

A LA RECHERCHE D'HENRI DUTILLEUX

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This thesis is a study of aspects of the music of Henri Dutilleux (born 1916), one of the most important French composers of this century; it is the first detailed assessment in English. His music is investigated via both printed and manuscript sources, and in the light of interviews granted to me or to other French and English scholars. Dutilleux's sketches and other manuscript material have not previously been available to researchers, and I examine his compositional process in works from the Second Symphony (1955-9) to the present day. After an introductory biographical chapter, I focus on cross-cultural issues and the analysis of many of his major works.

Dutilleux has now disowned most of his works written before the Piano Sonata of 1947-8, and my second chapter is the first assessment of many of these pieces. Here, I suggest that the composer now rejects these pieces because he is aware he had not yet found an original voice. I evaluate the influence of composers such as Debussy, Ravel and Fauré on Dutilleux's early works, and analyse the Piano Sonata as a transitional work which foreshadows his mature style.

Dutilleux has acknowledged the importance of the other arts in the development of his music; this influence is discussed in Chapters 3 and 5. Proust's concepts of time and memory influenced his procedure of 'progressive thematic growth'; in Dutilleux's music, themes almost always recur in varied form, paralleling Proust's belief in the instability of personality. The role of memory in Dutilleux's music is apparent in the interrelationship between movements of a single work, between different pieces, and in his occasional quotation of music by other composers. Several poems by Baudelaire inspired the cello concerto Tout un monde lointain..., but I suggest the poet's influence is not confined to a single work. I examine the connections between the source of inspiration and Dutilleux's music in this piece and in the orchestral work Timbres, espace, mouvement, which was inspired by Van Gogh's La nuit étoilée. Dutilleux also acknowledges that the appearance of his scores is far from negligible; this is especially apparent in his latest piano works, and in other works, visually striking passages often signify a sectional division.

My analysis of Dutilleux's musical language in Chapter 4 focuses on the importance of hierarchical designs, in particular his use of easily identifiable reference points (pivot notes and chords). There are tonal backgrounds to some pieces, and a tritonal background to Tout un monde lointain..., possibly revealing the influence of Bartók.

Many writers describe Dutilleux as an independent, isolated figure, but in Chapter 7 I choose to view his music in the context of the contemporary musical scene. I show that it has affinities with the music of French contemporaries (especially Messiaen and Ohana) and other composers he admires (especially Ligeti and Lutosławski). I also explain why the music of other contemporaries does not appeal to him.

Dutilleux's output is small, and I believe that this is probably because he is excessively self-critical and fears being influenced by other composers. He is one of very few 20th-century composer who is both appreciated by the public and admired by his contemporaries: his style is accessible, but he has never compromised in his musical aims.

Unless otherwise stated, all translations from French sources are my own.

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CHAPTER 1

The life of Henri Dutilleux

Henri Paul Julien Dutilleux was born in Angers on 22 January 1916, the youngest of four children. His family were from Douai, but his mother fled to her brother's home in Angers with her children at the outbreak of World War I while his father was fighting at Verdun. The family did not return home until 1919; their house and printing workshop had been destroyed.

However, any biography of the composer should begin in the previous century, as Dutilleux has often spoken of the importance of his artistic ancestors in his musical development. His paternal great-grandfather, Henri-Joseph-Constant Dutilleux (1807-65) was a painter and lithographer who is best remembered as a close friend of Eugène Delacroix and of Camille Corot and other members of the Ecole de Barbizon. He was deeply affected by the death of Delacroix in 1863, and was one of the seven executors of his will.¹ Henri Dutilleux learned only recently that his great-grandfather owned Delacroix's famous portrait of Chopin which is now in the Louvre. After a period of study in Paris, Constant Dutilleux returned to his home town of Douai and then moved to Arras, where he taught painting and started a printing business which is still in the Dutilleux family. Several of his paintings, which are strongly influenced by Corot, are in the collections of various galleries in Northern France, and he is still remembered in Arras, where there is a church decorated with his paintings and a street named after him. A work by Corot from his collection is still in the possession of the Dutilleux family and currently hangs in the main room of Henri Dutilleux's Paris flat. The composer told me that he has no talent for drawing and his great-grandfather's example has inhibited him from ever attempting to paint,² but he has always felt attracted to the visual arts and there is even a visual dimension to his music that will be explored in Chapter 5.

The composer's maternal grandfather, Julien Koszul (1844-1927), was an organist, composer and the director of the Conservatoire at Roubaix. He was of Polish descent; the name was originally Kosziel, but the musician's grandfather, Matteuz Kosziel (1784-1858), a soldier who married an Alsacienne, changed the spelling of the name on taking French citizenship. Like Constant Dutilleux, Julien Koszul is better known as a friend of more celebrated contemporaries than as an artist in his own right. Koszul studied at the Ecole Niedermeyer, where he was a contemporary of Fauré and pupil of Saint-Saëns,³ and Fauré and Koszul were lifelong friends. In a letter written in the last year of his life to Koszul, Fauré reminds him that it was he who introduced their circle of friends to the music of Schumann,⁴ which was not considered to be suitable for the school's curriculum. Some of Koszul's songs and piano pieces were published by Parisian firms, and if the works in the Bibliothèque Nationale are representative of his style, he was a competent, though not outstanding, composer of salon music. His Huit petits préludes ou versets for piano or harmonium (published by Hamelle in 1925) reveal that he was influenced by Schumann, and he also set several poems by Victor Hugo which Fauré also set, including La fleur et le papillon and Puisqu'ici-bas toute âme. When he was head of the Conservatoire of Roubaix, Koszul encouraged Albert Roussel to abandon his naval career to devote himself to composition, suggesting that Roussel should study in Paris with Eugène Gigout, another friend from his Ecole Niedermeyer days. Koszul lived with the Dutilleux family in his last years, and no doubt his grandson grew up with his musical reminiscences.⁵

Henri Dutilleux's parents, Paul Dutilleux (1881-1965) (who was a printer, continuing the family tradition) and Thérèse Koszul (1881-1948), were an amateur violinist and pianist respectively who often organised chamber music concerts in their home. Their repertoire included violin sonatas by Franck, Fauré, Lekeu, Pierné and, surely exceptionally for the time, Debussy's sonata.⁶ All four of their surviving children: Hélène, Paulette, Paul and Henri (a third daughter died in infancy) attended the Conservatoire in Douai, and Henri Dutilleux's

brother remembers that it was always difficult for them all to find time to practise their instruments, especially when the end-of-year Conservatoire competition approached.⁷ Henri's father tried to persuade his son to follow in his footsteps and play the violin, but the boy was far more attracted by the piano because he wanted to play chords. He was also haunted by the famous carillon of Douai and wanted to try and reproduce its sound.⁸ His love of bells has lasted all his life, as revealed in the final bars of his string quartet *Ainsi la nuit* (1973-6) and the unifying 'carillon theme' of his violin concerto *L'arbre des songes* (1979-85).

On the advice of his grandfather, Henri Dutilleux enrolled in the Conservatoire at Douai in 1924, whilst attending firstly the Ecole Ste-Clotilde, then the Institution St-Jean. His days were fully occupied, as the *solfège* class at the Conservatoire took place at 6.30 in the morning; he then went to school, and during the two-hour-long lunch break from noon he would practise the piano.⁹ The director of the Conservatoire, Victor Gallois,¹⁰ recognised his gifts and taught him harmony and counterpoint almost simultaneously, a rarity in French musical education at the time as students normally had to achieve a certain standard in harmony before being permitted to enrol in a counterpoint class. As Gallois was keen for Dutilleux to be involved in the Conservatoire orchestra, he played percussion as well as the piano. His precocious interest in music is revealed by the fact that his parents gave him the score of Debussy's *Pelléas et Mélisande* for his twelfth birthday; one is reminded that the ten-year-old Olivier Messiaen was given an identical present. The first original composition that Dutilleux remembers writing is a song, *La fleur*, composed in 1929 to a Romantic poem by Charles-Hubert Millevoye. Dutilleux remembers being particularly proud of the final modulation of this song, which he would play over and over again.¹¹ One of his strongest early memories is of the Sundays he spent studying music in the printers' workshop attached to his home; he still remembers the quality of the silence, which was all the more striking because during the week the printers' machines provided a constant noise.¹² He continued to receive a general education until the age of sixteen, studying French, Latin, English (he has

a basic knowledge of the language), natural science which was his favourite subject, and maths, for which he claims to have no talent,¹³ but in 1933 he left Douai to enrol in the Paris Conservatoire.

When Dutilleux arrived in Paris, he lived with his elder sister H  l  ne and attended Henri Busser's composition class as an auditeur for one year.¹⁴ From 1934 he studied harmony with Jean Gallon, fugue with his brother No  l Gallon, history of music with Maurice Emmanuel, and composition with Busser, and he was to remain at the Conservatoire until 1938. His fellow students included Jean-Jacques Grunewald, Raymond Gallois-Montbrun, Henri Challan, Gaston Litaize and Marcel Landowski, and with characteristic modesty, he assured Pierrette Mari that their work was 'far better' than his.¹⁵ Dutilleux remembers Busser as one 'whose career followed the official paths, but I think he did not take himself too seriously, and in the end this sense of humour took over from teaching.'¹⁶ For a year, he also attended Philippe Gaubert's conducting class, though unlike his near-contemporaries Sir Michael Tippett and Witold Lutos  wski, Dutilleux has never wanted to conduct his own works. He stated that 'I would have been a poor advocate of my music',¹⁷ and he also felt nervous as a student standing in front of his classmates.¹⁸

Looking back on his Conservatoire studies, Dutilleux regrets that he was pushed so quickly by Busser into the Prix de Rome race and wishes that he had spent more time in Emmanuel's history class. (However, unlike Messiaen, also a student of Emmanuel, Dutilleux has never used Greek or Hindu rhythms in his music.) Most of all, he regrets that there was no analysis class and that nobody at the Conservatoire introduced him to the music of contemporary composers.¹⁹ Dutilleux knew only a few works by Bart  k and was almost entirely unaware of the achievements of the Second Viennese School until after World War II. This ignorance can partly be attributed to the restricted concert life in Paris during the German occupation, especially the Nazi's blanket ban on music by Jewish and other composers whose music they considered to be 'degenerate', but even before the war there was

little interest in avant-garde music in academic circles and, judging by Dutilleux's descriptions, the teaching at the Conservatoire was heavily Francocentric. Dutilleux remembers attending rehearsals of Ravel's last works, where he often saw the composer, and Ravel is perhaps the strongest influence on his earliest compositions. Nothing is known about the music he wrote as a student at the Conservatoire which was not destined for the Prix de Rome because he has now destroyed everything he wrote in class.

Dutilleux won first prizes in harmony and fugue in 1936, the year he first attempted the Prix de Rome. His Fugue à quatre parties was published by Heugel, as was then the custom for Conservatoire prize-winning pieces. In 1991 Dutilleux told Roger Nichols that 'I liked fugues a lot when I was young, and I must say that perhaps this is because I come from Flanders',²⁰ and he has always admired the Flemish contrapuntists, particularly Josquin and Ockeghem. He was placed first in the qualifying competition for each of the three years he attempted the Prix de Rome, but the cantata he composed in 1936, Gisèle, won only the 'Deuxième Second Grand Prix'. My researches have uncovered only the baritone part for his 1937 attempt at the Prix de Rome, La belle et la bête; in any event, he did win the Premier Grand Prix at his third attempt in 1938, with L'anneau du roi. This victory was celebrated in Douai with a parade in the streets of the sort that would nowadays be reserved for local sports heroes. At the prizewinners' concert, Charles Panzéra sang the role of King Salomon and Irène Joachim, the princess Djellah. Joachim is still a close friend of Dutilleux, and Panzéra was associated with many of his other early vocal works.

Dutilleux received a letter from Maurice Emmanuel shortly before his former teacher's death congratulating him on his success in the Prix de Rome; Emmanuel hoped that he would profit from the four years he would spend in Rome and return as an accomplished artist.²¹ Dutilleux recalls the heavy scent of laurel leaves in the Villa Medici, the prizewinners' home. Although he would have preferred to travel, perhaps in Germany, rather than stay in Rome, he told Claude Glayman that the Villa was 'a wonderful place, and being able to work there

for four years without financial worries is a unique opportunity.²² But this was not to be, as although Dutilleux left for Rome in February 1939, he was forced to return in June that year due to the pressure of events in Europe leading up to the Second World War. Dutilleux frequently visited Florence, which he preferred to Rome, during his short period in Italy and he very much enjoyed discovering Renaissance art at first hand. But he was appalled by the depth of support for the fascists in Italy and their rejoicing at the fall of Madrid in March 1939 which marked the end of the Spanish Civil War.²³ He was mobilised at the outbreak of the war, acting as a stretcher bearer until his demobilisation in September 1940.

Dutilleux is all too aware that he was not as deeply affected as some people by World War II; the composer Jehan Alain (whom he greatly admires) was killed at the age of 29, and Dutilleux's brother Paul spent five years as a prisoner in Stalag VIII C. He was also very moved by the dreadful sufferings of the Jewish community in France, and sympathised with Jewish colleagues, including Jean Wiéner, who were forced to work under pseudonyms. In 1944, Dutilleux set a poem by Jean Cassou (the third poem in his book of Trente-trois sonnets composés au secret published clandestinely under his Resistance pseudonym, Jean Noir) for baritone and piano, which the composer entitled La geôle and dedicated to his brother. This song is one of the few works written before 1947 which he has not repudiated.

Soon after his demobilisation, Dutilleux became a member of the musical division of the Front national, a group sympathetic to the Resistance movement. Other members of this politically diverse group included Roger Désormière (a Communist), Claude Delvincourt (a right-wing sympathiser), Georges Auric, Irène Joachim and Marcel Mihalovici.²⁴ It must be emphasised that this was purely a friendship group, though many of the circle were later involved with French Radio. Dutilleux has never been interested in being a member of a group of the type of Les Six, La Jeune France, or Zodiaque, founded in 1947 by Maurice Ohana and three friends. Mihalovici was a great friend of Dutilleux, and was of importance in his development as a composer as he introduced him to many works by Bartók (a composer

Mihalovici had known personally) and the music of the Second Viennese School.²⁵ In an article written in memory of Désormière, Dutilleux mentions that some months before the Liberation of Paris, a group based in the Studio d'Essai (experimental studio) of Radio France, led by Pierre Schaeffer and advised by Désormière, prepared a series of 'Concerts de minuit' devoted to composers and poets banned under the Nazis, a pendant to the literary Editions de Minuit.²⁶ Dutilleux does not say whether he was involved in these programmes, but one can presume that he was sympathetic to their aims.

In the early 1940s, Dutilleux lived in a studio flat in the 15th arrondissement of Paris. To make ends meet, he conducted the student choir of the Institut d'Art for a year before he was named temporary chef de chant (choir accompanist) at the Paris Opéra in 1941.²⁷ He does not have fond memories of this job because of the difficulties of the Occupation and because he disliked Pfitzner's Palestrina, which was performed in 1942 at the insistence of the Nazis.²⁸ Dutilleux also arranged music for bars and nightclubs, another task undertaken for money rather than pleasure, though he does enjoy some popular songs and jazz²⁹ and the syncopated passages in both his symphonies are perhaps a throwback to this time. Some accompanying work for singing lessons at the Conservatoire and some private harmony and counterpoint teaching completed Dutilleux's activities besides composition.

As he was aware of the limitations of the Conservatoire curriculum, Dutilleux studied works by composers such as Stravinsky and Roussel on his own while still a student, and on leaving the Conservatoire he studied several composition treatises, including that of Vincent d'Indy. He told me that he learnt a lot from this treatise, but considers that d'Indy paid an inordinate amount of attention to Beethoven in his discussion of sonata form because, as he rightly says, 'sonata form has evolved a lot since Beethoven.'³⁰ In 1941, Dutilleux planned to write a Symphonie de danses for orchestra; a 'Sarabande' which was to have formed part of it dates from this year, as do a number of songs which show that he had not yet found an original voice. These songs, which remain unpublished, are now in the Bibliothèque Nationale

but once formed part of the collection of Charles Panzéra, suggesting that the baritone must have studied the songs with Dutilleux, though there are no records of public performances.

