same direction in parallel motion.

The concept of chromaticism resulting in dissonance was credited, perhaps, to César Franck, the Belgian composer (1822-1890). At the time Milhaud attended the Paris Conservatoire, all of the composition students were required to study Franck's music at great length, [5] and while Franck was certainly not the first composer to use this chromatic technique, Milhaud was highly influenced by him because of required study during his formative educational years as well as their chronological proximity. While Milhaud said that he did not enjoy Franck's style, his early music demonstrated characteristics of this Belgian composer.[6]

As mentioned previously, French music was undergoing a national revival in response to German musical domination of the 19th Century. We can see this "French Nationalism" in the following characteristics, which are clearly shown in

the Service Sacré. Unlike German music, neo-classic French music was highly defined. There was a clarity in the music that was facilitated by a specific delineation of high, middle and low sonoroties. This is extremely important in Milhaud's use of polytonality, with high, middle and low lines each having their own style and integrity. We can also see harmonically that while in German music the seventh chords resolved, the seventh chords of the French composers did not necessarily resolve. Thereby the French changed chordal function using them as a device for coloration rather than a source of harmonic progression toward a "tonic". Combining polytonality with the pan-diatonic nature of each note acting as a tonic with no harmonic hierarchy, we see a newly created sound that is typically French neo-classic.

And while we recognize that the harmonic accompaniment of this piece is generally quite complex, upon examination, the Cantorial vocal line is very chant-like in nature. The Cantor employs a musical line that is either declamatory or in a melismatic style with chromatic weaving. This style is meant to be reminiscent of the florid coloratura passages that are often characteristic of solo Cantorial music. Here, however, these melismas appear to be much less florid,

giving importance to their chromatic nature rather than to the melisma itself. It is very important to note that the Cantor and the Choir never sing at the same time. This is an example of an earlier style of Cantorial music that Milhaud may have been familiar with as he most probably heard music of this genre at the Rue de la Victoire Synagogue in Paris. This antiphonal style might have originally been used for best advantage in the larger German Reform Synagogues where the music needed time to reverberate in a particular acoustic space.[7] Temple Emanu-el of San Francisco has a very large sanctuary, much like a European Cathedral, with the Cantor and Choir placed in a raised position above the congregation. It is probable that Milhaud had this in mind while composing the service in order to accommodate the acoustical make-up of that sanctuary.

The Service Sacre is made up of short movements, each quite complete in itself in terms of style and tonality, which blend together as one statement. Generally, the movements are individually very successful in relating the expression of text. There are, however, a few movements that are problematic.

The weakest sections of the entire piece tend to be those movements with Recitant. The underlying orchestral parts which are generally set as a fugue, do not seem to enhance the spoken texts. Madeleine Milhaud stated that her late husband

wanted to express a certain formality in those sections. She further said that when Milhaud wrote a fugue it was related to a specific thought.[8] Eliyahu Schleifer suggests that this text was perhaps intended to be set in the style of "musique meubleuse."[9] In this style, the music serves as background for the words in the same manner as the do the chords in Ravel's Kaddish, which accompany the ancient nusach melody.[10] Instead of the melody, here we have accompaniment beneath the spoken word. This would seem to be a correct assumption. The melodic themes from earlier in the service which are woven into the fugues of the Recitant movements could represent the ancient nusach melody. If comparing the two compositions for this particular style, however, a difference appears in the Service Sacré because the text and the fugue seem to be very detached from one another. While the accompaniment is only a rather sparse solo piano in the Ravel Kaddish, in the Service Sacré we are dealing with a complex polytonal orchestration that does not have the intimacy of a solo instrument. It would be necessary to examine these sections in further detail to determine Milhaud's musical intention.

Other problems occur in the setting of the Recitant sections. These movements tend to be much too long and too slow for the expression of the spoken text. This happens most vividly in the spoken version of the Kaddish (XVIII) which is marked Tres Lent for a text that is often said in a more perfunctory fashion. While the tempo does seem effective in

the Cantorial version of the liturgy, the use of dotted half notes in a very slow tempo tends to elongate the movement beneath the spoken word unnecessarily. Preceding the Kaddish is the Universal Prayer (XVII) which is also marked Lent. Two sections in such lingering tempi back-to-back do not serve to move the piece forward to its conclusion. The harmonic sections beneath the text with eighth and sixteenth note figures are not suitable for the declamation of the text "May the time not be distant," for there is too much motion both harmonic and rhythmic, that detracts from the words. Rather than have a grand climax at the end with the words "The Lord will reign forever and ever" we see an ending in a lower pitch and the harmonic conclusion is a denoument rather than a declaration. These are some of the problems. With this in mind, we proceed to the analysis of each movement beginning with the Ma Tovu.

I Ma Tovu

The Ma Tovu begins with a tonal center of Eb moving to Bb major tonal center by the fourth chord. These opening four chords serve as a "motive" for the entire Ma Tovu and repeat throughout the movement. (Example 1) In measure 4 we see quartal harmony moving in intervals of fourths. The "motive" re-occurs in measures 10-12, and then again in measures

27-30 where it is transposed to a tonal center of E minor. It is also heard in measures 79-80 but resolves to a unison C to end the piece.

At measure 17, we have our first choral entrance. The vocal parts resemble a sort of rocking, davening Cantorial style. This style is used in the entire service giving a sense of traditional Cantorial music to the composition. Underpinning the chorus at measures 20-24 we see a descending chromatic line in the instrumental bass part as well as chordal plaining with parallel sixths. (Example 2) In measure 24, we have ninth chords that are built on thirds and sixths. In addition, the key lifts to a brighter consonant sound to prepare for the Cantor's entrance. At the Cantor's entrance in measure 30, we have a very sweet melody that ends in an E minor chromatic scale. (Example 3) The Cantorial line is very chant like in nature and uses the technique of chromatic weaving. With just two measures of lydian mode, following the Cantor's solo, Milhaud shifts to G major using "jazz" chords (added sixths to triads) which accompany the choral entrance at measure 44. These chords occur in the brass section of the orchestra as well, reinforcing the jazzy effect. In measure 50 we have a small section of dorian mode with an added sixth to the scale for an

uplifting feeling which is ornamented in measure 53 in the tenor part with a slight A major melismatic pattern that is similar to the "talsha and the t'lisha g'dola of Sephardic haftarah cantillation.[11]

In measure 55 there is an error in the vocal Bass part when compared to Milhaud's manuscript--the first B should actually be a D.[12] Here, the chorus has a small canon which resolves into C# major in root position at measure 61. This serves to brighten and lift the sound. The choral section which begins at measure 63 is grounded by an ostinato bass in the orchestra. Each chord here is a triad, and is much like the chords used in a similar manner by Debussy. The original "motive" is repeated in Eb major as at the start and resolves into an open "C" with natural C minor scale resolution in the bass. The C minor tonal center is further established by using an Eb in the bass in measure 77. This open "C" gives a feeling of continuation to the piece and serves to move it forward in search of a more definite harmonic resolution.[13]

II Barekhu and Shma

The Barekhu and the Shma begin with a canon in an E minor Aeolian scale. The second voice of the canon is then added on the fourth in A minor, with the third entrance of the canon beginning in F major. The piece begins with a canonic imitation that is similar in style to Bach. The difference in

their compositional styles is, however, that Bach resolved his dissonances and Milhaud kept going until the end of the phrase with no intermediate resolution. At measures 90 and 94 we have an ascending musical line in the bass clef accompaniment that preceeds the words "Barekhu eth adonay hamevorakh". (Example 4) This is an effective compositional technique that serves to highlight the text and elevate the words "Praise Ye the Lord to whom all praise is due." At measures 88 to 90 and 92 to 94 intervals are moving in alternating seconds and fourths. These patterns are in dorian mode with the raised sixth which adds a "jazzy" effect and again, tends to brighten the sound. In measure 95, the Cantor enters with a diatonic proclamation on the words Barekhu eth adonay hamevorakh. At the choral response to this (measure 99), the opening canonic melody is repeated in the bass clef accompaniment, adding continuity.

At measure 110, the Shema Yisrael is introduced by the recitant. In the accompaniment underneath we have a B9 major chord, 1/2 dominant G# chord and D#9 major chord. (Example 5) These are very jazz like chords which segue into the Shema melody. In the accompaniment we find a moving pan-diatonic passage in parallel motion that is reminiscent of the technique used by Stravinsky in his Piano Sonata.[14]

This Shema is a very interesting melody. It is found in the Cremieu collection, attributed to a Rabbi Weill who was known to have brought it with him to Provence. [15] (Example 6) It is also found in the collection of Cantor Samuel Naumbourg, Z'mirot Yisrael[16] where it is accredited to Jacques F. Halevy. (Example 7) Milhaud had previously used this melody, although the setting was different, in his She'ma for Cantor David Putterman of Park Avenue Synagogue in New York which was commissioned in 1943.[17] This same melody was also known as the She'ma used in the Sha'ar Hashamayim Synagogue in Cairo, Egypt as late as the 1950s.[18] (It is important to note that the Jews of the Ottoman Empire were French acculturated due to the establishment of schools and community institutions supported by French Jews. This is most probably how this melody became part of the Cairo Synagogue Rite). This same melody, however, did not occur in either the collection of Samuel David Musique Religieuse Ancienne et Moderne (Paris Consistoire),[19] nor in the Salomon Foy collection Recueil des Chants Hébraïques, the Sefardi and Portugais rite from Bordeaux.[20] Further research needs to be done to find the origin of this melody. It was obviously the She'ma that Milhaud had known and was emotionally attached to as the melody for this prayer text.

In measures 139-141 (Example 8) we see the introduction of the musical motive for the Kedusha. The chorus enters at measure 141 in F major with seventh chords. This accompaniment is similar to the style used in the first movement of the Stravinsky Symphony of Psalms,[21] which was another most famous sacred choral work. The use of open chords once again evokes a feeling of the "medieval" sound. The movement ends in an F major tonal center on a chord in open fifth position. This is similar to the sound of the open position chord in the finale of the Ma Tovu.

III Veahavta

The Veahavta begins in a Db lydian mode with a raised fourth and remains in this mode for most of the movement. The first two bars of the introduction are repeated at measure 155 where the Cantor begins. The text is chanted in a rather free style which totally depends upon the rhythm of the words, with a syllable of text assigned to each note. The Db tonality changes to a sharp tonality, E minor, in measure 163. The bridge between text at measure 164 ends on a D9 minor, which appears next to a D major tonality for the continuation of the Cantor's melody in measure 166. At measure 167 we see chromatic descending lines in the bass accompaniment. The movement returns to Db major and then to

Ab major for its resolution. The most important characteristic of this movement is the prominence of the text. The musical setting is rather sparse and begins with strings in the orchestra. The words remain the real emphasis, as if they do not need to be pitched in notation at all, but are chanted instead in a recitative style. In measures 175-179 we observe a foreshadowing of the Mi Chamocha in a melody variation of this tune found in the treble clef of the accompaniment. The mood invoked during this movement is one of repose.

IV Mi Chamocha

The Mi Chamocha is found in both the morning and evening versions of the service, with different text (as per the liturgy). It is musically expanded for the morning, a bit shorter in the evening version. The evening version has the Malchut'cha text and the morning service includes the text of Shira Chadesha. This lively movement begins in Eb major with an ascending scale in the bass pedal. The ascending bass scale is repeated throughout the movement, as well as a descending circle of fifths, which also occurs in the bass part. The key to this movement is found in measure 182. (Example 9) Here we see three chords, E minor, G major, Eb major, in a position of open fifths. This is another place where a flat tonality changes to a sharp tonality, and back again to a flat tonality. These three

chords also show the effect of orientalism, which was most evident in the music of Debussy and was one of his favorite colorational devices. But we must look a little closer at this motive for it is also similar to a chord progression used by Arnold Schoenberg in Pierrot Lunaire.[22] This chord pattern will be referred to as the "punctuation motive" for it functions as a musical mark of punctuation within the movement. Since this motif repeats throughout the Mi Chamocha and is the harmonic key to the movement, this musical reference to Schoenberg's use of the chords is quite significant. At measure 189, the music is in lydian mode moving in thirds, somewhat reminiscent of a similar compositional technique used in Poulenc's songs. At measures 198-199 we are in C lydian mode moving to a pan-diatonic Eb major grounded by a circle of fifths in the bass, which leads us to mixolydian mode at measures 207-208, and finally into our "punctuation motive" sounding like orientalism once again. We have a quick change to a sharp tonality at measure 209 and it fixes into G major at measure 211 for the Cantor's entrance. The Cantorial melody is rather lively and rhythmic, much like a Provençal song. The melody has not been available in any collections that were viewed for this document and further research would be required to find its source. The end of this melody goes back to

the original Eb but then changes to Bb for the choral entrance at 219. Measures 221-223 are in mixolydian mode (lowered seventh) and end with the "punctuation motive" at measure 224. Measures 225-228 repeat the circle of fifths in the bass and lead to a Bb resolution with the "punctuation motive" at the finale for the repeat of the three chord "oriental" figure.

The Mi Chamocha is composed at a brisk tempo and it is the first time we experience a lively melody in the composition. The use of brass in this movement, especially in conjunction with the circle of fifths in the bass part, serves to give this section a rather jazzy feeling and illustrates the joy in this text of praise.

V Tsur Yisrael

Tsur Yisrael opens with a chromatic scale in the orchestra that uses all twelve tones. The Cantor enters with another florid melodic line that includes a chromatic scale. This occurs at measure 233 with the word "Kuma."(Example 10) The text says "Arise to the aid of Israel." Unfortunately, the twelve tones of the scale descend on the word arise (kuma), which is a miscalculation in word painting of the musical setting. An ascending scale would have been more favorable at this point.

Following this Cantorial chromatic scale, the accompaniment modulates to D minor. Beginning at measure 241, the accompaniment is in open fifths, indicating orientalism once again. The piece, which is in a pseudo-cantillation style, resolves to Ab instead of the expected Bb and then surprisingly shifts to D for the finish. This open chord ending is again, much like the Stravinsky Symphony of Psalms.[23] Mostly, the Cantor is unaccompanied and is participating in a musical dialogue, this time with the low string section of the orchestra instead of the chorus.

VI Avot

This classical fugue opens with a theme that is similar to the first movement of the Bartok Music for Strings, Percussion and Celeste.[24] The G# in measure 251 leads us to suspect a tonal center of A minor. The fugue has a subject that is built on a short phrase which is then expanded while the countersubject is based on a more expansive longer phrase. The movement is really a meditation and ends with a complete A minor triad in open position.

In the Avot, we have a tempo marked Lent that sustains a prayerful text over a long polytonal fugue. Here, the accompaniment is too overpowering and distracting for what is being expressed. The very nature of a sacred service text should make the words the most important feature of the

composition. Milhaud's musical and dramatic concerns took primary importance at this moment and this is probably why the recitant sections are so difficult to perform successfully. The use of the fugue beneath the recitant speech cannot be successful for by nature of the fugual form, it is too distracting for spoken text. While Madeleine Milhaud insists that her late husband always had a specific thought when he wrote a fugue[25] it is difficult to understand what Milhaud is trying to achieve in this movement. This fugue needs to be studied further for its ideological intent in regard to the text. Taking this analysis into account, the music does stand by itself quite separately from the text as an evocative piece of music that is quite sentimental in character.

VII Kedusha

The Kedusha opens in a very classical French sylistic form. There is a clear, definite melody and a straight forward rhythmic pulse--free of any polyrhythms. This is perhaps one of the most interesting of all of the movements for its melodic sources are both very old and from geographically diverse places. Judith Eisenstein located several of these melodies which seem similar to the opening phrases of the Kedusha. Their origins are discussed as follows:

Example 11 is the El Norah Alilah, a song that appears in the N'ilah service on Yom Kippur. Eisenstein states that this melody, which is from the Crémieu collection of Provencal nusach, Chants Hébraïque is "unlike any Western or Eastern Sephardic version of the Seliha." [26] This would at first seem to indicate that the melody was specific to the Jews of Provence. However, by viewing other melodic sources we see that this tune probably developed simultaneously with Christian music, and, most likely, was from a very old source common to both Jews and Christians in its development.

Example 12 is an Italian Lauda much like the Milhaud Kedusha theme. Eisenstein states that this text is "similar in structure to a Hamavdil credited to Yitzchak Hakatan and could have easily wandered into the Italian orbit as it was printed in prayerbooks of many communities."[27] Hence, we see motives of this tune that have travelled from France to Italy.

Example 13, A Virgen, Cantiga No. 134, is a melody that is also similar to the Kedusha theme. Judith Eisenstein further states that "it is similar to the psalmody of the Passover Hallel service derived from the Bayonne version of Az Yashir Moshe (Song of the Sea)." [28] She also states that this variant of the Bayonne melody is quoted by Cantor Abraham Baer in his collection of nusach, Baal Tefillah.[29]

Example 14, Michel vai vesitar from Mystery of St. Agnes, has a short motive that is similar to the text of the Bezokhri of Abraham ibn Bil'am of Seville in the 11th Century. According to Judith Eisenstein, "the poem is in the form of a Mushawah, which relates it unmistakably to Arabic poetry. The Mystery of St. Agnes was a 14th Century creation, but its songs were largely contrafacts on much older songs."[30]

Further, in Example 15, we see that a small motive of the Kedusha melody appears in a French popular song "Quand tu trenais La Calille" as found in the Jules Tiersot collection Mélodies Populaires des Provinces de France.[31]
All of these examples demonstrate that motives of this melody are currently found in French folk song, church music and synagogue music as well.

