

## Notes

### Introduction

- 1 'A visit with Maurice Ravel', 472.
  - 2 Ravel, 'The Lamoureux Orchestra concerts', 341.
  - 3 Jankélévitch, *Ravel*, 140.
  - 4 R. A. Henson usefully documents this predisposition for 'nervous' or 'psychiatric disorder' (Henson, 'Maurice Ravel's illness', 1585), dating back to around the time of World War I: 'Important premorbid psychological factors included remarkable dependence on his family (especially his mother) and his compulsive or obsessional behaviour, evidenced by his self-critical and fastidious nature from an early age' (1586).
  - 5 Russom, 'A theory of pitch organization', 13.
  - 6 Urtext editions by Roger Nichols, publ. Peters Edition, London: *Album of Shorter Pieces, Gaspard de la nuit, Jeux d'eau, Miroirs, Pavane pour une Infante défunte, Sonatine, and Le Tombeau de Couperin*; volumes republ. Dover, New York: *Maurice Ravel: Four Orchestral Works* (1989); *Maurice Ravel: Le Tombeau de Couperin and Other Works for Solo Piano* (1997).
- ### 1 History and homage
- 1 Ravel, '*Fervaa!*', 359.
  - 2 Downes, 'Mr. Ravel returns', 458.
  - 3 Chalupt, *Ravel*, 106. (Willy was the pseudonym of Colette's first husband, the novelist and critic Henri Gauthier-Villars (1859–1931); Mistinguett was a music-hall singer/dancer, partnered by Maurice Chevalier. As Nichols notes, the 'Forlane' joke goes back to the Archbishop of Paris's ban on the tango; see Preface (para. 6) to Maurice Ravel, *Le Tombeau de Couperin*, ed. Roger Nichols (London: Peters Edition, 1995). [Ed.]
  - 4 Cited in Nichols, *Ravel Remembered*, 13 and 10.
  - 5 Orenstein, *Ravel*, 15 and 27–8.
  - 6 Ravel, 'Contemporary music', 48.
  - 7 X. M., 'Maurice Ravel's arrival', 440. (The chronology is in fact wrong. [Ed.]
  - 8 Nichols, *Ravel*, 29 and 30.
  - 9 *RR*, 57 and 60.
  - 10 This and following quotation: letter from Romain Rolland to Paul Léon, 26 May 1905, *ibid.*, 66–7.
  - 11 Nectoux, 'Ravel/Fauré', 303.
  - 12 Unpublished letter, Fonds Montpensier, folder 2: 'Tournée en Europe', item 13(j).
  - 13 Roland-Manuel in Nichols, *Ravel Remembered*, 143. (On models, see also Mawer, 'Neoclassicism and l'objet (re)trouvé': Chapter 3.)
  - 14 'Ten opinions of Mr. Ravel', 493.
  - 15 Ravel, 'Memories', 395.
  - 16 Leroi, 'Some confessions', 485.
  - 17 Deane, 'Renard, Ravel', 181, and Frank Kermode, 'Value at a distance', *History and Value* (Oxford: Clarendon Press, 1988), 93.
  - 18 Cited in Nichols, *Ravel Remembered*, 107.
  - 19 Ravel, 'Take jazz seriously!', 391. See Harold Bloom, *The Anxiety of Influence* (New York: Oxford University Press, 1973), in which he argues that a poet's reaction to his predecessors is not simply one of generosity, but of more complex anxiety. For Bloom's theory applied to twentieth-century music, see Joseph Straus, *Remaking the Past* (Cambridge, Mass.: Harvard University Press, 1990).
  - 20 Letter from Fauré, 15 October 1922, in *RR*, 230–1.
  - 21 Ravel, 'Les Mélodies de Gabriel Fauré', repr. in Orenstein, *Maurice Ravel: Lettres*, 325.
  - 22 Calvocoressi in Nichols, *Ravel Remembered*, 182, and 'An autobiographical sketch', 30.
  - 23 BN Ms.17649.
  - 24 Ravel, 'Memories', 394.
  - 25 Delage, 'Ravel and Chabrier', 548.
  - 26 'Ravel and modern music', 421.
  - 27 Roy Howat, personal communication, 21 July 1998.
  - 28 Ravel, 'The songs of Gabriel Fauré', 384, and Révész, 'The great musician', 432.
  - 29 *RR*, 58–9: 58.
  - 30 Nichols, *Ravel Remembered*, 101.
  - 31 'Ravel and modern music', 421.
  - 32 Ravel, 'Take jazz seriously!', 391.
  - 33 See Satie's letter to Conrad, in Robert Orledge, *Satie the Composer* (Cambridge: Cambridge University Press, 1990), 251.
  - 34 Orledge, *Satie*, 64–5, and 'Maurice Ravel's opinion', 410.
  - 35 Orledge, *Satie*, 250.
  - 36 *Ibid.*, 251, and Cocteau in Nichols, *Ravel Remembered*, 114.
  - 37 Fondation Satie; I am grateful to Robert Orledge for this excerpt.
  - 38 Downes, 'Maurice Ravel', 451.
  - 39 Ravel, 'Contemporary music', 45.
  - 40 Downes, 'Maurice Ravel', 450.

- 41 Edgar Allan Poe, *Edgar Allan Poe's Works*, ed. James Harrison, 17 vols. (New York: AMS Press, 1965), vol. XIV ('Essays, Miscellanies'), 195.
- 42 Poulenc in Nichols, *Ravel Remembered*, 118.
- 43 Poe, *The Poetic Principle*, in *Edgar Allan Poe's Works*, 271–3.
- 44 *Ibid.*, 274.
- 45 *Ibid.*, 275; see *RR*, 32, 433, 338. (See also Kaminsky, 'Musical transposition in *Trois poèmes de Stéphane Mallarmé*: Chapter 8.)
- 46 Cited in Nichols, *Ravel Remembered*, 78. See also Baudelaire, 'Correspondances', *Les Fleurs du mal*, ed. Jacques Crépet and Georges Blin (Paris: Librairie José Corti, 1968), 34 (and Mawer, Chapters 3 and 7).
- 47 Ravel, 'Memories', 394.
- 48 *RR*, 53.
- 49 Downes, 'Maurice Ravel', 450.
- 50 Révész, 'The great musician', 433.
- 51 'Ravel and modern music', 422.
- 52 C.B.L., 'An afternoon with Maurice Ravel', 488.
- 53 Downes, 'Maurice Ravel', 449.
- 54 Nectoux, 'Ravel/Fauré', 308.
- 55 Letter to the Committee of the National League, 7 June 1916, in *RR*, 169.
- 56 See letter to Cipa Godebski in Chalupt, *Ravel*, 106, and Scott Messing, *Neoclassicism in Music* (Ann Arbor: UMI Research Press, 1988), 50–1. (See also Nichols's comments on Ravel's 'Forlane' in the Preface (para. 7) to *Le Tombeau de Couperin* (Peters Edition). [Ed.] *RR*, 155–6: 155. (See also n. 3 above.)
- 58 'An autobiographical sketch', 32. I am grateful to my colleague, Sohrab Uduman, for sharing his views.
- 59 Messing, *Neoclassicism*, 50.
- 60 C.B.L., 'An afternoon with Maurice Ravel', 488; see also Révész, 'The great musician', 433.
- 61 See Luigi Foscolo Benedetto, 'The legend of French classicism', in Jules Brody (ed.), *French Classicism: A Critical Miscellany* (Englewood Cliffs: Prentice Hall, 1966), 127–47, and Paul Collaer, *La Musique moderne, 1905–1955* (Paris and Brussels: Elsevier, 1955), 113.
- 62 BN Ms.17653.
- 63 Nectoux, 'Maurice Ravel et sa bibliothèque', 199.
- 64 Ravel, 'At the Théâtre des Arts', 363. For the main discussion of Ravel's transcriptions and orchestrations, see Russ, Chapter 6.
- 65 Calvoceressi, 'Maurice Ravel on Berlioz', 462, and Bruyr, 'An interview with Maurice Ravel', 481.
- 66 Mendelssohn, *Romances sans paroles*, ed. Maurice Ravel, 9 vols. (Paris: Editions Durand, 1915), vol. I, iv–v.
- 67 Ravel, 'Contemporary music', 44.
- 68 Joint letter to the Editor, *Le Courrier musical*, 25 (1 April 1923), in *RR*, 239–40: 240. See also letter to the SMI Board included with a letter to Mme Casella, 2 April 1913, in *RR*, 135–6.
- 69 Ravel, 'Contemporary music', 47.
- 70 *RR*, 136. (Nichols suspects that this is a joke, noting that 'the whole tone of the letter is flippant-cum-serious, with references to Messrs. Lalo and Pougin': personal communication to the editor, 12 February 1999.)
- 71 Boulez, 'Trajectoires', 123, 140.
- 72 Reprinted in 'La Musique française depuis la guerre', *Études* (Paris: Editions Claude Aveline, 1927), 7–26 (with additions), and in Darius Milhaud, *Notes sur la musique*, ed. Jeremy Drake (Paris: Flammarion, 1982), 193–205.
- 73 Jourdan-Morhange in Nichols, *Ravel Remembered*, 104.
- 74 *Ibid.*, 114.
- 75 Downes, 'Maurice Ravel', 451.
- 76 'A visit with Maurice Ravel', 473.
- 77 Frank, 'Maurice Ravel between two trains', 497.
- 78 T. S. Eliot, 'The metaphysical poets', in Frank Kermode (ed.), *Selected Prose of T. S. Eliot* (Orlando, Fla.: Harcourt Brace Jovanovich, 1975), 64.
- 79 Ernest Ansermet, *Les Fondements de la musique dans la conscience humaine* (Neuchâtel: Editions de la Baconnière, 1961), in Eric Walter White, *Stravinsky, the Composer and his Works* (London: Faber, 1979), 556–7.
- 80 Boulez, 'Trajectoires', 125.

## 2 Evocations of exoticism

- 1 Révész, 'The great musician', 433.
- 2 C.B.L., 'An afternoon with Maurice Ravel', 488.
- 3 D. Kern Holoman, *Berlioz* (London: Faber, 1989), 314.
- 4 Berlioz, 'Twenty-first evening', *Evenings in the Orchestra*, trans. C. R. Fortescue (Harmondsworth: Penguin, 1963), 218–19, 224.
- 5 Cited by Stanley Sadie, 'Opera', in Sadie (ed.), *The New Grove Dictionary of Music and Musicians*, 20 vols. (London: Macmillan, 1980), vol. XIII, 545–647: 546.
- 6 See Anik Devriès, 'Les Musiques d'extrême-orient à l'Exposition Universelle de 1889', *Cahiers Debussy*, nouvelle série, 1 (1977), 25–36.
- 7 'A visit with Maurice Ravel', 473.
- 8 Nikolay Rimsky-Korsakov, *My Musical Life*, trans. J. A. Joffe (New York: Knopf, 1923, 3/1942), 291.