But in winter 1941, the Institut and the government of Vichy France forced Dutilleux, as a winner of the Prix de Rome who had spent only four months in Italy, to leave Paris for Cimiez, a district of Nice, on pain of forfeiting his grant. He stayed in a villa called 'Il Paradiso' which for him was far from paradise; he was almost completely alone and he felt cut off from the real world of occupied France. To cap it all, he was warned by the Mayor of Nice that his mail was being intercepted, and that it was known that he had friends in Toulouse working for the Resistance.³¹ After only a month, rather than the two years he was supposed to spend there, he returned without permission to Paris via the occupied zone.³² On his return to Paris, he reviewed his music and, according to the existing literature on Dutilleux, he destroyed all his works excluding L'anneau du roi and the Suite en concert.³³ Destroyed metaphorically, perhaps, but not literally: we have seen that his first attempts at the Prix de Rome have survived, as have songs written in 1941. It is of course of considerable psychological interest that Dutilleux has sometimes denied that his earliest works survive and that he refuses to sanction performances of almost all his works written before 1947. These early works, and possible reasons why Dutilleux refuses to acknowledge them, will be discussed in Chapter 2.

In 1942, Dutilleux continued his projected Symphonie de danses with a scherzo-like 'Danse fantastique', which he entered for a competition organised by the Associations Symphoniques Parisiennes. The piece only won the second prize, but it is published by Durand and is the first piece that gives a foretaste of Dutilleux's mature style. No other movements of the Symphonie de danses are known to exist.

Another momentous event in 1942 was his first meeting with the pianist Geneviève Joy (born 1919) whom he married on 17 September 1946. Joy, whose mother was French and whose father was a British citizen born in Dublin,³⁴ had just finished her brilliant studies at

the Paris Conservatoire, where she studied piano with Yves Nat and also won first prizes in chamber music, harmony, counterpoint and piano accompaniment. Dutilleux greatly values her ability to sight read even the most complex orchestral scores at the piano, an ability that was particularly appreciated by him when he was still absorbing influences as it permitted him to get to know many works in a short period of time.³⁵

The powers-that-be at the Conservatoire also helped Dutilleux at this time. The orchestral version of a series of four songs, composed in 1941-2 for Charles Panzéra and his pianist wife Magdeleine, was premièred at the Société des Concerts du Conservatoire on 14 December 1943. These songs, which reveal the influence of Fauré, were published by Durand, but nowadays Dutilleux only wishes to retain two of them in his catalogue, Fantasio and the superior Pour une amie perdue. The Conservatoire also commissioned a series of test pieces for wind instruments, most of which are dedicated to the Conservatoire professor of the instrument in question. These enabled Dutilleux to explore the technical resources of each instrument. The Sarabande et Cortège for bassoon and piano (1942) is deservedly recognised as one of the summits of the bassoon's admittedly small repertoire, though once again Dutilleux does not approve of performances. He prefers the Sonatine for flute and piano (1943), which is without a doubt his most frequently performed work. Both these pieces and the later Oboe Sonata (1947) and Choral, cadence et fugato for trombone and piano (1950) were considered to be virtually unplayable at the time they were composed, but now they are all often played by students.

In 1943, Dutilleux was appointed chef de chant at French Radio, and he was to remain an employee of the Radio until 1963. He composed incidental music for four radio plays: Le général Dourakine, Le roman de Renard, Numance and La petite lumière et l'ourse before his appointment, but his most important work at the Radio was done after 1946, when he was appointed Head of Musical Illustrations, a title he disliked. In this capacity, he aimed to develop a new artistic form, where words and music would combine to produce a play with

a specifically radiophonic character rather than simply a broadcast stage play illustrated by incidental music. Dutilleux commissioned works from many of his colleagues, including Maurice Ohana, Betsy Jolas, Ivo Malec and Claude Prey, and several of these works won the Prix Italia.

Despite the pressures of his Radio job, Dutilleux managed to compose prolifically. He also arranged Jehan Alain's Prière pour nous autres charnels (originally for baritone and organ) for voice and orchestra for a concert given in November 1944, three months after the Liberation of Paris. He would return to Alain's music over forty years later, when he quoted his music in the second movement of the Diptyque: Les citations, 'From Janequin to Jehan Alain' (1990-1). In addition to writing incidental music for the radio, Dutilleux was commissioned to write several scores for the theatre and for films. Les hauts de Hurlevent (1944-5), a play based on Emily Brontë's novel, was written for the Théâtre Hébertot and is of especial interest because in places it anticipates his First Symphony (1950-1). But most of his incidental music for plays is in a pastiche style; the composer has said that in his music for Molière's plays La princesse d'Elide (1946) and Monsieur de Pourceaugnac (1948) he 'replaced Lully', which even scandalised some sensitive Parisian critics.³⁶ La princesse d'Elide was commissioned for the Comédie Française by the playwright and novelist André Obey, who was one of Dutilleux's closest friends and also hailed from Douai,³⁷ and the music was conducted by another good friend, André Jolivet.

Dutilleux's film scores also fall into the category of occasional works written for money. The score for La fille du diable (1946) shows his ability to write in several pastiche styles, and there is a note at the top of the manuscript which is not in the composer's hand: 'Voici donc le drame de "La fille du diable" d'Henri Dutilleux', suggesting that more than one person appreciated the ironic nature of this sentimental score. Le café du Cadran (1948) was the most popular film for which Dutilleux wrote the music, though his score for L'amour d'une femme (1953) is generally considered to be his finest in this genre.³⁸ In an interview with the

journalist Thierry Geffrotin in Caen, Dutilleux recalled that writing film music was a useful discipline for him because 'écrire vite, c'est une gymnastique terrible.' Dutilleux admires certain contemporary film composers, such as Maurice Jarre and Georges Delerue, but he has never been tempted to write another film score.³⁹ However, he does appreciate the cinema - he has even cited Fellini and Buñuel as influences⁴⁰ - and his former composition pupil Francis Bayer told me that when Dutilleux had serious eye problems in the early 1970s, he was very upset to think that he would no longer be able to enjoy watching films.⁴¹

Dutilleux considers his Piano Sonata, written in 1947-8 for his wife Geneviève Joy, to be his Opus 1. He had previously dedicated one short piece to her, the final movement ('Etude') of the suite for piano entitled Au gré des ondes (1946). Each of these six short movements has a different dedicatee, and Thomas Cooper has pointed out that all of them that can be identified had some connection with French Radio; as 'ondes' can signify either the waves of the sea or radio waves, it appears that the unusual title ('At the Whim of the Waves') is a pun.⁴² Both the 'Etude' and, on a higher level, the final movement of the Sonata, are vivacious movements which demand a light touch and exceptional digital dexterity, qualities which are still evident in Joy's playing. Dutilleux recognises that from 1947, his musical language was becoming 'modal rather than tonal', and he sums up the Sonata by saying that 'it is doubtless still hidebound by classical or neo-classical forms, but it also contains passages I still like.'⁴³ As I hope to demonstrate in Chapter 2, the Sonata represents a deliberate rejection of the divertissement style traditionally associated with French music, which for Dutilleux is exemplified by certain works written between the two World Wars by members of Les Six.

The first work by Dutilleux which is unquestionably a masterpiece is his First Symphony, written in 1950-1. It is interesting that this four-movement work was not commissioned but was nevertheless premièred soon after its completion by Désormière and the Orchestre de l'ORTF. Dutilleux has acknowledged the influence of Proust's concepts of

time and memory on his method of thematic transformation here, a procedure he calls 'croissance progressive', borrowing Francis Bayer's term. Each of the four movements has only one main theme, thus avoiding the traditional sonata form duality, and the theme of the third movement is presented in several related but non-identical forms rather than in one definitive state. In addition, the fourth movement (which, like the finale of the Piano Sonata, is a Chorale and Variations) follows without a break and its theme is another variant of the third movement theme. Likewise, Dutilleux indicates that the scherzo second movement should follow on from the first movement, a passacaglia, without a break; he wanted to avoid interruptions to the flow of the music as much as possible, and this concern was to become more apparent in later works. In his introductory note for L'arbre des songes, Dutilleux wrote that, for him, breaks in the musical discourse 'seem, in some cases, to spoil music's power to captivate us.'⁴⁴

From the instrumental point of view, the frequent use of solo instrumental colours from the large orchestra is striking, and this contrast between the individual and the mass is another characteristic of Dutilleux's musical style that is first seen in this symphony. Dutilleux is happiest with the last pages of the finale, where the music gradually slows down and reduces in dynamics, an end which deliberately balances the first movement, which opens with pizzicato low strings and becomes texturally richer. According to the composer, 'I think that this reveals a deep love of nature: the work emerges from silence and returns to silence at the end.'⁴⁵

Dutilleux's second major work of the 1950s was a ballet, Le loup, commissioned by Roland Petit and first performed on 17 March 1953. Its simple but touching story line, by Jean Anouilh and Georges Neveux, instantly attracted Dutilleux and he put other work to one side to write the score in three months as Petit was in a hurry.⁴⁶ In the ballet, a young man runs off with a gypsy girl on his wedding day. Helped by an animal trainer accomplice, he leads everyone to believe that he has turned into a wolf. His jilted bride goes off in the arms

of the creature she believes is her fiancé, but she discovers as time passes that this wolf really is a wolf. Once she gets over the initial shock, she feels attracted to this creature who, unlike humans, is incapable of lying and has no faults. Therefore, when the villagers learn about the wolf's true identity and hunt him, she defends him and dies with him.⁴⁷ This plot is obviously related to the Beauty and the Beast legend, and the title of the second tableau is indeed 'La Belle et la Bête'.⁴⁸ Georges Auric, a close friend of Dutilleux despite Dutilleux's pronounced dislike for the aesthetics of Les Six, wrote in a letter dated 3 April 1953 that 'it is possible that the fact that you were obliged to write quickly fortunately resulted in an unbelievable feeling of freedom from constraints.'⁴⁹

The music was much praised after its first performances, but is almost completely unknown nowadays. Dutilleux refuses to authorise concert performances as he believes that the ballet cannot be divorced from its stage action.⁵⁰ It is difficult to think of any other ballet composer who shares this uncompromising and purist attitude. Three 'fragments symphoniques' from Le loup were recorded by Georges Prêtre and the Orchestre de la Société des Concerts du Conservatoire in 1961; this is the only available recording, and the score is not currently in print. In 1991, Roger Nichols recorded a series of radio programmes to commemorate Dutilleux's 75th birthday, and the composer insisted that only the second 'fragment symphonique' be broadcast. It therefore appears that the real reason why Dutilleux disapproves of performances of Le loup is because he does not consider that it represents his mature musical style.

The 1950s saw the development of electronic music, thanks to Stockhausen in the radio studios in Cologne, and to Berio at the RAI studios in Milan, amongst others. In France, the earliest experiments worked towards musique concrète, and Pierre Schaeffer, its pioneer, worked in French Radio from as early as 1944 and produced his first compositions in 1948. Although he never worked in the same departments as Schaeffer, Dutilleux was involved in the earliest researches into musique concrète, though his interest soon waned. He

has admitted to Roger Nichols that he 'was not very tempted' by these early experiments, but he also insists that his job at French Radio took up a lot of his time and he preferred to devote his remaining energies to his own music. He was also frustrated that, in the early days of electronic music, it took so long to produce a usable sound, and for him, many of these first sounds were vulgar. Dutilleux summed up his attitude to electronic music when he told Nichols that he does not believe he would have discovered himself better if he had had more experience with this form of composition.⁵¹

But Dutilleux is aware that there is very little vocal music in his catalogue, and he does regret that he has never written an opera.⁵² However, several letters from the 1950s addressed to the critic Marc Pincherle, then the Director of the Aix-en-Provence Festival, show that Dutilleux seriously considered writing an opera at least twice. In a letter dated 20 January 1952, Dutilleux asks whether

my Symphony could be played [at Aix] rather than those interludes for "Loire" which I have started to sketch. On the one hand, I am reluctant to proceed further with this project for the moment, because as our work takes shape, I fear that what I have already written, far from being suited to a vocal work, is rather pulling me in a direction which is too far from the original plan that André Obey and I sketched out. In short, the symphonic spirit and form seem to suffocate (against my will) everything that appealed to me in Obey's text, which can only really come to life in a work with solo singers, choirs, dance and also some spoken roles. Obviously, that would be a completely different kettle of fish.⁵³

As yet, nothing is known of the music for Loire, though Obey wrote a play with that title in 1933. The title suggests that it would have particularly appealed to Dutilleux, who owns a small house in Candes-Saint-Martin which is situated at the point where the Loire meets the Rhône, and to Obey, who owned a property in a neighbouring village.

Dutilleux's subsequent letters to Pincherle do not mention this project, but by 1956 he was again thinking about a stage work. On 30 July that year, Dutilleux wrote a very interesting letter to Pincherle which reveals that they had had several discussions about an operatic project, and that Geneviève Joy had also spoken separately to Pincherle on the same subject. Dutilleux had been trying to get in touch with Jean Anouilh, with whom he had collaborated in Le loup, and hoped to speak to him that October. But, as he wrote,

Perhaps he [Anouilh] will say that he is already busy with projects for other composers (Milhaud, Poulenc and others who - it would not surprise me - may have talked to him about a possible collaboration); and this in spite of Le loup, which brought us together and which he really liked a lot.

But, although a collaboration with Jean Anouilh attracts me a great deal in theory, he is obviously not the only possible collaborator. I don't know what his ideas are as far as opera is concerned; whoever the playwright is, whether it's him, Marcel Aymé, [Jean] Giono, Georges Neveux, Obey, Alexandre Arnoux, etc, a composer always looks for the same thing: lots of theatrical events, a certain poetic atmosphere, and above all a good story - preferably a story with human interest. What a composer does not want is a text which is too literary, and still less one which is too philosophical. I also think that the wonderful theatre of the Cour de l'Archevêché would have some influence on the choice of subject because of its style, its proportions, the fact that it is an open-air theatre and also purely because it is in Aix.⁵⁴

Dutilleux goes on to say that he would be unable to start work on this proposed opera until January 1957, and he hopes that the première could be arranged for the 1959 Aix-en-Provence Festival. But perhaps his hesitation concerning a collaborator hints at a deeper uncertainty about the project; as it is, nothing unfortunately came of it, and there is a gap in the Dutilleux-Pincherle correspondence in the Bibliothèque Nationale from this letter until 1961.

It is likely that the long gestation period of his Second Symphony (from 1955 to 1959) left Dutilleux with no time to compose an opera. This symphony was the first in a long series of his works to be commissioned by an American organisation, in this case the Koussevitzky Foundation for the 75th anniversary of the Boston Symphony Orchestra. Charles Münch was the principal conductor of this orchestra in the 1950s, and he had conducted the First Symphony in a number of American cities in 1954-5. Dutilleux played fragments of the new symphony to Münch whenever he visited his French home in Louveciennes, and the composer attended its rehearsals in Boston in 1954, during his first visit to the States.⁵⁵ Münch suggested a cut in the third and final movement, and as a result Dutilleux rethought the passage in question; he told Roger Nichols that 'Münch had an exceptional sense of proportions and an extraordinary intuition.'⁵⁶

The Second Symphony carries the solo-versus-mass effects of the First a stage further, as a chamber group of twelve instruments, featuring representatives from each instrumental family, forms a small orchestra within the conventional symphony orchestra. He describes

the ensemble as 'two orchestras in one, one being like the reflection of the other.... It's a musical play of mirrors and of contrasting colours.'⁵⁷ The concepts of opposition and reflection, which are key concepts in Dutilleux's musical style, are also exemplified in the use of stereophonic effects and polyrhythms, and he eventually decided to give the Second Symphony the subtitle 'Le Double.' During his stay in Boston, Dutilleux visited the Museum of Fine Arts with Henriette Hirschmann, a close friend of Münch; she told him that, when she looked at Gauguin's triptych 'D'où venons-nous? Que sommes-nous? Où allons-nous?' she immediately thought of his new symphony. Dutilleux agrees with her because he says that each movement ends with an interrogation,⁵⁸ and he changed the final chord of the last movement from a C# major triad to a non-tonal chord to accentuate this feeling of questioning.