Now that we have examined some melodic sources of the Kedusha, we can turn to the harmonic structure. The movement begins in D Major. At the first Cantorial entrance in measure 312 we see a moving figure that is similar to cantillation (Example 16). This returns at measures 318-320. After resolving the first section in D Major we prepare for a choral entrance that resembles the Stravinsky Symphony of Psalms.[32]

At this point we see A Major chords over D Major harmony in parallel triads with an ascending D major scale in the bass. This choral section ends in A Major with a repeat of the opening Kedusha motive at measures 361-362 preparing us for the Adir Adirenu section.

The Adir Adirenu section begins in a pan-diatonic D major tonality. The Cantor sings only one note, A, while underneath, the harmony in the orchestra repeats the "theme" of Kadosh, Kadosh, Kadosh that the chorus had just sung. The Kedusha theme thereafter modulates from D Major to F# Major at measure 371 in order to bridge to the choral answer of Barukh Kevod Adonay, which occurs in canonic imitation in fourths and fifths. At measure 385 we begin an atonal section that ends in B Minor on a single note. The Cantor begins the Echad Hu Eloheynu section which is conspicuously a capella. This section is similar to a waltz in meter and feeling. The Kedusha melody is reintroduced at measure 416 in G major, tying together the musical themes. Yimloch Adonai is sung by the chorus in G Major over C Major with G major chords and C pedal tones instead of the corresponding parallel relationship of the tonality of Ab over D as we saw earlier in measure 340. Again, we have a chordal section similar to the Kadosh, Kadosh, Kadosh which also re-introduces the Kedusha theme. We end on a pure G Major chord which gives a feeling of brightness and elevation.

VIII Prayer and Response

As in earlier movements, the Recitant is accompanied by a fugue. This fugue is similar in style to a Bach Chorale. The opening theme to this chorale appears in measure 5. (Example 17) This theme is similar to the Az Yashir Moshe melody found in the Crémieu collection Chants Hébraïque (Example 18) Two other sources which have similar melodic themes are the Et Shaarey Ratson [33] (Example 19) and the Aisai port poder Amor[34] (Example 20). The themes of the prayer and response are linked to the Kedusha.

Underneath the chorale tune, Milhaud used ascending and descending chromatic scales in the manner of Paul Hindemith's compositional style. The tenors and basses enter a capella at measure 15 with an F Major triad against a chromatic scale in the bass part. The melody line consists of short phrases, almost playful motives.

At measure 22 the orchestra re-enters on the same scale, a seventh apart. In measure 30, the chorale tune re-appears in Db with scales in parallel thirds above it. At measure 30 we see wide intervals which do not seem to be an appropriate expression of the text above it, "And grant that, dwelling in safety", which ends in D Minor at measure 34. The Sopranos and Altos enter next, again in a suspended a capella fashion. Here we have chord clusters that help make the treble

voices sound even more suspended than before. At measure 43, an atonal section begins with short two note phrases in the pedal. The C# over D# pedal tone continues with the G Major chorale tune entering at measure 47 against a chromatic scale. This time the entire chorus enters a capella at measure 59 for a short section ending in E Major. At measure 67, the chorale tune is repeated in second species (2:1). The chorale theme enters at measure 70 in the top voice and moves to the middle voice, leaving the canon to appear next in the highest voice. (Example 21). The entire chorus re-enters at measure 80 with a short canon ending in unison F in measure 88, for an open sound once more.

IX Silent Prayer and Y'hiyu L'ratson

The Silent Prayer begins on the dominant with the returning theme from the Barekhu. The harmonic progression of the first two measures is V-iii-I, Gb Major with a raised fourth in measure 89. This indicates lydian mode and sounds like the Sophie, Octavian, Marchellin Trio of Der Rosenkavalier by Richard Strauss.[35] The music continues with clusters, first resolved and then unresolved in measures 91-93. At measure 100, a double quartet enters a capella with Y'hyiu L'ratson.

This section ends on three chords in a position of open fifths. However, the orchestration of two piccolos and two basses is quite unusual.

X. Seu Sha'arim

The Torah Service opens in a section of chordal harmony that is similar to the opening of Milhaud's Suite Provençal[36] in orchestration and style. At measure 9, the Kedusha theme is re-introduced, and then Milhaud quickly returns to chordal harmony. There are many added note chords until the entrance of the chorus at measure 25. The chorus enters in D Major pan-diatonic with many seventh chords added. At measure 35, there is a short shift to C# minor which creates a sound of lamentation. In measure 37, the harmony shifts to E Minor pan-diatonic with figures of parallel thirds. The Seu Shaarim melody comes back in measure 43 and the movement ends on a single note D. This appears to be a composed piece with no traces of earlier melodic sources.

XI Taking the Scroll from the Ark (Havu Godel)

The movement opens in E minor, C major and A major chords which appear to be in dorian mode with a raised sixth. Measures 54-55 are in phrygian mode. The unusual chords at

measures 50, 53, and 55 also seem to be a direct quotation from Puccini's first act of Tosca,.[37] We end the introduction in G major. The Recitant speaks over a simple tune in the flutes. The Cantor then enters with this same melody in G major featuring a very tonal accompaniment.

After the orchestra switches to mixolydian with a lowered seventh at measure 93, the Chorus enters with a canon in measure 95. At measure 196 we have a short sequence of lydian chords with F#/F natural cross relation that brings us to a G Minor Cantorial section. Here we begin a fughetta with the subject introduced at measure 119. The subject is in six measure phrases. The fughetta is very classical in form with an answer at measure 125, counter subject, second counter subject and finally, a third counter subject, which is introduced in the pedal.

The Cantor enters with the returning theme of the Shema Yisrael at measure 145, again accompanied by parallel thirds. This time, however, there is a major pedal figure of dotted half notes, which serves to broaden the feeling of the music. The Chorus enters with the Shema at measure 155 and shifts from Bb major at measure 159 to Bb minor at measure 164. At measure 170 we have a chromatic section that has large intervallic leaps along with resolutions of seventh chords.

This section continues through to the B minor tonality at measure 175. The introduction of the B pedal starts preparing the tonality, which shifts to Bb major for the ending of the choral section. The ending, which is on Bb-1 in the soprano section, is very different from Milhaud's manuscript which ends in an elevated section that includes a high Bb.[38]

XII Returning the Scroll to the Ark (Hodo Al Eretz)

The Hodo al eretz, which is a fugue, is preceded by an introduction featuring both the Recitant and Cantor. Adding all forces, vocal and instrumental, gives importance to the texts and ritual action at this point in the service. The Hodo al Eretz fugual theme appears at measure 195 (Example 22) and the Kedusha theme is repeated in an altered fashion at measure 206, thereby adding continuity to the piece. The Recitant enters to a festive orchestral entrance that ends in D minor at measure 213 and immediately switches to D major at the Cantorial entrance at measure 214 with the words Gadelu ladonay iti. Milhaud uses fifths at measure 219 to make the transition into the choral fugue. The fugal subject is eleven measures long, which is quite unusual. The countersubject appears at measure 230 and the second countersubject at measure 243. There is a lot of scalar motion and some polyrhythm in the orchestral accompaniment. This movement ends in D Major. It is both a very lively and diatonic section.

XIII The Law of the Lord (Torat Adonai T'mimah)

This movement is quite short and is scored for Recitant and orchestra. The accompaniment is in dotted half notes, broadening the musical line to accommodate the text. The movement begins in C Major and is lydian because of the F# in measure 268. There are many seventh chords used throughout this movement for harmonic coloration. In measure 277 we are in D major lydian, at measure 280, we move to F# minor and in measure 281 we have a short reprise of the Ma Tovu theme. The movement ends on a C7 major chord which sounds somewhat "jazzy". Earlier "melodic sources" are not detectable in this movement.

XIV Etz Chayim

Etz Chayim is a rather pastoral setting which is similar to the Joseph Cantalube Songs of the Auvergne[39] in its harmonic and colorative characteristics. The F major opening is in an open fifth position, with a pedal of steady percussion in alternating two note phrases. There is only one polytonal chord in this movement and it occurs in measure 291 where you have two major triads a tritone apart. (Example 23) The Cantor enters in a high, floating register and then drops an octave for the next melodic phrase. This effect of register

change is a bit startling. There is frequent movement in parallel thirds in the accompaniment. At measure 294, the chorus enters with its first pure major triad in F major. Immediately, the seventh is lowered and the piece is in mixolydian mode. At measure 299, the choral line, which is unaccompanied, resolves to a half-cadence on open fifths, sounding medieval. The chorus continues with orchestra and ends in G Major. Pedal tones in the bass are extremely interesting as they give a constant rhythmic impulse to a rather suspended sounding vocal part. Earlier "melodic sources" were not found in this movement.

XV Adoration

The theme of the Adoration is the same theme that will be used in the Bayom Hahu. The movement begins in D, although it feels like G tonality due to the D pedal in the Bass line which at first appears to be a dominant tonal center. The movement resolves on G at measure 11 and ends in an open chord of D/A (fifth) at measure 13. The movement is very sparse in the orchestra, and functions as an accompaniment for the Recitant.

XVI Vaanachnu

This movement is harmonically interesting as there is not a single measure that appears without D/A in a perfect fifth position. The opening key of D is linked to the Adoration (XV). This movement is polytonal with the D/A in the middle voices, an Eb Minor/D Minor in the chorus (only 1/2 step apart) and an E minor pedal tone. The harmony changes to D major at measure 26, again going from minor to major. At the Anime in measure 27, we have open fifths for rhythmic impulse against a phrygian modal melody in the chorus, with the lowered second giving a feeling of lamentation. The movement ends in a perfect fourth, open position in D natural minor.

XVII Universal Prayer (May the time not be distant)

The Universal Prayer is again in the form of a Fugue underpinning the Recitant. This fugue has a very short subject of only one measure. There are no triads in this movement, only seventh chords and dissonance. It is a classical fugue with a chromatic nature. In measure 60 there is a stretto with overlapping subjects. At measure 61 there is an error in the text, where the words should read in English "The words of thine ancient seer shall be fulfilled, rather than "The words of

thine ancient rear shall be fulfilled. The last chord of the movement is a cross relation chord with F#/F natural. Again, the motivation for the fugue in relationship to the text needs further research.

The Bayom Hahu section for the chorus is the same D/A relationship of open fifth as in the begining of the Adoration. It ends on an open D/A chord.

XVIII Kaddish (Chanted Version)

The Kaddish begins in A minor with a feeling of great lamentation. There is a repeated ostinato pattern with a dotted half note pedal tone creating a feeling of broadening in this movement. Above this elongated accompaniment is a Cantorial part that has a syllable on almost every note. It is very "spoken" in its nature, much like Cantorial Chant. There is a general feeling of E and F, a half-step apart, which is constantly repeated. The accompaniment moves to a sharp key at one measure before A. The chorus enters a capella in F# Major to break from the dirge-like quality and form an harmonic bridge in the piece. At measure B-2 we begin the dirge again which now moves to a flat key, F minor. The tonal center moves to A minor at two measures before E and surprises us at the end. We expect an A minor ending, but there is a direct shift to F# Major at the ending Amen which is a very inventive harmonic change. This change also prepares us for the F Major melody of the Adon Olam.

XIX Adon Olam

The Adon Olam is another of the more interesting melodies of this composition. There are melodic figures that appear in this piece that must be quite early in origin, for these same motives were found in the Torah cantillation for the opening of B'reshit (Genesis) in Marseilles tradition[40] as well as in many of the entries in the Crémieu collection of Chants Hébraïque from Carpentras.[41] The fact that these melodic motives appear so very often in the Crémieu is indicative of the age of the melodies and supports the theory that the nusach might have been highly influenced by cantillation, as it is to this day. Examples 24-27 are all from the Crémieu collection Chants Hébraïque [42] and demonstrate the different forms of this melody as it occured in the nusach.

The Adon Olam is a simple melody in F major that has a polytonal accompaniment. While the music is quite straight forward, there are a few interesting places to mention. At measure 113, we have a direct modulation to Ab major in parallel fifths, creating a medieval sound. The Parallel fifths move in descending half steps in the bass line beginning at measure 115. At measure 125 we have a pentatonic scale in pedal point acompanying our F major melody. The movement ends in F major. The thematic countermelody found in the alto and bass parts are reminiscent of an American children's folk

song "There was a farmer had a dog and Bingo was his name-o!" The derivation of this melody is unknown to the author. An example of this tune is found in measures 105-112 and it is repeated throughout the movement.

XX Benediction

The Benediction is the text of the Priestly Blessing. It begins with the opening motive of the Ma Tovu and is written in Eb, which brings us full circle from the beginning. This section is very diatonic with movement in parallel thirds in the accompaniment. The harmonic structure changes to G major at measure 184 and immediately returns to Eb Major until the end. This time parallel sixths are used to create a feeling of mixolydian mode. The accompaniment is generally sparse and gives us a feeling of denoument in the service. A rather perfect ending, and complete in the sense that it matches the beginning Eb tonal center.

The Evening version of the Service Sacré begins with the Lekha Dodi. The Lekha Dodi is the same melody as the wedding songs Mi Adir and Baruch Haba (Example 28) as well as the Berouchim Atem, which are found in the Cremieu Collection.[43] (Example 29). This melody was also used by Poulenc in the Laudamus Te of his Gloria [44] which was written in 1959, ten years after the premiere of the Service Sacré.

Lekah Dodi begins in the key of E major but alternates between sharp and flat keys throughout the movement. At measure 8 "Likrath shabath" the harmony shifts to G minor. At measure 17, it returns again to E major. In measure 24, the tonality shifts to G# minor and at the words "Uri, Uri shir daberi" in measure 29, there is an added E# which serves to make the melody dorian and brighten the sound. This is an example of very excellent word painting. At measure 33, the melody returns to E major. In measure 40, we again modulate to G Minor, and finally at measure 49, the song returns to Eb Major just as it began.

III Veshameru

The Veshameru sounds much like the music of Poulenc. This is because of the large intervals in the accompaniment against a rather simple scalar melody. We begin the piece in F minor. At measure 114, there is a long C# pedal which is the dominant of F# major. The resolution of F# major appears in measure 117 with open fifths up 1/2 step from the original key. The chorus enters with a reply all in F# major changing to F major on the last chord. Again, we have a juxtaposition of Major and Minor in this movement.

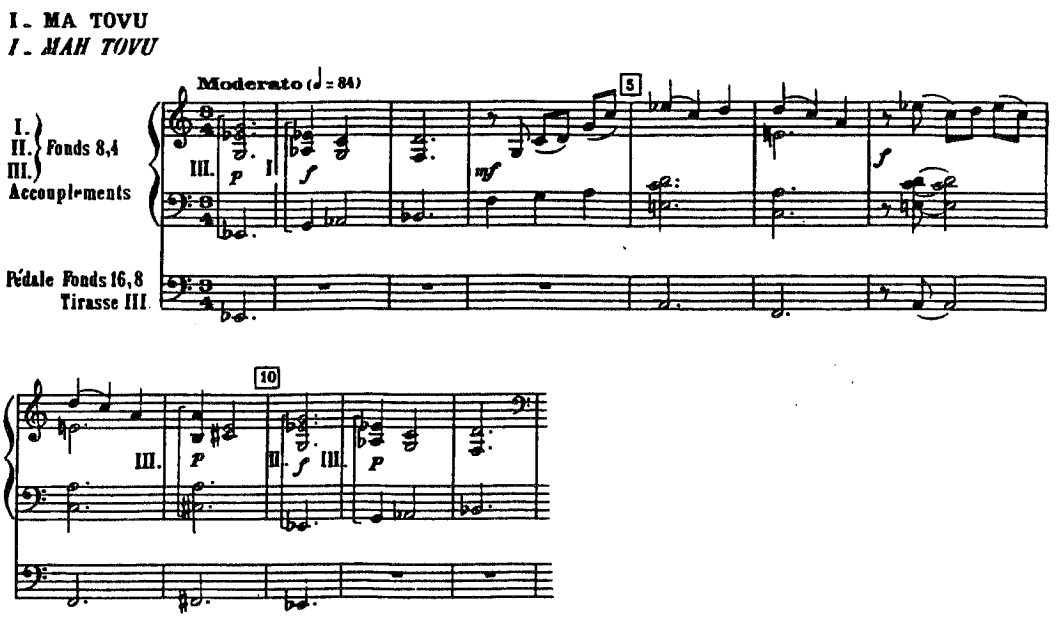
IV Elohenu

This is actually a text of Elohenu Retse. It begins in C major and at measure three, there is a raised fourth and lowered seventh, much like in the music of Bartok. (Example 30) At measure 132, there is chromatic weaving in the Cantorial vocal line that resembles a variation of a melismatic Cantorial motive. In measure 132, we are in a C phrygian scale, and by measure 138 we move to G Major using seventh chords to modulate this transition. In measure 157, we again have the lowered seventh and raised fourth degrees of the scale which appear to sound Eastern European. The movement ends in C# Major on a 1/2 cadence with the dominant chord of G#7. The word painting in this movement is extraordinary, with every word of text expressed in a very poignant and appropriate fashion.

