



MAURICE RAVEL

the year. Behind these visages, only possessed by the truly emotional treasures lay hidden, of extreme warmth of feeling. One it is particularly delightful to find in *L'Enfant et les Sortilèges*. It was not easy to become a close friend of his and many over hasty admirers gave up the attempt; but once you were, it was for good. Almost immediately one felt the keenest and deepest affection for the man, and when he started to talk and comment freely, you could spend hours listening to him, for he had that happy, flashing, luminous mind and that gift of observing the lighter side of things, which are only granted to men of pure heart.

He was an excellent counsellor, too. A man like Fargue, attracted by shrewdness, consulted him at all times and never forgot to declare in a loud voice (for he too was modest about his feelings) that a musician who had so striven after perfection when composing *Valses Nobles et Sentimentales*, the *Pavane* and *Le Tombeau de Couperin*, must have received his share of supreme lucidity and divine pertinence. Ravel would laugh at this. He knew that his art was a wonderful play of mechanics, a model in arrangement and technical accuracy, down to the smallest parts, but he liked it better when his heart was found, and his gratitude went out spontaneously to anyone who felt stirred above all by his sensibility. Then he would flush: you felt he would do anything to thank you for being moved by his work. The fact that his music derives from that genuine source, explains why he is popular with the general public today and sought after by more select audiences.

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for March, 1955.

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30/5/54.

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10/6/54

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