The very fact that Dutilleux wrote two works entitled 'Symphony' in the 1950s suggests that he was distant from the integral serialist preoccupations of the European musical avant-garde and in particular of Boulez. Dutilleux's musical language will be discussed in detail elsewhere in this thesis, but here it is appropriate to mention that the Second Symphony shows that the composer has not completely rejected tonality as an organisational principle. Boulez's 'Domaine musical' concert series was founded in 1954, and given that Boulez wrote in 1952 that 'Any composer who has not experienced - I do not say understood, but truly experienced - the necessity of the serial language is USELESS. For his entire work falls short of the needs of his time',⁵⁹ it is not surprising that he never included a work by Dutilleux in his programmes. Dutilleux and Boulez have never been close, and as far as serialism is concerned, Dutilleux told Roger Nichols

I have thought a lot about it, and above all I have studied many works written using this technique. This made me question myself, and perhaps I would have been somewhat different if this school of thought, this music had not affected me. I do not totally reject these principles; what I do reject is the dogmatism and authoritarian attitudes which were expressed in this period [the 1950s and 60s].⁶⁰

This reference to dogmatism is surely an allusion to Boulez. Jean Roy has pointed out that in the vocal line of the third of his Trois sonnets de Jean Cassou (1954), Dutilleux found it 'amusing' to match each syllable of the alexandrine lines with a different note of the chromatic scale,⁶¹ but the accompaniment is not serial. This song is, however, unpublished, and the first well-known example of serial writing in Dutilleux occurs in the third movement ('Obsessionnel') of his next major work, Métaboles (1959-64),⁶² though the row forms only a small part of the musical material of the movement and is used in a fairly rudimentary way as it is never transposed. When Roger Nichols asked whether the movement's title was an oblique reference to the obsessions of the serialist school, Dutilleux replied: 'I did not choose the title as a dig, but I could have done!'⁶³ In this sense, 'Obsessionnel' could be related to Charles Koechlin's symphonic poem Les Bandar-Log (1939-40), which explicitly uses serial compositional techniques for parodistic purposes, as the dodecaphonic passage represents the monkeys of Kipling's jungle; Dutilleux told me that he admires this piece, and he knew Koechlin quite well. What Dutilleux cannot accept about serialism, as he told Roger Nichols, is 'the abolition of the idea of supremacy.' He goes on to say that 'we are probably still - and I think it's a good thing - the inheritors of a tradition'⁶⁴, and this tradition is of central importance to Dutilleux. He frequently emphasises one particular pitch or chord, using it as a pivot or a magnetic force of attraction, and this stressing of an individual note is the very opposite of the serialists' wish that no one pitch should have precedence over the other eleven notes of the chromatic scale.

When deciding on a title for Métaboles, Dutilleux started with the prefix 'meta-' and then consulted his dictionary.⁶⁵ The word is clearly etymologically related to 'metabolism'; Dutilleux chose this title because, in the first movement, the initial theme is gradually transformed, and a new version becomes the theme of the second movement. He has said that 'after a certain number of metamorphoses, as with insects, a real change in the nature [of the theme] is evident; the original idea is almost unrecognisable' (as is also the case in the

metabolic process), and he describes the restatement of the first version of the theme at the end of the work as 'an action paralleling the notion of circular time - the movement of the seasons.'⁶⁶ In addition, the orchestration of each of the first four movements is based on one group of instruments: in the first, 'Incantatoire', the woodwind are prominent; 'Linéaire' is scored for the strings, which are often subdivided; 'Obsessionnel' highlights the brass and woodwind; and 'Torpide' emphasises the percussion and muted brass. The full orchestra is used in the scherzo-like finale, 'Flamboyant.' Métaboles was commissioned by the Cleveland Orchestra and first performed by them, under the direction of George Szell, in January 1965. It was choreographed by Kenneth MacMillan for the Paris Opéra in 1978, and the ballet critic of the International Herald Tribune wrote that 'MacMillan has devised a murky but ghoulish scenario that will doubtless enhance his reputation as a Freudian choreographer' and that one of the dances 'seemed to represent a scene of rape and cannibalism, although its violent and agitated movements had a comic, cabaret air!'⁶⁷ It appears fortunate for MacMillan's reputation as well as Dutilleux's that this ballet has been consigned to the dustbin of dance history.

Dutilleux attended the première performances of Métaboles in America. When he was in New York, he was rushed to hospital suffering from shingles in the eyes, and this proved to be the beginning of many years of eye problems. His doctors in America forbade him to read for a period of time, so naturally there was a slowing down in his compositional activity. Partly to recover from his hospitalisation, he went to Brittany for a holiday in April 1965 accompanied by his father, who sadly died not long after the trip. At one point, Dutilleux risked losing his left eye, and unfortunately the problem was not resolved until an operation in 1972.

Dutilleux has never courted celebrity or honours of any description, but it is fair to say that his fame as a composer spread from the early 1960s. The French tried to follow the American lead in commissioning a work from him; a letter from Olivier Messiaen, dated 16

August 1961, reveals that they were both asked to write a work to commemorate the centenary of the birth of Debussy in 1962.⁶⁸ Messiaen was anxious not to start writing a piece in the same genre as Dutilleux's future work, but his fears proved groundless as neither composer actually produced anything for the Debussy centenary. However, Maurice Ohana did compose a Tombeau de Claude Debussy for the occasion, a five-movement orchestral work which he dedicated to Dutilleux.

In 1961, Dutilleux and his wife moved from the 17th arrondissement of Paris to a flat in the Île St-Louis in the 4th arrondissement, one of the most sought-after areas of Paris. They still live there, and in 1993 Dutilleux bought a studio flat in a neighbouring building which he uses as a work room. Also in 1961, he was appointed professor of composition at the Ecole Normale de Musique in Paris by Alfred Cortot, who was then its director. Work conditions at the Ecole Normale were more favourable for Dutilleux than they would have been at the Conservatoire, because he had more flexibility in devising courses and was only obliged to give one or two classes a week. The students in his classes came from a wider range of backgrounds than at the Conservatoire, because there were no age limits and no restrictions on the enrolment of foreign students there. Gérard Grisey is perhaps the best-known of his former students; others who are known in France include Renaud Gagneux, Jean-Claude Wolff, Yoshihisa Taïra, Félix Ibarrondo and Francis Bayer.

Bayer was his student from October 1969 to November 1970, during Dutilleux's last year at the Ecole Normale, and he has given me much information about Dutilleux as a teacher. In theory, Dutilleux insisted on a solid background in harmony and counterpoint, though he made at least one exception to this rule as Bayer was admitted to the class on the strength of his first attempt at composition. A third of the taught classes were devoted to orchestration, usually of piano pieces, including Messiaen's Plainte calme and Prokofiev's Contes de la vieille grand'mère, and they were once asked to reorchestrate a section of Berlioz's Damnation de Faust. Another third of the classes were analytical, and Bayer

remembers studying extracts from Wozzeck and Tristan and Isolde, Berg's Altenberg Lieder, Bartók's Music for Strings, Percussion and Celesta and Beethoven's String Quartet op. 132. The students were asked to write pieces for specific instrumental forces or to set a particular text for the rest of the classes, and in addition they brought their own free compositions for Dutilleux to see. If possible, the student had to play his or her own piece at the piano (Dutilleux disliked sight-reading), and then Dutilleux would sit in silence for ten or fifteen minutes before talking about something specific in the piece, which would inevitably have repercussions for the entire work. He never discussed his own music and never tried to direct the students' ideas; for instance, he would not criticise a student for writing a twelve-tone piece, but he would insist that a piece was stylistically unified. On the lighter side, Bayer remembers him talking about a Charlie Chaplin film, complete with illustrations at the piano, and Dutilleux told Martine Cadieu in 1986 that 'I often took my students to art galleries, because I believe the arts are inseparable.'⁶⁹ In 1970, half of Dutilleux's classes were taken by Maurice Ohana, as his eyes were continuing to cause problems.

In December 1962, Dutilleux agreed to become a member of André Malraux's 'Comité d'étude des problèmes de la musique', with the aim of improving the state of musical life in France, particularly in the provinces. They produced a report, but when the committee discovered in December 1964 that no money would be forthcoming, Dutilleux resigned, the only member to do so.⁷⁰ Dutilleux has sat on several committees, and after the Second World War he was 'Secrétaire Adjoint et Trésorier' of the French section of the Société Internationale de la Musique Contemporaine. However, he does not appear to enjoy this work, as in no fewer than four letters addressed to Marc Pincherle from 1970 to 1974, he begged to be replaced on the panel of the Académie Charles Cros, a body which awards prizes for recordings. The letters also reveal that he was not a frequent attender of their meetings, and he was sure that the other members of the jury considered that his membership was a joke.⁷¹

In May 1963, Dutilleux had resigned his post at French Radio, giving him more time to devote to his music.

His next major work was a cello concerto written for Rostropovitch. The composer and cellist had met through Igor Markevitch, then the conductor of the Concerts Lamoureux, and a letter from Rostropovitch now in the Paul Sacher Stiftung shows that the commission dates back as far as 1961, though 'cher Henrichetchka', as Rostropovitch once addressed him,⁷² was at the time composing Métaboles and his health problems meant that he was unable to start work on the concerto until 1967. It eventually became a personal commission from Rostropovitch, as Markevitch resigned from the Concerts Lamoureux before the work was completed.

In the early 1960s, Dutilleux had been asked by Roland Petit to compose a score for a ballet based on Baudelaire's Les fleurs du mal. Dutilleux therefore reread most of the poet's works, and also some critical works, but he became convinced that Les fleurs du mal was an impossible subject for a ballet and withdrew from Petit's project. But Baudelaire became the inspiration for the cello concerto, and each of its five movements is prefaced by an epigraph from a Baudelaire poem; all of these epigraphs, save the one for the last movement, are taken from poems from Les fleurs du mal. When he wrote the concerto, Dutilleux says he was 'completely plunged into [Baudelaire's] universe, and I was in a state of hypersensitivity to it when, by a sort of osmosis, I started working',⁷³ and he considered 'Osmose' as a title for the concerto. Baudelaire's influence is of a distinctly sensuous order; Dutilleux has significantly described the cello as 'un instrument féminin par excellence' and he considered it to be the perfect intermediary between Baudelaire and the orchestra.⁷⁴ He was struck by the beauty of Rostropovitch's playing in the cello's highest register, and exploits this sound in the slow second movement.

The concerto was premièred on 25 July 1970 at the Aix-en-Provence Festival during an open air concert. The entire work was encored, though Dutilleux modestly claims this was

because the mistral wind played havoc with the first performance and the members of the Orchestre de Paris had difficulty keeping their parts on their stands. After this first performance, Dutilleux decided to give the work the title Tout un monde lointain..., a line taken from Baudelaire's erotic poem 'La chevelure', to further draw attention to its source of inspiration. Its Paris première was postponed from January to November 1971 because Rostropovitch was refused permission to travel. Dutilleux wrote an article entitled 'Liberté de l'artiste?' in which he protested about this act of the Soviet government, which also led to the postponement of the first performance of Syrtes (1970), a new work for cello and piano by Ohana. He wrote 'The "meeting" of a composer and an interpreter, when it works, is a rare and moving event which is worthy of respect.'⁷⁵

In 1970, Dutilleux had been appointed professor of composition at the Paris Conservatoire, though he was soon forced to abandon his teaching activities due to continuing problems with his sight. He had a cornea transplant in January 1972 which was followed by a four-month-long convalescence. This successful operation was performed by a friend of the conductor and philanthropist Paul Sacher. Sacher conducted the Paris première of Tout un monde lointain... and later commissioned a work from Dutilleux.

Dutilleux returned to the piano after a gap of over thirty years with the four Figures de résonances for two pianos (1970/76), written for the 25th anniversary of his wife's duo with Jacqueline Robin-Bonneau. In 1973, he wrote the first two of a planned series of three Préludes, then entitled 'D'ombre' and 'De silence.' But, as is increasingly the case with Dutilleux, he withdrew them for revision, and the new versions, 'D'ombre et de silence' and 'Sur un même accord', were not published until 1994. The third prelude was to have been entitled 'De lumière' and to be fortissimo throughout,⁷⁶ but there is no evidence to suggest that it was written at that time. It was not until 1988 that he wrote another piano work, 'Le jeu des contraires', commissioned for the William Kapell competition in Maryland. This six-minute piece is a study of contrasts in dynamics, touch, rhythm and register, and in this sense

it is a direct descendant of Debussy's étude 'Pour les sonorités opposées.' In much of the piece, the hands of the pianist mirror each other; this 'écriture en éventail' (fan-shaped writing) is very common in Dutilleux's music. In March 1993, Dutilleux had decided that 'Le jeu des contraires' would be the third prelude of a set of five, and the final prelude was to have been identical in character to the prelude 'De lumière' he intended to write in 1973,⁷⁷ but as he has now released the set of three preludes for publication, it seems that he has abandoned this project.

There is much fan-shaped writing in Dutilleux's string quartet Ainsi la nuit, written in 1973-6 for the Juilliard Quartet and commissioned by the Koussevitzky Foundation. The work is dedicated to the memory of Ernest Sussman, an American friend whose artist wife Risa proposed the commission. Before starting to write the quartet, Dutilleux made a series of sketches concerned with different aspects of contemporary string technique; he has acknowledged the importance of Webern's Six Bagatelles op. 6 in this context. He decided to do this because he had not attempted to write for string quartet since his student days, and he also studied Berg's Lyric Suite and quartets by Beethoven and Bartók.⁷⁸ In 1973 he sent three studies entitled Nuits to the Juilliard Quartet, which became part of Ainsi la nuit. The concept of memory is perhaps best exemplified in this work, as there are many interrelations between movements and Dutilleux intercalates four 'parentheses' (which anticipate or recall material heard elsewhere) between each of the first five movements. The title is Dutilleux's own, although he insists that it has no programmatic signification. As is usual with Dutilleux's works since Métaboles, the individual movements are also titled; the composer told me 'I do not like titles to be "First movement", "Second movement."⁷⁹

The manuscripts of Ainsi la nuit and its preliminary version are housed in the Library of Congress in Washington, the venue for the American première of the quartet. Dutilleux's next major work also has Washington connections: in response to a Rostropovitch commission for an orchestral work for the National Symphony Orchestra, he wrote Timbres, espace.

mouvement (1976-8), which was inspired by Van Gogh's La nuit étoilée. Dutilleux had admired this painting since his twenties, but in the mid-1970s his friend Irène Joachim gave him an illustrated edition of the letters of Van Gogh to his brother Theo. On seeing La nuit étoilée again, what he describes as 'un choc émotif' prompted him to write an orchestral work, whose title encapsulates Dutilleux's musical responses to the painting as he aimed to portray the contrasts in colours,⁸⁰ the sense of space (largely created by the absence of the violins and violas from the orchestra) and the whirling and ascensional movement in the painting. However, he only knew La nuit étoilée from reproductions until after the première of Timbres, espace, mouvement. As with Tout un monde lointain..., he has described the relationship between his music and the other work of art as 'a sort of osmosis',⁸¹ and he decided to add the subtitle 'ou "La nuit étoilée"' after the first performance to further emphasise the links with van Gogh's painting, which parallels his decision to give a poetic title to the cello concerto. In 1990, he decided to insert a short interlude for twelve cellos between the two original movements, and he added the titles 'Nébuleuse' and 'Constellations' to these movements.

There are far fewer occasional works in Dutilleux's catalogue from the 1970s, and his large-scale compositions have always resulted from commissions from particular artists who often influenced the work in question. The interlude to Timbres, espace, mouvement could be interpreted in a sense as a homage to the cellist Rostropovitch, and Dutilleux's extraordinary modesty is shown by the fact that he asked Rostropovitch's permission to add the interlude to the work he had commissioned.⁸² A letter from Yehudi Menuhin to Dutilleux, dated 3 July 1978, reveals that Menuhin hoped that Dutilleux would write a concerto for him, but Menuhin mainly wrote the letter to try and persuade him to compose a work for a gifted young musician of his acquaintance, Emmanuel Bour, a virtuoso player of the musical saw.⁸³ So far, Dutilleux has not written a piece for Menuhin, and his opinions on the projected commission for musical saw remain unknown.