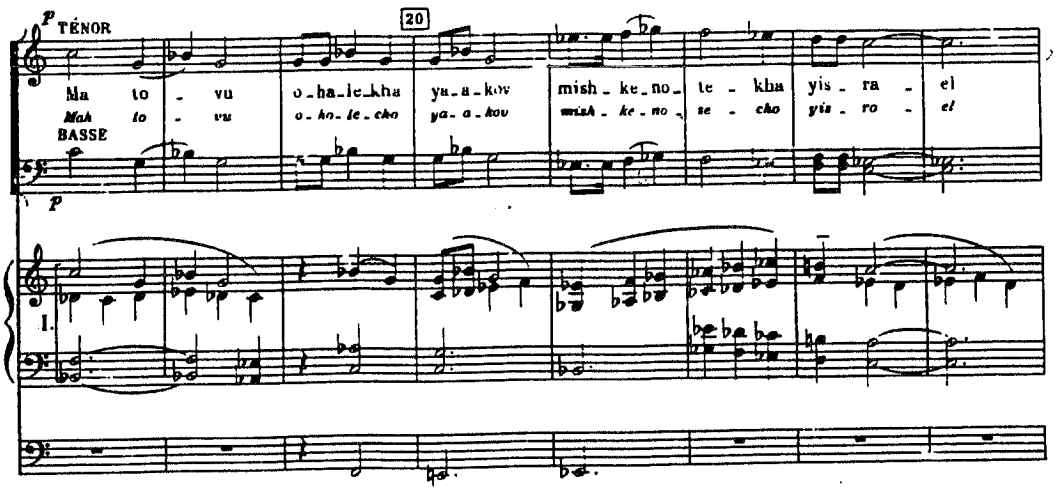
V Yismechu

Yismechu begins in F major pan-diatonic with a melodic theme that once again resembles the style of Poulenc songs. At measure 178, we hear a simple folk melody which is then echoed by the choir. The author was unable to find a source for this melody. At measure 185 there is a direct modulation . The piece ends in C# Major tonality with open chords.

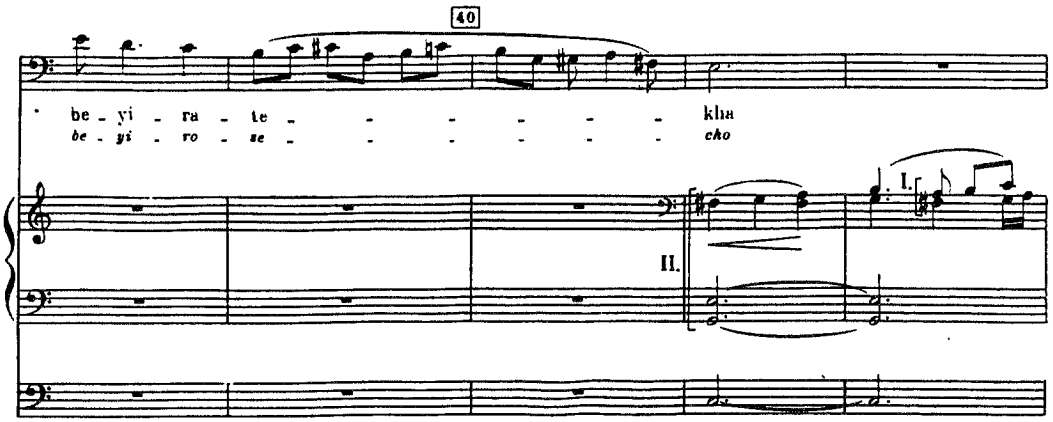
Example 1. Darius Milhaud, Service Sacré, Ma Tovu, P. 1.



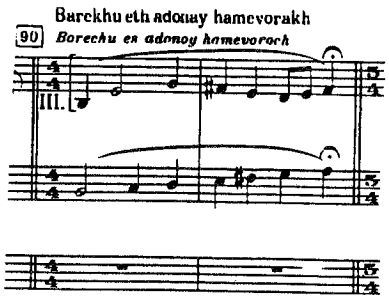
Example 2. Darius Milhaud, Service Sacré, Ma Tovu, P. 1.

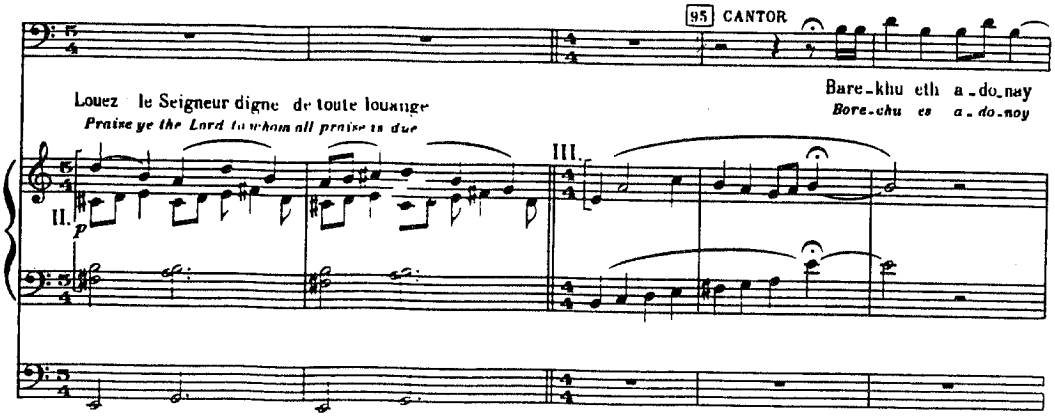


Example 3. Darius Milhaud, Service Sacré, Ma Tovu, P. 2.

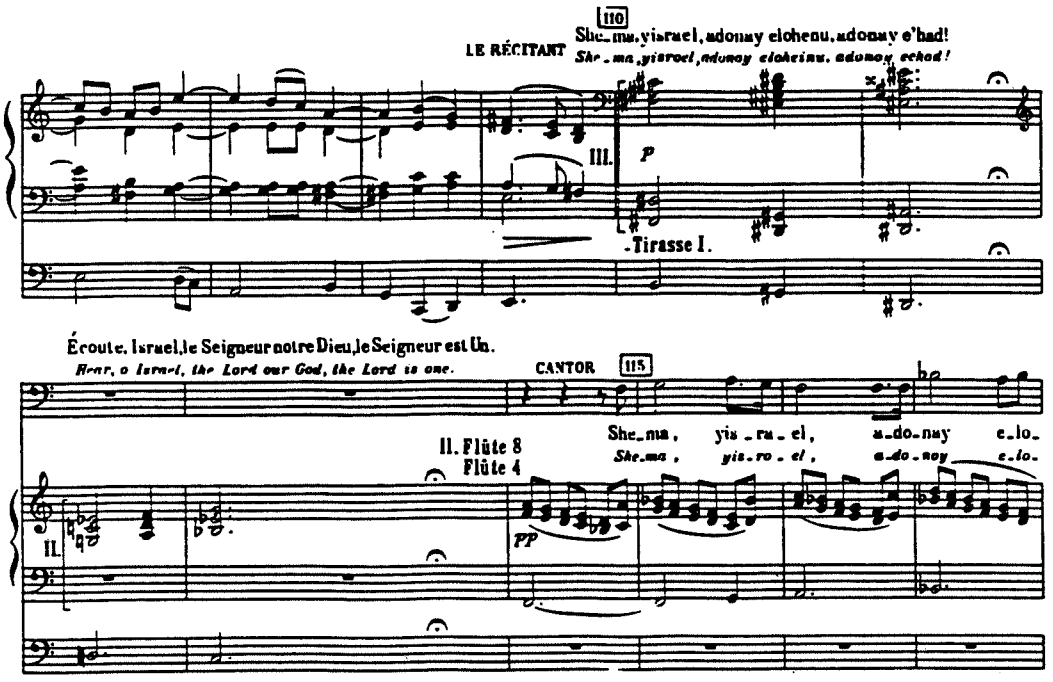


Example 4. Darius Milhaud, Service Sacré, Barechu and Shema, P 6.

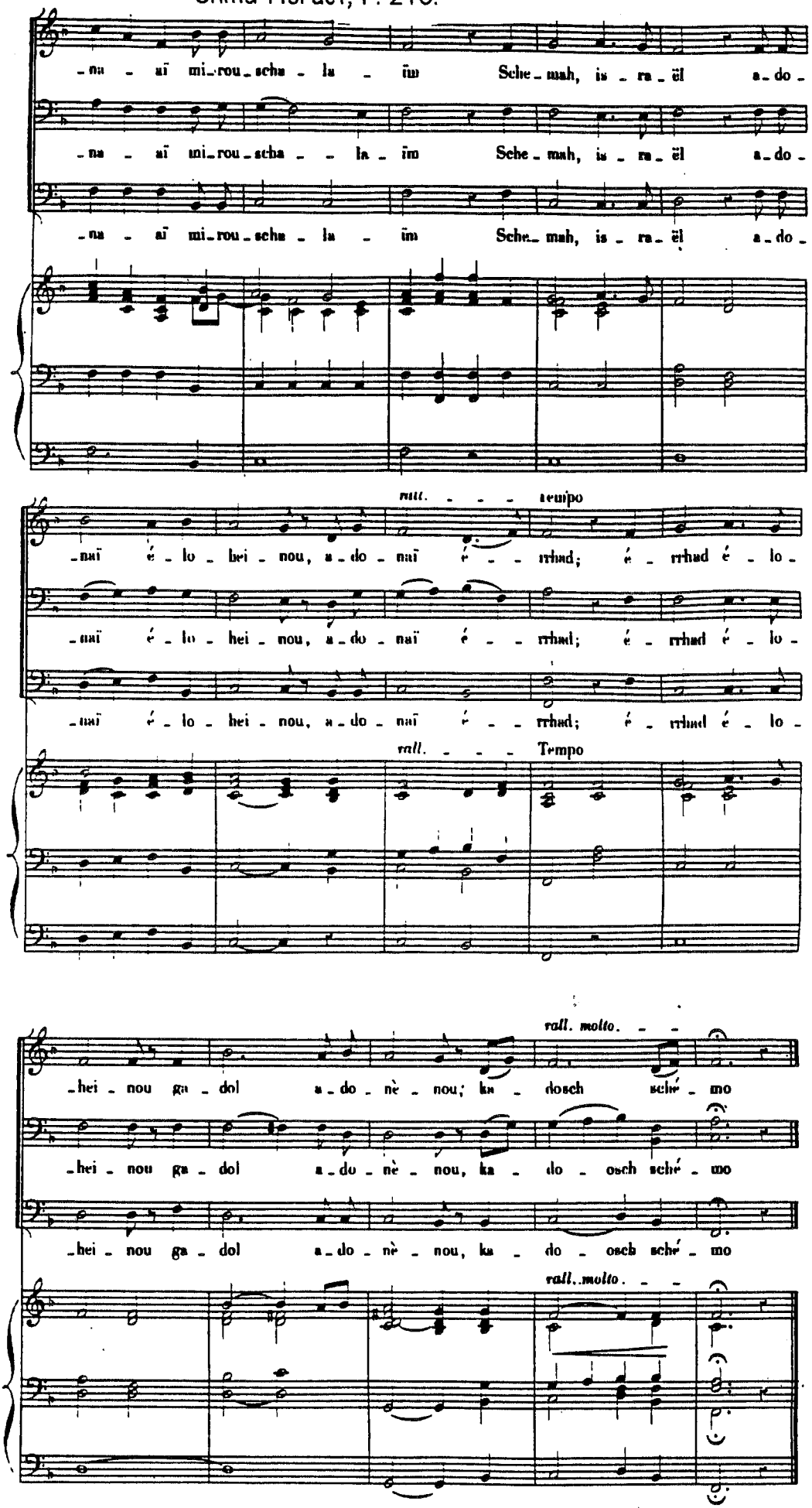




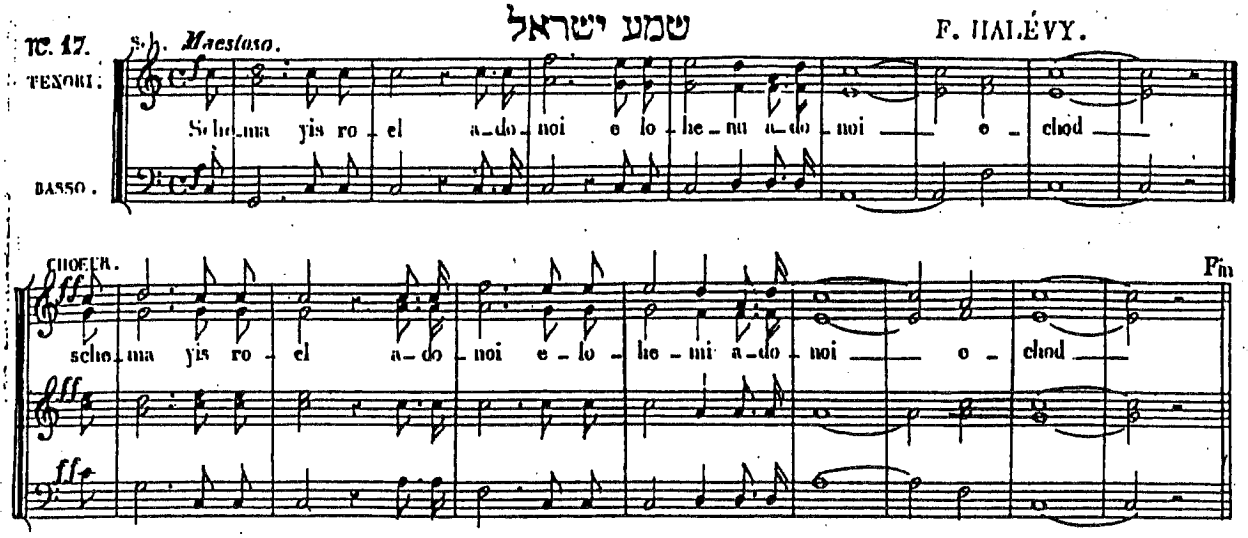
Example 5. Darius Milhaud, Service Sacré,
Barechu and Shema, P. 7.



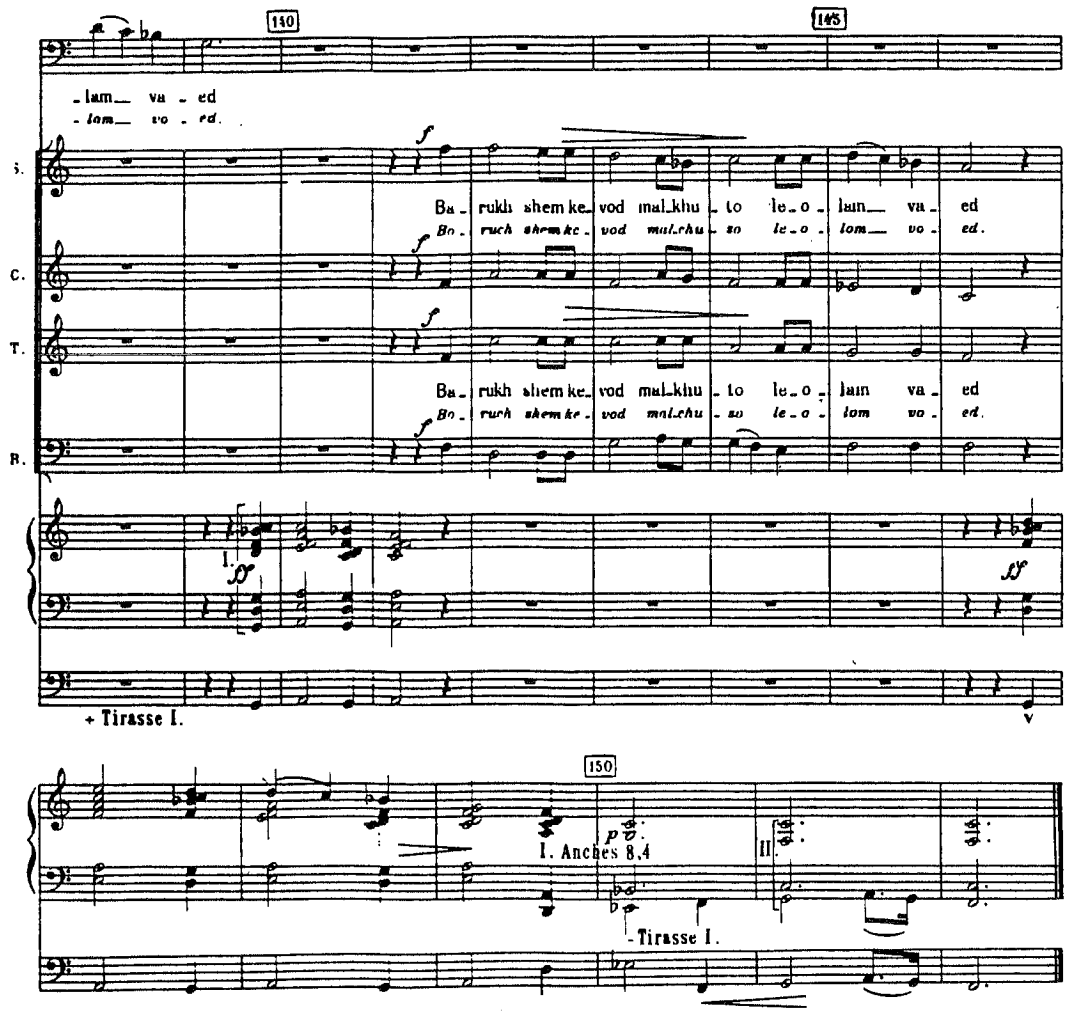
Example 6: Jules and Mardochée Crémieu, Chants Hébraïque
Shma Yisrael, P. 216.



