RAVEL

LA VALSE

Chorecgraphic Poem.

For Orchestra

MUSICAL MASTERPLECE

Ravel

LA VALSE

(Choreographic Poem for Orchestra)

Performed by the

SAN FRANCISCO SYMPHONY ORCHESTRA

conducted by

PIERRE MONTEUX



MUSICAL MASTERPIECE SERIES

M-820 (18160-18161)

DM-820 (18162-18163)

Maurice Ravel (1875-1937)

Notes by A. VEINUS

A VALSE, a Ravelian reincarnation of the spirit of Lanner, Strauss and the golden A VALSE, a Ravelian reincarnation of the spirit of Lamier, Strauss and the golden age of the Viennese waltz, is, with the exception of the Bolero, the most popular age of the Viennese waltz, is most popular of modern French masters. A prefatory note composition by this most popular as follows: WALSE, a Kavenan waltz, is, with the exception of the Bottero, the most popular age of the Viennese waltz, is, with the exception of the most popular of modern French masters. A prefatory note to composition by this most popular of the work as follows:

the score localizes the setting of the work as follows: composition by the setting of the work as follows:

core localizes the setting of the work as follows:

may dimly distinguish distinguish an occasional break in the swirling mist one may dimly distinguish are dissipated little by little revealing an immense has a change of the illumination from the chandeliers. the score localizes the occasional break in the swifting mist one may dimly distinguish "Through an occasional break in the swifting mist one may dimly distinguish the "Through an occasional break in the swifting mist one may dimly distinguish to couples waltzing. The vapours are dissipated little by little revealing an immense ball-couples waltzing. The vapours are dissipated little by little revealing an immense ball-couples waltzing. The vapours are dissipated little by little revealing an immense ball-couples waltzing. "Through an immense ball-couples waltzing. The vapours are dissipated from the chandeliers blazes forth room filled by a dancing crowd. The illumination from the chandeliers blazes forth An Imperial Court about 1885."

fortissimo. An Imperial Court about 1885." ssimo. An Imperial Court about 1863.

Sketched during the first World War and completed in 1920, La Valse is a typical Sketched during the first There is, on Ravel's part, an obvious sympathy with a post-war intellect. fortissimo. An imperiore de first World war and complete in 1720, La Valse is a typical Sketched during the first World war and complete in 1720, La Valse is a typical Sketched during the first World war and complete in 1720, La Valse is a typical creation of a post-war intellect. There is, on Ravel's part, an obvious sympathy with creation of a post-war intellect. There is, on Ravel's part, an obvious sympathy with creation of a post-war intellect. There is, on Ravel's part, an obvious sympathy with creation of a post-war intellect. There is, on Ravel's part, an obvious sympathy with creation of a post-war intellect. There is, on Ravel's part, an obvious sympathy with creation of a post-war intellect. There is, on Ravel's part, an obvious sympathy with creation of a post-war intellect. There is, on Ravel's part, an obvious sympathy with creation of a post-war intellect. There is, on Ravel's part, an obvious sympathy with creation of a post-war intellect. There is, on Ravel's part, an obvious sympathy with creation of a post-war intellect. There is, on Ravel's part, an obvious sympathy with creation of a post-war intellect. There is, on Ravel's part, an obvious sympathy with creation of a post-war intellect.

Sketched during the lect. There is, on Ravel's part, an obvious sympathy with creation of a post-war intellect. There is, on Ravel's part, an obvious sympathy with with creation of a post-war intellect. There is, likewise, a genuine sensitivity for the values of the what seems on the surface to have been a more carefree and a more glamorous era in what seems on the surface to have been a more carefree and a more glamorous era in what seems on the surface to have been a more carefree and a more glamorous era in the surface to have been a more carefree and a more glamorous era in the surface to have been a more carefree and a more glamorous era in the surface to have been a more carefree and a more glamorous era in the surface to have been a more carefree and a more glamorous era in the surface to have been a more carefree and a more glamorous era in the surface to have been a more carefree and a more glamorous era in the surface to have been a more carefree and a more glamorous era in the surface to have been a more carefree and a more glamorous era in the surface to have been a more carefree and a more glamorous era in the surface to have been a more carefree and a more glamorous era in the surface to have been a more carefree and a more glamorous era in the surface to have been a more carefree and a more glamorous era in the surface to have been a more carefree and a more glamorous era in the surface to have been a more carefree and a more glamorous era in the surface and the creation of a post-war face to have been a more glamorous era in what seems on the surface to have been a more glamorous era in what seems on the surface to have been a more glamorous era in the values of the old human history. There is, likewise, a genuine sensitivity for the values of the old human history. However, as Gilmond waltz idiom which Ravel does not seek to obscure. However, as Gilmond waltz idiom which retain of material whose original charm he will be the control of t what seems on the same is, likewise, a genuine seek to obscure. However, as Gilman history. There is, likewise, a genuine seek to obscure. However, as Gilman Viennese waltz idiom which Ravel does not seek to obscure. However, as Gilman Viennese waltz idiom which Ravel of his achievement. La Valse, deepident transmutation of material whose original charm he has neith human history. The which Ravel does not state that the has neither viennese waltz idiom which Ravel does not state that whose original charm he has neither notes, Ravel's "poetic transmutation of his achievement. La Valse, despite its surface notes, Ravel's "poetic transmutation of his achievement. La Valse, despite its surface not obscured... is only half of his achievement. It is as not obscured... Viennese walls "poetic transmutation of material whose states that he has neither notes, Ravel's "poetic transmutation of his achievement. La Valse, despite its surface forgotten nor obscured ... is only half of his achievement. It is as perturbing forgotten nor obscured ... is essentially a work of tragic irony. It is as perturbing the surface forgotten nor obscured ... is essentially a work of tragic irony. It is as perturbing the surface of the surf notes, Ravel's poured is only half of his admittance. La y also, despite its surface forgotten nor obscured is essentially a work of tragic irony. It is as perturbing and charm and scintillation, is essentially a work well believe with Ravel's most recommendation order." We may well believe with Ravel's most recommendation order." forgotten nor obscaring is essentially a work of the sing and scintillation, is essentially a work of the with Ravel's most recent ominous as a mobilization order." We may well believe with Ravel's most recent ominous as a mobilization order. "the bitterness and depression of the war" of the war charm and semiconious as a mobilization order. We may the bitterness and depression of the war" first biographer (Madeleine Goss) that "the bitterness and depression of the war" first biographer (madeleine gradually assuming short or sease in Rayel "through the violent measures of La Valse..."