But he did write a violin concerto, L'arbre des songes (1979-85), for Isaac Stern. It was commissioned by Radio-France, who hoped the work would be ready for 1980, the year of Stern's 60th birthday, but this was not to be. As in Tout un monde lointain..., Dutilleux wanted to write a concerto which had a taxing solo part, but where virtuosity was not an end in itself. He succeeded in his aim of avoiding empty display passages, and even told me that he regrets not writing a more difficult solo violin part.⁸⁴ One of the reasons why Dutilleux is a notoriously slow composer is because he often studies works in the same genre by other 20th-century composers before starting a new piece. In addition, with L'arbre des songes he admits that he 'hit a brick wall'⁸⁵ in 1983 after finishing the slow third movement. He solved the problem with an unusual interlude based on the tuning-up of the orchestra which is one of his rare excursions into aleatory techniques. The four movements are separated by interludes which have the same function as the parentheses in Ainsi la nuit.

The title of the concerto, which was added after its completion, is Dutilleux's own. The image of a tree was important to him, because the tree embodies organic growth and diversity within unity, and I feel that the concept of ascensional movement is also of central importance. He told Johanneke van Slooten that he sees the soloist as part of the tree trunk, and 'a highly individual pattern of branches grows from the solo part.'⁸⁶ Dutilleux told Claude Glayman that he sometimes regrets not calling the work 'Brocéliande'⁸⁷ and that he was amused to see the concerto's title misspelt as 'L'arbre des singes' in The Observer after its British première in 1986.⁸⁸

Paul Sacher has played an increasingly important part in Dutilleux's life since the 1970s. Like many contemporary composers, Dutilleux has been a guest at his home near Basel several times, and in 1976 he wrote a short piece on the name of Sacher following a commission from Rostropovitch, who asked twelve composers to participate in a homage to Sacher for his 70th birthday. Dutilleux's piece, in which the two lower strings of the instrument are retuned to B \flat and F \sharp , exploits the low register of the cello, deliberately

contrasting with the cello writing in much of Tout un monde lointain...⁸⁹ There is a second reference to Sacher, too, as he quotes the final three bars of the first movement of Bartók's Music for Strings, Percussion and Celesta, a work commissioned by Sacher, who also conducted its first performance. Dutilleux added two further pieces to this short work in 1982, and they are now published under the title Trois strophes sur le nom de Sacher.

In 1985, Dutilleux started work on a Sacher commission for string orchestra, cimbalom and percussion whose working title was Instantanés. In its definitive form, the piece has ten short movements which feature none of the complex interrelations and 'croissance progressive' typical of his earlier works, in a conscious decision on Dutilleux's part to renew himself.⁹⁰ Francis Bayer told me that Dutilleux approached this commission with some trepidation, not so much because he was aiming to move in a new direction, but because he was aware that Sacher's previous commissions including Music for Strings, Percussion and Celesta and Martinů's Double Concerto are masterpieces and he wanted his work to measure up to them.⁹¹ The sixteen-minute work was finally titled Mystère de l'instant, a title which underlines not only the idea of each movement being a snapshot of an instant in time, but also Dutilleux's oft-repeated comments on the mystery of the creative process. The first movement, 'Appels', was inspired by a jumble of birdsongs which Dutilleux heard one evening near his home in Candes-Saint-Martin. The lack of rhythmic organisation of the songs appealed to him, though Dutilleux has never shown an interest in using birdsong as the sole musical material of a piece.⁹²

Dutilleux's latest work is the Diptyque: Les citations for an unusual combination of oboe, harpsichord, double bass and percussion, which recalls the ensemble for Debussy's projected fourth sonata for oboe, horn and harpsichord. The two movements were composed in 1985 and 1990-1 respectively, and they both cite music by other composers. The first of these movements, 'For Aldeburgh '85', was written for the Aldeburgh Festival, where Dutilleux was the composer-in-residence, partly as a birthday homage to Sir Peter Pears and partly

because the composer disapproved of a projected performance of his early Oboe Sonata.⁹³ A quotation of a recitative from Britten's opera Peter Grimes beginning 'Now the Great Bear and Pleiades' opens the movement. This alludes to Pears because he was of course the first Grimes, and because the passage revolves around the note e', the tenor's best note. Dutilleux withdrew 'For Aldeburgh '85', which was written for oboe, harpsichord and percussion, after its first performance, and in 1990 he added a double bass to the ensemble and a second movement, 'From Janequin to Jehan Alain' (also in English in the original). The quotation of Alain also has symbolic value, as the movement was completed on the 50th anniversary of his death on active service. Dutilleux quotes an extract of Alain's Thème varié for piano, and a theme attributed to Janequin which Alain himself had cited in his Thème varié for organ.

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Although he is nearly 80 and has recently had an operation for arthritis of the knee, Dutilleux is in reasonably good health and still frequently travels to supervise performances of his works. In 1994, he visited Japan to be presented with an award from the Emperor, and also travelled to Washington in connection with this prize. In Washington, he met President Clinton and former world leaders including Sir Edward Heath and Helmut Schmidt; when I met Dutilleux in August that year, he expressed a childlike delight at having met so many famous politicians. The present author and many others can attest to his courtesy, generosity, modesty and refreshingly impish sense of humour. He very rarely discusses his personal life, but his marriage to Geneviève Joy is obviously happy and he has acknowledged that her parallel curiosity about contemporary music has been very important. Joy was a professor of sight reading at the Paris Conservatoire from 1950 and of chamber music from 1966, and has given masterclasses all over the world. Dutilleux has emphasised that her income facilitated his decision to become a full-time composer in 1963.⁹⁴ Geneviève Joy often accompanies her husband on tours abroad, and is recognised as a fine teacher and the foremost interpreter of

his piano music; they have particularly happy memories of the 1985 Aldeburgh Festival. They have no children, a fact he regrets.⁹⁵

Dutilleux could never be criticised for being an ivory-tower composer. Although not a member of any political party, he is interested in current affairs and genuinely concerned about issues such as unemployment. He told me that he admires Mitterrand as an international statesman, and he was dismayed by the overwhelming victory of the rightwing parties in the French general election in March 1993 because 'il faut qu'il y ait une opposition.'⁹⁶ Like most French people of his generation, he respected Charles de Gaulle because of his role in the liberation of France, but the politician he most appreciated was Pierre Mendès-France. His downfall in 1954, engineered by formerly loyal colleagues and the rightwing press, was a blow to Dutilleux; he told Claude Glayman that 'his resignation was a turning point for me, because it made me wonder what one can expect from politics.'⁹⁷ But Dutilleux's only public actions which might be described as political were his support for Rostropovitch when the Soviet authorities refused him permission to travel, and his organisation of a petition in 1979 protesting about the imprisonment of the pianist Miguel Angel Estrella.

Dutilleux's interest in contemporary music has not diminished with age - in a conversation with me in March 1993 he showed an interest in British music, especially that of Tippett, Birtwistle and Knussen - and he regularly attends concerts at IRCAM, even though he is not sympathetic to its politics. But he says that at times he needs to concentrate solely on his own music;⁹⁸ he often visits his home in Candes-Saint-Martin to work in peace, away from the telephone and post, and his work table does not face the window so that he will not be distracted by the scenery.⁹⁹

Dutilleux is aware that he is a slow worker, and he told Claude Glayman that 'this is not so much because I do not work, but because I find it difficult to safeguard my work time. It is extremely difficult to organise one's work whilst remaining open to others and available

for certain duties which I believe have to be done.¹⁰⁰ For instance, he believes that it is important to attend rehearsals of his latest works, and he is still interested in the activities of many of his former pupils and of colleagues such as Ivo Malec and Betsy Jolas; Dutilleux and his wife actually welcomed Malec into their home for around two years when he left his native country, the former Yugoslavia. But he told Roger Nichols in 1991 that he agrees with Baudelaire's dictum that 'le travail fortifie', and his music has always been the centre of his life.

Dutilleux has recently abandoned a major commission from the Ensemble Intercontemporain. Pierre Boulez commissioned a work with a solo part for clarinet, provisionally for December 1989. It is unfortunate that a work which could have been interpreted as a long-overdue gesture of goodwill from Boulez to Dutilleux has, if anything, increased the distance between them. Dutilleux wanted to write for the clarinetist Michel Portal, but he was told that he must use a soloist from the ranks of the Ensemble Intercontemporain. Therefore, he instead proposed to write a piece for the Ensemble's double bassist, Frédéric Stochl, whom he admires greatly,¹⁰¹ but it seems that he was not happy with all these changes to his original plan and has now given up composing the work. In addition, he told me that he would have liked Boulez to commission a work from him in 1977, when he founded the Ensemble Intercontemporain, and it was clear that he was offended that Boulez waited so long.¹⁰²

Dutilleux is currently working on a piece for the Boston Symphony Orchestra, whose première is scheduled for October 1996. In August 1994 he told me he wanted it to be for the conventional symphony orchestra, excluding the violins, and children's choir. The recent commemorations of D-Day and the Liberation of Paris moved Dutilleux to include the children's voices, though he said he would decide on a text when he has completed the music. Recently he was reminded of the sufferings of Jewish children in the war, and it appears that

he wishes to capture something of the innocence of childhood in this piece. The choir will also act as a contrasting, clearer sonority.¹⁰³

Dutilleux will be visiting the United States before this première: from 24 June to 24 August 1995 he will be the composer in residence at the Tanglewood Festival, where he will give composition tuition to seven students. Many celebratory concerts are planned for 1996, the year of his 80th birthday, although Dutilleux dislikes excessive emphasis on anniversaries and would prefer these celebrations to be discreet.¹⁰⁴ One hopes that his busy schedule will also leave him time to continue composing.

Endnotes to Chapter 1

1. M. L. Blumer, 'Dutilleux (Henri-Joseph-Constant) in the Dictionnaire de la biographie française, vol. 12 (Paris, 1970), 919.
2. Conversation in Caen, 26 March 1993.
3. Saint-Saëns dedicated a Polonaise for two pianos (1886) to Koszul.
4. The letter, dated 21 April 1924, was exhibited in the Conservatoire at Caen from 20-28 March 1993 (exhibition organised by the Centre de Documentation de la Musique Contemporaine, Paris). Unfortunately for posterity, Dutilleux (who was eight years old when Fauré died) never met Fauré.
5. Several signed photographs of composers (including Liszt and Clara Schumann) formerly owned by Koszul are now on display in Dutilleux's flat.
6. See Henri Dutilleux, Mystère et mémoire des sons, Entretiens avec Claude Glayman (Paris, 1993), 12.
7. In Ainsi Dutilleux, ed. Claude Desmarets and Jean-Marie Lhôte (Lille, 1991); section 3, 'Un berceau propice.'
8. Interview with Thierry Geffrotin in Caen, 20 March 1993.
9. Mystère et mémoire des sons, 17.
10. Gallois won the Prix de Rome in 1905, the year Ravel was not permitted to enter the competition.
11. Pierrette Mari, Henri Dutilleux (Paris, 2/1988), 18.
12. Mystère et mémoire des sons, 24-5.
13. Ibid, 23-4.
14. Mari, op. cit, 19.
15. Ibid, 20. Dutilleux remained firm friends with many of his classmates, and has often provided themes for improvisation for the organist Litaize.
16. Mystère et mémoire des sons, 28. 'Lui qui avait fait une carrière très officielle, je pense qu'il ne se prenait pas trop au sérieux et finalement ce sens d'humour tenait lieu d'enseignement.'
17. Ibid. 'J'aurais été un mauvais avocat de ma propre musique.'
18. Conversation with the author, 20 March 1993.
19. Interview with Dom Angelico Surchamp in Zodiaque, 135 (1983), 4.

20. Interview on 19 April. 'J'aimais beaucoup la fugue d'ailleurs, quand j'étais jeune, et je dois dire que cela m'est venu aussi de mes origines peut-être, de Flandres.' Part of this interview has been translated by Nichols and published in the Musical Times (February 1994, 87-90) under the title 'Progressive growth'; I am grateful to Roger Nichols for providing me with a copy of the entire interview, and I have used my own translations.
21. Letter now housed in the Paul Sacher Stiftung, Basel.
22. Mystère et mémoire des sons, 37. '...il s'agit d'un endroit merveilleux et pouvoir y travailler quatre années sans souci d'ordre matériel est une chance unique.'
23. Mari, op. cit, 23. Thomas Cooper, in his unpublished M.Mus dissertation The play of opposites: conflict and synthesis in the piano music of Henri Dutilleux (London, Royal College of Music, 1993), rightly states (98 n. 2) that it was Madrid which fell to the fascists in March 1939, not Barcelona as stated in Mari's biography.
24. Mystère et mémoire des sons, 52. Dutilleux was approached (by the composer Max d'Ollone) to join a group of artists who collaborated with the Occupiers, but he turned down the invitation (conversation with the author, 3 August 1994).
25. Ibid, 53-4.
26. Article 'Au service de tous' in Roger Désormière et son temps (Monaco, 1961), 120.
27. Mari, op. cit, 24.
28. Interview with Thierry Geffrotin in Caen, 20 March 1993.
29. See Mystère et mémoire des sons, 208-10. He became more familiar with jazz in the 1950s, thanks to Boris Vian, though Dutilleux has never shared Vian's love for free jazz because he dislikes its lack of structure (interview with Johanneke van Slooten in 1987; I am grateful to Jolande van Bergen for translating this source).
30. Conversation with the author, 26 March 1993. 'La forme sonate a beaucoup évolué depuis Beethoven.'
31. Conversation with the author, 3 August 1994.
32. Mystère et mémoire des sons, 39-40.
33. See, for instance, Mari, op. cit, 25 and Daniel Humbert, Henri Dutilleux: l'oeuvre et le style musical (Paris, 1985), 16. However, Dutilleux assures me that he did destroy the Suite en concert.
34. Her grandfather was a Methodist minister; this Protestant background perhaps explains Dutilleux's sympathy for the Protestant rather than Catholic church (Mystère et mémoire des sons, 116) which is very unusual for a Frenchman.
35. Mari, op. cit, 35 and Mystère et mémoire des sons, 48-51.
36. Mystère et mémoire des sons, 10.

37. Obey (1892-1975) is probably best known in this country for Le viol de Lucrece, the play on which the libretto for Britten's opera was based. In 1992, Dutilleux wrote a preface for Obey's novel Le joueur de triangle, telling of his affectionate memories of Obey, who according to him 'n'[avait] jamais cessé tout au long de son existence d'être profondément amoureux d'un art qu'il ressentait, comprenait, plus intensément qu'aucun autre auteur dramatique ou poète de son temps.'
38. See for instance Mari, op. cit, 31-2.
39. Interview on 20 March 1993. Part of the third movement ('Intermezzo') of Dutilleux's First Symphony was recently used as the soundtrack to Maurice Pialat's film based on a novel by Georges Bernanos, Sous le soleil de Satan (1987) (Mystère et mémoire des sons, 57).
40. In Contrechamps (1989; 'Musiques au création - Festival d'Automne'), 67.
41. Conversation with the author, 17 September 1993.
42. The 'Prélude en berceuse' is dedicated to Claude Pascal, who worked with Dutilleux at French Radio; 'Claquettes' to Jacqueline Bonneau, then the wife of Paul Bonneau, a conductor associated with the Radio; 'Improvisation' to the composer Pierre Sancan; 'Mouvement perpétuel' to Léon Kartun; 'Hommage à Bach' to Claude Arrieu, another colleague of Dutilleux's; and the 'Etude' to Geneviève Joy. (Cooper, op. cit, 98 n. 8)
43. Interview in Zodiaque, 18. 'Cette sonate se réfère sans doute encore à des schémas classiques ou néoclassiques mais on y trouve aussi des pages que je continue à aimer.'
44. Score published by Schott, 1986. '...ce qui, dans certains cas, me semble nuire au pouvoir d'enchantement.'
45. Interview in Zodiaque, 8. 'On peut y déceler, je pense, un amour profond de la nature: l'oeuvre sort du silence pour y retourner à son terme.'
46. Ibid, 7.
47. Scenario cited in Humbert, op. cit, 52.
48. In his book Présences contemporaines, musique française (Paris, 1962; 423), Jean Roy writes that, also in 1953, Dutilleux wrote the music for another ballet by Petit, La belle, which was first performed at the Stoll Theatre (now the Coliseum) in London. Surprisingly, I have found no trace of this work, which is mentioned by no other writer on Dutilleux, though Roy has assured me that it does exist.
49. Letter now housed in the Paul Sacher Stiftung, Basel. 'Il est possible que l'obligation où vous avez dû vous trouver d'écrire "vite" se soit transformée - par bonheur - en une assez miraculeuse méthode de "libération".'
50. Interview in Zodiaque, 7.
51. Interview on 19 April 1991.
52. Conversation with the author, 26 March 1993.