Example 7. Samuel Naumbourg, Z'mirot Yisrael, P.33

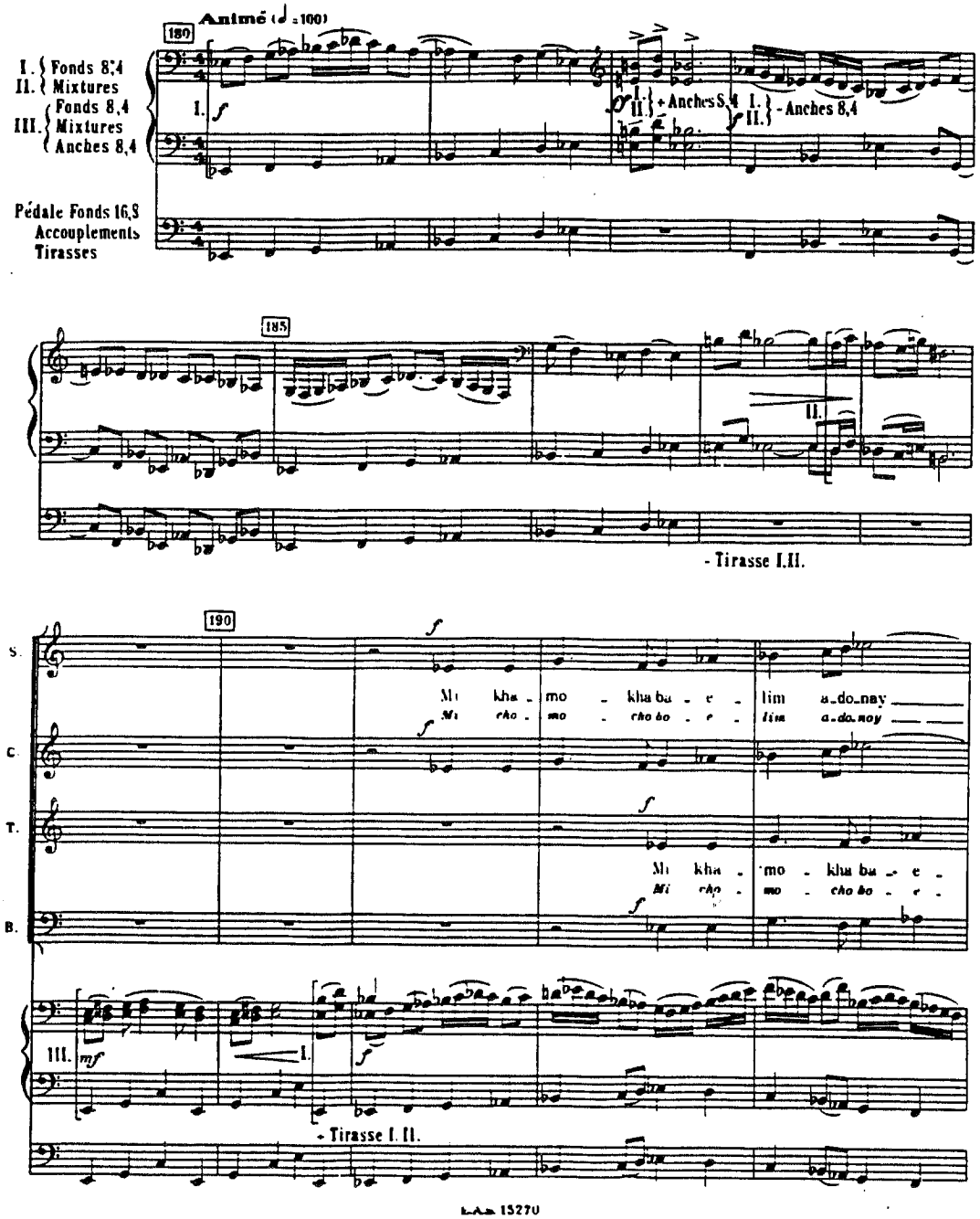


Example 8. Darius Milhaud, Service Sacré, Barechu and Shema, P. 9.

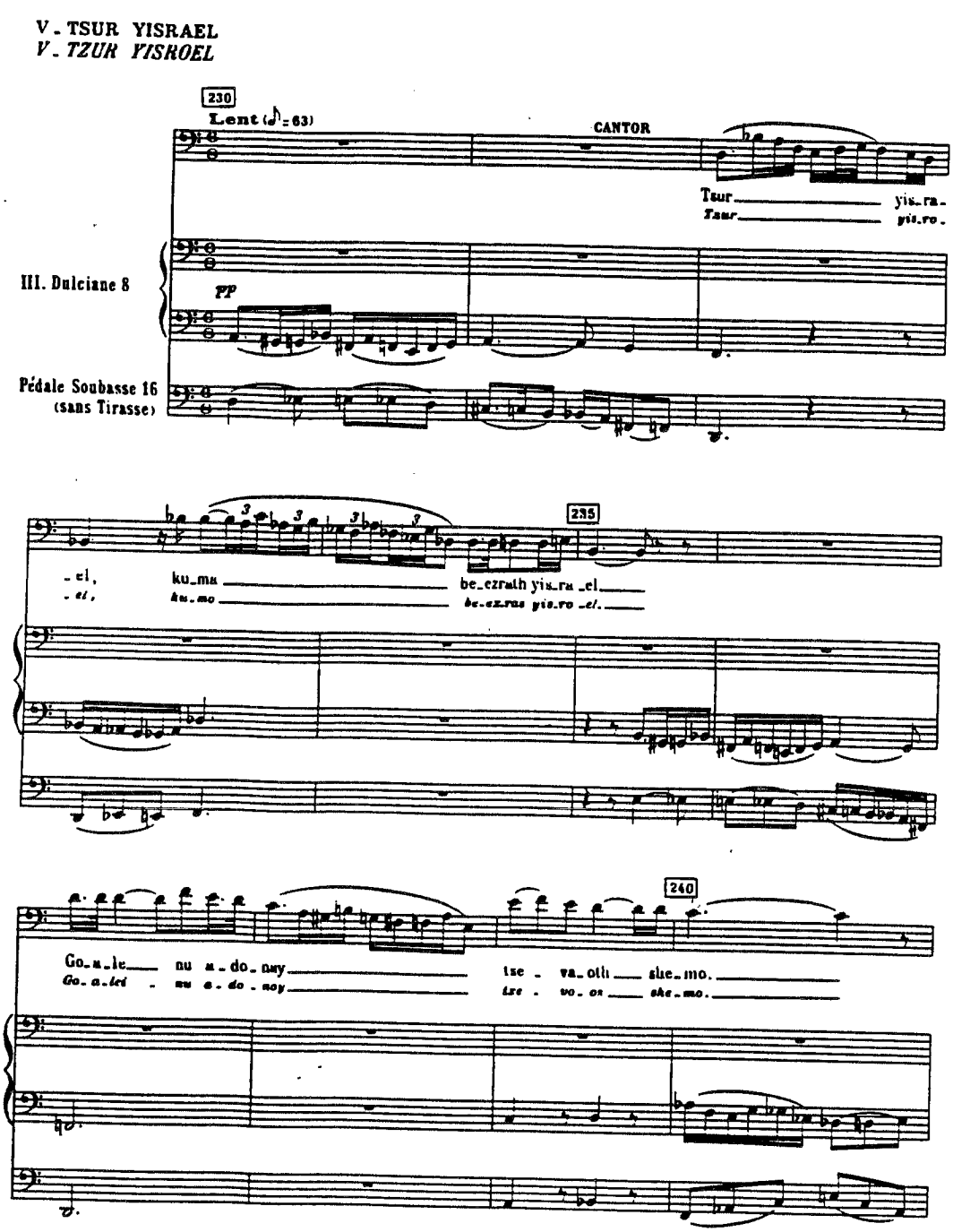


Example 9. Darius Milhaud, Service Sacré,
Mi Chamocha, P. 12.

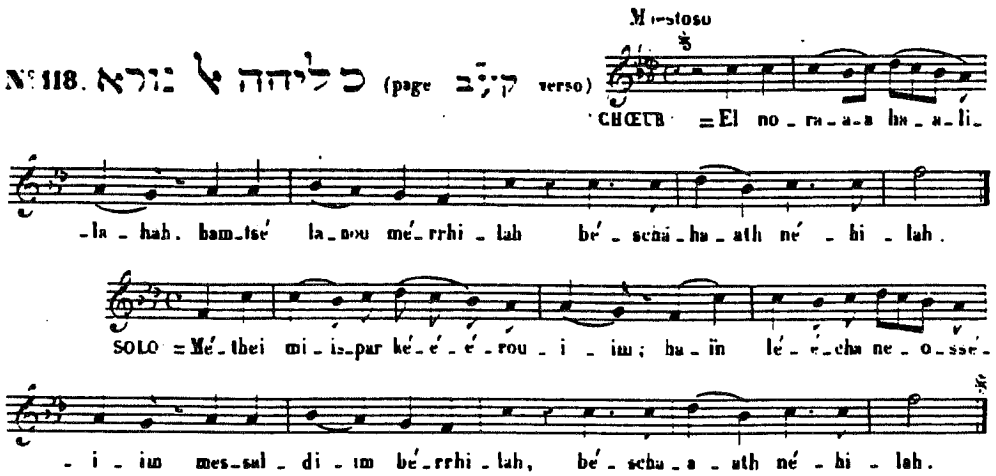
IV - MI KHAMOKHA
IV - MI CHOMOCHO



Example 10. Darius Milhaud, Service Sacré, Tsur Yisrael, P. 16.



Example 11. Jules and Mardochée Crémieu, Chants Hébraïques, El Norah Alilah, P. 118.

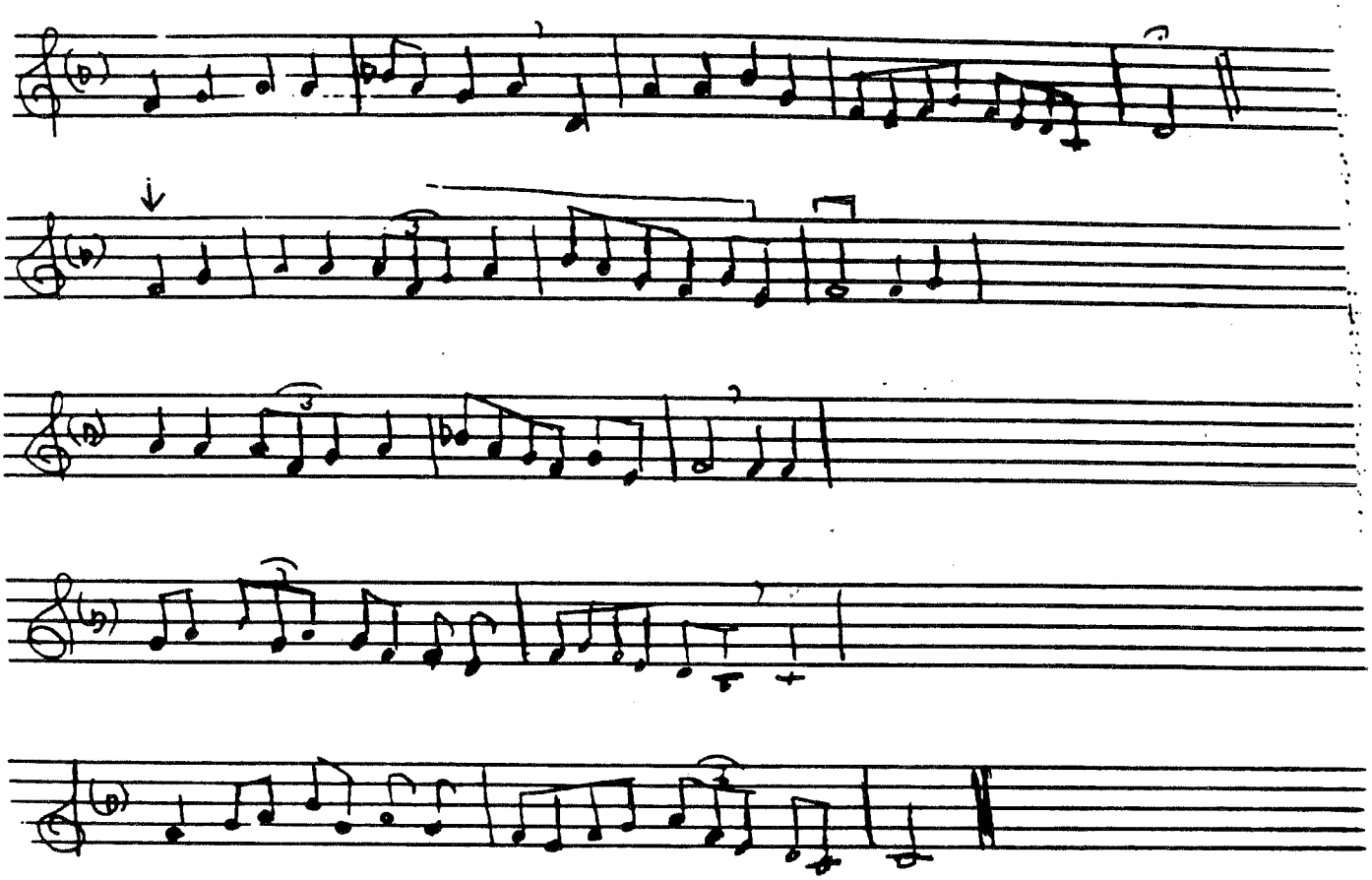


N.B. Toutes les strophes se chantent de la même manière. — Le Chœur se répète après chaque strophe.

Example 12. Judith Eisenstein, The Liturgical Chant of Provençal and West Sephardic Jews, Lauda, P. 107.

Ex. 11. Ang p. 67, no. 1

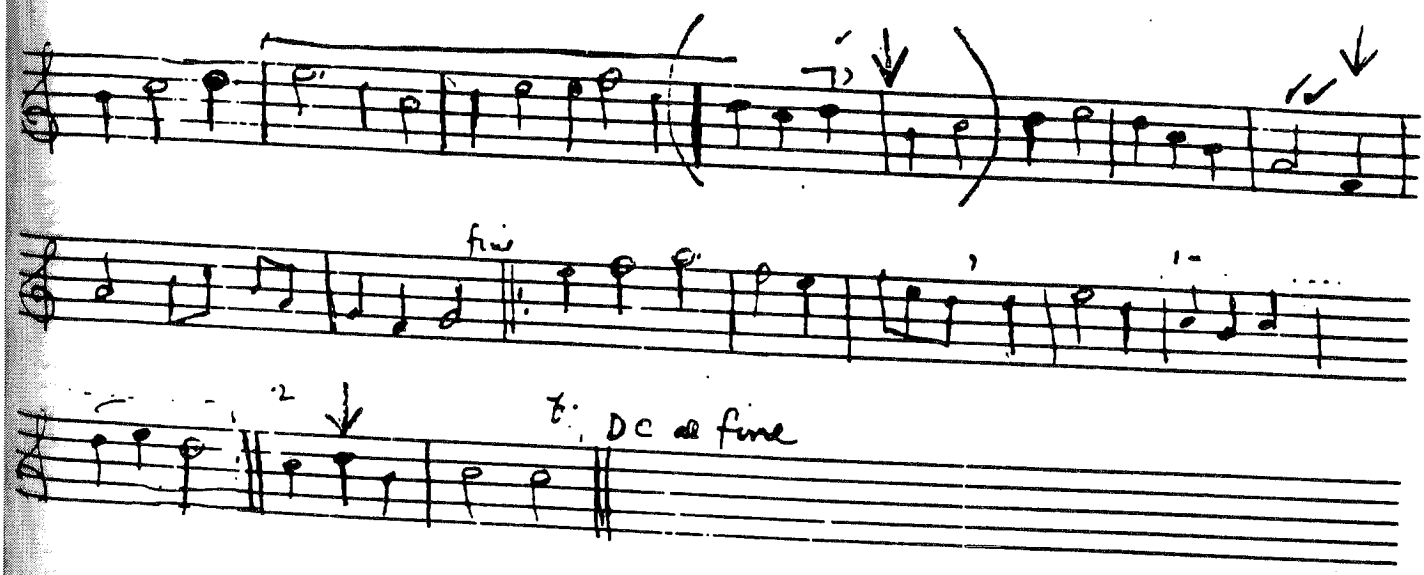
Lauda. (Cortona no. 11.)



Example 13. Judith Eisenstein, The Liturgical Chant of Provençal and West Sephardic Jews, A Virgen, Cantiga No. 134, P. 114, re-printed from Higini Angles, La Musica de las Cantigas de Santa Maria del Rey Alfonso el Sabio, Vol. III, Pt. II., P. 21,

Ex. 16b. Ang p. 21. Cantiga no. 134.

