

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.

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Contents

List of plates [vi]

List of tables [vii]

Notes on contributors [viii]

Acknowledgements [x]

Note on the text [xii]

Introduction: the growth of Ravel studies *Deborah Mawer* [1]

- 1 Ravel's perfection *Steven Huebner* [9]
- 2 Enchantments and illusions: recasting the creation of *L'Enfant et les sortilèges* *Emily Kilpatrick* [31]
- 3 Memory, pastiche, and aestheticism in Ravel and Proust *Michael J. Puri* [56]
- 4 Erotic ambiguity in Ravel's music *Lloyd Whitesell* [74]
- 5 Crossing borders I: the historical context for Ravel's North American tour *Nicholas Gebhardt* [92]
- 6 Crossing borders II: Ravel's theory and practice of jazz *Deborah Mawer* [114]
- 7 Encountering *La Valse*: perspectives and pitfalls *David Epstein, completed by Deborah Mawer* [138]
- 8 Ravel dances: 'choreomusical' discoveries in Richard Alston's *Shimmer* *Stephanie Jordan* [165]
- 9 The longstanding medical fascination with 'le cas Ravel' *Erik Baeck* [187]

Select bibliography [209]

Index [214]

Plates

- 2.1 Alphonse Visconti's set design for *L'Enfant et les sortilèges*: interior scenes (Monte Carlo premiere, 1925). Reproduced by kind permission of the Archives Monte-Carlo SBM [49]
- 2.2 Alphonse Visconti's set design for *L'Enfant et les sortilèges*: garden scene (Monte Carlo premiere, 1925). Reproduced by kind permission of the Archives Monte-Carlo SBM [50]
- 8.1 Jonathan Goddard and Ino Riga (in arabesque) in Richard Alston's *Shimmer* (2004). Photograph by Chris Nash. Reproduced by kind permission of the Richard Alston Dance Company, London [167]
- 8.2 Jonathan Goddard and Ino Riga in Richard Alston's *Shimmer* (2004). Photograph by Chris Nash. Reproduced by kind permission of the Richard Alston Dance Company, London [168]
- 8.3 Martin Lawrance and Sonja Peedo in Richard Alston's *Shimmer* (2004). Photograph by Chris Nash. Reproduced by kind permission of the Richard Alston Dance Company, London [182]

Tables

- 6.1 Comparison of raglike forms [128]
- 6.2 Comparison of blues forms [129]
- 6.3 Ravel's melodic/harmonic blue-note complex [132]
- 7.1 Ravel, *La Valse*: tempo indications [157]
- 7.2 Ravel, *Daphnis et Chloé*: occurrences of 'Pressez' [160]
- 8.1 Alston, *Shimmer*: structural chart indicating the original casting [175]
- 8.2 Ravel, *Sonatine* (first movement); Alston, 'Sonatine': diagram of structure (indicating the choreographic repetition patterns) [178]
- 8.3 Ravel, 'Mouvement de Menuet'; Alston, 'Minuet': diagram of structure (indicating the choreographic repetition patterns) [180]

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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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Emily Kilpatrick is a freelance musicologist and pianist based in London. Her published articles include 'Into the Woods: Re-telling the Wartime Fairytales of Ravel', *Musical Times* (2008), 'Jangling in Symmetrical Sounds: Maurice Ravel as Storyteller and Poet', *Journal of Music Research Online* (2009), 'L'Enfant et les sortilèges: fantaisie lyrique, poésie musicale', *Quodlibet* (2009), and 'The Carbonne Copy: Tracing the Première of *L'Heure espagnole*', *Revue de musicologie* (2009). She is also a highly regarded vocal accompanist and piano duo partner; with Roy Howat she has recorded Fauré's piano duets (*Belle Epoque: A Portrait of Gabriel Fauré*, 2009).

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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. 1⁻¹ refers to the bar preceding rehearsal figure 1; Fig. 1 denotes the full bar with this label attached; Fig. 1⁺¹ refers to the bar following rehearsal figure 1.

In musical discussion, the sign ‘/’, as in F/F_♯, 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_♯-A_♯⁷-D_♯m-F_♯m. Finally, the chordal symbol ‘ø’, as in D_♯^{ø7}, denotes a half-diminished seventh construction (i.e. D_♯, F_♯, A, C_♯).

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