biographer (Madeleine Goss) that the violent measures of La Valse..."
found its release in Ravel "through the violent measures of La Valse..." rapher (Want Ravel "through the violent gradually assuming shape and sequence.

The work opens with waltz fragments gradually assuming shape and sequence.

The work opens is clarified and the music stabilized, there ensues, as H. T. Pance. found its release with waltz fragments gladday, abstraing snape and sequence.

The work opens with waltz fragments gladday, there ensues, as H. T. Parker

Once the atmosphere is clarified and the music stabilized, there ensues, as H. T. Parker

Once the atmosphere is clarified and the waltz sensuous and languorous are the succession, as it were, of waltzered the waltz shows the

Once the atmosphere is clarified and the matter the waltz sensuous and languorous, the writes, "a succession, as it were, of waltzes: the waltz showy, the waltz strengther, the waltz strengther, and piquant, the waltz sensuous as Rayel's imaginary than the waltz strengther. Once the authosphion, as it were, of waitzes, the waltz showy, the waltz strenuous waltz playful and piquant, the waltz sentimental, the waltz showy, the waltz strenuous waltz playful and piquant, the waltz sentimental, the waltz showy, the waltz strenuous waltz playful and piquant, the waltz sentimental, the waltz showy, the waltz strenuous waltz playful and piquant, the waltz sentimental, the waltz showy, the waltz strenuous waltz playful and piquant, the waltz sentimental, the waltz showy, the waltz strenuous waltz playful and piquant, the waltz sentimental, the waltz showy, the waltz strenuous waltz playful and piquant, the waltz showy and a sentimental waltz shows and piquant waltz shows a sentimental walt writes, a substitution waitz sentiments, the waitz strenuous waitz playful and piquant, the waitz sentiments, as Ravel's imagination and resource—the waitz in as many variants and as many garbs as Ravel's imagination and resource—the waitz in as many variants and as many garbs as Ravel's imagination and resource—the waitz strenuous waitz succeeds waitz; yet Ravel is wide-awake; Like sleepchasings, waitz succeeds waitz; yet Ravel is wide-awake; in the winit waltz playluling as many variants and as many but the waltz in as many variants and as many compass. Like sleepchasings, waltz succeeds waltz; yet Ravel is wide-awake in the may compass. Like sleepchasings, waltz succeeds waltz; yet Ravel is wide-awake in the may compass. Like sleepchasings, waltz succeeds waltz; yet Ravel is wide-awake in the may compass. may compass. Like sleepchasings, waitz successes each, in the vivid and artful instructerseness with which he sums and characterizes each, in the vivid and artful instructerseness with which he sums and characterizes each, in the vivid and artful instructerseness with which he sums and characterizes each, in the vivid and artful instructerseness with which he sums and characterizes each, in the vivid and artful instructerseness with which he sums and characterizes each, in the vivid and artful instructerseness with which he sums and characterizes each, in the vivid and artful instructerseness with which he sums and characterizes each, in the vivid and artful instructerseness with which he sums and characterizes each, in the vivid and artful instructerseness with which he sums and characterizes each, in the vivid and artful instructerseness with which he sums and characterizes each, in the vivid and artful instructerseness with which he sums and characterizes each, in the vivid and artful instructerseness with which he sums and characterizes each, in the vivid and artful instructerseness with which he sums and characterizes each in the vivid and artful instructerseness with the vivid and artful instructerseness with the vivid artful instructersene may compared which he sums and characteristic between the sum of the terseness the everyone receives. . . . Of a status, the status of them seem to crackle and jar, each against each, in the tonal air. The har. Fragments of them seem to crackle and jar, each against each, in the tonal air. The har. Fragments of them seem to crackle and jar, through a surface-brilliance, harsh progresmonies roughen; there are few euphonies; through a surface-brilliance, harsh progresmonies roughen; there are few euphonies may, for the instant, sound ugly. As some monies roughen; there are few eupnomes, through it instant, sound ugly. As some say, sions jut; that which has been sensuous may, for the instant, sound ugly. As some say, sions jut; that which has been sensuous minds write in this world of the aftermath. sions jut; that which has been sensuous may, sions jut; that which has been sensuous minds write in this world of the aftermath of here is the music that imaginative minds write in this world of the aftermath of Concerning the description "choreographic poem" which Ravel attached to the

