

A Ravel Reader

Correspondence, Articles, Interviews

Compiled and Edited by ARBIE ORENSTEIN



Ravel Reader Correspondence Articles Interviews

Jon Verbalis



Ravel Reader Correspondence Articles Interviews:

A Ravel Reader Maurice Ravel, Arbie Orenstein, 2003-01-01 This outstanding compilation of articles by Ravel who was a brilliant critic features reviews interviews and some 350 letters from Cocteau Colette de Falla Richard Strauss Stravinsky and other major figures of the time

A Ravel Reader Maurice Ravel, Arbie Orenstein, 1990 Ravel scholar Orenstein introduces the book with an overview of Ravel's career personality aesthetics and oeuvre after which Ravel's writings are grouped into four sections introductory documents correspondence some 350 letters critical articles by Ravel press interviews originally published between 1911 and 1933 All of the above documents are annotated Nine appendixes contain a diversity of valuable information Annotation copyrighted by Book News Inc Portland OR

Reader's Guide to Music Murray Steib, 2013-12-02 The Reader's Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology

Perspectives on the Performance of French Piano Music Lesley A. Wright, 2016-04-22 Perspectives on the Performance of French Piano Music offers a range of approaches central to the performance of French piano music of the nineteenth and twentieth centuries The contributors include scholars and active performers who see performance not as an independent activity but as a practice enriched by a wealth of historical and analytical approaches To underline the usefulness of contextual understanding for performance each author highlights the choices performers must confront with examples drawn from particular repertoires and composers Topics explored include editorial practice the use of early recordings emergent disciplines such as analysis and performance and traditions passed down from teacher to student Themes that emerge demonstrate the importance of editions as a form of communication the challenges of notation the significance of detail and of deeper continuity the importance of performing and teaching traditions and the influence of cross disciplinary frameworks A link to a set of performed examples on the frenchpianomusic.com website allows readers to hear and compare performances and interpretations of the music discussed The volume will appeal to musicologists and analysts interested in performance performers students and piano teachers

Performing Knowledge Daphne Leong, 2019 Performing Knowledge explores the relationship between musical performance and analysis through a unique collaboration between a music theorist and a cast of internationally renowned performers investigating major musical works of the twentieth century Ravel Schoenberg Bartók Schnittke Milhaud Messiaen Babbitt Carter and Morris The book is a brave crossing of disciplinary divides between scholarship and practice a theory text enlivened by the voices of performers who create interpret and articulate structure

Experiencing Debussy Teresa Davidian, 2018-12-15

Claude Debussy holds a place as one of the most recognizable and influential composers in the classical music Debussy forged a new and influential sound for the twentieth century with his remarkable harmonies fluid rhythms airy textures and an instinct for mystery and beauty In *Experiencing Debussy A Listener's Companion* Teresa Davidian welcomes readers into the infectious appeal of Debussy's major works to consider how they can still attract and move audiences In such works as the hauntingly beautiful *Clair de Lune* and the groundbreaking *Prelude to the Afternoon of a Faun* Davidian looks beneath the surface of the music to explain its power all the while drawing connections between different pieces to place them securely within the context of Debussy's life and times Written in an accessible style *Experiencing Debussy* provides an engaging tour through Debussy's works for the concertgoers movie buffs performers and students regardless of musical background

Le Jazz Matthew F. Jordan, 2010-03-30 In *Le Jazz* Matthew F. Jordan deftly blends textual analysis critical theory and cultural history in a wide ranging and highly readable account of how jazz progressed from a foreign cultural innovation met with resistance by French traditionalists to a naturalized component of the country's identity Jordan draws on sources including ephemeral critical writing in the press and twentieth century French literature to trace the country's reception of jazz from the Cakewalk dance craze and the music's significance as a harbinger of cultural recovery after World War II to its place within French ethnography and cultural hybridity Countering the histories of jazz's celebratory reception in France Jordan delves in to the reluctance of many French citizens to accept jazz with the same enthusiasm as the liberal humanists and cosmopolitan crowds of the 1930s Jordan argues that some listeners and critics perceived jazz as a threat to traditional French culture and only as France modernized its identity did jazz become compatible with notions of Frenchness *Le Jazz* speaks to the power of enlivened debate about popular culture art and expression as the means for constructing a vibrant cultural identity revealing crucial keys to understanding how the French have come to see themselves in the postwar world

