

A Ravel Reader

Correspondence, Articles, Interviews

Compiled and Edited by ARBIE ORENSTEIN



Ravel Reader Correspondence Articles Interviews

Suzanne Robinson, Kay Dreyfus



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

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 into 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 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).

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 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 Var se 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 Faur 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 F bula de Equis y Zeda by the Spanish poet Gerardo Diego 1896 1987 remains unchanged F bula 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 The universally acclaimed and award winning Oxford History of Western Music is the eminent musicologist Richard Taruskin's provocative erudite telling of the story of Western music from its earliest days to the present. Each book in this superlative five volume set illuminates through a representative sampling of masterworks the themes, styles and currents that give shape and direction to a significant period in the history of Western music. 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. Lodié at the crossroads Song salons and the society singer Collaboration and creative process Interlude The voices of F. Les galantes Part III Public Singing histories Reimagining song at the Conservatoire M. Lodié 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. *Erik Satie: Music, Art and Literature* Caroline Potter,2016-05-13 Erik Satie 1866-1925 was a quirky, innovative and enigmatic composer whose impact has spread far beyond the musical world. As an artist active in several spheres from cabaret to religion, from calligraphy to poetry and playwriting, and collaborator with some of the leading avant-garde figures of the day including Cocteau, Picasso, Diaghilev and Ren Clair, he was one of few genuinely cross-disciplinary composers. His artistic activity during a tumultuous time in the Parisian art world situates him in an especially exciting period, and his friendships with Debussy, Stravinsky and others place him at the centre of French musical life. He was a unique figure whose art is immediately recognisable whatever the medium he employed. *Erik Satie: Music, Art and Literature* explores many aspects of Satie's creativity to give a full picture of this most multifaceted of composers. The focus is on Satie's philosophy and psychology revealed through his music; Satie's interest in and participation in artistic media other than music; and Satie's collaborations with other artists. This book is therefore essential reading for anyone interested in the French musical and cultural scene of the late nineteenth and early twentieth century.

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