- 9 Révész, 'The great musician', 431.
- 10 Manuel de Falla, *On Music and Musicians*, trans. D. Urman and J. M. Thomson (London: Marion Boyars, 1979), 94.
- 11 *Ibid.*, 42–3: from special Debussy issue of *La Revue musicale*, 1 (December 1920). (On 'La Soirée' and the 'Habanera', see also Howat, 'Sites auriculaires': Chapter 4.)
- 12 *Ibid.*, 95. Ravel maintained that 'the "Habanera" contains the germ of several elements which were to predominate in my later compositions', see 'An autobiographical sketch', 30.
- 13 The manuscript was sold at Sotheby's, London in May 1994: the harmonisations are not by Ravel.
- 14 See Orenstein, *Ravel*, 225, and Nichols, *Ravel*, 37–8. Three folksongs came from the collection made in 1898–9 by Hubert Pernot, published in Paris, 1903 (see *RR*, 76–7).
- 15 See Orenstein, *Ravel*, 230–1, and Nichols, *Ravel*, 69.
- 16 Letter, 27 July 1916, in *RR*, 175–6.
- 17 Gustave Samazeuilh, 'Maurice Ravel en pays basque', *La Revue musicale*, 19, special issue (December 1938), 200–3: 202.
- 18 'Une esquisse autobiographique', repr. in Orenstein, *Maurice Ravel: Lettres*, 46. For further details, see Nichols, *Ravel*, 93.
- 19 See the accounts of Marguerite Long and Madeleine Grey in Nichols, *Ravel Remembered*, 161–4.
- 20 Letter, 23 August 1905, in *RR*, 74–5.
- 21 Letter, 19 July 1911, *ibid.*, 126.
- 22 Letter to Maurice Delage, 20 August 1906, *ibid.*, 84–5: 84.
- 23 Letter, 7 February 1928, *ibid.*, 291–2: 291.
- 24 Letter to Ida Godebska, 9 August 1905, *ibid.*, 73–4: 73.
- 25 Ravel's friend Charles Koechlin set 'Le Voyage' as the second of his second collection of *Shéhérazade* songs (Op. 84) in 1922–3. See Robert Orledge, *Charles Koechlin (1867–1950): His Life and Works* (Luxembourg: Harwood, 2/1995), 130–1.
- 26 Danièle Pistone, 'Les Conditions historiques de l'exotisme musical français', *Revue internationale de musique française*, 2/6 (November 1981), 11–22: 22. This special issue on 'L'Exotisme musical français' is recommended to anyone interested in probing further into this area. (See also a recent addition to the literature: Jonathan Bellman (ed.), *The Exotic in Western Music* (Boston: Northeastern University Press, 1998). [Ed.]
- 27 Jourdan-Morhange, *Ravel et nous*, 227–8.
- 28 'A visit with Maurice Ravel', 473.
- 29 Nichols, *Ravel*, 12.
- 30 Orenstein, *Ravel*, 24.
- 31 Roland-Manuel, *Maurice Ravel*, 28.
- 32 Letter, 20 June 1923, in *RR*, 243.
- 33 A discussion of *Le Palais du silence* or *No-ja-li* and the sketches Debussy made for it in 1914 can be found in Orledge, *Debussy and the Theatre* (Cambridge: Cambridge University Press, 1982), Ch. 8.
- 34 *RR*, 148–9: 148.
- 35 For a full evaluation of Ravel's library, see Nectoux, 'Maurice Ravel et sa bibliothèque', 199–206.
- 36 *Ibid.*, 203.
- 37 *Ibid.*
- 38 Reuillard, 'M. Maurice Ravel', 500.
- 39 'A visit with Maurice Ravel', 472.
- 40 Jourdan-Morhange in Nichols, *Ravel Remembered*, 129.
- 41 Michel-Dimitri Calvocoressi, *Musician's Gallery* (London: Faber, 1933), 51. (On artificiality, see also Mawer, 'Ravel's objectivity and "l'objet juste"', Chapter 3.)
- 42 This and following two quotations: Ravel, 'Symphonic Scenes by Monsieur Fanelli', 350. Fanelli had derived his inspiration from Théophile Gautier, *Le Roman de la momie* (Paris, 1856).
- 43 Ravel, 'The Witch at the Opéra-Comique', 353–4.
- 44 Letter, 14 March 1909, in *RR*, 103–5: 103–4. Inghelbrecht (1880–1965) was also one of the 'Apaches' and Ravel did have some more positive things to say about his work.
- 45 Ravel, 'At the Opéra-Comique', 373–4.
- 46 Letter to Bruneau, 1 April 1911, in *RR*, 123–4: 123.
- 47 For a vivid description, see Jourdan-Morhange in Nichols, *Ravel Remembered*, 121.
- 48 See Orledge, *Debussy and the Theatre*, 146–7.
- 49 Ravel, 'New productions of the Russian Season', 381.
- 50 Nichols, *Ravel*, 154. (See also Kelly, 'National consciousness and tradition' and 'Technique, imitation and influence': Chapter 1.)
- 51 'An autobiographical sketch', 31.
- 52 *Ibid.*, 32.
- 53 Nichols, *Ravel*, 128.
- 54 'An autobiographical sketch', 32.
- 55 Révész, 'The great musician', 433. Coincidentally this interview of 1 May 1924 was published only five days after the London premiere of *Tzigane*.
- 56 Ravel, 'Take jazz seriously!', 390–1.
- 57 Ravel told Marguerite Long that he composed it 'two measures at a time' with Mozart's help; see *RR*, 495 n. 6. (On 'models', see also Chapters 1 and 3 of the present book.)
- 58 Letter, 27 February 1919, in *RR*, 188–9: 188.

- 59 Definitions from A. M. Macdonald (ed.), *Chambers Twentieth Century Dictionary* (Edinburgh: Chambers, 1972, repr. 1980), 459.
- 60 Thomas Cooper, 'French Empire and musical exoticism in the nineteenth century' (Ph.D. dissertation, University of Liverpool, 1998), 296–7, 301.
- 61 C.B.L., 'An afternoon with Maurice Ravel', 488. (For a rather different view of Ravel and Frenchness, see Howat, introduction: Chapter 4.)
- 62 This is implicit in his letter to Nelly and Maurice Delage, 31 December 1927, in *RR*, 287.
- 63 See Ravel's letter to the stage decorator Georges Mouveau and the set designer Jacques Drèsa, early January 1912, *ibid.*, 128.
- 64 Letter, 26 January 1912, *ibid.*, 129.
- 65 Charles Tenroc, 'Les Avant-premières: Thérèse et L'Heure espagnole', *Comoedia* (11 May 1911), in *RR*, 412, n. 4.
- 66 This and following quotation: 'Dress rehearsal', 436.
- 67 See Roland-Manuel, *Maurice Ravel*, 113–14.
- 68 'An autobiographical sketch', 32.
- 69 Perlemuter, *Ravel According to Ravel*, 37. 'Scarbo' is the final movement of *Gaspard de la nuit*.
- 3 Musical objects and machines**
- 1 Hopkins, 'Ravel', 609.
- 2 Ravel, 'Finding tunes in factories', 400.
- 3 José Bruyr, 'En marge . . . d'un premier chapitre', *La Revue musicale*, 19, special issue (December 1938), 279–80: 279.
- 4 Maurice Ravel, 'Some reflections on music', in *RR*, 38–9: 38, and 'Memories', 395.
- 5 Louis Laloy, 'Le Mois: concerts', *Mercurie musical et S.I.M.*, 3 (15 February 1907), 155–8: 155, and 'La Musique, Société Nationale: *Gaspard de la nuit*', *La Grande Revue*, 13 (25 January 1909), 395–6: 395. Translations are my own unless otherwise specified.
- 6 M.-D. Calvocoressi, 'Maurice Ravel', *The Musical Times*, 54 (1 December 1913), 785–7: 785.
- 7 Jankélévitch, *Ravel*, 84.
- 8 Louis Laloy, 'Maurice Ravel', in *Histoire du théâtre lyrique en France, depuis les origines jusqu'à nos jours*, 3 vols. (Paris: Poste National Radio-France, 1939), vol. III, 229–33: 230.
- 9 Jankélévitch, *Ravel*, 91–2.
- 10 Hopkins, 'Ravel', 615.
- 11 Glenn Watkins, *Pyramids at the Louvre* (Cambridge, Mass.: Belknap Press, 1994), 326.
- 12 Igor Stravinsky and Robert Craft, *Conversations with Igor Stravinsky* (London: Faber, 1959), 17. On Ravel's fourths, see Teboul, *Ravel: Le Langage musical*, 37–56; for more on detachment, see Kelly, 'Technique, imitation and influence': Chapter 1.
- 13 Scott Goddard, 'Some notes on *Daphnis et Chloé*', *Music & Letters*, 7/3 (July 1926), 209–20: 216.
- 14 Ravel, 'Contemporary music', 46.
- 15 Ravel, 'The polonaises', 335; we should acknowledge Orenstein's concern that the text of this article is not wholly reliable: *RR*, 337, n. 1. On 'hidden meaning' and synaesthesia, see Zank, "'L'Arrière pensée" in music of Maurice Ravel'.
- 16 Jacques Attali, *Noise: The Political Economy of Music*, trans. Brian Massumi (Manchester: Manchester University Press, 1985), 25. For semiological readings of Ravel despite the problematics, see Lévi-Strauss, 'Boléro', and Lassus, 'Ravel, l'enchanteur'. Beyond Ravel, see Mary Breatnach, *Boulez and Mallarmé, A Study in Poetic Influence* (Aldershot: Scolar Press, 1996).
- 17 See, for instance, unsigned interview, 'Ravel says Poe aided him in composition', *New York Times* (6 January 1928), in *RR*, 454–5.
- 18 *RR*, 35, n. 12.
- 19 Faure, *Mon maître Maurice Ravel*, 78.
- 20 Gronquist, 'Ravel's *Trois poèmes*', 507. (See also Kaminsky, 'Musical transposition in *Trois poèmes de Stéphane Mallarmé*': Chapter 8.)
- 21 Delahaye, 'Symbolisme et impressionnisme dans "Soupir"', 56.
- 22 Orenstein, *Ravel*, 174.
- 23 *RR*, 108. 'Le menuet est confectionné'; 'confectionné' tends to mean manufactured or mass produced, as with an 'off the peg' suit. Either way, we are reminded of Ravel's impeccable dress sense.
- 24 Ravel, 'Memories', 393.
- 25 See Roy Howat, *Debussy in Proportion* (Cambridge: Cambridge University Press, 1983), 189–92, and 'Motivic and geometric extensions': Chapter 4, n. 33; see also Chapter 7, n. 41.
- 26 Lawrence Morton, 'Stravinsky and Tchaikovsky: *Le Baiser de la Fée*', *Musical Quarterly*, 48 (July 1962), 313–26: 325.
- 27 Roy, 'Frontispice', 141–4; Plebuch, 'Der stumme Schrecken, Ravels *Frontispice*', 162. I am also grateful to Roy Howat for our discussion of *Frontispice*.
- 28 Ricciotto Canudo, *S.P. 503, Le Poème du Vardar*, Les Poètes de la Renaissance du Livre (Paris: Lambert, 1923), xiii.
- 29 Rex Lawson, 'Maurice Ravel: *Frontispice* for pianola', *The Pianola Journal*, 2 (1989), 35–8.
- 30 Ravel, 'On inspiration', *The Chesterian*, 9/68 (January–February 1928), in *RR*, 389.
- 31 'Problems of modern music', 465.