53. Letter now in the Bibliothèque Nationale, Paris (L.a. Dutilleux, Henri). '...si ma Symphonie pourrait être donné là-bas, plutôt que ces interludes de "Loire" dont l'ébauche a commencé à se dessiner. D'une part, j'hésite un peu à pousser plus loin ces recherches, pour l'instant, car au fur et à mesure que se précise mon travail, j'éprouve une certaine crainte: c'est que les éléments utilisés maintenant, loin de me servir pour l'élaboration de l'ouvrage lyrique, ne risquent au contraire de l'influencer dans un sens trop éloigné de celui que André Obey et moi-même avons déterminé au cours de notre travail préalable. Si vous préférez, l'esprit et la forme symphoniques risqueraient d'étouffer (à mon insu) tout ce que le texte d'Obey avait éveillé en moi (et qui ne peut se traduire vraiment qu'avec le concours des chanteurs, des chœurs, de la danse et aussi de certains rôles parlés). C'est une tout autre optique, évidemment.'

54. Ibid. 'Peut-être (...) me laissera-t-il entendre que, dans ce domaine, il est déjà plus ou moins engagé avec d'autres musiciens (Milhaud, Poulenc et autres qui - je n'en serais pas étonné - lui ont déjà exprimé de tels souhaits) et cela malgré "Le loup" qui nous a rapprochés et dont il a vraiment été extrêmement content.

Pour moi d'ailleurs, le concours de Jean Anouilh, qui a priori me séduit beaucoup, ne me paraît évidemment pas le seul à envisager. Je ne sais quelles sont ses idées en matière de théâtre lyrique, et s'il en a - qu'il s'agisse de lui, de Marcel Aymé, de Giono, de Georges Neveux, d'Obey, d'Alexandre Arnoux, etc... c'est toujours la même chose que peut demander un musicien: beaucoup plus des situations de théâtre, un climat poétique particulier, une belle histoire (avant tout, et très humaine si possible) qu'un texte trop riche en intentions littéraires - encore moins philosophiques. Je pense aussi que le merveilleux théâtre de la Cour de l'Archevêché implique par son style, ses proportions, sa nature même de théâtre de plein air et aussi par le seul fait qu'il se situe à Aix, une certaine orientation dans le choix du sujet.'

55. Mystère et mémoire des sons, 98.

56. Interview on 19 April 1991. 'Münch avait un sens de proportions et une intuition extraordinaires.'

57. Mystère et mémoire des sons, 98. '...deux orchestres en un seul, l'un étant comme le reflet de l'autre.... C'est un jeu de miroirs sonores, un jeu d'opposition de couleurs.'

58. Ibid, 101.

59. In 'Eventuellement', reprinted in Relevés d'apprenti (1966), 149. '...tout musicien qui n'a pas ressenti - nous ne disons pas compris, mais bien ressenti - la nécessité du langage dodécaphonique est INUTILE. Car toute son oeuvre se place en deçà des nécessités de son époque.'

60. Interview on 19 April 1991. 'J'ai beaucoup réfléchi à cette question et surtout travaillé beaucoup d'oeuvres qui étaient écrites selon cette technique, et cela m'a obligé de me remettre en question, et peut-être j'aurais été assez différent si cette école, cette musique ne m'avait pas marqué. (...) Je ne refuse pas totalement ces principes; ce que je refuse, c'est le dogme, l'autoritarisme qui se manifestaient à ce moment-là.'

61. Op. cit, 417.

62. It is therefore not surprising that this is the first work by Dutilleux that attracted Boulez's interest.

63. Interview on 19 April 1991. 'Je ne l'ai pas fait avec malice, mais cela a pu être!'
64. Ibid. 'Une chose que je n'accepte pas dans la doctrine sérielle, c'est l'abolition de l'idée de la suprématie. Nous sommes encore probablement, et je crois que c'est un bien, les tributaires d'un héritage.'
65. Ibid.
66. Ibid. 'Au bout d'un certain nombre de métamorphoses, comme les insectes, on assiste vraiment à un change de nature; on ne reconnaît presque plus l'idée originale.' (...) '...un action correspondant à la notion de temps circulaire - les saisons.'
67. David Stevens, 'Paris Ballet Livened by London Choreographer', 28 November 1978.
68. Letter now housed in the Paul Sacher Stiftung, Basel.
69. In 'Bon anniversaire, Henri Dutilleux!' in Europe, 688-9 (August-September 1986), 205. 'J'emmenais parfois mes élèves voir de la peinture, car je pense que les arts sont inséparables.'
70. Mystère et mémoire des sons, 106-7. The situation improved somewhat in 1966, when Marcel Landowski was appointed to the newly-created post of 'Directeur de la Musique'; as a result, several new regional orchestras were created.
71. Letters now housed in the Bibliothèque Nationale.
72. In a letter dated 5 July 1977, now housed in the Paul Sacher Stiftung.
73. Interview with Zodiaque, 14. 'Je me retrouvais totalement imprégné de cet univers et, par une sorte d'osmose, c'est dans un état d'hypersensibilité que j'abordai l'oeuvre.'
74. Mystère et mémoire des sons, 128.
75. In Harmonie, lxiv (1971), 19. 'Lorsqu'elle se réalise vraiment, la "rencontre" d'un auteur et d'un interprète est un événement rare et émouvant, qui mérite le respect.'
76. Conversation between the composer and Francis Bayer in 1973 or 1974, kindly communicated by Bayer.
77. Conversation with the author, 26 March 1993.
78. Interview with Roger Nichols, 19 April 1991.
79. Conversation with the author, 26 March 1993.
80. However, unlike for example Scriabin, Messiaen and Ligeti, Dutilleux does not associate particular colours with particular pitches or instrumental sounds (letter to the author, 4 June 1993).
81. In an introductory note to Timbres, espace, mouvement, kept with the manuscript in the Bibliothèque nationale (BN Ms 20185).
82. Conversation with the author, 26 March 1993.

83. Letter now housed in the Paul Sacher Stiftung, Basel.
84. Conversation on 6 April 1995.
85. Mystère et mémoire des sons, 76. 'A un certain moment, j'ai rencontré le fameux mur, l'obstacle.'
86. Interview in unknown Dutch newspaper (1987), translated by Jolande van Bergen.
87. Mystère et mémoire des sons, 161. Brocéliande is a mythical Breton forest; perhaps Dutilleux thought this title would have been obscure to many listeners.
88. Ibid, 151. Dutilleux told me that this spelling mistake made him think of Koechlin's Les Bandar-Log.
89. Mystère et mémoire des sons, 151.
90. Interview with Roger Nichols, 19 April 1991.
91. Conversation with the author, 28 March 1993.
92. The children's piece Blackbird (1951; no doubt the piece was given an English title to avoid confusion with Messiaen's Le merle noir) has no serious ornithological intentions.
93. Humbert, op. cit, 240-1.
94. In 'Les périls du violoncelle', propos recueillis par Jacques Drillon, in Le Nouvel Observateur (12 July 1982).
95. Interview with Thierry Geffrotin in Caen, 20 March 1993.
96. Conversation in Caen, 26 March 1993 (the first round of the election had taken place on 21 March).
97. Mystère et mémoire des sons, 90-1. '...son départ marqua pour moi un tournant: que peut-on attendre de la chose politique?'
98. Ibid, 204.
99. From the film by François Ribadeau, Mystère de l'instant (La 7/Thilda/FR3, 1990).
100. Mystère et mémoire des sons, 77. 'Si je suis lent ce n'est pas, à vrai dire, que je ne travaille pas, c'est parce que je parviens mal à préserver mon temps de travail... Il est extrêmement difficile d'organiser son travail tout en restant ouvert aux autres et disponible pour certains tâches qu'on doit tout de même - je le sens ainsi - remplir.'
101. Mystère et mémoire des sons, 169.
102. Conversation on 26 March 1993.
103. Conversation with the author, 3 August 1994.
104. Conversation with the author, 6 April 1995.

CHAPTER 2

Dutilleux's early works

In March 1993, Dutilleux attended a performance of some of his early works by students of the local Conservatoire at Caen. He was understanding of the young performers' nervousness on this auspicious occasion, but told me later 'C'était difficile pour moi aussi.'¹ Not only does Dutilleux not approve of performances of most of his early works; he almost appears ashamed of them. He even insists that the popular Sonatine for flute and piano (1943) must not be recorded in France, although he admits the piece to his catalogue of works, and he frankly told Maurice Bourgue that he disapproved of his recording the Oboe Sonata (1947). Dutilleux's attitude towards his unpublished early works is still more dismissive, and no previous study has assessed these pieces, presumably out of deference to the composer. In this chapter, I propose to trace the gradual evolution of his style from a variety of influences and suggest reasons why Dutilleux now refuses to acknowledge his first compositions.

None of the pieces Dutilleux wrote as a Conservatoire student (from 1933-38) have survived, except for a four-part fugue which won a prize in 1936 and some of his entries for the Prix de Rome competition. It seems clear now that by the 1930s, the prestige of the Prix de Rome was waning, although for Dutilleux's teacher Henri Busser, success in this competition was still the pinnacle of academic achievement. Dutilleux has never mentioned Busser as an influence; his love of Debussy, Ravel and Fauré was inculcated at an early age, and it seems that even as a student in his late teens, he was aware that Busser was essentially a second-rate figure.

Dutilleux now recognises that he would have benefited from analysing a wider variety of contemporary scores when he was a student, but he has not rejected every aspect of his academic training. As far as harmony is concerned, he shared Messiaen's admiration for Jean Gallon, who taught them both. Dutilleux particularly admired 'the absolute accuracy of [Gallon's] suggestions; his solutions to problems were always the most correct, the truest that

could be, because there is gospel truth in harmony. His solutions revealed a mind in which a solid classical foundation and modern ideas perfectly balanced each other² - a description which could equally apply to Dutilleux. He wishes now that he had paid more attention to Maurice Emmanuel's lectures on modal music, though these lectures did not have the same effect on his musical style as on Messiaen's. Dutilleux has drawn attention to Emmanuel's 'systematic' use of ancient modes in his own music, opposing this to Fauré, Debussy and Ravel, whose employment of modes he saw as 'intuitive'.³ While Messiaen's systematic use of modes is closer to Emmanuel's, Dutilleux's enrichment of his musical language with modal elements follows in the footsteps of the three French composers who most marked his early compositions.

Dutilleux told Claude Glayman that 'I have never regretted having written a lot of strict counterpoint and fugue, I appreciated this mechanistic way of thinking',⁴ and interestingly he has described serial compositional techniques in identical terms.⁵ His prizewinning four-part fugue of 1936 is based on a subject by Henri Rabaud, then the director of the Conservatoire, and, following tradition, Dutilleux uses the soprano, alto, tenor and bass clefs. According to a note on the published score, students competing for this prize had to compose their fugue in total isolation; they were confined to a room from 6 a.m. until 11.30 p.m. without access to instruments or academic treatises. While Dutilleux's fugue is a model exercise, revealing that he was a highly competent student, it does not reflect his contemporary musical interests or, still less, anticipate future achievements. As we can only judge Dutilleux's earliest development as a composer by his Prix de Rome entries, it is impossible to assess whether his musical style in these pieces was coloured by a desire to please the jury, as was Debussy's prize-winning cantata L'enfant prodigue (1884). A Septet for brass and movement for string quartet he recalls writing in his first years at the Conservatoire have not survived; nor has the later Suite en concert (1938) for piano, wind quartet and string quartet, which won second prize in a Conservatoire competition.⁶

Dutilleux was placed first out of six students in the preliminary rounds for the Prix de Rome in each of the three years he entered for the prize; like Berlioz and Debussy before him, he did not win the first prize at his first attempt. He was only twenty when in 1936, he was placed in isolation for a month in Fontainebleau with his fellow competitors, to compose a cantata on a text which had been selected after a national competition. One shudders to think about the standard of the other entries, because even judged against the not very elevated level of some other texts for Prix de Rome cantatas, Gisèle is no masterpiece. This text features the requisite three characters and, again conforming to the official plan, is divided into two scenes with a short trio in the latter. The heroine, although married to the absent Renaud, is desired by the Emir, a baritone, who sings of his love for Gisèle in the first scene and calls on musicians to comfort him. The scene is set by a short passage for strings and harp (Ex. 2.1),* whose sinuous melody is in a remarkably similar style to the opening of Dutilleux's 1938 cantata, L'anneau du roi, where it evokes a sunset. Dutilleux was amused to read that Berlioz mentioned in his Mémoires that texts for Prix de Rome cantatas invariably opened with a sunrise or sunset.⁷ Perhaps surprisingly, Gisèle is unusual in this context, because it is the second scene which opens with the sun setting. Almost all the action takes place in this far longer scene, where Renaud returns and the reunited couple join in a love duet. After the compulsory trio, the Emir orders his men to kill Renaud, and tries to persuade Gisèle to flee with him. She refuses, and bizarrely, the Emir says that he is frightened of himself and leaves the scene. The cantata ends with the Emir regretting his actions.

Florent Schmitt and Gabriel Pierné were particularly impressed with Dutilleux's work, and the jury awarded Dutilleux the 'Deuxième Second Grand Prix' (effectively the third prize). Maurice Emmanuel wrote to Busser: 'Young Dutilleux's piece was never dull, though perhaps his treatment of the subject was overly sombre.'⁸ But his style in Gisèle is, in my view,

* The music examples appear at the end of each chapter.

impersonal; it is strongly influenced by Debussy in his frequent use of parallel root position chords and consecutive open fifths, but also melodically undistinguished and not free of prosodic errors. Easily the most attractive thing about his score is its beautiful calligraphy; the characters' names, tempo markings, text and stage directions are written in red, and this care for the appearance of a score has stayed with Dutilleux all his life.

It seems that only the baritone part (*Le Marchand*) for Dutilleux's second attempt at the Prix de Rome, *La belle et la bête*, has survived. As is the case with many songs Dutilleux wrote in the early 1940s, this part has survived because it belonged to Charles Panzéra, who presumably studied the role. One can gather from this part that *Le Marchand* was the father of the heroine of the story, which ended tragically. In his score, Dutilleux punctuated several phrases with rapid rising figures, the first known example of his liking for ascensional movement. But he won no prize in 1937, and entered the competition again the following year, when the subject was very loosely based on an episode of the life of the Queen of Sheba.

The plot of this cantata, *L'anneau du roi*, again centres around a love triangle, this time between King Salomon, Balkis (the Queen of Sheba) and Djellah, a servant employed by Salomon. Dutilleux portrays Salomon and Djellah with contrasting and easily identifiable musical styles. After a Ravelian introduction, Djellah enters with a sinuous vocalise which repeats the introductory material. This traditionally 'feminine' music is diametrically opposed to the music associated with Salomon, which features energetic dotted rhythms and upward scalar figures (which both recall the style of the French overture), usually at a loud dynamic level. Ex. 2.2, where Djellah shyly confesses her love for Salomon, is typical of her style, and her phrase is immediately followed by Salomon's entry. Djellah's words at this point, 'Know that it [my heart] is prepared to be sacrificed for you', prove sadly prophetic, and Salomon makes it clear to her that he is in love with Balkis. She arrives, accompanied by trumpet fanfares, and the two join in a duet which, like much of the cantata, features parallel

triads and a harmonic language rich in sevenths and ninths. Although Balkis does not initially respond to Salomon's advances, she is prepared to please him to gain what she wants: his ring. Salomon is torn between ceding to Balkis' demands and his knowledge that he would be powerless without the ring, and Djellah warns him not to anger the Gods by giving away the precious jewel. At the end of the compulsory trio, Balkis orders Djellah to be tortured. Her ascending vocal line is balanced by a descent in the accompaniment, perhaps the first example of fan-shaped writing in Dutilleux, and the chromatic harmony underlines her anger (Ex. 2.3). But Djellah stabs herself, after a sentimental arietta, and Salomon reprimands Balkis, leading her to leave the scene. The cantata ends with a varied reprise of the opening material, and Salomon 'triste et seul', with his ring but without either woman.