Concerning the description Choreographic Policy attached to the title of this work, Alfredo Casella tells us that Ravel thought of it in connection title of this work, "had no idea of a choreographic production." Goss, Ravel's the connection to the connection of t title of this work, Alfredo Casena tens as an analysis of it in connection with a ballet, but "had no idea of a choreographic production." Goss, Ravel's biogwith a ballet, but "hat Diaghileff "commissioned Ravel to write an 'analysis of the connection with a ballet, but "hat Diaghileff "commissioned Ravel to write an 'analysis of the connection with a ballet, but "hat Diaghileff "commissioned Ravel to write an 'analysis of the connection with a ballet, but "hat Diaghileff "commissioned Ravel to write an 'analysis of the connection with a ballet, but "hat Diaghileff "commissioned Ravel to write an 'analysis of the connection with a ballet, but "hat Diaghileff "commissioned Ravel to write an 'analysis of the connection with a ballet, but "hat Diaghileff "commissioned Ravel to write an 'analysis of the connection with a ballet, but "hat Diaghileff "commissioned Ravel to write an 'analysis of the connection with a ballet, but "hat Diaghileff "commissioned Ravel to write an 'analysis of the connection with a ballet, but "hat Diaghileff "commissioned Ravel to write an 'analysis of the connection with a ballet, but "had no idea of a chorcogrammed Ravel to write an 'apotheosis rapher, tells us, however, that Diaghileff "commissioned Ravel to write an 'apotheosis rapher, tells us, however, that Diaghileff "commissioned Ravel to write an 'apotheosis' rapher, tells us, however, that Diaghileff "commissioned Ravel to write an 'apotheosis' rapher, tells us, however, that Diaghileff "commissioned Ravel to write an 'apotheosis' rapher, tells us, however, that Diaghileff "commissioned Ravel to write an 'apotheosis' rapher, tells us, however, that Diaghileff "commissioned Ravel to write an 'apotheosis' rapher, tells us, however, that Diaghileff "commissioned Ravel to write an 'apotheosis' rapher, tells us, however, that Diaghileff "commissioned Ravel to write an 'apotheosis' rapher, tells us, however, that Diaghileff "commissioned Ravel to write an 'apotheosis' rapher, tells us, however, that Diaghileff "commissioned Ravel to write an 'apotheosis' rapher, tells us, however, that Diaghileff "commissioned Ravel to write an 'apotheosis' rapher, tells us, however, that Diaghileff "commissioned Ravel to write an 'apotheosis' rapher, tells us, however, that Diaghileff "commissioned Ravel to write an 'apotheosis' rapher, tells us, however, that Diaghileff "commissioned Ravel to write an 'apotheosis' rapher, tells us, however, that Diaghileff "commissioned Ravel to write an 'apotheosis' rapher the score of La Valse was brought to him he decided at 'apotheosis' rapher the score of La Valse was brought to him he decided at 'apotheosis' rapher the score of La Valse was brought to him he decided at 'apotheosis' rapher the score of La Valse was brought to him he decided at 'apotheosis' rapher the score of La Valse was brought to him he decided at 'apotheosis' rapher the score of La Valse was brought to him he decided at 'apotheosis' rapher the score of the sco rapher, tells us, however, that Diagnited value was brought to him he decided that it of the waltz'; but when the score of La Valse was brought to him he decided that it

was unsuited to his purpose."

unsuited to his purpose.

La Valse was performed for the first time in Paris at a Lamoureux concert, De-La Valse was performed for the first performance of this work in cember 20, 1920. It is interesting to note that the first performance of this work in cember 20, 1920. It is interesting by the Boston Symphony Orchestra with Pierre Boston (January 13, 1922) was by the Boston Symphony Orchestra with Pierre

Monteux conducting.

teux conducting.

La Valse is scored for three flutes (one interchangeable with piccolo), two oboes, La Valse is scored for three huces, two bassoons, double-bassoon, four horns, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, English horn, two clarinets, bass tuba, three kettledrums, side drum, bass drum, three trumpets, three trombones, bass tuba, three kettledrums, side drum, bass drum, three trumpets, three triangle castanets, tam-tam, glockenspiel, crotales three trumpets, three trompones, castanets, tam-tam, glockenspiel, crotales (small cymbals), two harps, and strings. For those who desire a high quality Cactus point:

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