- 32 Scott Messing, *Neoclassicism in Music* (Ann Arbor: UMI Research Press, 1988), xvi.
- 33 Pieter C. van den Toorn, *Music, Politics, and the Academy* (Berkeley: University of California Press, 1995), 143.
- 34 Max Paddison, *Adorno, Modernism and Mass Culture* (London: Kahn & Averill, 1996), 61.
- 35 Richard Wollheim, *Art and its Objects* (Cambridge: Cambridge University Press, 2/1980), 74–5; and Lydia Goehr, *The Imaginary Museum of Musical Works* (Oxford: Clarendon Press, 1992).
- 36 Roland-Manuel, 'Des valse à *La Valse*', in Colette et al., *Maurice Ravel*, 141–51: 145. See also Prost, 'L'Enfant et les sortilèges: l'infidélité aux modèles', 59–63.
- 37 Frank Onnen, *Maurice Ravel* (London: Sidgwick & Jackson, 1947), 16.
- 38 'Ravel analyzes his own music', 520.
- 39 Boulez, 'Trajectoires', 122–42.
- 40 Ravel, 'Contemporary music', 46.
- 41 Igor Stravinsky, *An Autobiography* (London: Calder & Boyars, 1975), 78.
- 42 See Gut, 'Le Phénomène répétitif', 29–46. Extreme repetition invokes questions of signification, its 'meaning' connected with the tragic and grotesque (after Marnat) and the comic.
- 43 Robert Hughes, *The Shock of the New, Art and the Century of Change* (London: BBC, 1980), 15.
- 44 Lerner, *Maurice Ravel*, 15. Regarding the 'Whirlwind of Death', Roy Howat has kindly alerted me to Ravel's own curious doodles – swirling and spiralling shapes – at the end of the manuscript of the solo piano reduction of *La Valse* dated 12/1919–2/1920 (Lehman Collection, Pierpont Morgan Library, New York).
- 45 *RR*, 268.
- 46 Jankélévitch, *Ravel*, 93.
- 47 Downes, 'Maurice Ravel', 450.
- 48 *RR*, 328–9.
- 49 Chalupt, *Ravel*, 238.
- 50 Ravel, 'Finding tunes in factories', 398–400. (This article was one of Ravel's last completed projects, postdating the composition (but not the orchestration) of *Don Quichotte à Dulcinée*, though predating an interview by Reuillard, 'M. Maurice Ravel', and an article by Ravel on 'The aspirations of those under twenty-five: musical youth', *Excelsior* (28 November 1933), in *RR*, 401–3.)
- 51 *Ibid.*, 398.
- 52 *Ibid.*, 399.
- 53 Ravel, 'New productions of the Russian Season', 380–3.
- 54 This and immediately following quotations: Ravel, 'Finding tunes in factories', 399.
- 55 *Ibid.*, 399–400.
- 56 Caroline Tisdall and Angelo Bozzolla, *Futurism* (London: Thames & Hudson, 1977, repr. 1993), 114.
- 57 *RR*, 469, n. 4.
- 58 C.B.L., 'An afternoon with Maurice Ravel', 487.
- 59 Ravel, 'Finding tunes in factories', 400.
- 60 Tisdall and Bozzolla, *Futurism*, 114.
- 61 'Factory gives composer inspiration', 490.
- 62 Russolo, 'The art of noises', in Tisdall and Bozzolla, *Futurism*, 115.
- 63 George Antheil, 'Manifeste de Musico-Mechanico', *De Stijl*, 6/8 (1924), 99–100.
- 64 'Factory gives composer inspiration', 490–1.
- 65 See discussion of fixed/free elements in Deborah Mawer, *Darius Milhaud: Modality and Structure in Music of the 1920s* (Aldershot: Scholar Press, 1997), 104.
- 66 See Henson, 'Maurice Ravel's illness', 1585–8, for an account of Ravel's distressing terminal illness: 'a restricted form of cerebral degeneration [possibly Alzheimer's or Pick's disease]' (1585). 'Neurological upset' was first evident in 1927 and worsened during 1933 when 'signs of organic brain disease appeared' (Ravel's taxi accident in October 1932 may have contributed to his deteriorating condition). His last four years were increasingly restricted, particularly by 'aphasia' (inability to communicate in speech or writing).
- 67 *RR*, 70–1.
- 68 André Ferdinand Hérold, 'Souvenirs', *La Revue musicale*, 19, special issue (December 1938), in *RR*, 71, n. 5.
- 69 Tisdall and Bozzolla, *Futurism*, 115–16.
- 70 Derrick Puffett, 'Debussy's ostinato machine', *Papers in Musicology*, 4 (Nottingham: University of Nottingham Press, 1996), 5.
- 71 Orenstein, *Maurice Ravel: Lettres*, 197.
- 72 Gustave Fréjaville, *Au music-hall* (Paris: Editions du Monde Nouveau, 1923), 246.
- 73 Davies, *Ravel Orchestral Music*, 31, and 38–9.
- 74 Hopkins, 'Ravel', 619.
- 75 Bruyr, 'An interview with Maurice Ravel', 480.
- 76 Downes, 'Maurice Ravel', 452.

#### 4 Ravel and the piano

1 See, for example, Rosen's view of Ravel's forms as 'generally impeccable, if uninteresting', with those of *Le Tombeau de Couperin* regarded as 'traditional late-classical

- or romantic ones': Charles Rosen, 'Where Ravel ends and Debussy begins', *Cahiers Debussy*, nouvelle série, 3 (1979), 32–3. (For a rather different view of Ravel and Frenchness, see Orledge, 'Exoticism versus exotic music': Chapter 2. [Ed.]
- 2 See Orenstein, *Maurice Ravel: Lettres*, 120. Ravel claimed to speak Basque (though his degree of fluency has been debated): see Marnat, *Ravel: Souvenirs de Manuel Rosenthal*, 144. (See also Orledge, 'Ravel's Basque heritage, Spain and folksongs': Chapter 2.)
- 3 See Elaine Brody, 'Viñes in Paris: new light on twentieth-century performance practice', in Edward H. Clinkscale and Claire Brook (eds.), *A Musical Offering: Essays in Honor of Martin Bernstein* (New York: Pendragon, 1977), 45–62; and Nina Gubisch, 'La Vie musicale à Paris entre 1887 et 1914 à travers le journal de R. Viñes', *Revue internationale de la musique française*, 1/2 (June 1980), 154–248. The interesting question arises as to which was Mme Ravel's first language.
- 4 Viñes's one fall from grace, over the tempo of 'Le Gibet', came in 1922, well after Ravel's solo piano output was complete: see Ravel's letter to Calvoressi, 24 March 1922, in *RR*, 218–19: 219.
- 5 Although *Sérénade grotesque* remained unpublished, Brody lists it as premiered by Viñes at the SN on 13 April 1901: Brody, 'Viñes in Paris', 60.
- 6 See Ravel, 'Memories', 394 (and Kelly, 'Ravel and Chabrier': Chapter 1).
- 7 See Preface to the *Images* (1894) and *Pour le piano* in *Œuvres Complètes de Claude Debussy*, series I vol. II, ed. Roy Howat (Paris: Editions Durand, 1998).
- 8 See Gubisch, 'La Vie musicale à Paris', 198–9.
- 9 See the facsimile in Arbie Orenstein, 'Some unpublished music and letters by Maurice Ravel', *The Music Forum*, 3 (1973), 291–334: 298.
- 10 Marcel Dietschy, *A Portrait of Claude Debussy* (Oxford: Oxford University Press, 1990), 99, n. 1.
- 11 See Nichols, *Ravel Remembered*, 140.
- 12 Debussy also liked some Erards: see François Lesure, *Claude Debussy* (Paris: Klincksieck, 1994), 317–18 and 322.
- 13 By contrast, 'Cloches à travers les feuilles', the title of the piece which precedes 'Et la lune descend', already figured on the *Images* contract which Debussy had signed with Durand in July 1903.
- 14 Gubisch, 'La Vie musicale à Paris', 205, 229.
- 15 See Roy Howat, 'Chopin's influence on the fin-de-siècle and beyond', in Jim Samson (ed.), *The Cambridge Companion to Chopin* (Cambridge: Cambridge University Press, 1992), 275–8.
- 16 See Roy Howat, 'Modes and semitones in Debussy's Preludes and elsewhere', *Studies in Music*, 22 (1988), 81–104.
- 17 See Ravel, 'Memories', 394, for his comments on Manet, especially relative to Chabrier.
- 18 Ravel, pointing out this motivic identity, wrote in Perlemuter's score at the antepenultimate bar, 'comme si rien ne s'était passé' (verbal information from Perlemuter).
- 19 'Ravel analyzes his own music', 519–20.
- 20 This nicely illustrates Ravel's reported comments to Mme André Bloch about how he composed: 'A note at random, then a second one and, sometimes, a third. I see what results I get by contrasting, combining and separating them' (Nichols, *Ravel Remembered*, 55).
- 21 This is calculated by the continuity of pulse, as three successive accelerations to three times the preceding tempo (= 3<sup>3</sup>). The first, across bars 17–22, is locked into the structure by the indicated tempo equivalence at bar 395; the third, across bars 452–9, is similarly locked in at bars 616–17, and the second is effectively written into bars 418–30 and the metrical transition at bar 430. This follows Roger Nichols ('Critical commentary', Peters Edition, 46) in reading the immediate equivalence across bars 429–30 as  $\text{♩} = \text{♩}$  preceding bar (maintaining the perceived tempo), with Ravel's indication  $\text{♩} = \text{♩}$  referring back to bar 395 and inferring that, by bar 429, the tempo of the bar has inexorably crept up to that of the quaver at bar 395.
- 22 In the last of his Op. 2 songs (1909), Alban Berg also quotes this passage, as well as the main ostinato of 'Le Gibet', the latter aptly set against the word 'Stirb'. In 'Le Gibet', bars 23–5 presumably depict the spider spinning its macabre cravat, an image that doubtless appealed to Ravel's love of fashionable cravats . . .
- 23 See Perlemuter, *Ravel According to Ravel*, 35.
- 24 The material of *España* comes from flamenco performances which Chabrier heard in Spain; his original title was *Jota*.
- 25 Ravel, who knew *Le Roi malgré lui* from memory, reportedly insisted that the opera's premiere had 'changed the course of French harmony'. See Francis Poulenc, *Emmanuel Chabrier* (Paris: La Palatine, 1961), 96; and Ravel's letter to Mme Bretton-Chabrier, 4 December 1929, in *RR*, 303.
- 26 An Iberian tint also opens the *Valses nobles*, which take as their starting point – in key, harmony and exact tempo – the opening bars of Debussy's 'Ibéria', a piece which Ravel hotly