The Physics of Music and Color Leon Gunther, 2011-09-23 *The Physics of Music and Color* deals with two subjects music and color sound and light in the physically objective sense in a single volume The basic underlying physical principles of the two subjects overlap greatly both music and color are manifestations of wave phenomena and commonalities exist as to the production transmission and detection of sound and light This book aids readers in studying both subjects which involve nearly the entire gamut of the fundamental laws of classical as well as modern physics Where traditional introductory physics and courses are styled so that the basic principles are introduced first and are then applied wherever possible this book is based on a motivational approach it introduces a subject by demonstrating a set of related phenomena challenging readers by calling for a physical basis for what is observed *The Physics of Music and Color* is written at level suitable for college students without any scientific background requiring only simple algebra and a passing familiarity with trigonometry It contains numerous problems at the end of each chapter that help the reader to fully grasp the subject

Grainger the Modernist Suzanne Robinson, Kay Dreyfus, 2016-03-09 Unaccountably Percy Grainger has remained on the margins of both

American music history and twentieth century modernism This volume reveals the well known composer of popular gems to be a self described hyper modernist who composed works of uncompromising dissonance challenged the conventions of folk song collection and adaptation re visioned the modern orchestra experimented with ego less composition and designed electronic machines intended to supersede human application Grainger was far from being a self sufficient maverick working in isolation Through contact with innovators such as Ferruccio Busoni L on Theremin and Henry Cowell promotion of the music of modern French and Spanish schools appreciation of vernacular jazz and folk musics as well as with the study and transcription of non Western music he contested received ideas and proposed many radical new approaches By reappraising Grainger s social and historical connectedness and exploring the variety of aspects of modernity seen in his activities in the British American and Australian contexts the authors create a profile of a composer propagandist and visionary whose modernist aesthetic paralleled that of the most advanced composers of his day and in some cases anticipated their practical experiments

French Music and Jazz in Conversation Deborah Mawer,2014-12-04 This book explores the historical cultural interactions between French concert music and American jazz across 1900 65 from both perspectives

The Symphonic Poem in Britain, 1850-1950 Michael Allis,Paul Watt,2020 The Symphonic Poem in Britain 1850 1950 aims to raise the status of the genre generally and in Britain specifically The volume reaffirms British composers confidence in dealing with literary texts and takes advantage of the contributors interdisciplinary expertise by situating discussions of the tone poem in Britain in a variety of historical analytical and cultural contexts This book highlights some of the continental models that influenced British composers and identifies a range of issues related to perceptions of the genre Richard Strauss became an important figure in Britain during this time not only in terms of the clear impact of his tone poems but the debates over their value and even their ethics A focus on French orchestral music in Britain represents a welcome addition to scholarly debate and links to issues in several other chapters The historical development of the genre the impact of compositional models issues highlighted in critical reception as well as programming strategies all contribute to a richer understanding of the symphonic poem in Britain Works by British composers discussed in more detail include William Wallace s Villon 1909 Gustav Holst s Beni Mora 1909 10 Hubert Parry s From Death to Life 1914 John Ireland s Mai Dun 1921 and Frank Bridge s orchestral poems 1903 15

Twentieth Century Opera George Whitney Martin,1999 Limelight Martin provides a guide to opera that is sweeping in its scope thorough in its detail and authoritative in its commentary He recalls a century of achievement in an art form that today enjoys unprecedented popularity and that has been generously enriched by challenging works in many cases yet to be fully recognized of the modern era

Vincent D'Indy and His World Andrew Thomson,1996 Over sixty years after his death in 1931 Vincent d Indy is still a much misunderstood and maligned figure in French music Previous biographers have left a portrait of the academic figure par excellence who turned the seemingly inspired and selfless inspiration of his master C sar Franck into a cold and authoritarian pedagogical system

This new study re-examines the evidence reveals a much more psychologically complex and turbulent character and finds that d'Indy was a tireless propagandist for a spiritual revival of French musical civilization. Yet he was fully aware of the social and intellectual problems of the secular Third Republic which militated against his Dante-inspired Catholic humanism embodied in the work of the Schola Cantorum, the Paris institution founded by d'Indy to reform the practice of sacred music. Far from being a pure reactionary, his outlook was in reality remarkably progressive, manifest in his revivals of early music, notably Monteverdi's *Orfeo*, his encouragement of Debussy and his willingness to engage often pugnaciously with the latest musical manifestations of Richard Strauss, Stravinsky, Schoenberg and Varèse. His own compositions likewise contain passages of astonishingly bold invention and modernistic effects all too easily overlooked.