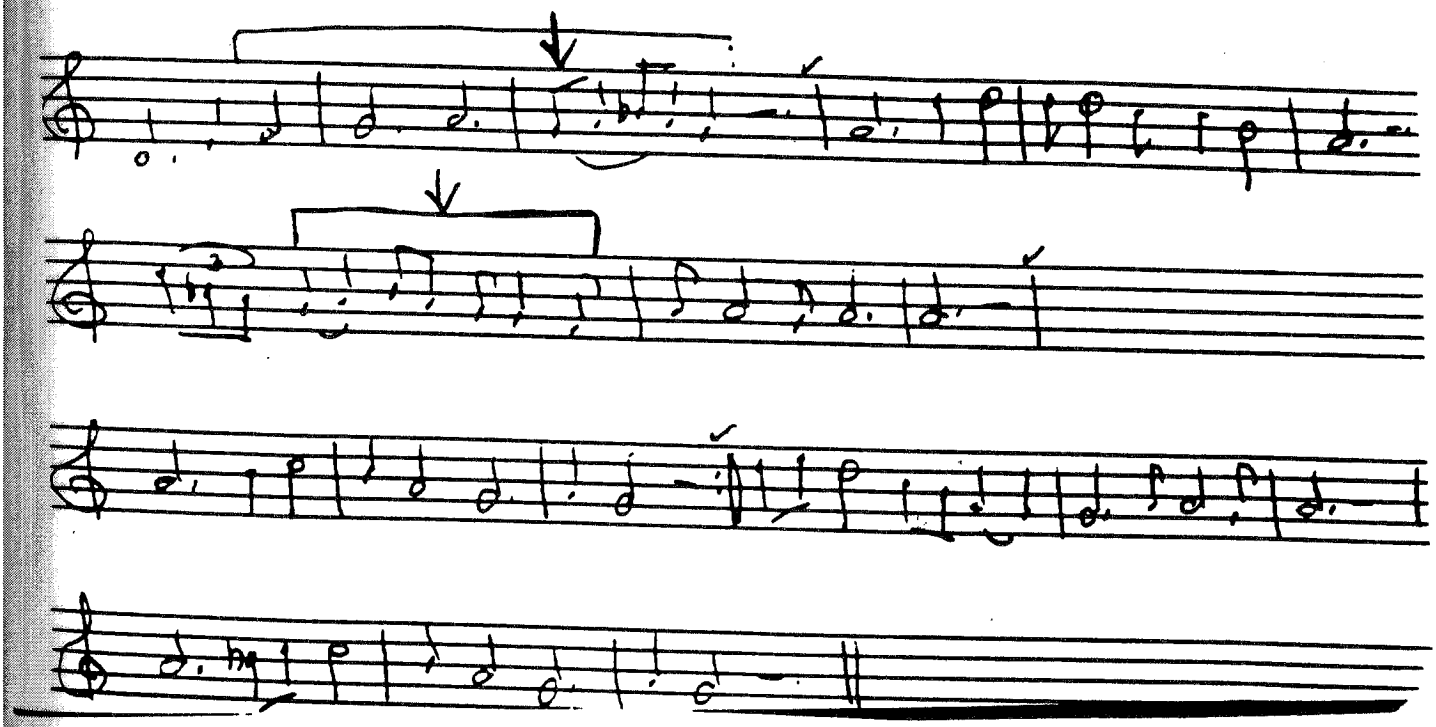
A virgen.



Example 14. Judith Eisenstein, The Liturgical Chant of Provençal and West Sephardic Jews, Michel, Vai vesitar, from the Mystery of St. Agnes, P. 111, from Friedrich Gennrich, Der Musikalische Nachlass der Troubedours, P. 242, No. 271

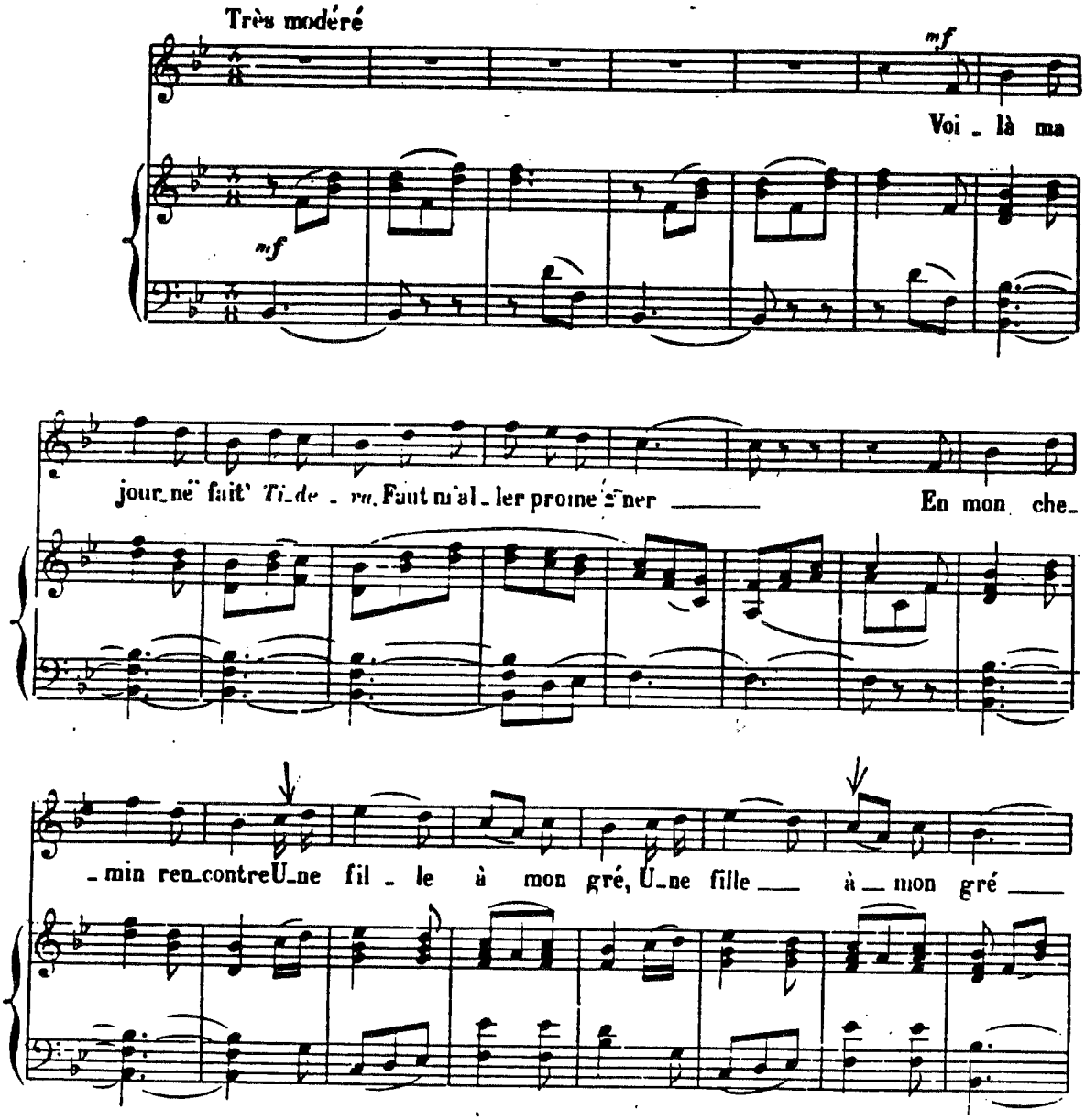
Ex. 14a. Gennrich p. 242, no. 271.

From the Mystery of St. Agnes. Michel, vai vesitar.



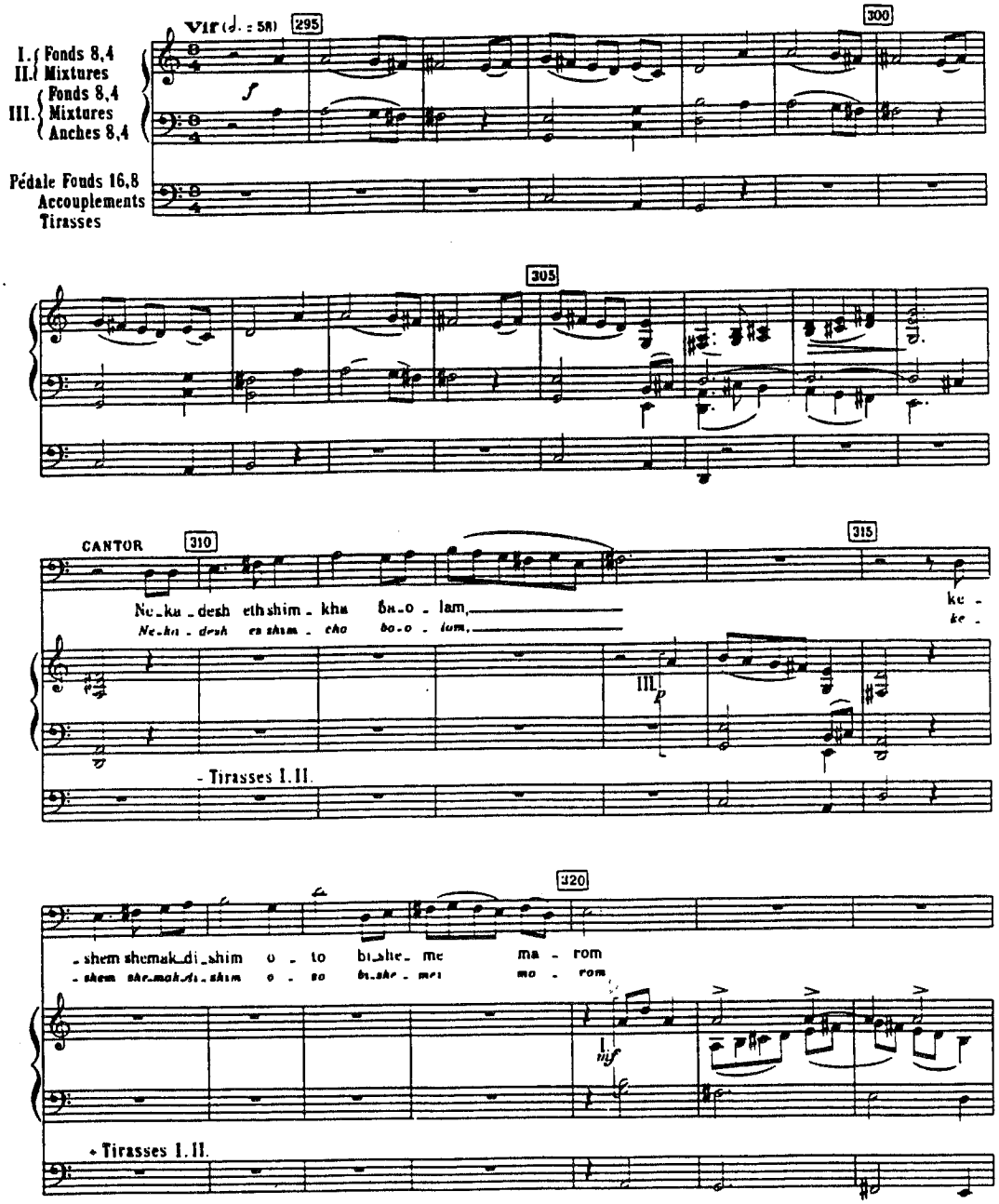
Example 15: Jules Tiersot, Mélodies Populaires des Provinces de France Vol.4, P. 58.

QUAND TU TENAIS LA CAILLE



Example 16. Darius Milhaud, Service Sacré, P. 20

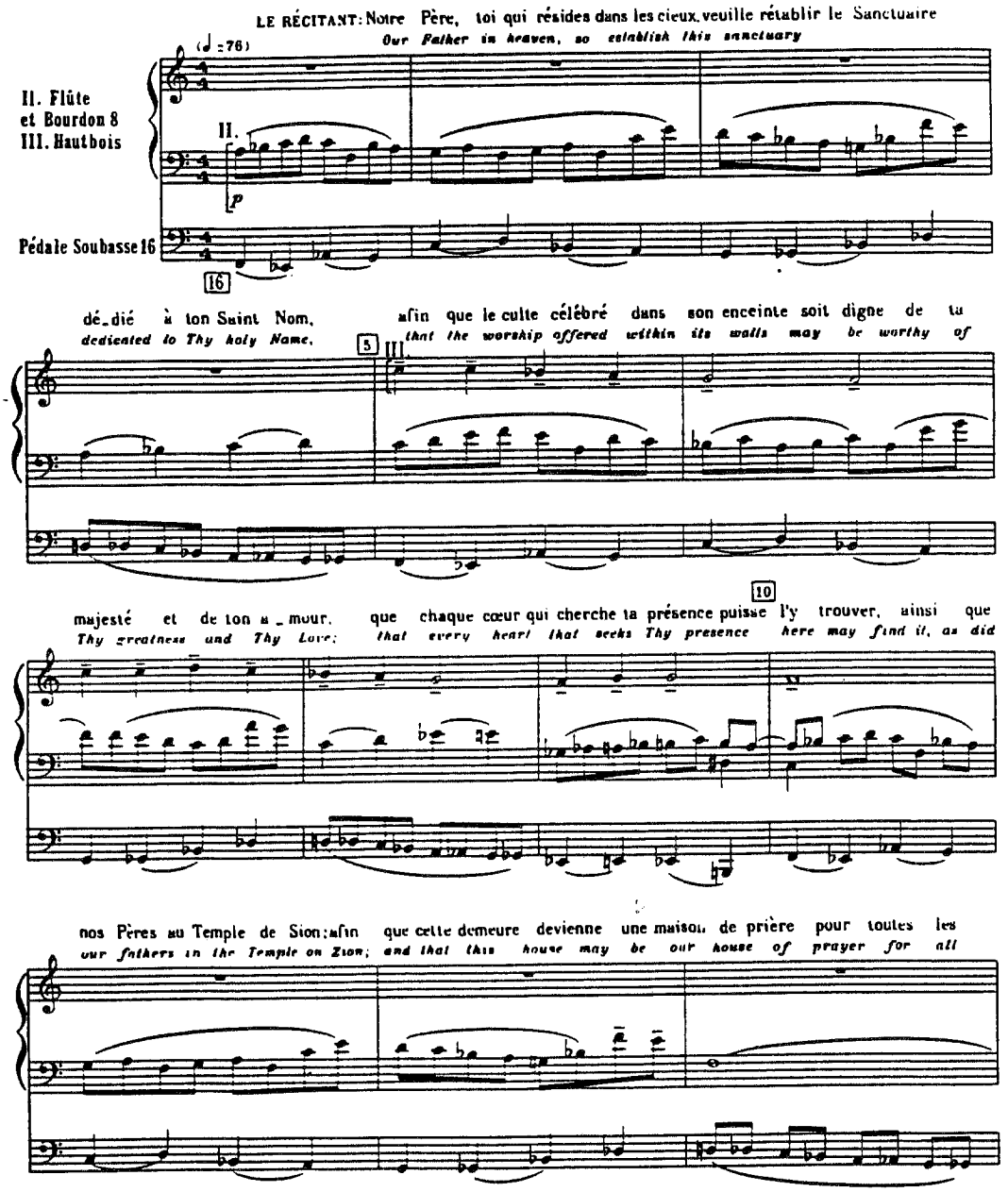
VII - KEDUSHAH



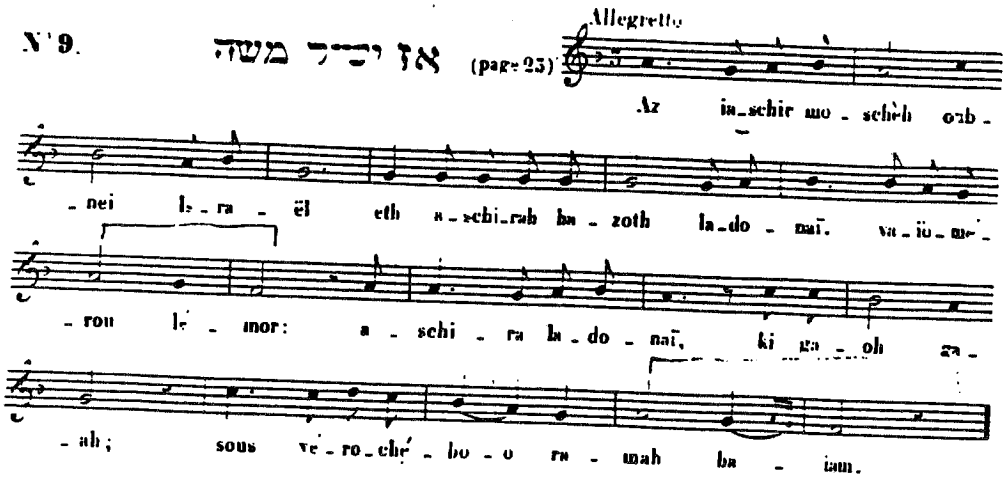
Example 17. Darius Milhaud, Service Sacré, P. 28