defended against critical hostility. See Ravel, ‘Regarding Claude Debussy’s *Images*’, 366–8. (For more on *Valses nobles*, see Woodley, ‘Ravel’s piano roll recording of *Valses nobles* (1913)’: Chapter 10.)

27 Jeanne Thieffry (ed.), *Alfred Cortot, Cours d’interprétation* (Paris: Legouix, 1934), 85. This reference was kindly pointed out by Jean-Jacques Eigeldinger.

28 Verbal information from Perlemuter. The indications for the ‘Prélude’ and ‘Forlane’ tally with the orchestral score but still seem implausibly fast.

29 See Perlemuter, *Ravel According to Ravel*, 78–80; also the commentary prefacing *Le Tombeau* (Peters Edition) for tempos from recordings by Ravel’s associates. Perlemuter’s suggested tempo (to the present writer) for the ‘Toccata’ is ♩ = 126–32. Mme Long’s claims to authority are somewhat undermined by Ravel’s reported reference to her in his last years as ‘celle qui ne joue pas si bien du piano’ (Marnat, *Ravel: Souvenirs de Manuel Rosenthal*, 184–5).

30 Newbould, ‘Ravel’s “Pantom”’, 228–31.

31 For more detail, see Roy Howat, ‘Ravel, rhythm and form’, *Musicalogy Australia*, 16 (1993), 57–65.

32 Burnett James, *Ravel* (London: Omnibus, 1987), 46.

33 GS ( $\approx 0.618/0.382$ ) can be represented to nearest whole numbers by summation series like the Fibonacci series (2, 3, 5, 8, 13, 21 etc.) and the Lucas series (3, 4, 7, 11, 18, 29, 47 etc.).

34 Compare Orenstein’s quotation of Baudelaire’s line in relation to Ravel: ‘That which is not slightly distorted lacks sensible appeal’ (Orenstein, *Ravel*, 123, n. 12).

35 Ravel, ‘Memories’, 393. For GS proportions elsewhere in Ravel’s music, see Roy Howat, *Debussy in Proportion* (Cambridge: Cambridge University Press, 1983), 189–91.

36 Perlemuter’s recommended tempo, taking the orchestration into account, is ♩ = 144–52 (*Ravel According to Ravel*, 90).

37 A similar bisection occurs in the finale of the Sonata for Violin and Piano, a binary-sonata form divided 88 : 88 bars up to the point where the first movement’s opening theme returns as a coda to end the Sonata.

38 Perlemuter in conversation with the present writer.

## 5 Harmony in the chamber music

1 With the exception of the String Quartet (1893), a masterpiece for all time, and the three late sonatas (1915–17) that he completed out of a projected set of six, Debussy’s instrumental chamber music is of relatively

lesser importance. Of the half-dozen pieces of chamber music from his student years, the Piano Trio, composed probably in 1880 or 1881, is a particularly well-constructed example. From the middle years, there are only the *Petite pièce* for clarinet and piano (1910), *Syrinx* for solo flute (1913) and the two *Rhapsodies* for saxophone (1908) and clarinet (1910): these last two are really solo pieces with orchestra. The short fragments of incidental music to accompany recitations of Pierre Louÿs’s *Chansons de Bilitis*, for two flutes, two harps and celesta (1900–1) constitute a special case.

2 Orenstein, *Ravel*, 144.

3 Another surprising debt to Debussy’s Quartet is found in Ravel’s *Alcyone*, his 1902 cantata for the Prix de Rome; Ravel’s melody for the trombones where ‘the ship is tossed by the waves’ (p. 50) is a direct borrowing from the second theme in the first movement of Debussy’s Quartet. It can be seen in Orenstein, *Ravel*, plate 22.

4 See also Kelly, ‘Ravel and his immediate predecessors’: Chapter 1.

5 For more on voice-leading – essentially ‘part-writing’ – see Mawer, ‘Analytical aside’: Chapter 7 (and Russ, Chapter 6).

6 See Walter Piston and Mark DeVoto, *Harmony* (London: Gollancz, 1978; 5/1987), 524; see also H. H. Stuckenschmidt, ‘Debussy or Berg? The mystery of a chord progression’, *Musical Quarterly*, 51 (July 1965), 453–9.

7 The great harpist Carlos Salzedo stated explicitly that the key of the *Introduction et allegro* was G $\flat$  major: personal communication to the author, 1951. See also Mark DeVoto, ‘The Russian submediant in the nineteenth century’, *Current Musicology*, 59 (1995), 48–76.

8 Orenstein, *Ravel*, 72.

9 The classic examples of *zortzico* are by Albéniz and Turina (in the *Danzas fantásticas*); there are also examples by Alkan, Sarasate and others.

10 For detailed consideration of the Malayan *pantun* connection, see Newbould, ‘Ravel’s “Pantom”’, 228–31. See also Howat, ‘Sophistication in *Le Tombeau de Couperin*’: Chapter 4. [Ed.]

11 This mode, which might equally be thought of as ‘altered mixolydian’ (i.e. with a flattened sixth), also features in *Boléro* (see Mawer, ‘Machine and flamenco in *Boléro*’: Chapter 7); it occurs too in the music of Ravel’s younger contemporaries, especially Milhaud. For more detail, see Deborah Mawer, *Darius Milhaud: Modality and Structure in Music of the 1920s* (Aldershot: Scolar Press, 1997), 50–4, 65–6, 192. [Ed.]

- 12 Orenstein, *Ravel*, 184.
- 13 See Donald Harris, 'Ravel visits the Verein: Alban Berg's report', *Journal of the Arnold Schoenberg Institute*, 3/1 (March 1979), 75–82.
- 6 Ravel and the orchestra**
- 1 The score was recovered by Orenstein and published by Salabert, 1975. See *RR*, 34, n. 9.
- 2 Letter to Florent Schmitt, 9 June 1899, in *RR*, 55–6: 55.
- 3 Pierre Lalo, *Le Temps* (13 June 1899), in Orenstein, *Ravel*, 25. (See also Mawer and Nichols, 'Ravel's main works', No. 1: Appendix.)
- 4 The first of Debussy's *Chansons de Bilitis* (1897–8). The connection is strengthened by the opening text: 'For the Holiday of Hyacinthia, he gave me a pipe made of well cut reeds.'
- 5 Nichols, *Ravel Remembered*, 7.
- 6 Nichols, *Ravel*, 12.
- 7 Roland-Manuel, *Maurice Ravel*, 28.
- 8 Orenstein, *Ravel*, 57.
- 9 'An autobiographical sketch', 30. (See above, Chapter 2, n. 12.)
- 10 Martin Cunningham, 'Spain, §II, 2: Folk music, characteristics', in Stanley Sadie (ed.), *The New Grove Dictionary of Music and Musicians*, 20 vols. (London: Macmillan, 1980), vol. XVII, 792–3: 792. For the unalloyed employment of the Andalusian scale, see the 'Prélude': Fig. 4.
- 11 Unsigned article, 'Malagueña' in Sadie (ed.), *The New Grove*, vol. XI, 549.
- 12 The Roman numbering of the three octatonic scales follows Pieter C. van den Toorn, *The Music of Igor Stravinsky* (New Haven: Yale University Press, 1983).
- 13 Nichols has written of 'the combination of C major with F# major . . . whose sinister, metallic sound on the keyboard was also the genesis of *Petrushka*'. Nichols, *Ravel*, 17. (See also nn. 15 and 24 below.)
- 14 Ravel, like Bartók, considered the position of the major/minor chord with the major third at the bottom to be the natural one, a point he debated with Stravinsky. See Nichols, *Ravel*, 155.
- 15 Ravel may have been the catalyst here for Stravinsky's *L'Oiseau de feu* though, as with octatonic writing, both men owe hugely to Rimsky-Korsakov. Taruskin has argued that, although Ravel's *Rapsodie espagnole* was the catalyst for Stravinsky's harmonic glissandos, Stravinsky then returned to Rimsky's *Christmas Eve* for his model: Richard Taruskin, *Stravinsky and the Russian Traditions*, 2 vols. (Berkeley: University of California Press, 1996), vol. I, 310–11. Taruskin also states that 'the orchestral glissando at the end of the "Danse infernale" . . . [was] rather brazenly cribbed from the ending of the *Rapsodie espagnole*.' *Ibid.*, vol. I, 614–15.
- 16 Ravel, 'Concerto for the Left Hand', 396.
- 17 Long, *At the Piano with Ravel*, 59. See also *RR*, 594, and Nichols, *Ravel*, 142–3.
- 18 Roland-Manuel, *Maurice Ravel*, 111 and Long, *At the Piano with Ravel*, 57; Larner, *Maurice Ravel*, 208–9.
- 19 Calvocoressi, 'M. Ravel discusses his own work', 477.
- 20 Ravel, 'Concerto for the Left Hand', 396.
- 21 Calvocoressi, 'M. Ravel discusses his own work', 477.
- 22 Ravel, 'Concerto for the Left Hand', 396.
- 23 Long, *At the Piano with Ravel*, 60.
- 24 Quoted in Taruskin, *Stravinsky and the Russian Traditions*, vol. I, 664.
- 25 Larner, *Maurice Ravel*, 210; Long, *At the Piano with Ravel*, 60; Rollo Myers, *Ravel*, 177; Nichols, *Ravel*, 141.
- 26 Calvocoressi, 'M. Ravel discusses his own work', 477.
- 27 Ravel, 'Concerto for the Left Hand', 397.
- 28 'Ten opinions of Mr. Ravel', 494.
- 29 Paul Griffiths, 'Concerto §6: 20th Century', in Sadie (ed.), *The New Grove*, vol. IV, 637–9: 638; Davies, *Ravel Orchestral Music*, 47.
- 30 Richard Taruskin, *Defining Russia Musically: Historical and Hermeneutical Essays* (Princeton: Princeton University Press, 1997), 273.
- 31 'A visit with Maurice Ravel', 473, and Bruyr, 'An interview with Maurice Ravel', 482.
- 32 David Schiff, *Gershwin: Rhapsody in Blue* (Cambridge: Cambridge University Press, 1997), 20; see also 74–6.
- 33 Calvocoressi, 'M. Ravel discusses his own work', 477.
- 34 Schiff, *Gershwin*, 37–8.
- 35 'Ten opinions of Mr. Ravel', 494, and Long, *At the Piano with Ravel*, 41. (For more on the slow movement, see Woodley, 'Marguerite Long and the Concerto in G': Chapter 10.)
- 36 Orenstein, *Ravel*, 205.
- 37 Hopkins, 'Ravel', 617, and Davies, *Ravel Orchestral Music*, 17. (For a rather different view, see Howat, 'Miroirs': Chapter 4. [Ed.]
- 38 Perlemuter, *Ravel According to Ravel*, 23–4.
- 39 *RR*, 191, n. 3.
- 40 For a full discussion, see Millan Sachania, "'Improving the Classics": some thoughts on the "ethics" and aesthetics of musical arrangement', *The Music Review*, 51 (February 1994), 58–75.
- 41 Taruskin, *Stravinsky and the Russian Traditions*, vol. II, 1526.
- 42 Nichols, *Ravel Remembered*, 16.