L'anneau du roi is musically more purposeful and coherent than Gisèle, and shows Dutilleux no longer had problems with prosody and was concerned about musical characterisation.⁹ His representation of Salomon and Djellah is perhaps rather naïve, though no doubt the cardboard characters did not inspire him much. As might be expected at this stage in his career, his musical style is still heavily indebted to his French forebears, and it is possible that the descending tritone figure heard in the accompaniment at p. 6 of the vocal score is a homage to the author of the Prélude à l'après-midi d'un faune (Ex. 2.4). But it was enough to win him first prize,¹⁰ and he left for Rome in February 1939.

At the age of only 23, Dutilleux's years as a student were over but he felt ill-prepared for his career as a composer. This partly explains why there is a gap in his catalogue in 1939-40, though his stay in Rome was curtailed by the war and he was enlisted in the Army for a year from September 1939. After his demobilisation, Dutilleux regained contact with Charles Panzéra, who had sung Salomon in the première of L'anneau du roi. In 1941, Dutilleux wrote several songs for Panzéra, four of which were published by Durand in 1943. Before examining these songs, I intend to assess the four unpublished settings which are now in the Bibliothèque Nationale.

The variety of poems set by Dutilleux in the early 1940s suggests that he was discovering his literary tastes as well as exploring potential musical directions. Two of the unpublished settings are to words by Ronsard and Pernette de Guilhet, both dating from the sixteenth century, and two are based on sentimental contemporary verses. In his Vers de Ronsard (c. 1941; beginning 'Quand au temple nous serons agenouillés'), Dutilleux mirrors the contrasting moods of the first two stanzas in his choice of keys. The first verse (bars 1-15), featuring the poet and his mistress praying together in church, is in B♭ minor, but Dutilleux turns to the parallel major key and marks a slight accelerando for the second verse, which pictures the lovers in bed. The first bars of this section (Ex. 2.5; bars 18-24¹) show that Dutilleux's chromatically sliding accompaniment is somewhat less tasteful than Ronsard's words. Appropriately enough, the third verse, in which the poet wonders 'Why do you act like a nun when I want to kiss you?' is more tonally ambiguous, though an F♯ pedal is almost constant in the accompaniment. For the fourth stanza, Dutilleux rounds off the song with a varied reprise of the music for the opening stanza. Also conventional are the occasional vocalises, and the repetition of lines of the poem for purely musical reasons. It would appear that Dutilleux, like Poulenc before him, learned from experience that Ronsard did not suit his musical style.

The untitled Pernette de Guilhet setting (beginning 'La faute en est à toi') is poetically in a similar style to the Ronsard lines and again deals with the subject of a lover's frustration; the final lines, as in the Ronsard, play on the two meanings of the word 'death.' Perhaps to reflect this ambiguity, Dutilleux uses a key signature of four sharps but the music rarely settles in either C♯ minor or E major for long, even though a C♯ pedal is virtually omnipresent. He again reuses the opening material in varied form at the end of the song, and an archaic tierce de Picardie provides a surprise at the end.

Perhaps the most sentimental of these early songs is Chanson au bord de la mer (completed on 16 August 1941), to a poem by Paul Fort from his collection L'amour marin.

The poem is cast in the form of a dialogue between a son about to embark on a sea voyage and his mother at the quayside. Dutilleux portrays the motion of the sea in the rocking 6/8 accompaniment, and as in L'anneau du roi, the two characters are portrayed in clearly contrasting musical styles: the mother's sinuous, chromatically descending lines are opposed by the louder chords in a lower register which represent the son.

The regular design of this song contrasts strongly with L'ange pleureur (completed 29 July 1941), the last of these unpublished songs. Dutilleux's manuscript couples this song with the first version of Pour une amie perdue, the second of the group of songs published by Durand, and both are settings of Edmond Borsent (known as 'Rameaux'). Dutilleux's setting of L'ange pleureur is only 35 bars long but features four major changes of mood, texture and tempo, resulting in a sectional and unconvincing whole. He begins in B major, and the lively, staccato quavers of the five-bar introduction presumably depict the angel in heaven. But the angel is crying ('pleureur') because the man on earth for whom he is responsible has sinned. Dutilleux changes to a chordal texture (featuring parallel triads) when the voice enters, and shifts enharmonically to C minor when the narrator states 'God is watching us' (Ex. 2.6; bars 17-20). In the final line of the poem, the narrator again addresses his audience, wondering 'Is my guardian angel, or yours, weeping like this in the other world?' Borsent's odd mixture of frivolity and profundity is no more successful than Dutilleux's disjointed setting of his poem, but it is remarkable that Dutilleux is already interested in the concept of duality. These four poems set by Dutilleux are stylistically very varied, but have one common feature: the idea of opposition, whether it be the contrasting feelings of the lovers in the sixteenth-century poems, the mother/son relationship in Chanson au bord de la mer, or the idea that we have a guardian angel in heaven in L'ange pleureur. Later, Dutilleux grew more attracted to the far superior verse and profounder metaphysical truths of Baudelaire, and he surely now realises that these early songs are less worthy of his thoughts on the dual nature of humanity.

Of the four songs published as a set in 1943 (though composed in 1941), Fantasio is the most concerned with the theme of duality. Dutilleux's manuscript reveals that the original title was 'Les Funérailles de Fantasio.' The poem (by André Bellessort) is set in Venice at Carnival time, and the name character dies during the celebrations. Here, Dutilleux manages to follow the momentary changes in the poem and create a coherent and unified structure. The song is unified on an obvious level by the repeated refrain 'Pauvre Fantasio!', and by the constant light quaver movement and overall C minor tonality. The paradoxical combination of a minor key and brisk rhythm show that Dutilleux evidently understood the 'atmosphère de fête et de deuil', as he indicates over the first vocal entry. He marks the climax at bar 72 with a fan-shaped figure, and Ex. 2.7 shows him experimenting with parallel fourths (and stressing the weak syllable 'Pau-vre', perhaps to draw attention to the refrain).

The first song of this set, Féerie au clair de lune (to a poem by Raymond Genty), is a light scherzo, evoking the mood of A Midsummer Night's Dream. Genty's poem even mentions the Bard by name: 'Mais dans cette ombre il y a Obéron, il y a Titania, il y a du Shakespeare.' There is nothing particularly exciting about the music, again revealing that Dutilleux was not really inspired by the insipid verse, though perhaps the major/minor ambiguities and brief tonal side-steps reflect the combination of mystery and gaiety in the poem. Dutilleux remains a lifelong admirer of Shakespeare - his uncle, André Koszul, was a renowned translator of his plays - which surely explains why Féerie au clair de lune appealed to him. It is likely that in 1941 he felt the mismatch in quality between his music and Shakespeare's verse prevented him from attempting to set Shakespeare's own words, and unfortunately a 'collaboration' between the mature Dutilleux and Shakespeare is one of the great works never to have been written.

Nowadays, Dutilleux only acknowledges two of these four published songs, Fantasio and Pour une amie perdue, and in my opinion the latter song (quoted in full as Ex. 2.8) is the most successful of the set and the one which most clearly anticipates Dutilleux's future

development, although it is only 25 bars long. Pour une amie perdue is carefully structured in two ways: firstly, the accompaniment gradually ascends from the bass to the high treble register, a pattern also followed less strictly by the vocal line. In addition, the dynamic level rises from pianissimo to a forte climax at bar 16 (the Golden Section point), after which it again falls to the lower level. Dutilleux's fondness for ascensional movement is exhibited in practically all his major works, and the dynamic curve resembles (on a far smaller scale) the balanced design of the First Symphony (1949-50). The song perfectly conveys the 'sentiment de tristesse contenue' marked above the first vocal entry.

Although Pour une amie perdue begins and ends in D# major, Dutilleux does not provide a key signature; the manuscript of the first version reveals that it was originally in the more conventional key of E. Similarly, Regards sur l'infini, the third of the published songs, begins in C# minor and ends in D♭ major, but does not have a key signature, though Dutilleux does not abandon key signatures for the duration of an entire work until the Second Symphony (1955-9). Jean Roy considers Regards sur l'infini to be the finest of the set, drawing attention to the influence of late Fauré. According to him, 'with this calm and serious song, he already attains the profundity and breadth of line which are the mark of a great composer.'¹¹ The spacious 3/2 bars, the iambic rhythms and the overlapping phrases of the voice and bass line of this through-composed song certainly reveal Fauré's influence, as Ex. 2.9 shows (bars 19-21). However, I admit to finding its unrelieved gravity somewhat ponderous, though I would question Dutilleux's choice of Anna de Noailles' pretentious text far more than his musical language. No doubt Dutilleux wishes to exclude this song and Féerie au clair de lune from his catalogue partly because their texts are relatively mediocre.

It is possible that Dutilleux's exclusive interest in song at this early stage of his career was dictated by a need for a precise source of inspiration which could act almost as a peg on which to hang his music. Schoenberg similarly remarked that the young Berg was incapable

of writing anything other than vocal music, though Dutilleux has composed very little vocal music since these early songs, and Berg's later achievements in the operatic genre have no parallel in his output. As Dutilleux has destroyed all his student compositions for purely instrumental forces, the Danse fantastique for orchestra is the first known example of a non-vocal work by the composer. This ten-minute long scherzo, written in 1941-2, was intended to be one movement of a Symphonie de danses which was never completed.¹²

It is perhaps not surprising that Dutilleux's first known orchestral work is the first piece which provides an extended foretaste of his mature style. Most striking in this context is its quiet opening, featuring rushing semiquavers and emphasising the interval of a tritone (here C# and G), which anticipates the scherzo of the First Symphony. However, the piece is unlike the perpetuum mobile scherzo of this symphony because of its frequent changes of metre and rhythmic variety. Dutilleux frequently uses solo timbres detached from the orchestra, anticipating the solo-versus-mass effects of his two symphonies. The orchestral sound of the Danse fantastique is unusual, often emphasising the lower registers; the very Debussyan first theme (pp. 6-7 of the orchestral score) is given to the bass clarinet (Ex. 2.10), and, as in the final movement of the Second Symphony, there is a short solo passage for the timpani (pp. 15-16). A solo piano is added to the traditional symphony orchestra, as in the First Symphony, and occasionally emerges from the texture, notably at pp. 26-32 where it is given a rather over-extended sequential pattern. Dutilleux's fondness for ascensional movement is also evident, for instance at the main climax on pp. 74-5 (Ex. 2.11). This leads to a varied reprise of material heard earlier in the movement, coinciding with a return to the main key, F# minor. The movement is clearly tonal, although this principal key is not established until p. 19, and the Danse fantastique ends in the parallel major key. As in many of Dutilleux's later works, an extended pedal note often acts as a pivotal centre and underlines the tonal area of a section.

The Danse fantastique reveals Dutilleux's early confidence in handling large orchestral forces and his original ear for instrumental colour. Although it lacks the memorable melodies and great orchestral virtuosity of Dukas' L'apprenti sorcier (a possible model for the Danse fantastique), it has more than curiosity value, but unfortunately it is highly unlikely Dutilleux will authorise a performance during his lifetime. It won second prize in a competition organised by the Association Symphoniques Parisiennes (the victor, 'justifiably' according to Dutilleux, was Jean Rivier). But at least one person disagreed with this verdict: the composer Tony Aubin wrote in a newspaper criticism that the Danse fantastique was 'the work which stood out because of its richness, its density, the brilliance of its orchestration and the true grandeur of its central section.'¹³ The greater maturity shown in this piece compared with his early songs may seem to suggest that Dutilleux's real musical interests lay with the orchestra rather than chamber music, but his pieces for wind instruments and piano show that his concerns were not so limited.

Although the Oboe Sonata (1947) and Choral, cadence et fugato (1950) for trombone were written some years after the Sarabande et Cortège for bassoon (1942) and Sonatine for flute (1943), all four pieces can usefully be studied together because they were written as test pieces for Conservatoire competitions, and they even have some stylistic features in common. They were all commissioned by Claude Delvincourt, then the director of the Conservatoire and a fellow member with Dutilleux of the Front national group of musicians. All four pieces are highly virtuosic, and no doubt provided their composer with a useful grounding in the technical capabilities of each instrument. Dutilleux has described them as 'small pieces, rather utilitarian in intention',¹⁴ but their primary appeal lies in their musical value rather than their interest as technical exercises. The trombone and bassoon pieces in particular are welcome additions to the very limited solo repertoires of each instrument.

None of the pieces represent an advance in Dutilleux's harmonic language; they are all basically tonal with modal touches. The Sonatine for flute begins in a modal D minor and

ends in the relative major, and the Sarabande et Cortège is only slightly more adventurous: it again opens in D minor, but closes in G major, with some added notes decorating the final cadence. Although the pieces are divided into either two sections (the Sarabande et Cortège) or three (the other pieces), the sections are intended to follow one another without breaks.¹⁵ The four pieces all open with a fairly slow, quiet, mysterious section which climaxes, at the peak of a crescendo, with a short ad lib passage for the solo instrument. The openings of the 'Aria', the first movement of the Oboe Sonata, and of the first section of the Choral, cadence et fugato are similarly imitative in style (Exx. 2.12a and b). Ex. 2.12a is more tonally ambiguous than any other passage in the test pieces, revealing Dutilleux's liking for the tritone. All four pieces, except the Oboe Sonata, also feature longer cadenzas which invariably exploit the extreme registers of the solo instrument. Dutilleux is concerned to utilise every aspect of the different wind instrument, contrasting sustained lines with faster, virtuosic writing. The final (Animé) section of the Sonatine is particularly challenging (for the accompanist as well as the flautist), and its motoric rhythms and spiky texture are reminiscent of Roussel.

The virtuosity, rhythmic flexibility and seductive harmonies of the Sonatine are undeniably attractive, but I believe that Dutilleux's reservations about the work are connected with its harmonic language, surely the same reason why it appeals to a wide audience. The ad lib passage which connects the first and second sections of the Sonatine (Ex. 2.13) certainly sounds French because of its modally-tinged harmonies, the sensuous unresolved piano chords and the arabesque-like flute line. When Dutilleux criticises the derivative, impersonal and slightly frivolous style of his early works, it is likely that he has this kind of passage in mind. I also consider this section to be the least satisfactory part of the Sonatine because it is somewhat static; it never sounds wholly convincing in performance. Still less successful is the final section (Assez allant) of the Oboe Sonata. Dutilleux obviously concurs in this opinion, as he insisted this movement was cut when the Sonata was performed in Caen

in March 1993. Its rather aimless pastoral melody has almost no rhythmic interest, lacks personality, and the imitation between the oboe and piano sounds gratuitous. Even what is, in my view, the most interesting phrase, which marks a sudden shift from 2/2 to 5/4 (Ex. 2.14; bars 16-17) sounds out of place in context. The opening section of this movement is scarcely altered when it recurs at the end, suggesting that Dutilleux composed it in a hurry; in his mature works, simple repetition always gives way to subtle variation. Far superior is the second movement of the Sonata, a scherzo which shows for the first time that Dutilleux is fond of jazz rhythms.

The songs Dutilleux wrote around the same time as his Conservatoire test pieces represent an advance on his 1941 settings, no doubt because he had discovered a poet (Jean Cassou) who articulated his feelings about contemporary events. Cassou was imprisoned in Toulouse for his Resistance activities, and his Trente-trois sonnets composés en secret (1941) were the poetic fruit of his incarceration. The volume was published clandestinely by Editions de Minuit in 1944, under his Resistance pseudonym, Jean Noir. Dutilleux set four of these sonnets; he was attracted to 'the contained lyricism, depth and rather abstract quality of [Cassou's] poems'¹⁶ and later got to know the multi-talented Cassou as a friend.¹⁷ Together with Poulenc's Aragon setting C and Auric's Quatre chants de la France malheureuse, Dutilleux's Cassou settings represent one of the few explicit musical responses of a French composer to the events of World War II, though none of Dutilleux's songs were premiered until after the Liberation of Paris.¹⁸ Dutilleux orchestrated all four of these songs - indeed, they were all first heard in this form - but I have been unable to trace the orchestral versions, and only La geôle is published, in a reduction for voice and piano. It is possible that the songs will now become available to a wider audience, as Dutilleux now agrees with Cassou that they are 'finally delivered from the sob that inspired them.'¹⁹ Although they were composed during a highly traumatic time in recent French history, their sentiments are valid for all time.

