

The Music of Ezra Pound

Cavalcanti: A Perspective on the Music of Ezra Pound (2003)

Complete Violin Works of Ezra Pound (2004)

The Recovery of Ezra Pound's Third Opera: Collis O Heliconii, settings of poems by Catullus and Sappho (2005)

Le Testament "Paroles de Villon" (2008)

If poets write with the awareness that readers may stop, go back, fragment and re-integrate a poem upon a page, so too the songwriters can legitimately expend only be fully and consciously available to students who so make the song their own possession by repeated performance or study of the score that they also may halt its forward movement at will to meditate and delight.

David Lindley, *Thomas Campion*, 1986

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A first edition of Ezra Pound's first opera

Le Testament

2008

a double volume
with the editor's reconstruction of the
1926 Paris Salle Pleyel concert & the
1933 complete score, *Pound's own final version*

has been added to the series
The Music of Ezra Pound

Engraved, annotated performance editions of the complete musical oeuvre
music score, libretto, staging, facsimile reproductions, with commentary

Margaret Fisher and Robert Hughes, editors

Le Testament is "a modernist triumph ... [the poet's] claim to musical immortality."

(Richard Taruskin, *New York Times*, 27 July 2003)

"Of all the poets who've dabbled in music, Ezra Pound was the most ambitious. ... The performances have a strange intensity, like a cross between *Carmina Burana* and *Diamanda Galas*. ... There's a passion in this music which is compelling."

(Ivan Hewett, *BBC Music Magazine*, August 2003)

Pound's music is "fresh and fascinating ... No one ... is claiming that Pound belongs in the pantheon of great composers, but this idiosyncratic body of work proves to be full of rare pleasures and well worth hearing."

(Joshua Rosenblum, *Opera News*, August 2003)

"The music was not quite a musician's music, though it may well be the finest poet's music since *Thomas Campion*. ... It bore family resemblances unmistakable to the *Socrate* of *Satie*; and its sound has remained in my memory."

(Virgil Thomson, *Virgil Thomson*)

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