

## Ravel Studies

Demonstrating the vibrant nature of current research on Maurice Ravel, one of the most significant figures in twentieth-century French music, a team of distinguished international scholars provides new interdisciplinary perspectives and insights. Through historical, critical, and analytical means, the volume reveals the symbiotic relationships between Ravel's music and aesthetic, cultural, literary, gender, performance-based, and medical studies. While the chapters progress from French aesthetic-literary association, including with Colette and Proust, to more extended disciplinary couplings, with American history, jazz, dance, and neurology, the organization is relatively free to enable other thematic links to emerge. The volume presents a refreshing variety of scholarly approaches to Ravel and his music, set within broad contexts and current musicological debates. In a Ravelian spirit, it is intended that the essays will serve collectively as a model for expanding the agendas of other composer-based studies.

DEBORAH MAWER is Professor of Music within the Lancaster Institute for the Contemporary Arts at Lancaster University. Her books include *The Ballets of Maurice Ravel: Creation and Interpretation* (2006), *Darius Milhaud: Modality and Structure in Music of the 1920s* (1997), and *The Cambridge Companion to Ravel* (2000). Her articles and reviews on varied topics have appeared in the *Journal of the Royal Musical Association*, *Twentieth-Century Music*, *Music & Letters*, *Opera Quarterly*, *Music Theory Online*, and the *British Journal of Music Education*, as well as in essay collections on French music.

Cambridge University Press  
978-0-521-88697-0 - Ravel Studies  
Edited by Deborah Mawer  
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CAMBRIDGE UNIVERSITY PRESS  
Cambridge, New York, Melbourne, Madrid, Cape Town, Singapore,  
São Paulo, Delhi, Dubai, Tokyo, Mexico City

Cambridge University Press  
The Edinburgh Building, Cambridge CB2 8RU, UK

Published in the United States of America by Cambridge University Press, New York

[www.cambridge.org](http://www.cambridge.org)  
Information on this title: [www.cambridge.org/9780521886970](http://www.cambridge.org/9780521886970)

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First published 2010

Printed in the United Kingdom at the University Press, Cambridge

*A catalogue record for this publication is available from the British Library*

*Library of Congress Cataloguing in Publication data*

Ravel studies / [edited by] Deborah Mawer.

p. cm.

Includes bibliographical references and index.

ISBN 978-0-521-88697-0 (hardback)

1. Ravel, Maurice, 1875–1937 – Criticism and interpretation. I. Mawer, Deborah, 1961–

II. Title.

ML410.R23R38 2010

780.92–dc22

2010026363

ISBN 978-0-521-88697-0 Hardback

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**David Epstein** (1930–2002), formerly Professor in Music at the Massachusetts Institute of Technology (MIT), was a distinguished international figure in music theory and analysis. He is best remembered for his influential texts: *Beyond Orpheus: Studies in Musical Structure* (1979) and *Shaping Time: Music, the Brain, and Performance* (1995; winner of the Deems Taylor Award from the American Society of Composers, Authors, and Publishers). Long-time Music Director of the MIT Symphony Orchestra, he was a guest conductor with the Boston Symphony Orchestra, Royal Philharmonic Orchestra, Bavarian Radio Symphony Orchestra, Jerusalem Orchestra, and Berlin Radio Orchestra, as well as founding conductor of the New Orchestra of Boston; in 2003 he was awarded posthumously the prestigious Max Rudolph Award by the Conductors Guild.

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ix Contributors

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**Lloyd Whitesell** is Associate Professor of Music History in the Schulich School of Music at McGill University, Montreal. He has published articles on Maurice Ravel, Benjamin Britten, film music, minimalism, modern tonalities, and the anxiety of influence. An essay collection which he co-edited, *Queer Episodes in Music and Modern Identity* (2002) that included his essay on 'Ravel's Way', won the 2002 Philip Brett Award for excellence in gay and lesbian musicology. He is the author of a monograph on *The Music of Joni Mitchell* (2008).

## *Acknowledgements*

This book has been some time in gestation and there are many individuals whose generosity and support it is my pleasure to acknowledge. The very first contributor to this volume was the late David Epstein, formerly of the Massachusetts Institute of Technology, who was a most enthusiastic supporter of the idea from the outset. It is, therefore, highly fitting to be able to complete and present his final musicological essay with the kind permission of his family. Much gratitude is due to all the contributors who have given freely of their time and expertise to secure this volume, and to the many libraries and associated research institutions. For undertaking the major task of setting all the music examples with both expertise and enthusiasm, I wish to offer special thanks to Adam Greig, a highly dedicated doctoral student at Lancaster University. At Cambridge University Press, warm thanks are also extended to Vicki Cooper and her supportive staff, especially to Pat Harper for her perceptive copyediting. Other more specific acknowledgements are given in the footnotes.

Crucially this project could not have been brought to fruition without financial assistance from various organizations. I am very grateful for an award from the Trustees of the journal *Music & Letters*, which contributed significantly to the costs of setting the various music examples, especially those presented in tribute to David Epstein. Equally, I am appreciative of funding from the National Teaching Fellowship Scheme (NTFS 2008), awarded to acknowledge and promote research-led teaching and learning, as well as from Lancaster University. Both these sources have assisted with the costs involved in clearing music permissions and in acquiring photographic illustrations.

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Cambridge University Press  
978-0-521-88697-0 - Ravel Studies  
Edited by Deborah Mawer  
Frontmatter  
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### *Note on the text*

With the exception of specific literary contexts, materials are presented in English translation within the main text and, for verification purposes, in French within the footnotes (and in the case of Chapter 1, by Steven Huebner, also within a substantial appendix). Unless otherwise stated, translations have been undertaken by the author of the chapter. For previously published English translations, the French original is not supplied.

Musical references employ a mixture of bar numbers and rehearsal figures depending on the available editions of a work. Generally, bar numbers are used for piano or chamber music scores and rehearsal marks (Figures) are used for full orchestral or staged work scores. Consequently, a shorthand system has been devised for orchestral references: Fig. 1<sup>-1</sup> refers to the bar preceding rehearsal figure 1; Fig. 1 denotes the full bar with this label attached; Fig. 1<sup>+1</sup> refers to the bar following rehearsal figure 1.

In musical discussion, the sign ‘/’, as in F/F<sub>♯</sub>, indicates a simultaneity, and, dependent upon context, sometimes the specific notion of modal ‘mixture’: the presence of alternative pitches used in a flexible, inflected manner. Separation of pitches by commas indicates a neutral listing, such as for scalic components. Separation of pitches by means of ‘-’ denotes a voice-leading progression: a directed linear motion from one pitch to another. Minor chords within a harmonic progression are indicated by lower-case Roman numerals, as in the expression ‘G: ii-V-I’ (within a tonality of G major); or by the qualification ‘m’, as in the expression C<sub>♯</sub>-A<sub>♯</sub><sup>7</sup>-D<sub>♯</sub>m-F<sub>♯</sub>m. Finally, the chordal symbol ‘ø’, as in D<sub>♯</sub><sup>ø7</sup>, denotes a half-diminished seventh construction (i.e. D<sub>♯</sub>, F<sub>♯</sub>, A, C<sub>♯</sub>).

Unless otherwise marked, music examples which involve transposing instruments (such as David Epstein’s reduced orchestral scores) are presented at sounding pitch.