

**Joseph-Maurice Ravel** (March 7, 1875 – December 28, 1937) was a French composer known especially for his melodies, orchestral and instrumental textures and effects. Along with Claude Debussy, he was one of the most prominent figures associated with Impressionist music. Much of his piano music, chamber music, vocal music and orchestral music has entered the standard concert repertoire. Ravel's piano compositions, such as *Jeux d'eau*, *Miroirs*, *Le tombeau de Couperin* and *Gaspard de la nuit*, demand considerable virtuosity from the performer, and his orchestral music, including *Daphnis et Chloé* and his arrangement of Modest Mussorgsky's *Pictures at an Exhibition*, use a variety of sound and instrumentation.

Ravel is perhaps known best for his orchestral work *Boléro* (1928), which he considered trivial and once described as "a piece for orchestra without music".

**Boléro** is a one-movement orchestral piece originally composed as a ballet commissioned by Russian ballerina Ida Rubinstein. The piece, which premiered in 1928, is Ravel's most famous musical composition. Before *Boléro*, Ravel had composed large scale ballets (such as *Daphnis et Chloé*, composed for the Ballets Russes 1909–1912), suites for the ballet (such as the second orchestral version of *Ma Mère l'Oye*, 1912), and one-movement dance pieces (such as *La Valse*, 1906–1920). Apart from such compositions intended for a staged dance performance, Ravel had demonstrated an interest in composing re-styled dances, from his earliest successes (the 1895 *Menuet* and the 1899 *Pavane*) to his more mature works like *Le tombeau de Couperin* (which takes the format of a dance suite). *Boléro* epitomises Ravel's preoccupation with restyling and reinventing dance movements. It was also one of the last pieces he composed before illness forced him into retirement: the two piano concertos and the *Don Quichotte à Dulcinée* song cycle were the only compositions that followed *Boléro*.

**Dr. Michael Pratt** has degrees in music education and music composition from The University of Toledo, The University of Michigan, and Boston University. He studied composition with Pulitzer Prize winning composers Ross Lee Finney and Leslie Bassett at The University of Michigan, and taught music in the public schools for many years in Michigan.

He has sung with The Toledo Choral Society, Toledo Symphony Chorale, Opera!Lenawee, and The University Musical Society Choral Union of The University of Michigan with whom he has performed with The Detroit Symphony Orchestra, The San Francisco Symphony, The Kirov Orchestra, The Russian National Orchestra, The Ann Arbor Symphony, The Lansing Symphony, The Grand Rapids Symphony, The Toledo Symphony, The Birmingham Symphony, The Gabrieli Consort, and The Tallis Scholars.

He has played tuba with The Toledo Symphony, Toledo Concert Band, Toledo Opera, University of Toledo Faculty Brass Quintet, Adrian Chamber Brass, Adrian College Faculty Brass Quintet, The Crosswell Opera House, The Adrian Symphony Orchestra and The Adrian City Band.

He has performed with many notable conductors, including, Valery Gergiev, Michael Tilson Thomas, Neme Jarve, Mikhail Pletnev, Rafael Fruhbeck de Burgos, Leonard Slatkin, John Adams, Gennady Rozhdestvensky, Paul McCreech, Peter Phillips, Catherine Comet, Eric Kunzel, Margaret Hillis, Martin Katz, and John Finley Williamson.

Michael Pratt is a member of ASCAP.

Duration 8:10

# Boléro

Maurice Ravel  
Arr. by Michael Pratt

Tempo di Bolero: moderato assai ♩ = 72

The musical score is for Bolero, arranged by Michael Pratt. It features seven parts: Trumpet in B $\flat$  1, Trumpet in B $\flat$  2, Trumpet in B $\flat$  3, Horn in F, Trombone, Euphonium, and Tuba, and Snare Drum. The score is in 3/4 time and B-flat major. The tempo is 'Tempo di Bolero: moderato assai' with a quarter note equal to 72 beats per minute. The key signature has two flats (B-flat major). The score is divided into five measures. The first four measures are mostly rests for the brass instruments, with the Horn in F playing a rhythmic pattern of quarter notes and eighth notes. The Snare Drum plays a complex rhythmic pattern consisting of eighth and sixteenth notes, with various rests and accents. The fifth measure features a 'Mute' instruction for the Trumpet in B $\flat$  1, which plays a melodic line starting with a half note G4, followed by a sixteenth note G4, and then a series of sixteenth notes. The other brass instruments (Trumpet in B $\flat$  2, Trumpet in B $\flat$  3, Trombone, Euphonium, and Tuba) play a rhythmic pattern of quarter notes and eighth notes. The Snare Drum continues its rhythmic pattern. The dynamic marking *p* (piano) is used throughout the score.