II^ème PARTIE

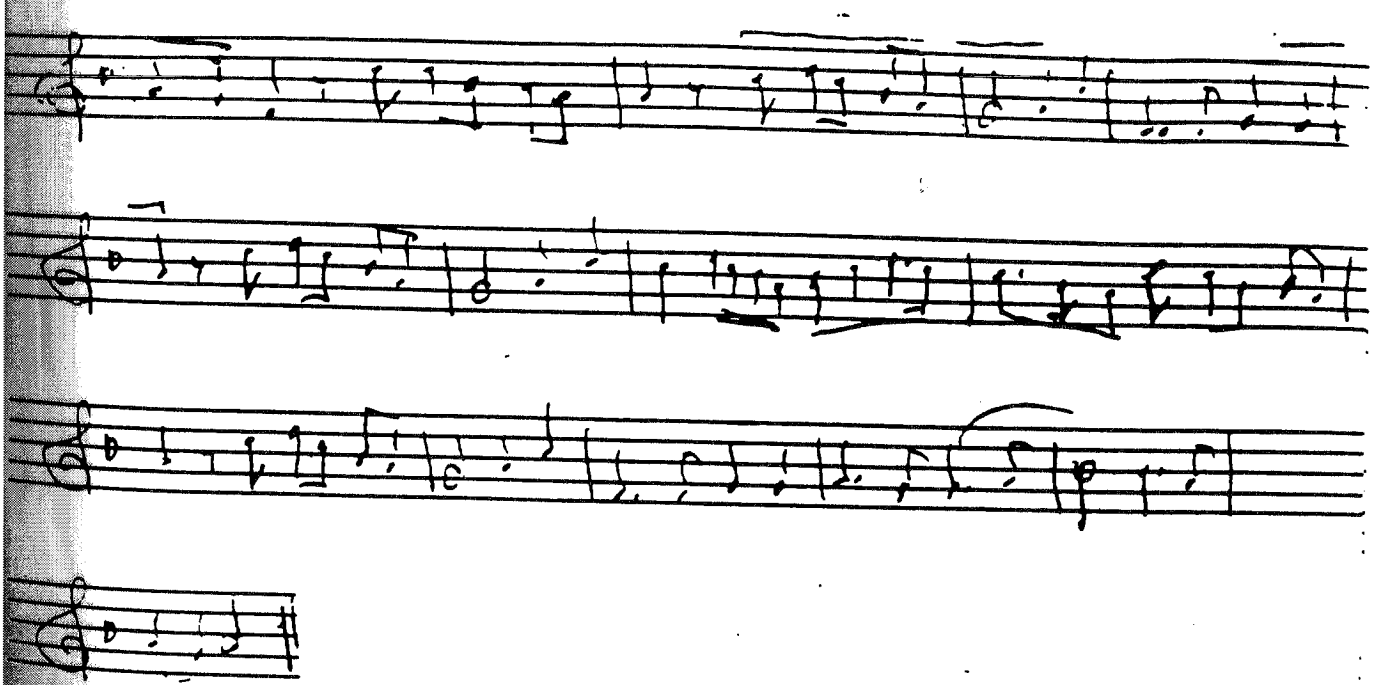
VIII - PRIÈRE ET RÉPONSE
VIII - PRAYER and RESPONSE



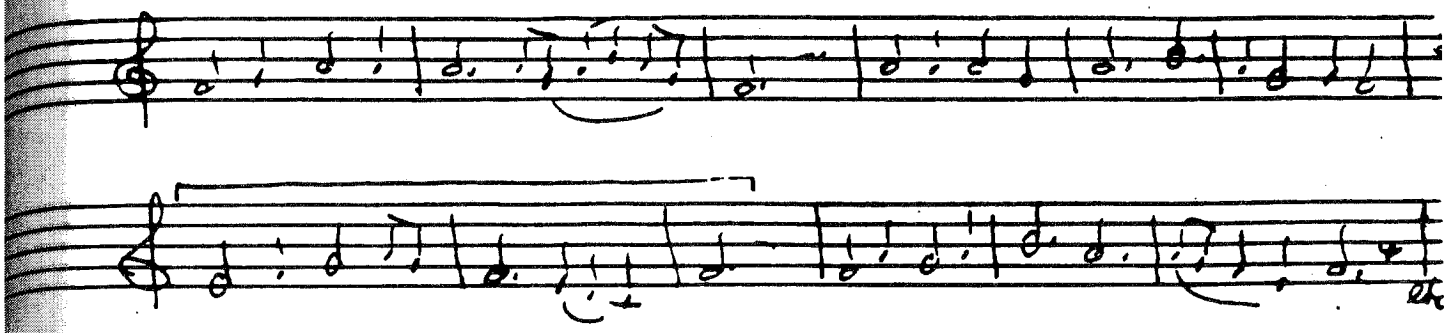
Example 18, Jules and Mardochée Crémieu, Chants Hébraïque, Az Yashir Moshe, P. 128



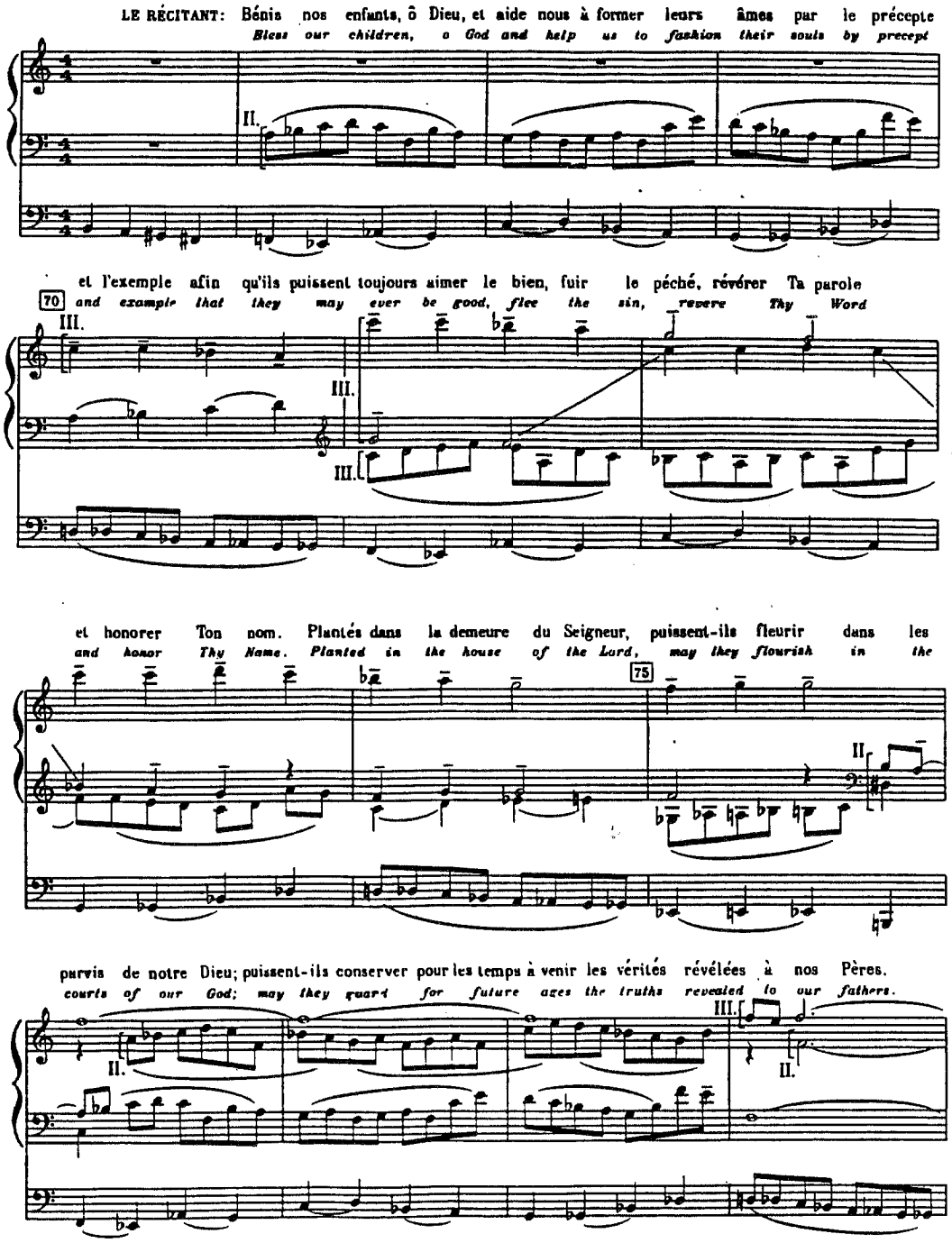
Example 19. Judith Eisenstein, The Liturgical Chant of Provençal and West Sephardic Jews, Et Sha-arey Ratson, P. 105, re-printed from Moses Gaster, Order of the Service According to the custom of the Spanish and Portuguese Jews of London, P. 29.



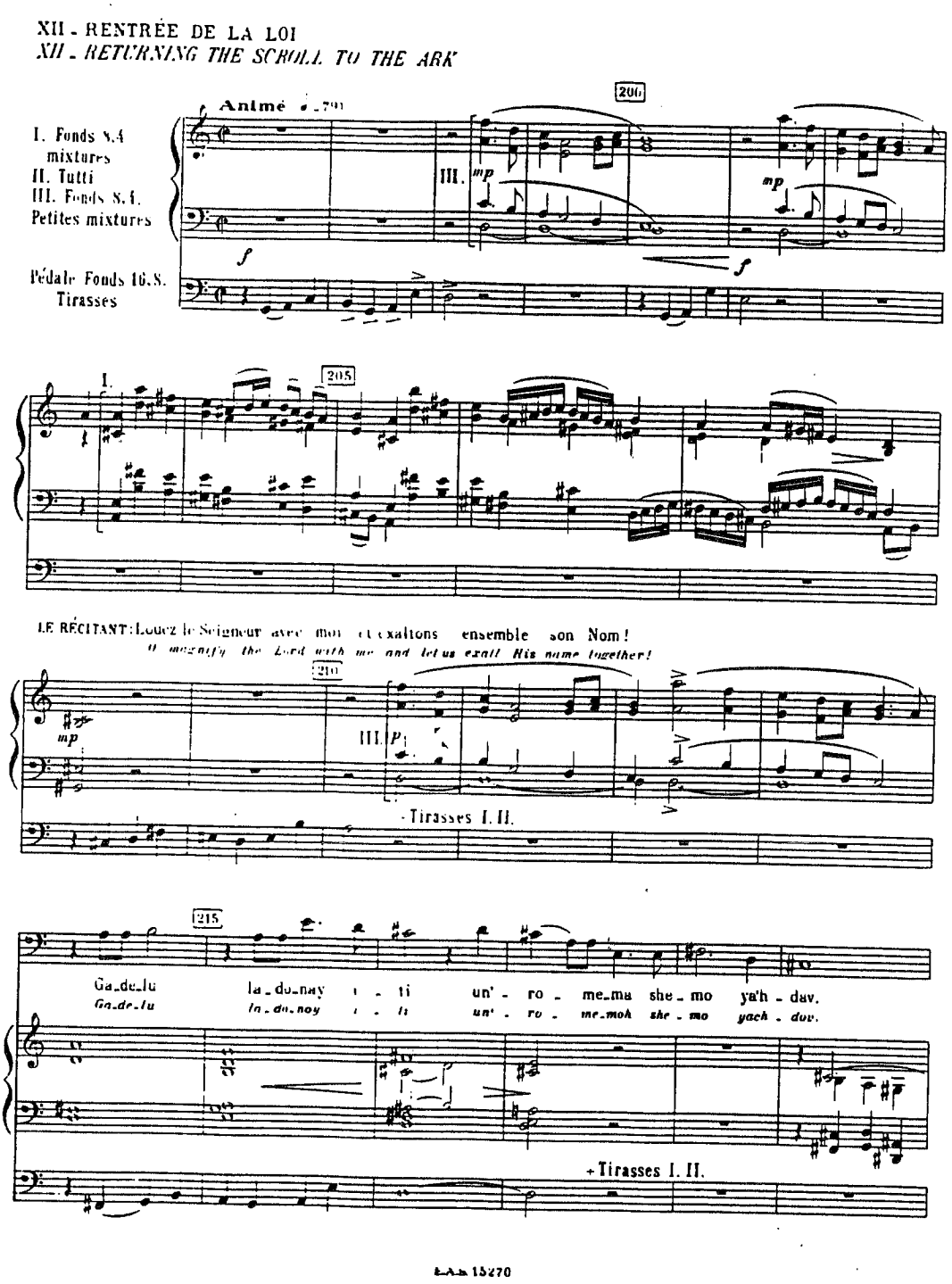
Example 20. Judith Eisenstein, The Liturgical Chant of Provençal and West Sephardic Jews, Aisai Port Poder Amor, P. 92 re-printed from Der Musikalische Nachlass der Troubedours, Vol. 3, F. Gennrich, P. 187, No. 196.



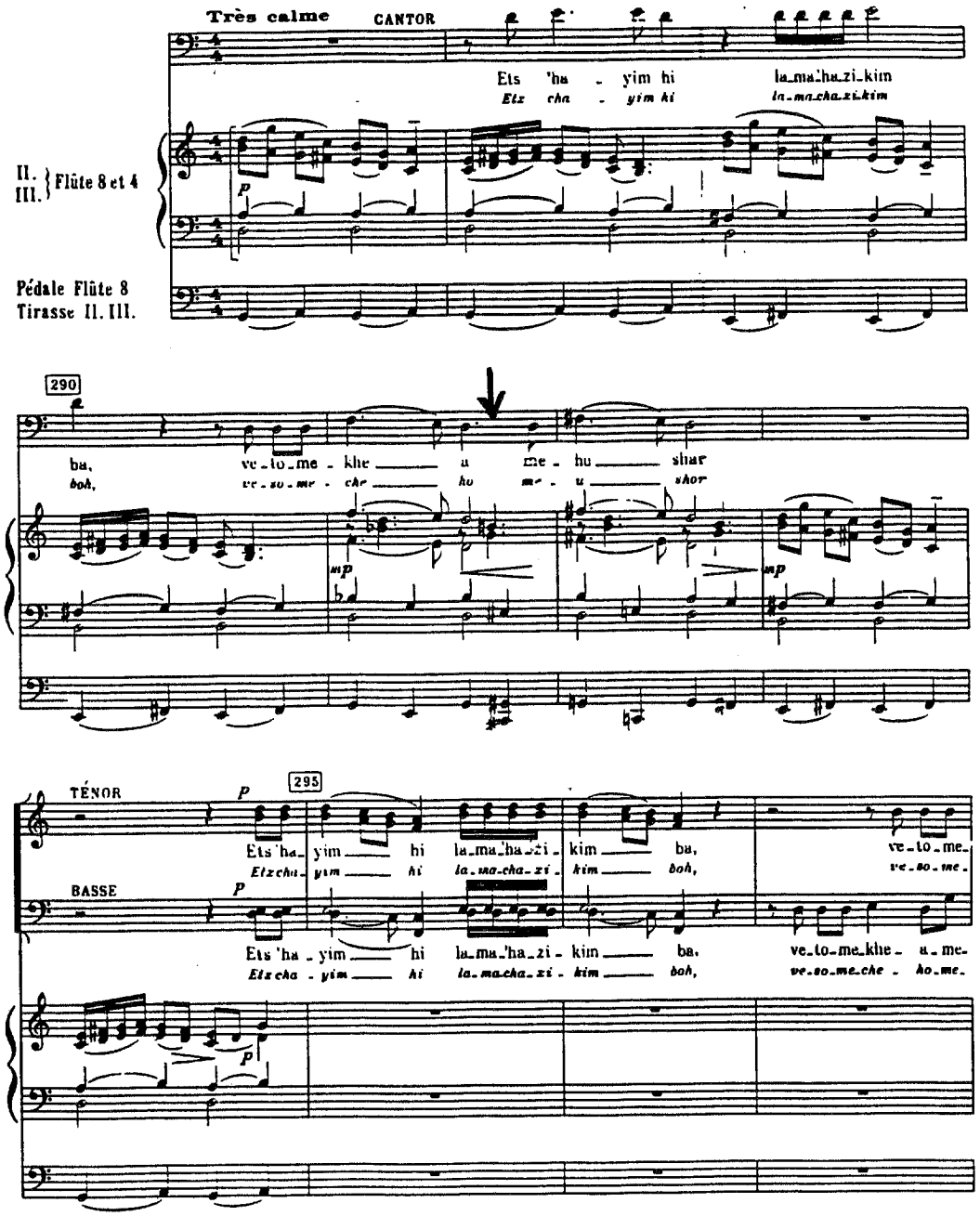
Example 21. Darius Milhaud, Service Sacré, Prayer and Response, P. 32-33



