

The Evolution of French Musical Orientalism in the Works of Francisco Salvador-Daniel

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Abstract: *The present article aims to present the figure of a neglected French composer of Spanish origin, Francisco Salvador-Daniel whose works as scholar and composer are of great importance to the evolution of French Musical Orientalism. Alongside other French composers of the 19th century, among whom Félicien David, Ernest Reyer or Camille Saint-Saëns can be mentioned, Salvador-Daniel can be considered one of the initiators and contributors to the gradual development of a specific musical language. What sets Salvador-Daniel apart from his contemporaries, both composers and scholars, is his vast and direct experience with Arab music from different regions. He admires and celebrates cultural differences, aiming to discover the hidden connection between European and Arab music. Musical Orientalism is more pronounced in the compositions of Salvador-Daniel than in the works of David, for example, due to the composer's use of unusual harmonic constructions and sensual rhythmic patterns in an attempt to re-create a truthful and vivid sonorous image of the Orient.*

Key-words: *Orientalism, Salvador-Daniel, Arab music, ethnomusicology, transcription*

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