- 43 Ravel, 'Take jazz seriously!', 391, and 'The songs of Gabriel Fauré', 387.
- 44 Orenstein, *Ravel*, 141. (See also Kelly, 'Ravel and Chabrier': Chapter 1, and Howat, 'Viñes and the early piano music': Chapter 4.)
- 45 Nichols, *Ravel*, 114.
- 46 M.-D. Calvocoressi, 'Ravel's letters to Calvocoressi', *Musical Quarterly*, 27/1 (January 1941), 1–19: 11.
- 47 For more detail, see Michael Russ, *Musorgsky: Pictures at an Exhibition* (Cambridge: Cambridge University Press, 1992), 21–4 and 79–83.
- 48 Letter to Mme Claude Debussy, 8 June 1922, in *RR*, 226.
- 7 Ballet and the apotheosis of the dance**
- 1 Judith Mackrell, *Reading Dance* (London: Michael Joseph, 1997), 15.
- 2 Jankélévitch, *Ravel*, 156. Translations are my own unless otherwise specified.
- 3 Mackrell, *Reading Dance*, 171 and 176.
- 4 For other ballets on Ravel's music, see Noël Goodwin, 'Ravel, Maurice', in Martha Bremser (ed.), *International Dictionary of Ballet*, 2 vols. (Detroit and London: St. James Press, 1993), vol. II, 1180–2.
- 5 Mackrell, *Reading Dance*, 15.
- 6 Jankélévitch, *Ravel*, 156; Jourdan-Morhange, *Ravel et nous*, 169–72.
- 7 Jankélévitch, *Ravel*, 158.
- 8 Henry Prunières, 'Trois silhouettes de musiciens', *La Revue musicale*, 7 (1 October 1926), 225–40: 240.
- 9 Robert Harrold, *Ballet* (Poole: Blandford Press, 1980), 25. See also Lynn Garafola, *Diaghilev's Ballets Russes* (Oxford: Oxford University Press, 1989), 3–49; and Joan Lawson, 'Fokine, Mikhail (Michel)', in Bremser (ed.), *International Dictionary of Ballet*, vol. I, 501–5.
- 10 Bizet, 'Ma Mère l'Oye', 414.
- 11 *RR*, 517; Russom, 'A theory of pitch organization'.
- 12 'Ravel analyzes his own music', 520–2.
- 13 Russom, 'A theory of pitch organization', 180.
- 14 'An autobiographical sketch', 31.
- 15 Calvocoressi in Nichols, *Ravel Remembered*, 187.
- 16 Serge Lifar, *Serge Diaghilev* (London: Putnam, 1940), 265, repr. in Nichols, *Ravel*, 80.
- 17 Emile Vuillermoz, 'Les Théâtres', *Revue musicale de la S.I.M.*, 8/6 (15 June 1912), 62–8: 66–7. (For more detail, see Mawer and Nichols, 'Ravel's main works', No. 9: Appendix.)
- 18 Mackrell, *Reading Dance*, 145.
- 19 Cohen-Lévinas, 'Daphnis et Chloé', 88–95.
- 20 Russom, 'A theory of pitch organization', 98.
- 21 From *La Grande Saison de Paris, 13 mai–10 juin 1912, Programme officiel des Ballets Russes* (Paris, Bibliothèque de l' Arsenal). The woodland glade setting is typical of Parisian productions: *La Sylphide* (1832), *Giselle* (1841) and *Les Sylphides* (1909).
- 22 André Levinson, *Ballet Old and New*, trans. Susan Cook Summer (New York: Dance Horizons, 1982), 60.
- 23 Leo Kersley and Janet Sinclair, *A Dictionary of Ballet Terms* (London: Black, 4/1997), 29.
- 24 Cohen-Lévinas, 'Daphnis et Chloé', 92.
- 25 *Ibid.*, 91.
- 26 See Scott Goddard, 'Some notes on Daphnis et Chloé', *Music & Letters*, 7/3 (July 1926), 209–20: 210.
- 27 See Kersley and Sinclair, *A Dictionary of Ballet Terms*, 14.
- 28 *Ibid.*, 81–2.
- 29 Lerner, *Maurice Ravel*, 130.
- 30 *Ibid.*, 132. For more on the 1910 version, see Jacques Chailley, 'Une première version inconnue de Daphnis et Chloé de Maurice Ravel', *Mélanges d'histoire littéraire offerts à Raymond Lebègue* (Paris: Nizet, 1969), 371–5.
- 31 Myers, *Ravel*, 199–200.
- 32 Bengt Häger, *Ballets Suédois* (London: Thames & Hudson, 1990), 299.
- 33 Paul Griffiths, *Modern Music: A Concise History from Debussy to Boulez* (New York: Thames & Hudson, 1978, repr. 1986), 82–3.
- 34 James Harding, liner notes for EMI recording of *Daphnis et Chloé, Valses nobles et sentimentales* (CDM 7-69566-2, 1988), 3.
- 35 Constant Lambert, *Music Ho!* (London: Penguin, 1948), 143.
- 36 'An autobiographical sketch', 32.
- 37 C.v.w., 'The French Music Festival', 423.
- 38 Poulenc in Nichols, *Ravel Remembered*, 118.
- 39 Henry Malherbe, 'Chronique musicale', *Le Temps* (29 May 1929). (For more detail, see Mawer and Nichols, 'Ravel's main works', No. 13: Appendix.)
- 40 Benjamin, 'Last dance', 433 and 434.
- 41 Cyril Beaumont, *The Complete Book of Ballets* (London: Putnam, 1951), 812–13. See also Jane Pritchard, 'La Valse', in Bremser (ed.), *International Dictionary of Ballet*, vol. II, 1454–6 and Jacques Depaulis, *Ida Rubinstein* (Paris: Honoré Champion Editeur, 1995), 376–7, 388, 390–1.
- 42 Benjamin, 'Last dance', 432.
- 43 Igor Stravinsky and Robert Craft, *Expositions and Developments* (London: Faber, 1962), 148. See also Leo Treitler, *Music and the Historical Imagination* (Cambridge, Mass.: Harvard University Press, 1989), 40.
- 44 Calvocoressi, 'M. Ravel discusses his own work', 477.