La geôle (1944) is dedicated to Dutilleux's brother Paul, who spent five years as a prisoner in Stalag VIII C. This setting of the third of Cassou's sonnets was given its title by Dutilleux; the poet is in prison and the poem tells of his dreams of freedom in Nature. Dutilleux's setting opens with a tonally unstable bass line which frequently turns back on itself, aptly conveying the prisoner's hopeless reverie. The first stanza is followed by a solo piano passage whose 'added note' rhythms bear more than a passing resemblance to Messiaen, although the parallel triad harmonies are less reminiscent of Dutilleux's older contemporary (Ex. 2.15; p. 3). Even more than the Danse fantastique, this song rotates around pedal notes, and the principal focal note C# has an analogous structural function to the pivot notes used in Dutilleux's mature music. The vocal line of the singer's first entry constantly sinks back to c#, and the climax (pp. 5-6) is based around the same note an octave higher. The superbly timed accompaniment gradually ascends in pitch, anticipating the words of the next stanza 'Je suis perdu si haut' (Ex. 2.16).

La geôle is arguably Dutilleux's first masterpiece, but the composer still refuses to authorise a recording; Dutilleux recently accompanied the baritone Gilles Cachemaille in a recording of two of his other Cassou settings, but he refused to tell me why they did not include La geôle. It is possible that the personal circumstances of the song's dedication to his brother inhibit Dutilleux from allowing La geôle a wider audience; it is certainly not due to its musical quality, as even Dutilleux admits the song to the catalogue of his works, one of very few early works to be accorded this privilege.²⁰

Dutilleux and Cachemaille did record the Cassou settings Il n'y avait que des troncs déchirés and J'ai rêvé que je vous portais entre mes bras. The dating of these songs is problematic; the manuscripts (now in the Paul Sacher Stiftung in Basel) show that the first of these was written in 1944, but Dutilleux has crossed out the date and replaced it with '1946', then altered it once more to '1950.' Similarly, the date of J'ai rêvé... has been altered from 1946 to 1950, though this manuscript (unlike the former) was revised at some point, as its

final three bars have been pasted over. In his programme note for the recording, Dutilleux draws attention to the contrasting moods of the two songs. Il n'y avait que des troncs déchirés is forceful and passionate, and its vocal line is declamatory in character. The highly irregular stress patterns of the piano accompaniment create instability, but the vocal line remains audible because it rarely coincides with the piano chords. As in La geôle, pivot notes act as harmonic foci of attention, and as in a later song, San Francisco Night (1963), the pivot notes of the vocal line and accompaniment do not always coincide. The violent closing bars of the song centre around the pivot notes E and G and the interval of a tritone.

In contrast, J'ai rêvé que je vous portais entre mes bras is pensive, solemn, and passionate but restrained in mood, although there is a brief violent outburst at the end. The main interest of this song lies in the vocal line, where Dutilleux decided to match each of the twelve syllables of the alexandrine verse lines with a different note of the chromatic scale, as Ex. 2.17 demonstrates. Besides being of academic interest, this device was perhaps intended to reflect the emotionally contained mood of the poem. However, Dutilleux makes no use of the traditional serial techniques of inversion and retrogression, he occasionally departs from his 'rule', and the accompaniment is not at all serial. Dutilleux chose not to record a fourth Cassou setting, Eloignez-vous (1944), perhaps because he believes it to be of less high quality; the phrasing is more four-square than in his other Cassou songs and the accompaniment rather overly repetitive. However, the opening bars are harmonically unusual, being based on quartal rather than triadic harmony.

Very little of Dutilleux's incidental music for stage, screen and radio (written during or just after the war) is available for study. One writer on cinema says that 'with the exception of L'amour d'une femme [1953], one notes with regret that one of the most typical composers of the French school only collaborated on minor films',²¹ but, although he has always enjoyed the cinema, Dutilleux accepted such work essentially for financial reasons.²² I have been unable to trace L'amour d'une femme, a film set in Brittany and directed by Jean

Grémillon, who wrote his own scores for several of his other films. Dutilleux's contribution to L'amour d'une femme was 'limited to a few moments illustrating images of the Breton countryside, nothing more, as Grémillon insisted. I felt like telling him to write the music himself!²³ Grémillon's working methods were somewhat unorthodox, limiting the composer to the musical equivalent of painting by numbers. He provided the composer with a detailed plan, 'setting out, as on an orchestral score, the visual elements and dialogues in a scene; he also indicated precisely when a sound would enter, and at what volume' - though the composer never actually heard the voices and other sounds on the film until after he had written his score!²⁴

The score for the film Le café du Cadran (1946) is published in a version for piano; again, Dutilleux's role in this project was slight. It is surprising that the composer agreed to the publication of this reduction, as the edition is sloppy (bar lines are often misplaced) and the bare texture of the music, which is mostly at a slow tempo, is unsuited to the piano. Far more interesting and substantial is the score for La fille du diable (1945). The indications on the score show that the plot was somewhat melodramatic, and Dutilleux's music is lightweight and one of the very few examples of his talent for pastiche.²⁵ The opening bars of the 'Pastorale', the fifth number of the film, suitably evoke the fête galante style popularised by Debussy, Ravel and Fauré (Ex. 2.18; bars 5-8). At the end of the film, the music swells to a rousing climax in A major, featuring harp and ondes Martenot glissandi, a wordless female choir and swooping strings. Although this score marks no great advance in his musical development, one suspects that Dutilleux enjoyed composing it.

Dutilleux dislikes the electronic timbre of the ondes Martenot, and used it in only one other score, his incidental music for Les Hauts de Hurlevent (1944-5). This play, based on Emily Brontë's novel, was premièred at the Théâtre Hébertot in January 1945, and Dutilleux thought enough of his music at the time to rework it as a suite with the imposing title Trois tableaux symphoniques des Hauts de Hurlevent. The orchestral forces he employs, including

a saxophone quartet as well as the ondes Martenot, are actually the most adventurous he has used so far. The three contrasting movements are certainly symphonic in their scope and development, and the first tableau, 'Dans la lande' ('On the moors'), is even a forerunner of the opening movement of the First Symphony. Like the first movement of this symphony, 'Dans la lande' is in 6/4 and opens quietly with pizzicato lower strings. Dutilleux's use of pedals also parallels the Passacaglia theme in the first movement of the symphony, but here he uses repeated ideas in several parts simultaneously, creating a complex texture. The dynamic level gradually increases to a climax which dissipates in trills, anticipating the first movements of both his symphonies; bars 11-17 (Ex. 2.19a) resemble bars 162-5 of the first movement of the Second Symphony (Ex. 2.19b).

The second tableau, 'La marche du destin', features a pedal B \flat -G-B \flat in the bass in every one of its 86 bars. There is a 'fate theme', initially given to the ondes Martenot (bars 8-9), characterised by dotted rhythms and (perhaps not surprisingly) the interval of a tritone. As in the other two tableaux, Dutilleux frequently uses the scalar ascending figures which are one of the more obvious traits of his style. The main theme of the third tableau, 'Epilogue: La mort de Cathy', is reminiscent of many other Dutilleux ideas, including the 'fate theme' from Le loup (1953) (Exx. 2.20a and b). Unfortunately, this movement peters out with an unaccompanied passage for ondes Martenot, but it is still surprising that Dutilleux refuses to acknowledge this suite, given its affinity with certain of his mature works.

Rather less forward-looking is the piano suite Au gré des ondes (published 1946). Thomas Cooper, in his detailed study of these six miniatures, draws attention to the influences of Debussy, Ravel, Roussel and Poulenc, rightly stating that 'there is little in the suite to suggest an original voice.'²⁶ The first four pieces - 'Prélude en berceuse', 'Claquettes' ('Tap-dancing'), 'Improvisation' and 'Mouvement perpétuel' - are all in ternary form, and all except 'Claquettes' end with a brief coda. In every case, the A section is repeated with no alterations; there are even repeat signs, uniquely in Dutilleux's output. 'Hommage à Bach', the fifth piece,

is a two-part invention in binary form which, to my ears, recalls Gounod's Ave Maria rather than Dutilleux's model, Bach's first Prelude in C. The texture of the 'Prélude en berceuse' is very Schumannesque (Ex. 2.21), and 'Claquettes' and 'Improvisation' recall Poulenc or Tailleferre. Although the title of the 'Mouvement perpétuel' again evokes Poulenc, it is actually closest in style to the 'Toccata' of Ravel's Le tombeau de Couperin (1914-17). The finale of Dutilleux's suite, 'Etude' (dedicated to Geneviève Joy) is still more obviously modelled on this last piece of Ravel's collection. The form of this piece (AA'B-coda) is slightly more interesting than that of the five other pieces, but its style is similarly derivative.

It is likely that Le tombeau de Couperin was the main inspiration behind Au gré des ondes; apart from these musical links, they are both suites for piano with six movements in the form of genre pieces. They were also composed during, or immediately after, the First and Second World Wars respectively, but whereas Ravel dedicated each movement to a friend who was killed in action, Dutilleux's movements are dedicated to friends who, as far as I know, all survived the war.

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In an interview with Michèle Reverdy in 1988, Dutilleux described his Piano Sonata (1946-8) as 'a transitional work' in his output. He continued:

I wanted to write a substantial piano piece which would be both virtuosic and sensuous. I sought an alluring, voluptuous piano sound, and sometimes the texture of this work is even rather over-abundant. Finally (...) at that stage I felt the need to write large-scale pieces.²⁷

Although he had used the title 'Sonata' once before, in his piece for oboe and piano, the movements of this piece are restricted in scope, and we have seen that Dutilleux now rejects its bland finale, which with Au gré des ondes is the closest he comes to the style of Poulenc. Of course, his marriage to Geneviève Joy in 1946 would also have stimulated Dutilleux to write a large-scale piano work which she could promote in her concert programmes. The Sonata was written for Joy and is dedicated to her, and Dutilleux admitted he 'wanted her to

be seen to advantage.¹²⁸ It is far more weighty and virtuosic than Au gré des ondes and should be seen as a tribute to his wife's talent. As Joy is a highly gifted score-reader - capable of playing the most complex orchestral scores at sight, according to her husband²⁹ - it is possible that the rich texture of much of the Sonata was inspired by this aspect of her ability, and in a masterclass devoted to this work (in Caen on 24 March 1993), Joy constantly evoked orchestral colours when guiding the students towards a greater understanding of certain passages. But above all, according to Dutilleux, 'this piece presents itself as a vision, as a dream, and listeners should allow themselves to be carried away, not attempting to control their feelings or analyse the piece.'³⁰ Dutilleux's antipathy to the analysis of his own music is well-known, but I shall now bring discussion of the Sonata back down to earth and investigate various aspects of his musical language.

In describing it as 'a transitional work', Dutilleux shows he is aware the Sonata is a blend of traditional features and more individual characteristics which he develops in subsequent pieces. Its very title is an indication that it belongs to a tradition; the listener approaching the work for the first time naturally comes with preconceived ideas about the arrangement of the movements and their form. Dutilleux's Sonata is in three movements (in the order fast-slow-fast) which are not temporally or thematically connected; Thomas Cooper sees a recurring rising figure in each movement,³¹ but I do not believe these vaguely similar patterns justify his statement that Dutilleux employed Franckian cyclic form. Any circularity in the Sonata is of a traditional nature; the first two movements both feature the recapitulation of material, though these recapitulations are not necessarily literal. The finale, a Chorale and Variations, is slightly more unusual in that the theme returns, varied but texturally similar, as a coda. Overall, there is far more variation of material in the Sonata than in previous works, pointing forward to the 'progressive growth' procedure of thematic development Dutilleux uses in subsequent works.

Dutilleux likes to draw attention to the non-tonal elements of his harmonic language in the Sonata, and in this respect the first movement is the most adventurous. The main theme of this movement, stated in bars 1-6 (Ex. 2.22), features repeated pedals of the tonic and dominant notes of F# minor, but added notes give it a more acidulous flavour. This accompaniment forms a solid background to the more complex theme: the alternation of A# and A♭ embodies Dutilleux's fondness for major/minor ambiguity, and the final three ascending figures in the theme (in bars 5-6) are fragments of the whole-tone mode. There are whole-tone touches and passages based on the octatonic mode in all three movements. While the employment of modes used frequently by Liszt, Debussy and many late nineteenth-century Russian composers is not particularly daring, Dutilleux uses them for extended periods for the first time in this sonata.

This first movement was surely conceived in terms of the traditional divisions of sonata form, although the first theme (especially its first four notes) is subjected to much variation before the beginning of the development section proper. A new idea appears at bar 22; this is again tonally equivocal, as the consecutive major 7ths in the right hand are heard against a bass line which alternates tritones with octaves. Its aggressive character forms a contrast with the first theme, as does its syncopated rhythm and metrical flexibility. A repeated low C# (the dominant of F# minor) marks the end of the exposition, a device reused by Dutilleux more than forty years later in his piano prelude 'Le jeu des contraires' (1988). Immediately before the development (at bars 110-11), Dutilleux directs the pianist to strike several notes and then press the keys down silently, obtaining resonance effects (Ex. 2.23; bars 109-12). This is the first appearance of the effect which preoccupied Dutilleux in his subsequent piano music, especially Figures de résonances for two pianos (1970/76). Ex. 2.23 is more adventurous, both pianistically and harmonically, than anything in his earlier piano writing or indeed the rest of the Sonata.

Much of the development section is based on new material; the section could more accurately be described as one in which continuous development occurs. From bars 112-33, the music gravitates around two pivot notes a tritone apart, G and C#. The harmony in this section is more often quartal or tritonal than triadic, contrasting with the outer sections of the movement. Dutilleux skilfully reintroduces the texture of the first theme from bar 206, from which point this theme gradually resumes its original form. The recapitulation begins at bar 227 and is almost literal for 22 bars; only the texture, but not the harmony, of the bass line is slightly altered. Again, the first theme provides most of the material for this section, and it is continuously developed until the end of the movement.

Perhaps the very un-French title ('Lied') Dutilleux gave to the second movement was intended to distance the Sonata from the chauvinist aesthetic of Cocteau and Les Six. Its first theme (Ex. 2.24), like the themes of the first movement, is tonally unstable, stretching over a diminished fourth; at bars 21-3 it recurs in inverted form. Although the title of the movement is German, the main influence was surely Fauré; the slow tread of the theme, its false relations and tonal/modal ambiguity recall this composer's First Nocturne (c. 1875) or the theme of his Thème et variations (1895). Dutilleux would say that his love for contrapuntal devices reflects the influence of the Flemish contrapuntists of the sixteenth century more than the Second Viennese School, and in later works he also reveals an interest in the techniques of inversion and retrogression rather than the idea that each note of the chromatic scale should be equally important. Dutilleux told Michèle Reverdy that the works of the Second Viennese School were almost completely unknown in Paris in the late 1940s - for instance, he did not know Webern's Piano Variations (op. 27) when composing the Sonata. Although he did meet Leibowitz a few times, he knew that 'at the time I was writing the Sonata, it [serial composition] did not suit me.'³²

To return to the second movement, Daniel Humbert has pointed out that the second principal idea (first heard at bars 10-11) anticipates the 'theme of the wolf' in Le loup (Exx.

2.25a and b).³³ The two themes are recapitulated in varied form and in reverse order. In the central section (bars 42-73), Dutilleux changes the mood completely, introducing a demisemiquaver texture which becomes more involved until the climax at bar 70, at the peak of an ascending line and crescendo. Several different modes are employed here: a fourth-based passage gives way to one using mostly the octatonic mode, and the music becomes more and more chromatically saturated towards the climax.

The theme of the finale, a Chorale and Variations, features very few notes foreign to the octatonic mode. This emphatic, multi-layered theme is followed by four variations and a coda, as shown in Table 1, and Exx. 2.26a-e show how Dutilleux changes the rhythmic profile of the theme in each variation.