Fauré and French Musical Aesthetics Carlo Caballero, 2004-03-11 A wide-ranging study of Fauré and his contemporaries.

Sacred Passions Carol A. Hess, 2005 This biography offers a fresh understanding of the life and work of Spanish composer Manuel de Falla (1876-1946), recognized as the greatest composer in the Spanish cultural renaissance that extended from the latter part of the 19th century until the outbreak of the Spanish Civil War in 1936. The biography incorporates recent research on Falla, draws on untapped sources in the Falla archives, reevaluates Falla's work in terms of current issues in musicology and considers Falla's accomplishments in their historical and cultural contexts.

George Gershwin Howard Pollack, 2007-01-15 This comprehensive biography of George Gershwin (1898-1937) unravels the myths surrounding one of America's most celebrated composers and establishes the enduring value of his music. Gershwin created some of the most beloved music of the twentieth century and, along with Jerome Kern, Irving Berlin and Cole Porter, helped make the golden age of Broadway golden. Howard Pollack draws from a wealth of sketches, manuscripts, letters, interviews, books, articles, recordings, films and other materials, including a large cache of Gershwin scores discovered in a Warner Brothers warehouse in 1982, to create an expansive chronicle of Gershwin's meteoric rise to fame. He also traces Gershwin's powerful presence that even today extends from Broadway jazz clubs and film scores to symphony halls and opera houses. Pollack's lively narrative describes Gershwin's family, childhood and education, his early career as a pianist, his friendships and romantic life, his relation to various musical trends, his writings on music, his working methods and his tragic death at the age of 38. Unlike Kern, Berlin and Porter, who mostly worked within the confines of Broadway and Hollywood, Gershwin actively sought to cross the boundaries between high and low and wrote works that crossed over into a realm where art music, jazz and Broadway met and merged. The author surveys Gershwin's entire oeuvre from his first surviving compositions to the melodies that his brother and principal collaborator, Ira Gershwin, lyricized after his death. Pollack concludes with an exploration of the performances and critical reception of Gershwin's music over the years from his time to ours.

Gerardo Diego's Creation Myth of Music Judith Stallings-Ward, 2020-01-29 Since its publication nearly eight decades ago, the consensus among scholars about Fábula de Equis y Zeda by the Spanish poet Gerardo Diego (1896-1987) remains unchanged. Fábula is an enigmatic avant-garde curiosity. It seems to rob the reader of the

reason necessary to interpret it even as it lures him or her ineluctably to the task nevertheless the present study makes the case that this work is in fact not inaccessible and that what the anhelante arquitecto intended with his masterpiece was a creation myth that explains the evolution of music in his day This monograph unlocks the fullness of the poem's meaning sourced in music's mythical consciousness and expressed in a poetic idiom that replicates aesthetic concepts and cubist strategies of form embraced by the neoclassical composers Bartok Falla Ravel and Stravinsky Music in the Early Twentieth Century Richard Taruskin, 2006-08-14 Music in the Early Twentieth Century the fourth volume in Richard Taruskin's history looks at the first half of the twentieth century from the beginnings of Modernism in the last decade of the nineteenth century right up to the end of World War II Taruskin discusses modernism in Germany and France as reflected in the work of Mahler Strauss Satie and Debussy the modern ballets of Stravinsky the use of twelve tone technique in the years following World War I the music of Charles Ives the influence of peasant songs on Bela Bartok Stravinsky's neo classical phase and the real beginnings of 20th century music the vision of America as seen in the works of such composers as W C Handy George Gershwin and Virgil Thomson and the impact of totalitarianism on the works of a range of musicians from Toscanini to Shostakovich French Art Song Emily Kilpatrick, 2022 Part I Poet Baudelaire's invitation to composers Song and memory in the Terrible Year To the depths of the Unknown in search of the new Interlude The poet sings Part II Singer M lodie at the crossroads Song salons and the society singer Collaboration and creative process Interlude The voices of F tes galantes Part III Public Singing histories Reimagining song at the Conservatoire M lodie centre stage Postlude Philosophies of composition *Natural Fingering* Jon Verbalis, 2012-05-31 In further developing Chopin's thinking on pianism this book explores the keyboard's topographical symmetry and the revolutionary impact of symmetrical inversion on piano technique and pedagogy With copious excerpts from the extant repertoire this is the first comprehensive discussion of fingering solutions for pianists since Hummel's monumental treatise of 1828

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