- 45 Goss, *Bolero: The Life of Ravel*.
- 46 Lévi-Strauss, 'Boléro', 5–14; Miki Osada and Kengo Ohgushi, 'Perceptual analyses of Ravel's *Bolero*', *Music Perception*, 8/3 (Spring 1990), 241–9; Goffredo Haus and Antonio Rodriguez, 'Formal music representation; a case study: the model of Ravel's *Bolero* by Petri nets', in Haus (ed.), *Music Processing* (Oxford: Oxford University Press, 1993), 165–232.
- 47 Lerner, *Maurice Ravel*, 203.
- 48 Henry Prunières, 'La Musique en France et à l'étranger', *La Revue musicale*, 10 (January 1929), 242–5: 244. (For more detail, see Mawer and Nichols, 'Ravel's main works', No. 17: Appendix.)
- 49 Unsigned article, 'Fandango', in Stanley Sadie (ed.), *The New Grove Dictionary of Music and Musicians*, 20 vols. (London: Macmillan, 1980), vol. VI, 378.
- 50 Willi Kahl, 'Bolero', in Sadie (ed.), *The New Grove*, vol. II, 870–1: 870.
- 51 See Israel J. Katz, 'Flamenco', in Sadie (ed.), *The New Grove*, vol. VI, 625–30, and Claus Schreiner (ed.), *Flamenco: Gypsy Dance and Music from Andalusia* (Frankfurt am Main: Fischer Taschenbuch, 1985; Eng. trans., Portland: Amadeus Press, 1990).
- 52 Chalupt, *Ravel*, 237.
- 53 Derrick Puffett, 'Debussy's ostinato machine', *Papers in Musicology*, 4 (Nottingham: University of Nottingham Press, 1996), 5.
- 54 See example of *palmas* 1, 2 and 3, in Schreiner, *Flamenco*, 152 and guitar illustrations: 127, 143.
- 55 See Schreiner, *Flamenco*, 137–8.
- 56 Willi Reich, 'In memoriam Maurice Ravel', *La Revue musicale*, 19, special issue (December 1938), 275.
- 57 Puffett, 'Debussy's ostinato machine', 24 and 14.
- 58 Leonard B. Meyer, *Explaining Music: Essays and Explorations* (Berkeley: University of California Press, 1973, repr. 1978); see too Eugene Narmour, *The Analysis and Cognition of Basic Melodic Structures, The Implication–Realization Model* (Chicago: University of Chicago Press, 1990).
- 59 Lerner, *Maurice Ravel*, 203.
- 60 Rosenthal in Nichols, *Ravel Remembered*, 62.
- 61 Jacques Attali, *Noise: The Political Economy of Music*, trans. Brian Massumi (Manchester: Manchester University Press, 1985), 27.
- 8 Vocal music and the lures of exoticism and irony**
- 1 See, for example, Ravel's letter to Roland-Manuel, 7 October 1913, 'When I received your last letter, I was finishing my 3 poems. Indeed, "Placet futile" was completed, but I retouched it. I fully realize the great audacity of having attempted to interpret this sonnet in music . . . Now that it's done, I'm a bit nervous about it.' *RR*, 142–3.
- 2 Arbie Orenstein (ed.), *Maurice Ravel: Mélodies posthumes* (Paris: Editions Salabert, 1988), 1.
- 3 Arbie Orenstein (ed.), *Maurice Ravel: Songs 1896–1914* (New York: Dover, 1990), xii. (This is the source for the translations of *Sainte*, 'Asie' and 'Soupir' used in the main text.)
- 4 See *RR*, 3–4.
- 5 The scale may be generated variously: for example, as an alternating semitone–minor third series, or as two augmented triads a semitone apart. For the properties of this prime resource for late nineteenth-century harmony, see Richard Cohn, 'Maximally smooth cycles, hexatonic systems, and the analysis of late-Romantic triadic progressions', *Music Analysis*, 15/1 (March 1996), 9–40: 18 and n. 18.
- 6 Deane, 'Renard, Ravel', 178.
- 7 Jules Renard, *Journal*, entry for 12 January 1907, in *RR*, 36, n. 18.
- 8 See Deane, 'Renard, Ravel', 184ff.
- 9 See Ravel, 'Memories', 394. (See also Kelly, 'Ravel and writers': Chapter 1.)
- 10 Edgar Allan Poe, *The Philosophy of Composition*, in Margaret Alterton and Hardin Craig (eds.), *Edgar Allan Poe: Representative Selections* (New York: American Book Company, 1935), 376.
- 11 Respective sources: Ravel, 'Contemporary music', 45–6; Révész, 'The great musician', 433; and 'An autobiographical sketch', 32.
- 12 Immediately following Ravel's settings and without prior knowledge of his choices, Debussy also decided to set 'Soupir' and 'Placet futile', though he was initially denied permission by Mallarmé's son-in-law. With characteristic good will, Ravel interceded on Debussy's behalf, with the fortunate outcome that we have both settings of these poems. See Orenstein, *Ravel*, 67. Comparative readings include Theo Hirsbrunner, 'Zu Debussys und Ravels Mallarmé-Vertonungen', *Archiv für Musikwissenschaft*, 35/2 (1978), 81–103, and Cornelia Petersen, *Die Lieder von Maurice Ravel* (Frankfurt am Main: Peter Lang, 1995), 168ff.
- 13 See also Delahaye, 'Symbolisme et impressionnisme dans "Soupir"', 31–58. [Ed.]
- 14 As a close reader of Mallarmé, Ravel would doubtless have been aware of the frequency with which 'l'Azur' occurs in his poems.
- 15 Philip Russom offers a quite different

reading of the structural bass progression in 'A theory of pitch organization', 96–8.

16 Anna Balakian, *The Symbolist Movement: A Critical Appraisal* (New York: Random House, 1967), 75–6. 'Mallarmé's poetic concerns were crystallized early in his life, when he sketched the forms they were to take; thereafter, he spent his life refining his attitudes and his forms. He was largely haunted by "ennui" [boredom], by the "gouffre" [abyss], its counterpart of "azur", and by the isolated status of the poet in society.'

17 Alfredo Casella cited both the sharpened eleventh and the unusual resolution of appoggiaturas as hallmarks of Ravel's style. See 'L'Harmonie', *La Revue musicale*, 6, special issue (April 1925), 31–2.

18 Orenstein, *Ravel*, 196, n. 46.

19 'An autobiographical sketch', 32.

20 See Orenstein, *Ravel*, 197, and James, 'Ravel's *Chansons madécasses*', 372.

21 James, 'Ravel's *Chansons madécasses*', investigates relations between the *Chansons madécasses* and indigenous Malagasy music.

22 Orenstein, *Ravel*, 206.

23 The *Tombeau de Ronsard* was published as a supplement to *La Revue musicale*, 5 (May 1924).

24 Orenstein observes the cantorial style of 'Kaddisch'; he also cites Rabbi Abraham Idelsohn's criticism of Ravel's setting of the text 'L'Enigme éternelle' as 'ultra-modern ... without regard for its scale and the nature of the mode'. See Orenstein, *Maurice Ravel: Songs 1896–1914*, xv. (For more on the *Chansons madécasses* and Hebraic songs, see Woodley, 'Recordings of Ravel's vocal music': Chapter 10.)

25 Orenstein, *Ravel*, 185.

26 On Ravel's stacking of fifths, note also the opening of *Daphnis et Chloé* (see Mawer, 'Reading dance in *Daphnis et Chloé*': Chapter 7). [Ed.]

27 Révész, 'The great musician', 433. (See also Chapters 1–3 of the present book.)

28 On Debussy and chromatic thirds, see Avo Somer, 'Chromatic third-relations and tonal structure in the songs of Debussy', *Music Theory Spectrum*, 17/2 (Fall 1995), 215–41.

### 9 Ravel's operatic spectacles: *L'Heure* and *L'Enfant*

1 Ravel did not refer to *L'Heure* or *L'Enfant* as operas. *L'Enfant* was subtitled a 'fantaisie lyrique'.

2 This 'affaire' is discussed in Leon Vallas, *Claude Debussy et son temps* (Paris: Félix Alcan, 1932), 231–2. See also François Lesure, *Claude*

*Debussy* (Paris: Klincksieck, 1994); Howat, 'Sites auriculaires': Chapter 4; and Orledge, 'Ravel's Basque heritage: Spain and folksongs': Chapter 2.

3 Marnat, *Ravel: Souvenirs de Manuel Rosenthal*, 165–6. (See again Orledge, 'Ravel's Basque heritage': Chapter 2.)

4 Léo Claretie, 'Les Samedis de L'Odéon', *L'Art du théâtre*, supplement (August 1904), cvi–cx.

5 It was given twenty-eight times within the remainder of 1904, seventeen times in 1905 and thirteen in 1906. (Source: Edouard Noël and Edmond Stoullig, *Les Annales du théâtre et de la musique* (Paris: Charpentier, 1904–6).)

6 See, for example, René Maizeroy, *Le Matin* (16 October 1904), 4.

7 Plays and operas which articulated contemporary issues through earlier settings were nothing new: Puccini's *La Bohème* is a prime example.

8 See, for instance, articles in the Parisian *Revue hispanique*.

9 Julián Juderías, *La Leyenda negra* (Madrid: Revista de archivos, bibliotecas y museos, 1913). The chapter which details the nineteenth-century studies and summarises the view of Spain from surrounding Europe is in the second volume; its title translates as 'Research study of the psychology of the Spanish people as judged by foreigners'.

10 Pierre Léonce Imbert, *L'Espagne: Splendeurs et misères* (Paris: Plon, 1875), 114–15.

11 De Musset's poem *L'Andalouse* (celebrated in the salon *mélodie* by Hippolyte Monpou), was modelled on one of Goya's erotic images of a girl pulling on a stocking: 'Bien tirada está', the 'well-pulled' of its title barely concealing an erotic *double-entendre* of which Franc-Nohain would have been proud.

12 Théophile Gautier, *Voyage en Espagne* (Paris: Charpentier, 2/1845): section on 'Procession de la Fête-Dieu à Madrid'.

13 Charles Tenroc, 'Les Avant-premières: *Thérèse et L'Heure espagnole*', *Comœdia* (11 May 1911), in *RR*, 412–13, n. 4.

14 Alfred Fouillée, *Esquisse psychologique des peuples européens* (Paris: Félix Alcan, 1903).

15 James R. Lowell, *Impressions of Spain*, ed. Joseph P. Gilder (London & New York: Putnam, 1900).

16 *Le Monde et volonté* was first translated complete in 1886.

17 Tenroc, 'Les Avant-premières', 412. (There is of course no imprecision in Ravel's notation of the speeds of the clocks. Indeed, Roger Nichols has suggested that the repetition of the composite metronomic pattern every fifteen seconds might relate to the idea of 'L'Heure'

discussed later in the main text: personal communication to the editor, 12 February 1999. [Ed.]

18 Nectoux, 'Maurice Ravel et sa bibliothèque', 204.

19 Bizet, '*L'Heure espagnole*', 411.

20 Draft of letter to Jean Godebski, 17 May 1911, in *Maurice Ravel*, exhibition catalogue (Paris: Bibliothèque Nationale de France, 1975), 31.

21 'An autobiographical sketch', 31.

22 No score reprint includes a French or English translation, nor is there presently a recording incorporating a libretto. The one available recording (Melodiya (1982): Olympia (OCD 145)) has no supporting notes; conducted and orchestrated by Gennadi Rozhdestvensky, it is nonetheless of excellent musical quality. Since the Russian follows the Gogol play exactly, the English reader may use one of two available translations: that by Christopher English in Nikolai Vasilyevich Gogol, *Petersburg Tales; Marriage; The Government Inspector* (Oxford: Oxford University Press, 1995), or Gogol, *Marriage*, trans. Bella Costello (Manchester: Manchester University Press, 1969).

23 Ravel wrote to M. Robert de Harcourt that 'he would willingly undertake this interesting work'. See Nichols, *Ravel*, Appendix E: 'Ravel and Mussorgsky's *Le Mariage*', 190–1. No readily available French translation of Gogol's play existed at this time; seemingly, Ravel was one of a small group of enthusiasts for this remarkable piece.

24 Translation given in the vocal score (Moscow: State Publishers, 1965).

25 See Richard Taruskin, 'Marriage', in Stanley Sadie (ed.), *The New Grove Dictionary of Opera*, 4 vols. (London: Macmillan, 1992), vol. III, 223–4, and 'Handel, Shakespeare, and Musorgsky', in *Studies in the History of Music*, vol. I (New York: Broude Bros., 1983), 247–68.

26 Letter to César Cui, 3 July 1868, quoted in Taruskin, 'Handel, Shakespeare, and Musorgsky', 254.

27 Bizet, '*L'Heure espagnole*', 411. For a fuller synopsis, see Roger Nichols, '*L'Heure espagnole*', in Sadie (ed.), *The New Grove Dictionary of Opera*, vol. II, 710–12.

28 Claude Terrasse (1867–1923) successfully composed light opera and incidental music, collaborating with central (often humorous) literary figures. His output included music for Alfred Jarry's *Ubu Roi* (1896) and operas for which Franc-Nohain was a co-librettist.