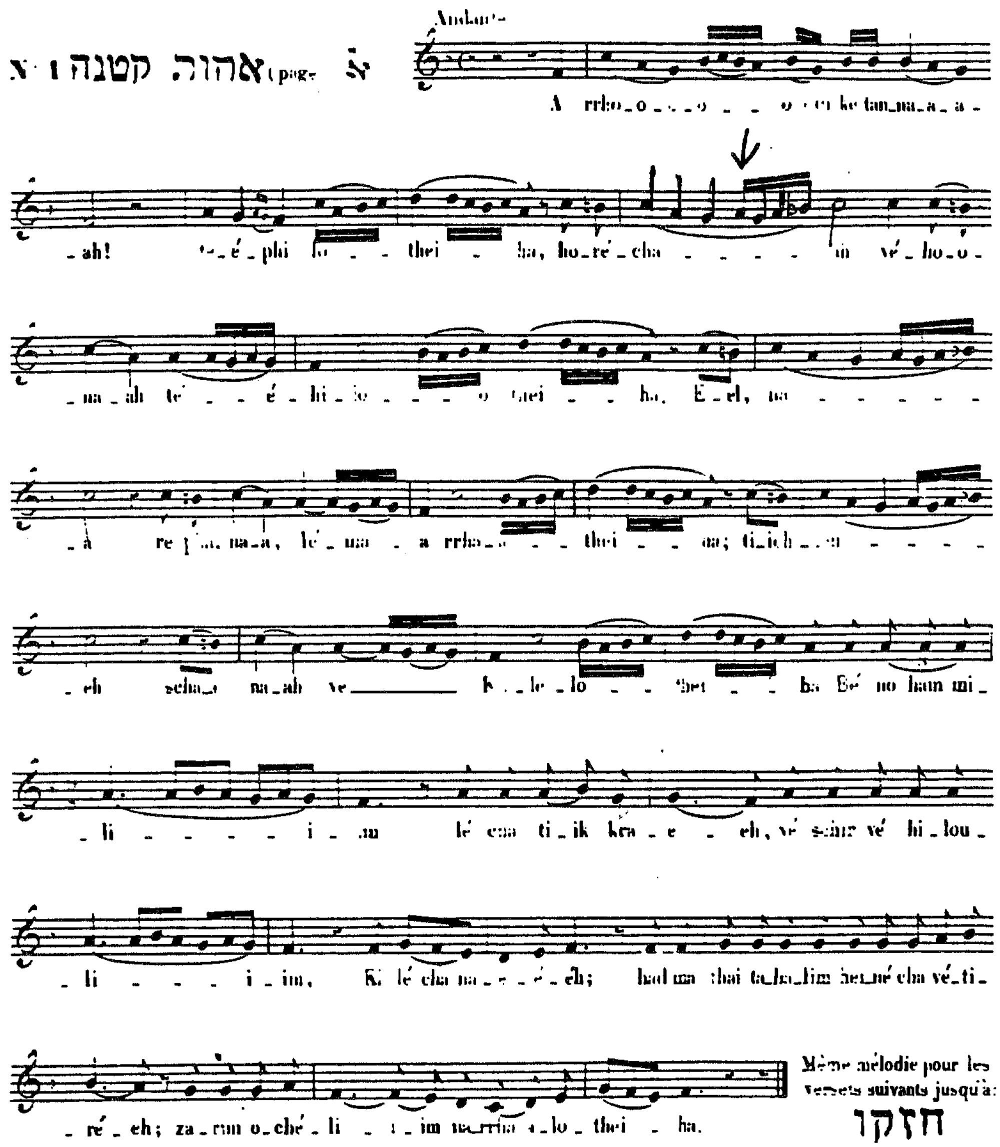
Example 22. Darius Milhaud, Service Sacré, Returning the Scroll to the Ark, P. 48



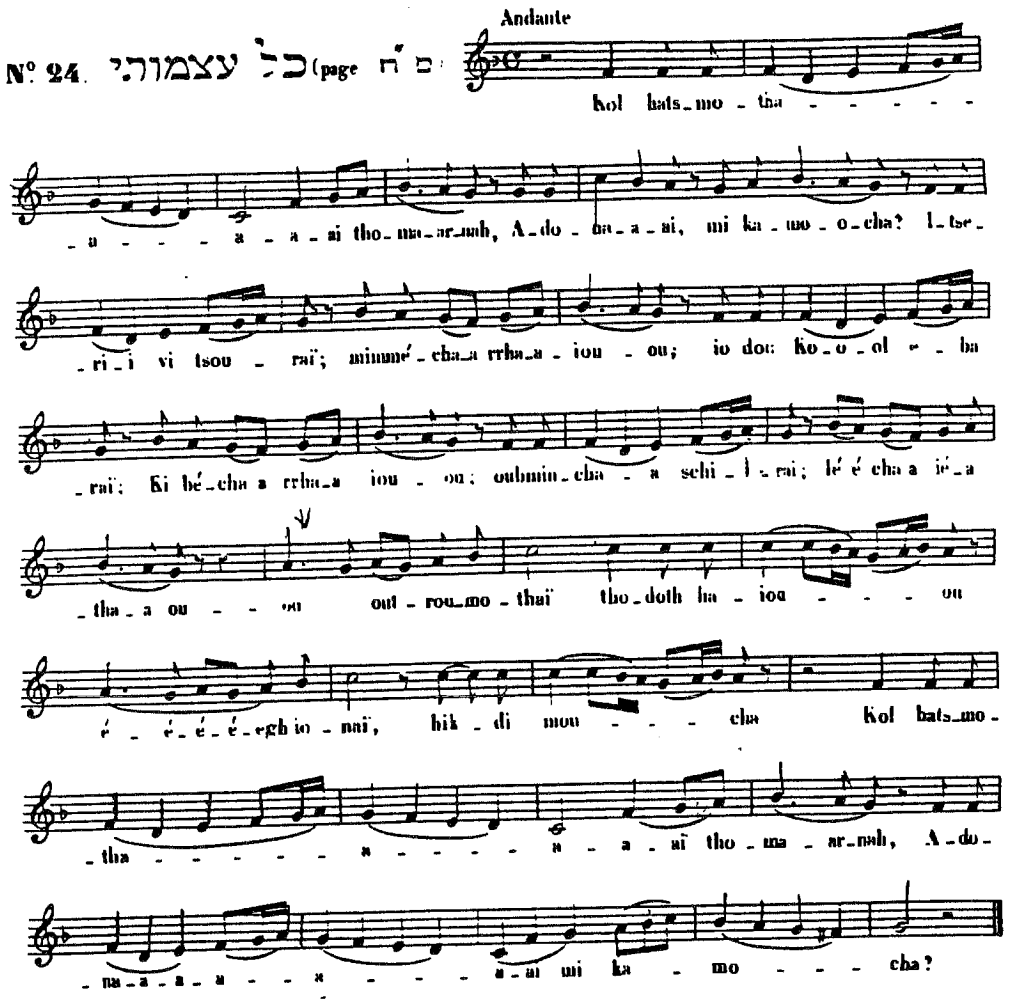
Example 23. Darius Milhaud, Service Sacré, Ets Chayim, P. 55



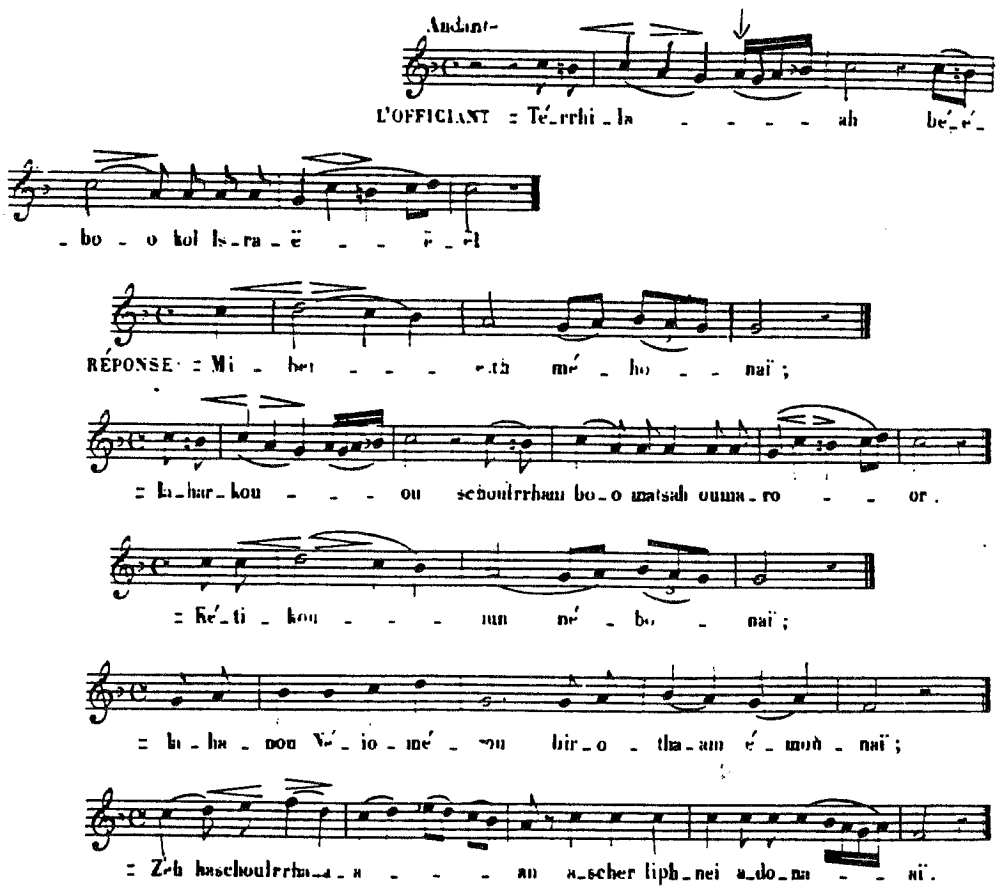
Example 24. Jules and Mardochée Crémieu, Chants Hébraïques, Achot K'tanah, P. 2



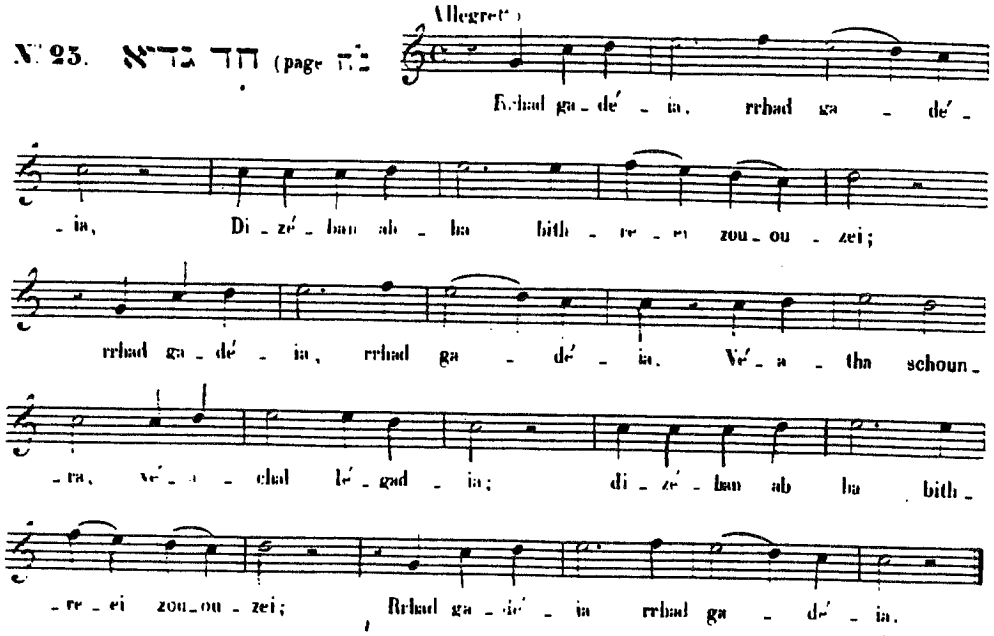
Example 25. Jules and Mardochée Cremieu, Chants Hébraïques, Kol Atzmotay, P. 12



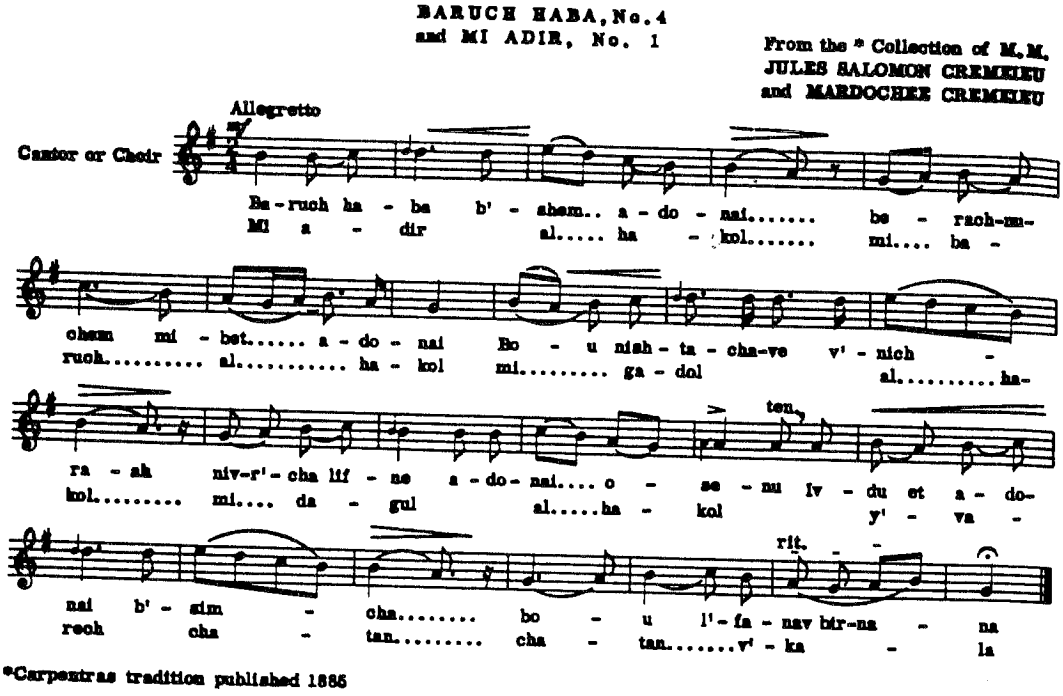
Example 26: Jules and Mardochée Crémieu, Chants Hébraïques
T'chilah, P. 136.



Example 27. Jules and Mardochee Crémieu, Chants Hébraïques, Chad Gadya, P. 197

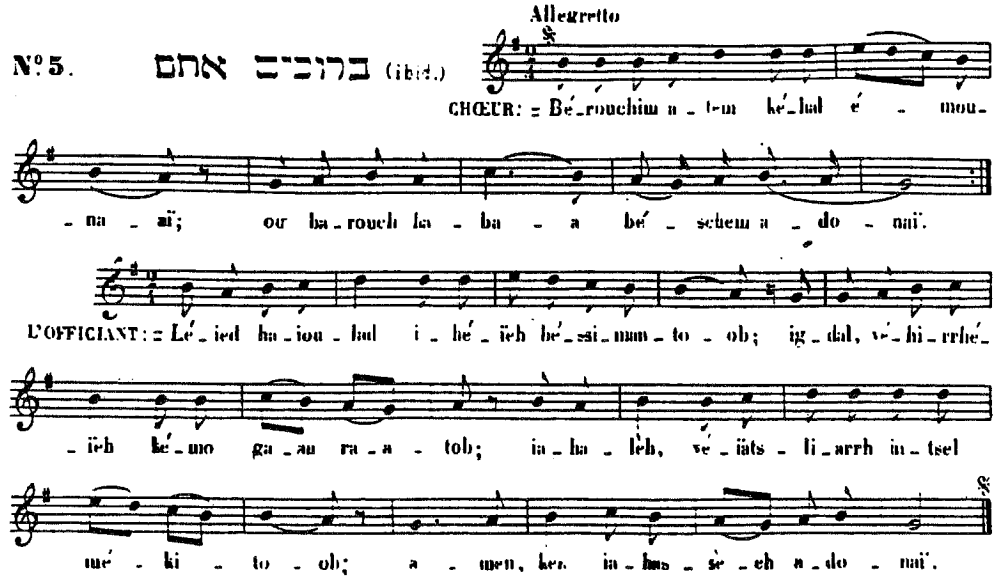


Example 28. Ephros, Gershon, Cantorial Anthology, Y'mot Hachol, Volume 5, Baruch Haba and Mi Adir, P. 228, re-printed from Jules and Mardochée Crémieu, Chants Hébraïques.

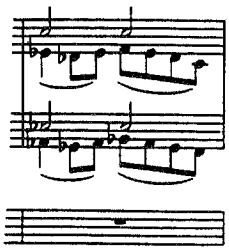


*Carpentras tradition published 1886

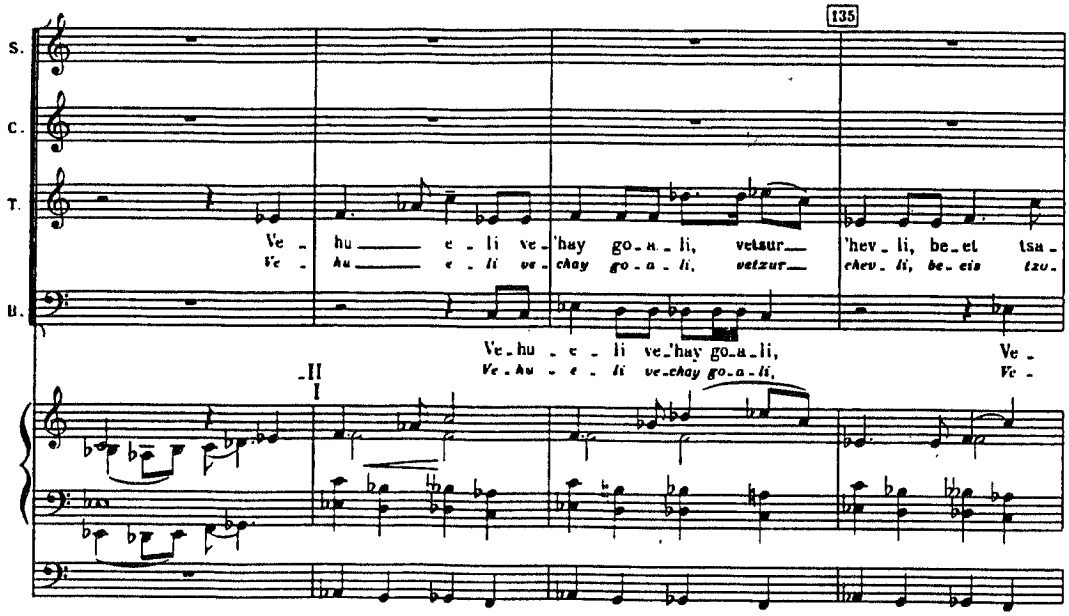
Example 29. Jules and Mardochee Crémieu, Chants Hébraïques, B'ruchim atem, P. 186.