29 Raoul Laparra, 'La Musique et la danse populaires en Espagne' [1914], in *Encyclopédie de la musique et dictionnaire du conservatoire*

(Paris: Librairie Delagrave, 1920), 2353–400.

30 Ravel had witnessed Fauré denounce Laparra after he had won the Prix de Rome in 1903. On 11 September 1903, he contacted Jane Courteault for Laparra's address. See Orenstein, *Maurice Ravel: Lettres*, 69–70: 70.

31 Melanie Klein, 'Infantile anxiety-situations as reflected in a work of art and in the creative impulse', paper read to the British Psycho-Analytical Society (23 March 1927); repr. in Klein, *Contributions to Psycho-Analysis, 1921–1945* (London: The Hogarth Press, 1948), 227–35. See also Christiane Milner, 'Mélanie Klein et les sortilèges de Colette', in *Cahiers Colette*, 5 (1981), 36–44.

32 Baroque, monistic forms were not infrequently used by later composers to represent authority. *Carmen*, for example, employs fugue for the authority of the guards.

33 Colette published two versions of these memoirs: firstly, as 'Un salon de musique en 1900' in Colette et al., *Maurice Ravel*, 115–24; secondly, in the celebrated *Journal à rebours* (Paris: Fayard, 1941).

34 See Jean-Michel Nectoux, 'Musique et beaux-arts: le salon de Marguerite de Saint-Marceaux', in *Une famille d'artistes en 1900: Les Saint-Marceaux* (Paris: Dossiers du Musée d'Orsay, 1992), 62–90.

35 Anyone who has played the early French editions will realise the importance of this: the two pianists are constantly clashing.

36 Like Colette, Debussy wrote for *Gil Blas*, and material outlining their reviews of the same concerts may be found in Richard Langham Smith (ed. and trans.), *Debussy on Music* (London and New York: Secker & Warburg, 1977). For Colette's musical articles, see Alain Galliani (ed.), *Colette au concert* (Paris: Le Castor Astral, 1992).

37 Marnat, *Ravel: Souvenirs de Manuel Rosenthal*, 166.

38 Letter to Colette, 27 February 1919, in Orenstein, *Maurice Ravel: Lettres*, 171–2: 172.

39 Marnat, *Ravel: Souvenirs de Manuel Rosenthal*, 166.

40 Marguerite Crosland, 'Colette and Ravel: the enchantress and the illusionist' in Erica M. Eisinger and Mari W. McCarty (eds.), *Colette: The Woman, the Writer* (University Park and London: Pennsylvania State University Press, 1981), 116–24: 123.

41 'Une esquisse autobiographique', repr. in Orenstein, *Maurice Ravel: Lettres*, 46. Pourvoyeur has questioned Ravel's reference to 'l'opérette américaine', pointing out that neither Kern's *Show Boat* nor Gershwin's *Porgy and Bess* had yet been written. Ravel may have been referring to American revues, popular

American dances and French revues (notably by Christiné and d'Yvain) in the American style. See Robert Pourvoyeur, 'Sortilèges de Colette et de Ravel', in *Maurice Ravel: L'Enfant et les sortilèges* [and] *L'Heure espagnole, L'Avant-scène opéra*, 127 (January 1990), 18–22: 21.

42 This and immediately following quotations: 'Avant-première', in Orenstein, *Maurice Ravel: Lettres*, 349.

43 'Dress rehearsal', 436.

44 The 'piano luthéal', also employed in *Tzigane*, was a type of prepared piano that could imitate a cimbalom.

#### 10 Performing Ravel: style and practice in the early recordings

1 Bruno Sébald, 'Ravel's personal record collection', in *RR*, Appendix G, 601–11; according to Touzelet's introduction here, however, some additional recordings of Ravel's own music had probably gone missing before the transfer of the collection to the Conservatoire in 1975 (*ibid.*, 601). Touzelet's complete listing of recordings to 1939 is printed in Orenstein, *Ravel*, Appendix B, 247–70; a complementary and invaluable listing of 'Historical interpretations (1912–1988)', indexed principally by artist, is provided by Touzelet in *RR*, Appendix F, 526–600.

2 *RR*, 532. Ravel's failure to record the last movement of the *Sonatine* was probably due to his own pianistic limitations.

3 Compare, however, Maurice Dumesnil's account of Debussy's view: "It is not advisable to use relaxation constantly," he said. "In pianissimo chords, for instance, the fingers must have a certain firmness, so the notes will sound together. But it must be the firmness of rubber, without any stiffness whatsoever" (Nichols, *Debussy Remembered* (London: Faber, 1992), 162–3).

4 Perlemuter, *Ravel According to Ravel*, 50–1.

5 *Ibid.*, 57.

6 *Ibid.*, 11–12.

7 Calvocoressi in Nichols, *Ravel Remembered*, 181.

8 Robert Philip discusses interesting cases of this phenomenon pre- and post-World War I (*Early Recordings and Musical Style: Changing Tastes in Instrumental Performance 1900–1950* (Cambridge: Cambridge University Press, 1992), especially Ch. 2 'Tempo rubato'); see also Robert Philip, '1900–1940', in Howard Mayer Brown and Stanley Sadie (eds.), *Performance Practice: Music after 1600*, *The New Grove Handbooks in Music* (London: Macmillan, 1989), 461–82.

9 Perlemuter, *Ravel According to Ravel*, 13.

10 Touzelet, in Orenstein, *Ravel*, 247–63.

11 See Elaine Brody, 'Viñes in Paris: new light on twentieth-century performance practice', in Edward H. Clinkscale and Claire Brook (eds.), *A Musical Offering: Essays in Honor of Martin Bernstein* (New York: Pendragon, 1977), 45–62; also *RR*, especially 62, 78, 80–1 and 127.

12 The contract is printed in full in *RR*, Appendix E, 524–5.

13 See Touzelet in *RR*, 533; also sleeve-notes by Jean-Michel Nectoux to the 1988 EMI LP set 'Ravel et ses interprètes' (see Table 10.1).

14 *RR*, 219.

15 Perlemuter, *Ravel According to Ravel*, 21.

16 This passage is one of the subjects for harmonic analysis discussed in 'Ravel analyzes his own music', 517–23.

17 Philip, *Early Recordings*, especially 70–93.

18 Perlemuter, *Ravel According to Ravel*, 5.

19 André Mangeot, 'The Ravel String Quartet', *The Gramophone*, 5 (1927–8), 138–9.

20 *Ibid.*, 138.

21 *Ibid.*

22 Facsimile of Ravel's letter, *ibid.*, 139.

23 'National Gramophonic Society Notes', *The Gramophone*, 5 (1927–8), 118.

24 See *RR*, 538 for further details of this recording session.

25 Henry Prunières, *La Revue musicale*, 16 (January 1935), 72.

26 Dominique Sordet, 'Ravel et l'édition phonographique', in Colette et al., *Maurice Ravel*, 177–86: 179.

27 The recording was reviewed with little understanding ('there is very little "meat" in the music') by 'A.R.', and without reference to Ravel's participation, in *The Gramophone*, 1 (1923–4), 183. Compton Mackenzie, the magazine's editor, described it as 'an extremely pleasant series of noises, with one snatch of melody very reminiscent of César Franck. A lot of space is wasted, which makes it expensive' (*The Gramophone*, 2 (1924–5), 411). The discs, priced at 15s 0d, were nevertheless regarded as among the best chamber music issued in early 1924, and Mackenzie went so far as to say that 'Ravel is really only possible on a Columbia surface, and I beg them earnestly to reprint the three snippets they have already given us from his ravishing quartet, which on the old surface sounded rather like a ship dropping anchor' (*The Gramophone*, 1 (1923–4), 219–21).

28 This white-tone effect, presupposing some vibrato in 'normal' playing, is clearly audible in several Quartet recordings studied here, for example, Fig. 2 in the first movement (lower three instruments). Far from being a modern

affectation, it is an expressive device, along with *flautando*, which was part of a string-player's repertoire in this period, and explicitly discussed in a chamber-music context: see George Stratton and Alan Frank, *The Playing of Chamber Music* (London: Oxford University Press, 1935), especially their valuable discussion of the Debussy Quartet, 46–65.

29 'We won't linger over the subtle *Chansons madécasses*, which Mlle. Madeleine Grey defends as best she can without making them very persuasive' (Sordet, 'Ravel et l'édition phonographique', 183).

30 Grey herself comments: 'In the interpretation of his songs, Ravel attached the highest importance to respect for prosody. Nobody has known better than he how to find rhythms and melodic contours which, on the one hand, underline with the greatest expressive truth the meaning of each nuance of a text, and, on the other hand, are so perfectly fitting to the genius of our language' (Madeleine Grey, 'Souvenirs d'une interprète', *Revue musicale*, 19, special issue (December 1938), 175–8: 178).

31 Henry Prunières, *La Revue musicale*, 10 (October 1929), 280.

32 Henry Prunières, *La Revue musicale*, 11 (April 1930), 373.

33 Henry Prunières, *La Revue musicale*, 11 (June 1930), 562. An anonymous English critic (pseudonym 'Terpander'), however, suggested as early as 1935 that 'Bathori recordings are quite likely to have an historical value one day' ('Ravel's *Histoires naturelles* (1906): Songs for mezzo-soprano and pianoforte', *The Gramophone*, 12 (1934–5), 428).

34 Further details in *RR*, 535–6. The final recordings apparently happened in the early hours, with Long exhausted: although one is hard pressed to hear this (even if some woodwind intonation is fairly sour), Compton Mackenzie described this version as sounding 'a little *après la bataille*' (*The Gramophone*, 10 (1932–3), 384).

35 For anecdotal examples of his conducting and piano playing, see Nichols, *Ravel Remembered*, 89–97; a little rare film footage is cited by Touzelet in *RR*, 530. Another English critic, the notoriously curmudgeonly W. R. Anderson, reviewed the 1932 recording thus: 'I have heard the Ravel in the concert-room, conducted (sometimes one doubts if the word is the right one) by the composer, and I am afraid it fails to convince me that Ravel is still a living force' (*The Gramophone*, 10 (1932–3), 357). The full English reception of Ravel pre-World War II is a study still waiting to be written. (Some further insights on this subject

are offered by Nichols, 'Ravel's influence in England': Chapter 11. [Ed.]

36 Henry Prunières, *La Revue musicale*, 13 (February 1932), 124. (For more on the conducting of Ravel and Freitas Branco, and the premiere of the Concerto in G, see Mawer and Nichols, 'Ravel's main works', No. 19: Appendix.)

37 *Ibid.*, 125.