Example 30



Darius Milhaud, Service Sacré, Eloheynu Retse, P. 70



Chapter 10

Conclusion

This study has shown evidence of early melodic sources from the Comtat Venaissin that correspond to some of the melodic "fragments" of the Service Sacré. Many of the melodies are found in the Chants Hébraïques, a collection of Jules and Mardochée Crémieu from Carpentras. However, incorporated in the music of this same collection, are many examples of themes of cantillation motives that have become part of the Comtadin Nusach. While it is difficult to say quite how old this cantillation may be, it is evident that it not only appears in the melodies of the synagogue, but also those of early church rite and popular folk songs.

There has been a demonstration in this thesis of how Darius Milhaud skillfully intermingled twentieth century compositional techniques while incorporating these traditional melodic fragments into a new and different form of artistic musical expression. The unique feature of this service is found in Milhaud's ability to take these complex forms and elements and combine them so successfully. These elements include

classical compositional styles such as fugue and canon, modal melodic writing (which gives the piece a feeling of lamentation), polyrhythms, chromatic scales employing all twelve tones, jazz, Cantorial melismatic passages, prosody of two dialects of Hebrew, and polytonality--all used effectively in this one composition Some of the successful elements of the service include the clarity of musical ideas and forms, exceptional expression of text, and the joyful, celebratory feeling one experiences as a result of the lilting Provençal melodies and rhythms.

The problems that still remain to be investigated regarding the service are the further study of cantillation for melodic sources and a more complete analysis of the fugal sections with Recitant. Although Madeleine Milhaud did not believe that this service was based on the Nusach of Carpentras, but was, rather, fully composed of original melodic motive,[1] it is evident that, indeed, it had much to do with the Carpentras religious rite. Madeleine Milhaud also said in a subsequent interview with the author that "whenever Darius felt inspired in a piece of music, at a spiritual moment he would insert a fragment from the Carpentras synagogue nusach.[2] This would imply that these melodic fragments also appear in many of his other compositions. His other music would need to be investigated in light of this information.

The Service Sacré is considered one of the major works in the Jewish Cantorial repertoire. Written both for and because of the Reform Movement in the United States, this service is an example of the opportunity for diversity and artistic expression that exists within Liberal Judaism. The music is as unique as Darius Milhaud, himself. He was the "Frenchman from Provence" [3] who was by religion a Jew and by occupation a great artist. This composition has stood the test of time to remain a classic.

Notes

Chapter 2

1 Elaine Brody, Paris, The Musical Kaleidoscope 1870-1925, (London: Robson Books, 1988),279. See also Darius Milhaud, Notes Without Music, (New York: Alfred A. Knopf, 1953): 6,7,9.

2 The Comtat Venaissin is a region in Provence that includes the cities of Avignon, Carpentras, Cavaillon and L'Isle-Sur-La-Sorgue. The Popes of Avignon protected the Jews that were under their jurisdiction. This is the only area of France where Jews have lived continuously from the Middle Ages through the twentieth century.

3 Darius Milhaud, Notes Without Music, (New York: Alfred A. Knopf, 1953): 15. See also Marion Bauer, "Darius Milhaud" The Musical Quarterly Vol. 28 No. 2, (April, 1942): 40.

4 Darius Milhaud, Notes Without Music, 10.

5 Ibid., 14.

6 Ibid., 7.

7 Darius Milhaud, Notes Without Music, 12.
Also, Madeleine Milhaud, interview by author, by telephone, Paris, 26 January, 1992. During this interview with Madeleine Milhaud, she related to the author that during World War II the Nazis took over L'Enclos for their own use. After the war, Milhaud felt that the building had been defiled and sold it upon his return to France. Historically, the fountain by the home had been used for watering livestock that were on their way to Aix for public sale. As the city of Aix grew, this formerly rural area was incorporated and apartment houses were built on the site of the Milhaud family estate. The street where the estate was located is currently known as Rue Darius Milhaud.

8 Darius Milhaud, Notes Without Music, 15, 18, 19.

9 Ibid., 23.

10 Ibid., 32.

11 Ibid., 25.

12 Ibid., 97

13 David M. Goldstein, "The Jewish Connection to Les Six," (Master's Thesis, Hebrew Union College), 10.

14 Darius Milhaud, Notes Without Music, 97.

15 Darius Milhaud, Notes Without Music, 79. See also Arthur M. Berger, "Darius Milhaud, promulgator of Polytonality," American Music Lover, (February, 1936): 299.

16 Darius Milhaud, Notes Without Music, 79. In addition, Madeleine Milhaud, interview by author, by telephone, Paris, 26 January, 1992. Milhaud saved Satie's manuscripts by bringing them to the United States in 1940 after Hitler invaded Paris. They are now located at Dumbarton Oaks near Washington, D.C.

17 Darius Milhaud, Notes Without Music, 38.

18 Marion Bauer, 145.

19 Darius Milhaud, Notes Without Music, 77-78.

20 Ibid., 135-137.

21 Ibid., 181.

22 Darius Milhaud, Notes Without Music, 212. Also, Dave Brubeck, interview by author, by telephone, Wilton, Ct., 16 November, 1991; and Charles Jones, interview by author, New York, 18 August, 1991.

23 Darius Milhaud, Notes Without Music, 325-344.

24 Charles Jones, interview by author, New York, 18 August, 1991; and Madeleine Milhaud, interview by author, Paris, 1 October, 1991.

25 Madeleine Milhaud, interview by author, Paris, 1 October, 1991.

26 Madeleine Milhaud, interview by author, by telephone, 26 January, 1992. Madeleine Milhaud has performed many musical works which include her critically acclaimed recording of the Stravinsky L'Histoire du Soldat with Leopold Stokowski conducting. She told this author that although the recording was a great success, she was never personally happy with it as Stokowski cut the Recitant section declaiming the moral of the story.

27 Madeleine Milhaud, interview by author, Paris, 1 October, 1991. Madeleine Milhaud stated that the Aspen Festival, which originated as an artists' colony changed to a more commercial venue in 1971. After that time, Milhaud's works, as well as the works of other great composers, were no longer played automatically in favor of other repetoire. The tapes of Milhaud's works recorded at the Aspen Festival are currently in the Bibliotheque Nationale de Paris. They were recorded by Edgar Stanton. The location of the tapes was concurred by, Charles Jones, interview by author, New York, 18 August, 1991.

28 Alexander Ringer, Arnold Schoenberg: "The Composer as Jew," (Oxford: Oxford University Press, 1990): 201.

29 Ibid., 201.

30 Paul Collaer, Darius Milhaud, 314. See also Aaron Marko Rothmuller, Music of the Jews; an Historical Appreciation, (South Brunswick, NJ: A.S. Barnes & Co., Inc.): 227.

31 Paul Collaer, Darius Milhaud, 319.

32 David Goldstein, "The Jewish Connection to Les Six," See Appendix A, for a list of Milhaud's works on Jewish themes.

33 Paul Collaer, Darius Milhaud, 37.

34 William Bolcom, "Reminiscences of Darius Milhaud," Musical Newsletter No. 7, (Summer, 1977), 4.

Notes

Chapter 3

1 Darius Milhaud, Notes Without Music, (New York: Alfred A. Knopf, 1953): 5.

2 Ibid., 2.

3 Ibid., 3.

4 Marguerite Tayar-Guichard, "Musique dans la communaute israelite de Marseilles des origines a nos jour," (Doctorat d'Universite Aix-en-Provence, Marseilles, 1979), 11, cited B. Blumenkranz, "Premieres Implantations de Juif en France: du ler du debut du Veme Siecle, comptes Rendus de l'Academie des Inscriptions, 1969, 162-174.

5 Marguerite Tayar-Guichard, "Musique dans la communaute israelite de Marseilles des origines a nos jour,"11, cited H. Morestin, "Une lamp juive a Orgon", Revue des etudes juives CXXIV (3-4), juil-dec. 1975, 119-124.

6 Marguerite Tayar-Guichard, "Musique dans la communaute israelite de Marseilles des origines a nos jour," 12.

7 Ibid., 13

8 Ibid., 13

9 Judith Eisenstein, "The Liturgical Chant of Provençal and West Sephardic Jews in Comparison to the song of the Troubadours and to the Cantigas," (Ph.D. diss., Hebrew Union College, 1966), 2, cited Arthur J. Zuckerman, A Vassal Jewish Principality in Carolingian Frankland from 768 to the end of the 9th Century, (New York: Columbia University Press, no date available).

10 Judith Eisenstein, "The Liturgical Chant of Provençal and West Sephardic Jews in Comparison to the song of the Troubadours and to the Cantigas," 2, cited Celestin Port, "Histoire du Commerce Maritme de Narbonne" in A.J. Zuckerman, A Vassal Jewish Principality in Carolingian Frankland from 768 to the end of the 9th Century.

11 Judith Eisenstein, "The Liturgical Chant of Provençal and West Sephardic Jews in Comparison to the song of the Troubadours and to the Cantigas," 11.

12 Ibid., 4.

13 Map of the Comtat Venaissin. Brochure "The Road of Jewish Heritage in the South of France" from the French Minister of Tourism, French National Tourist Office, New York.

14 Darius Milhaud often spoke of his Jewish Provençal heritage in his autobiography and in many articles. He was quite proud of this heritage and integrated Jewish Provençal melodic themes into many of his compositions. Some examples are Suite Provençal, a symphonic work based on the melodies of Bertran de Born, and Liturgie Comtadin, which was based on the Jewish Rite of Carpentras.

Notes

Chapter 4

1 Abraham Zvi Idelsohn, "Parallels between the Old French and the Jewish Song," Acta Musicologia, Vol. 4 (Oct.-Dec., 1933): 162-168, reprinted, Contributions to an Historical Study of Jewish Music, ed. Eric Werner, (New York: Ktav Publishing House Inc., 1936); 200-206.

2 Judith Eisenstein, "The Chant of the Provençal and West Sephardic Jews in Comparison to the Song of the Troubadours and to the Cantigas," (Ph.D. diss., Hebrew Union College, 1966): 8, citing Jacob S. Raisin, Gentile Reactions to Jewish Ideals with Special References to Proselytes, ed. Herman Hailperin (New York: 1953): 494ff.

3 Abraham Zvi Idelsohn, "Parallels between the Old French and Jewish Song," 162.

4 Ibid., 162-163

5 Judith Eisenstein, "The Liturgical Chant of Provençal and West Sephardic Jews," 11.

6 Ibid., 13.

7 Ibid., 14.

8 Ibid., 15-16.

9 Ibid., 16.

10 Ibid., 22.

11 Ibid., 23. See also Chapter 9, Example 17 of this thesis.

12 Ibid., 24.

13 Judith Eisenstein, "The Chant of the Provençal and West Sephardic Jews," 26, citing Benedetto Marcello, Estro poetico armonico, Venice, 1726, 8 volume ed. 1803, Vol. II: 9, 145, Vol. III: 71, 125.

14 Ibid., 27.

15 Jules and Mardochée Crémieu, Chants Hébraïques, (Paris, Librarie Durlacher, 1885).

16 Marguerite Tayar-Guichard, "La systeme Cantillatoire de Biblio et son expression musicale dans les traditions Juive des communautes mediterraneanes," Vol. II, (Doctorat d'Etat, Université de Paris VIII, no date available). This thesis was viewed at the home of the author. Permission to reproduce musical examples for this document was not given.

17 Marguerite Tayar-Guichard, "Musique dans la communaute israelite de Marseilles des origines a nos jours," (Doctorat d'Université Aix en Provence, Marseilles, 1979), 106-109.

18 Eliyahu Schleifer, The Abraham Zvi Idelsohn Memorial Volume, ed. Israel Adler, Bathja Bayer and Eliyahu Schleifer with Lea Shalem, Commentary on Chapter 9, Vol. II, Book 2 of the Works of Abraham Zvi Idelsohn, Yuval, Vol. V (Jerusalem: The Magnes Press, 1986): 161.

19 Abraham Zvi Idelsohn, "Parallels between the Old French and the Jewish Song," 106.

20 Marguerite Tayar-Guichard, "Musique dans la communaute israelite de Marseilles des origines a nos jour," 109. See also Jules and Mardochée Crémieu, Chants Hébraïque, 182.

21 Marguerite Tayar-Guichard, "Musique dans la communaute israelite de Marseilles des origines a nos jour," 116.

22 Judith Eisenstein, "The Liturgical Chant of Provençal and West Sephardic Jews," 52.

Notes

Chapter 5

1 Darius Milhaud, Notes Without Music, ed. by Rollo Myers, translated by Donald Evans, (New York: Alfred Knopf, 1953): 5.

2 Marion Bauer, "Darius Milhaud," The Musical Quarterly, Vol. 28 No. 2, (April, 1942): 140.

3 Darius Milhaud, Notes Without Music, 5.

4 Ibid., 5.

5 Robert Milhaud, interview by author, Aix-en-Provence, 24 September, 1991. The money to pay for the new Synagogue in Aix-en-Provence was raised by an American, Herbert Mazza.

6 Jewish Travellers in the Middle Ages, edited by Elkan Nathan Adler, (New York: Dover Publications, Inc., 1987): 355 and 366.

7 Aaron Copland, "The Lyricism of Milhaud," Modern Music, No. 6, (January-February, 1929): 16.

8 Paul Collaer, Darius Milhaud, Translated and edited by Jane Hohfeld Galante, (San Francisco: San Francisco Press, 1988): 180.

9 Ibid., 180.

10 Ibid., 11.

11 Ibid., 9.

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12 Ludwig Altman, "A Well Tempered Musician's Journey Through Life," 163.

13 Madeleine Milhaud, interview by author, Paris, 1 October 1991. During this interview, Madeleine Milhaud stated that her late husband Darius did not read Hebrew at all, whereas, Darius Milhaud states in his autobiography that he did not read Hebrew very fluently.

14 Please note that upon comparison, the Bloch Sacred Service and the Milhaud Service Sacre have only the Union Prayer Book text in common. While Milhaud perused the Bloch service for word prosody only, there is nothing at all that is similar in their composition or style.

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Chapter 9
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Example 15. Jules Tiersot. Mélodies Populaires des Provinces de France. Volume 4, P. 58

Example 16. Darius Milhaud, Service Sacré, P. 20

Example 17. Darius Milhaud, Service Sacré, P. 28

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APPENDIX A***

DARIUS MILHAUD
BIBLIOGRAPHY OF MUSIC WITH SPECIFIC JEWISH CONTENT

Date	Age	Title	Publisher	Description
1916	24	Poemes Juifs	Eschig	voice and piano
1918	26	Psaume 136	Universal	baritone, chorus and orchestra
1919	27	Psaume 129	Universal	baritone and orchestra
1921	33	Psaume 126	Universal	male chorus
1925	33	Six Chants Populaires Hébraïques	Heugel	voice and piano or orchestra
1925	33	Hymne de Sion Israel est Vivant	Universal	soprano and piano
1927	35	Prières Journalières à L'Usage des Juifs du Comtat Venaissin	Heugel	voice and piano
1933	41	Liturgie Comtadine	Heugel	voice and piano
1937	45	Cantate Nuptiale	Deiss-Salabert	voice and orchestra
1937	45	Holem Tsaudi-Gam Hayom	Masada Nigun	voice and piano
1940	48	Couronne de Gloire		voice and piano or string quartet, flute and trumpet
1944	52	Cain et Abel		narrarator and orchestra and organ

Date	Age	Title	Publisher	Description
1946	54	Sept Dances sur des Airs Palestiniens		orchestra
1947	55	Sabbath Morning Service	Salabert	baritone
1948	56	L'cha Dodi		voice, chorus and organ
1950	58	Cantate des Proverbes	Mercury	female chorus
1951	59	Les Miracles de la Foi	Schirmer	chorus, tenor and orchestra
1951	59	Candelabre a Sept Branches	Israel Music	piano
1951	59	Bar'chu, Sh'ma and Mourners' Kaddisch	Schirmer	cantor, chorus and organ
1952	60	David (Lunel)	Israel Music	opera
1954	62	Saul (incidental music)		
1954	52	Trois Psaumes de David		a cappella cho
1960	68	Cantate de L'Initiation	Theodore Presser	baritone, chor and orchestra
1965	73	Cantate de Job	Theodore Presser	baritone, chor and orchestra
1967	75	Cantate de Psaumes		baritone and orchestra
1972	80	Ani Maamin un Chant Perdu et Retrouve (Eli Weisel) (His last work)		soloist, chorus and orchestra

***Appendix A "Bibliography of Music with Specific Jewish Content by Darius Milhaud" has been reproduced with the author's permission from David M. Goldstein, "The Jewish Connection to Les Six", (Master's Thesis, Hebrew Union College-Jewish Institute of Religion).

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