38 Letter from Ravel to Prunières, in *La Revue musicale*, 13 (April 1932), 320. This letter appears not to have been translated into English before.

39 See the exchange chronicled in *RR*, 590–1, and 305–8.

40 See *RR*, 540–1. Although the orchestras for the two recordings were different, there was probably an overlap of players for the more exotic wind, such as the oboe d'amore which has a very similar, fast and nervous vibrato in each.

41 Ravel's copy of the score corrects the printed metronome mark of 76 to 66; later editions compromise on 72: see *RR*, 541.

42 W. R. Anderson, *The Gramophone*, 7 (1929–30), 505. Anderson later described *Boléro* as 'just pure laudanum' (*The Gramophone*, 12 (1934–5), 347), and the Concerto for the Left Hand as 'A scratchy, unsatisfying work, bearing only too obvious traces of the composer's decline' (*The Gramophone*, 15 (1937–8), 471).

43 Basil Hogarth, 'Maurice Ravel: the man of the hour', *The Gramophone*, 8 (1930–1), 569–72.

44 Scott Goddard, 'Gramophone records', *Music & Letters*, 12 (1931), 103–5: 103.

45 *Ibid.*, 105. Mackenzie had expressed a similar preference in *The Gramophone*, 8 (1930–1), 214.

46 Sordet, 'Ravel et l'édition phonographique', 182–3.

## 11 Ravel and the twentieth century

1 Jim Samson, *Music in Transition* (London: Dent, 1977), 50.

2 I am grateful to George Benjamin, Pierre Boulez, Henri Dutilleux and Alexander Goehr for giving me their views on Ravel in the course of interviews in November 1998; and to Julian Anderson, Michael Berkeley, John Casken and Robin Holloway for doing so by telephone, letter and e-mail during January and February 1999.

3 Letter to Laloy, 8 March 1907, in François Lesure and Roger Nichols (eds.), *Debussy Letters* (London: Faber, 1987), 178.

4 Charles Baudelaire, 'Le Dandy', *L'Art romantique* (Paris: Calmann-Lévy, 1924), 92–4.

- 5 Quoted by Calvocoressi, in Nichols, *Ravel Remembered*, 181.
- 6 Letter to an unknown woman, 16 February 1907, in Orenstein, *Maurice Ravel: Lettres*, 88.
- 7 Roland-Manuel, *Maurice Ravel* (London: Dobson, 1947, rev. 1972), 136.
- 8 Marcel Proust, *A la recherche du temps perdu*, 3 vols. (Paris: Gallimard, 1954), vol. III, 1025–6.
- 9 Edward Lockspeiser, *Debussy: His Life and Mind*, 2 vols. (London: Cassell, 1965), vol. II, 40.
- 10 Eric Walter White, *Stravinsky: The Composer and his Works* (London: Faber, 1966, 2/1979), 193 and 396.
- 11 Stephen Walsh, *The Music of Stravinsky* (Oxford: Clarendon Press, 1993), 19.
- 12 Richard Taruskin, 'Chez Pétrouchka: harmony and tonality chez Stravinsky', in Joseph Kerman (ed.), *Music at the Turn of Century* (Berkeley: University of California Press, 1990), 71–92: 74.
- 13 Darius Milhaud, 'La Musique française depuis la guerre', *Etudes* (Paris: Editions Claude Aveline, 1927), 7–39: 22.
- 14 Erik Satie, *Ecrits*, ed. Ornella Volta (Paris: Editions Champ Libre, 1977), 244.
- 15 Ornella Volta, *Satie Seen Through his Letters*, trans. Michael Bullock (London, New York: Marion Boyars, 1989), 89; the quotations referenced here and in n. 14 above are given in Robert Orledge, *Satie the Composer* (Cambridge: Cambridge University Press, 1990), 251.
- 16 Harry Halbreich, *Honegger*, trans. Roger Nichols (Portland: Amadeus Press, 1999), 255, 270, 321, 599.
- 17 Letters of 12 January 1932 and 23 January 1933 to Nora Auric, in Francis Poulenc, *Correspondance 1910–1963*, ed. Myriam Chimènes (Paris: Fayard, 1994), 361, 382.
- 18 Letters of 10 June 1919, 25 August 1928 and 8 November 1943 to Georges Jean-Aubry, Henri Sauguet and Roland-Manuel, respectively; *ibid.*, 292, 547.
- 19 Letters of 10 June 1919 and 7 May 1921 to Jean-Aubry and Paul Collaer, respectively; *ibid.*, 93, 125.
- 20 Francis Poulenc, 'Mes maîtres et mes amis', talk given on 7 March 1935, publ. *Conferencia* (15 October 1935), 524; *Correspondance*, 704.
- 21 Letter to Pierre Bernac, 24 June 1944, *Correspondance*, 553–4; Francis Poulenc, *Selected Correspondence*, ed. and trans. Sidney Buckland (London: Gollancz, 1991), 135.
- 22 Olivier Messiaen, *Music and Color: Conversations with Claude Samuel*, trans. E. Thomas Glasow (Portland: Amadeus Press, 1994), 195.
- 23 Olivier Messiaen, *Traité de rythme, de couleur, et d'ornithologie* (Paris: Leduc, 1994), vol. I, 129.
- 24 Boulez in interview with the present writer (November 1998).
- 25 This passage was noted by Alexander Goehr, *Finding the Key*, ed. Derrick Puffett (London: Faber, 1998), 52; the proportions are worked out by Nichols. [Ed.]
- 26 Pierrette Mari, *Henri Dutilleux* (Paris: Zurfluh, 1988), 91.
- 27 Hans Moldenhauer, *Anton von Webern* (London: Gollancz, 1978), 236.
- 28 Joan Peyser, *Boulez, Composer, Conductor, Enigma* (London: Cassell, 1977), 50.
- 29 Quoted in Fiona Clampin, 'Englishness revisited: the influence of Debussy and Ravel on English music 1900–1930' (M.A. dissertation, University of Exeter, 1997), 65.
- 30 Clampin, 'Englishness revisited', 65, 95.
- 31 Arthur Bliss, *As I Remember* (London: Faber, 1970), 21.
- 32 Humphrey Carpenter, *Benjamin Britten* (London: Faber, 1992), 15.
- 33 *Ibid.*, 32.
- 34 Percy Scholes, *The Mirror of Music*, 2 vols. (London: Novello/Oxford University Press, 1947), vol. I, 451.
- 35 Norman Demuth, *Musical Trends in the 20th Century* (London: Rockliff, 1952), 54.
- 36 Baudelaire, 'Le Dandy', 94.
- 37 *R.E.D. Classical 1999 Catalogue* (London: Retail Entertainment Data Publishing, 1999), 831–7.

#### Appendix: early reception of Ravel's music (1899–1939)

- 1 Cited in Christian Goubault, *La Critique musicale dans la presse française de 1870 à 1914* (Geneva/Paris: Slatkine, 1984), 405. I am indebted to this excellent book for a number of the quotations used in this article.
- 2 Henri Gauthier-Villars [review of 29 May 1899], *Garçon, l'audition!* (Paris: Simonis Empis, 1901), trans. in Orenstein, *Ravel*, 24. (See Mawer and Nichols, 'Ravel's main works', No. 1: Appendix.)
- 3 Charles Koechlin, *Chronique des arts et de la curiosité* (7 May 1910), 148, and (3 June 1911), 172.
- 4 *Ibid.*, 172.
- 5 Letter to Louis Laloy of 22 February 1907, in François Lesure (ed.), 'Correspondance de C. Debussy et de L. Laloy', *Revue de musicologie*, 48, special issue (1962), 3–40: 24.
- 6 Emile Vuillermoz, review of 15 June 1911, in 'Maurice Ravel et la critique contemporaine', *La Revue musicale*, 6, special issue (April 1925), 89–104: 99.

- 7 Henry Prunières, 'L'Enfant et les sortilèges à l'Opéra de Monte-Carlo', *La Revue musicale*, 6, special issue (April 1925), 105–9: 108.
- 8 Pierre Lalo, *Le Temps* (13 June 1899), repr. in 'La Critique contemporaine', 91. (For more of this review, see 'Ravel's main works', No. 1.)
- 9 Pierre Lalo, review of the String Quartet, *Le Temps* (19 April 1904). (See 'Ravel's main works', No. 2.)
- 10 Pierre Lalo, review of *Histoires naturelles*, *Le Temps* (? January 1907). ('Ravel's main works', No. 4.)
- 11 Pierre Lalo, review of *Rapsodie espagnole*, *Le Temps* (24 March 1908). ('Ravel's main works', No. 5.)
- 12 Pierre Lalo, review of *L'Heure espagnole*, *Le Temps* (28 May 1911). ('Ravel's main works', No. 6.)
- 13 Roland-Manuel, 'Maurice Ravel et la jeune musique française', *Les Nouvelles Littéraires* (2 April 1927), repr. in Orenstein, *Maurice Ravel: Lettres*, 351–4: 352 and 353.
- 14 Gaston Carraud, *La Liberté* (5 February 1907). ('Ravel's main works', No. 3.)
- 15 Carraud quoted in the *Revue musicale de Lyon* (26 March 1911), 751.
- 16 Carraud quoted in *Le Guide du concert* (22 April 1911), 359. This notice was of the concert performance of Suite No. 1 from *Daphnis* given on 2 April by the Colonne Orchestra, conducted by Gabriel Pierné.
- 17 Reynaldo Hahn quoted in *S.I.M. Revue musicale* (15 June 1911), 74.
- 18 Goubault, *La Critique musicale*, 119.
- 19 Respective sources: Jean Marnold in the *Mercure de France* of 16 January 1908, and 1 May 1912, 188.
- 20 Jean Marnold, 'Un Trio de Maurice Ravel' [November 1915], *Le Cas Wagner* (Paris: Legoux, 1920), 72.
- 21 Goubault, *La Critique musicale*, 116.
- 22 *Ibid.*, 113.
- 23 Louis Laloy, *Mercure musical et S.I.M.*, 3 (15 March 1907), repr. in *La Musique retrouvée* (Paris: Plon, 1928), 163–5.
- 24 Laloy, *La Musique retrouvée*, 164. (For more of this review, see 'Ravel's main works', No. 4.)
- 25 Letter to Francis Poulenc of 16 October 1924, Francis Poulenc, *Correspondance, 1910–1963*, ed. Myriam Chimènes (Paris: Fayard, 1994), 241.
- 26 Ravel, 'Concerts Lamoureux', repr. in Orenstein, *Maurice Ravel: Lettres*, 294.
- 27 Ravel, 'A propos des Images de Claude Debussy', repr. *ibid.*, 313.