Table 1: Overall plan of the finale (Choral et Variations) of the Piano Sonata

Chorale theme (Large)	bars 1-27 (approximate timing: 1'38")
Variation 1 (Vivace)	28-150 (1'13")
Variation 2 (Un poco più vivo)	151-403 (2'19")
Variation 3 (Calmo)	404-29 (1'38")
Variation 4 (Prestissimo)	430-632 (2'10")
Coda (Poco allargando)	633-68 (0'44")

Dutilleux says that the four variations 'could be viewed as the four sections of a sonata', and therefore the movement could be interpreted as 'a sonata within a sonata'.³⁴ This plan is clear: a slow introduction is followed by two fast sections, the second of which has a scherzo-like quality, a 'slow movement' and finale. Similarly, the first two of these sections feature the same type of continuous development encountered in the first movement, in other words 'variations within a variation.' For instance, Dutilleux's liking for contrapuntal devices is demonstrated in the first variation, where the first seven bars are inverted and given a chordal accompaniment from bar 107 (Ex. 2.27).³⁵ The above table may give the impression that the 254-bar long second variation is long in comparison with the other variations, but its

tempo is very fast and it falls into two distinct halves. Dutilleux varies bars 167-205, which feature virtuosic figuration round the theme, at bars 222-67, and then creates a powerful rush towards the climax by increasing the tempo still more, treating the theme in diminution, increasing the volume and moving closer towards the highest notes of the keyboard. This momentum is abruptly cut off at bar 348, where he introduces a striking fan-shaped 'Calmato' passage (Ex. 2.28). From this point, the energy gradually dissipates and the texture is simplified in the lead-up to the calm third variation.

Table 1 shows that the tempo of much of this final movement is very fast, but although on the surface the movement is the most virtuosic of the three, Geneviève Joy believes it is actually the easiest to perform.³⁶ This is perhaps because it features far more conventional virtuoso passagework, particularly in the fourth variation. Dutilleux admits there are some passages in the Sonata that he still likes,³⁷ he surely dislikes passages such as the brilliant but mechanical figuration of Ex. 2.29 (bars 483-8), which recalls the finale of Ravel's Piano Concerto in G major (1931). The slow third variation, which features the chorale theme as a cantus firmus in the middle of the texture, is also weaker, being reminiscent of Franck. A coda which recalls the chorale theme rounds off the finale. Its chunky chordal texture results in an almost organ-like sonority, again recalling Franck's piano writing and also much of Dukas' Sonata in E♭ minor (1899-1900).³⁸ Messiaen is a more contemporary influence on certain passages of the finale, especially the 'added note' rhythms of the first variation (see Ex. 2.25b), and, in Thomas Cooper's words, 'following Messiaen's usage, Dutilleux skilfully exploits the notes common to both the [octatonic] mode and the tonality of F♯' in the coda.³⁹

*

It is therefore clear that the Sonata is a blend of old and new influences, and of elements of Dutilleux's early and mature style. The work ends with a crashing F♯ major tonic chord, an unambiguous indication that Dutilleux was still attached to tonality, and the overall tonal progression from the modal F♯ minor of the first movement to this final chord is a

throwback to nineteenth-century ideas of struggle overcome, dating back to Beethoven's Fifth Symphony (1807-8). Likewise, the second movement had ended on a D \flat major tonic chord (the enharmonic equivalent of the dominant of F \sharp), as does the finale of the First Symphony. While Dutilleux has never completely rejected tonality, as will be demonstrated in Chapter 4, his harmonic language from the Second Symphony onwards does not include the unadorned triads occasionally heard in Messiaen's works, which many listeners consider to be anachronistic. In Dutilleux's mature works, the combination of tonality, modality, and free atonality which is present in embryonic form in the Sonata is successfully synthesised into an individual and coherent harmonic language. However, he has not remained aloof from the contemporary musical scene; since 1948, he has also successfully absorbed the influences of the Second Viennese School and of some of his contemporaries, notably Ligeti.

Why does Dutilleux now reject the majority of his early works so emphatically? It is certain that he took some time in discovering his own musical voice, unlike Ravel, whose Menuet antique (1895), written when he was just 20, is already characteristic of his style. I wonder whether Dutilleux would like to give the impression that he, too, emerged as an original genius whose tastes were formed and whose music was technically polished from his first compositions? Dutilleux's fierce self-criticism means that he realises most of his early works exhibit signs of immaturity, and I am sure he is aware that they do not bear comparison with the great works by Debussy, Ravel, Fauré and Roussel which obviously influenced him at this stage. Dutilleux also disapproves of the fact that the early Violin Sonata that Ravel rejected has now been published, and that Debussy's unfinished operas Rodrigue et Chimène and La chute de la maison Usher have been orchestrated and performed. He believes the orchestration of Rodrigue et Chimène by Edison Denisov represents 'an idea of the work which is necessarily not one Debussy would have shared.'⁴⁰ Dutilleux himself insists that Gisèle should 'not be published under any circumstances',⁴¹ and his refusal to acknowledge

other early works suggests that any future edition of his complete works would not meet with his approval.

His first pieces reveal a paradox: Dutilleux both admired and respected his French forebears, and at the same time was beginning to recognise a need to develop a personal musical voice. By the late 1940s, he also felt distanced from the rather frivolous aesthetic of the compositions written by several members of Les Six in the early 1920s, which for the concert-going public typified the French style. 'The French musical tradition' is a much-debated and much-abused term; for his part, Dutilleux insists that the French musical style 'should not be restricted to the realm of charm, elegance and wit',⁴² and his Piano Sonata was a conscious attempt to move away from the divertissement style. It is interesting that Dutilleux would only be prepared to sanction recordings of the Sonatine and Oboe Sonata if they were coupled with another piece for the same instrumental combination written in his mature style.⁴³ He is therefore concerned that his listeners should not judge him solely by his early works. If he had written nothing after the Oboe Sonata - or if his style had not developed since that work - he would be remembered as a technically competent but unoriginal French composer, like Auric, Tailleferre or Sauguet. There is a parallel here with Beethoven, who became irritated at the popularity of his Septet in E b, op. 27 (1799-1800); his great symphonies, string quartets and piano sonatas never achieved anything like the popular acclaim of this charming piece which is not representative of his mature style.

Responding to a question about contemporary music and tradition in 1989, Dutilleux claimed:

I do not really want to expand on the idea of 'tradition' and I distrust the word and everything it is associated with, such as habit, the cult of the past, academies, the Institut, affiliation, heritage and prejudices. (...) Traditions must be frequently violated, and what is most stimulating and nourishing often comes from outside, from foreign countries. I often cite Gide's belief that a national artistic tradition, if it is to flourish, often requires the transforming influence of foreign cultures.⁴⁴

Dutilleux's irritation at being questioned yet again about 'tradition' is evident here, but while he often speaks of his artistic ancestors, and his admiration for Debussy, Ravel and Fauré is not in doubt, his concept of 'tradition' does not involve nostalgia or imitation. He aimed to disprove the clichéd view of 'the French tradition' with serious and substantial works such as the Sonata and his two symphonies, which have more in common with the Austro-German classical tradition than the neo-classical nostalgia of, for instance, Poulenc or Sauguet. I would argue that this Germanic concept of the large-scale masterpiece, and from the early 1950s, the influences of non-French composers (including Bartók and the members of the Second Viennese School) were crucial to the emergence of Dutilleux's original voice. It seems significant in this context that Dutilleux has written very few occasional works for small forces since his First Symphony. Non-musical influences, particularly Proust's concepts of time and memory, have also acted as a 'levain de l'étranger' since the 1950s. While his French forebears greatly influenced his first compositions, the enrichment of Dutilleux's musical language with foreign elements was a decisive factor in his development as an original French genius.

Ex. 2.1: Gisèle, bars 1-5

Large

pp (hp. harmonica)

(var.)

Dolce

P

Ex. 2.2: L'anneau du roi, vocal score [VS] p. 11

(Andante)

Djellah

Sa-chez qu'il est tout prêt à s'im-mo-ler pour vous.

pesant

Ex. 2.3: L'anneau du roi, VS p. 34

Balkis

J'or-don-ne qu'on l'en-châine Et la livre au sup-pli-ce Et que dans les tour-ments Son or-gueil in-sou-sé > trou-ve le châ-ti-ment!

mp cresc.

Ex. 2.4: L'anneau du roi, VS p. 6

(Andante)

Djellah

De-puis que de Sa-ba la reine est ar-ri-vé-e

p ff

Ex. 2.5: Vers de Ronsard, bars 18-24¹

(Andantino) *Poco più mosso - Très libre*

Voice

Mais quand au lit nous se-ras en-la-cés nous fe-

Piano

mf

-rons les las-cifs se-lon les qui ses des a-mants.

cédez très légèrement - A tempo

poco

Ex. 2.6: L'ange pleureur, bars 17-20

(Vif) (murmuré)

Voice

Ah, quel pé - ché! Et le Bon Dieu qui nous re - gar - de!

Piano

Ex. 2.7: Fantasio, bars 12-15

(Andretto) (p)

Voice

Pau - vre Fan - ta - si - o, pau - vre Fan - ta - si - o.

Piano

(p) *poco* \rightarrow

CHANT

Grave

Grave (♩=40)

PIANO

pp très lent et très soutenu

Les 2 Pédales

Dans un sentiment de tristesse contenue p

J'ai fait pour t'ou.bli.er tout ce que je pou.

poco

vais. C'est fi.ni, c'est fi.ni...

cresc.

cresc.

Je se.rais vain.queur si je n'en.ten.dais pas, si

poco

a - poco

sempre cresc.

je n'en.ten.dais plus le son char.mant qu'a.vait ta

dim.

f

dim.

pe.ti.te voix dans mon cœur.

p

p espress.

toujours très soutenu

pp

pp

Ex. 2.8: Pour une amie perdue, complete

Ex. 2.9: Regards sur l'infini, bars 19-21

(Très calme et très lent)

Voice

Quia mes cô-tés se re-po-sent mes mains, Mes mains cal - - Mes Air

Piano

mf *cantabile* *mf.*

-si que les sa-ges é-toi - - - les

Ex. 2.10: Danse fantastique, bass clarinet solo (OS [orchestral score] pp. 6-7)

Andal. 1 = 126
molto legato

p mystérieux

Ex. 2.11: Danse fantastique, OS pp. 74-5

Fl.

f cresc.

Ex. 2.13: Sonatine for flute and piano, p. 5

(Flute) 5

Ad lib. (*avec fantaisie*)

mf

(piano)

p

8^e b²

dim. **Plus lent** *pp (écho)*

f

dim. **Plus lent** *pp (écho)*

Ex. 2.14: Oboe Sonata, III (Assez allant), bars 16-17

Oboe

Piano

(p)

(p)

Ex. 2.15: *La geôle*, p. 3

plain.te.

espress. cre - - - scen - - - do po - - - co

a po - - - co

f

3

Ex. 2.16: *La geôle*, p. 5

ff

ff

marcato

m.g.

Ped.

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

(enlevez progressivement)

p

sempre dim.

8

(la Pédale)

Ex. 2.19a: Trois tableaux symphoniques des Hauts de Hurlevent, I ('Dans la lande'), bars

11-17

The musical score is arranged in a standard orchestral format with staves for various instruments. The parts include:

- Piccolo** (1st Flute)
- Flute**
- Oboe** (1st Oboe)
- Clarinet** (1st Clarinet)
- 3 Trumpets**
- Oboe d'Amore**
- Trombone**
- Violin I & II**
- Viola**
- Cello, Double Bass, Piano**

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *mf* (mezzo-forte) and *rit.* (ritardando). There are also performance instructions like *rit.* and *rit.* in the lower parts. The notation includes various articulations and phrasing slurs.

Ex. 2.19b: Second Symphony (Le Double): 1st movement, bars 162-5

The musical score is arranged in a system of staves. The top section includes woodwinds (Pte FL, FL, Htb., Cl., Bn I), brass (Cors, Trp., Trb., Tuba), and percussion (Perc., Hpe). The middle section includes woodwinds (Htb., CL, Bn, Trp., Trb.), keyboard (Clay.), and timpani (Timb.). The bottom section includes strings (Vcns I, Vcns II, All., Vlc., Cb.). The score is marked with various dynamics and performance instructions, including *cresc.*, *f*, *ff*, *marc.*, *loco*, *molo*, and *malle*. Bar numbers 20, 35, and 42 are indicated. The Hpe part includes the text "Reb Miq Fa3 Lab".

Ex. 2.19b: Second Symphony (Le Double): 1st movement, bars 162-5

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Pte FL, FL 1 & 2, Htb., Cl., Bn I), brass (Cors., Trp., Trb., Tuba), and percussion (Perc., Hpe). The middle section features strings (Htb., Cl., Bn, Trp., Trb., Clav., Timb.) and a vocal ensemble (Vcns I & II, Alt., Vlc., Cb.). The bottom section includes additional woodwinds (Htb., Cl., Bn, Trp., Trb., Clav., Timb.) and strings (Vcns I & II, Alt., Vlc., Cb.). The score is marked with various dynamics and articulations, including *cresc.*, *f*, *marc.*, and *molto*. Performance instructions such as *les 2 Cymb.* and *Gliss.* are present. Bar numbers 20 and 35 are clearly marked at the top of the score.

Ex. 2.20a: Trois tableaux symphoniques des Hauts de Hurlevent, III ('Epilogue: La mort de Cathy'): cellos, bars 19-20

(♩ = 104) arco

Ex. 2.20b: Le loup, 'fate theme' (piano reduction, p. 18)

Un peu animé

(basso)

Ex. 2.21: Au gré des ondes, I ('Prélude en berceuse'): bars 17-20

(Andante)

Ex. 2.22: Piano Sonata: 1st movement, bars 1-6**Allegro con moto** ($\text{♩} = 108$)

PIANO

7 *p*

7

Ex. 2.23: Piano Sonata: 1st movement, bars 109-112

8 *posez sans frapper les notes entre parenthèses*

3 *(m.d.)* ² *p* *m.g.*

7

1 2

Reprenez le mouv^t

pp un poco rubato

5 *Led.*

Ex. 2.24: Piano Sonata: 2nd movement, bars 1-4

Assez lent (♩ = 60)

Ex. 2.25a: Piano Sonata: 2nd movement, bars 10-11
Ex. 2.25b: Le loup, 'theme of the wolf' (piano reduction, p. 2)

Allegro piano

Ex. 2.26a: Piano Sonata: 3rd movement, bars 1-8 (beginning of chorale theme)

CHORAL
Large ($\text{♩} = 50$)

PIANO

ff molto marcato

ff molto marcato

8

9

Ex. 2.26b: ibid, Variation I, bars 28-33

VAR. I
Vivace (à 1 temps) ($\text{♩} = 100$)

staccato, molto ritmico

sf *mf*

8^a bassa

Ex. 2.26c: ibid, Variation II, bars 185-194

un peu en dehors

m.g.

p

m.d.

m.g.

Ex. 2.26d: ibid, Variation III, bars 404-9

VAR. III

perdendosi

($\text{♩} = \text{♩}$ précédente)

Calmo

(CHORAL)

pp

ppp dolcissimo

ppp dolcissimo

m.g.

m.d.

m.g.

m.d.

Ex. 2.26e: ibid, Variation IV, bars 430-3

VAR. IV
Prestissimo (♩ = 184)

pp très léger

pp
Péd. sourde seulement

(free inversion)

Ex. 2.27: Piano Sonata: 3rd movement, bars 107-12

sfp staccato

bien marqué

sfz *mp*

Ex. 2.28: Piano Sonata: 3rd movement, bars 348-53

8

Calmato

pp subito

8^a bas.!

Ex. 2.29: Piano Sonata: 3rd movement, bars 483-8

Musical score for bars 483-8. The score is written for piano in G major (one sharp) and 2/4 time. The upper staff (treble clef) features a melodic line with a series of eighth-note runs, each phrase beginning with an accent (>) and a slur. The lower staff (bass clef) provides harmonic support with chords and moving bass lines.

Musical score for bar 8-8. The upper staff (treble clef) contains a melodic phrase starting with an eighth-note run, marked with a slur and an accent (>). The lower staff (bass clef) shows a bass line with chords. A dynamic marking of *f ma* (forte ma) is present in the right-hand staff. A dashed line above the staff indicates the continuation of the melodic line from the previous system.

Endnotes to Chapter 2

1. Conversation on 26 March 1993.
2. Cited in Pierrette Mari, Henri Dutilleux (Paris, 2/1988), 20. 'J'étais surtout frappé, dans ses corrections, par l'authenticité de ses propositions qui présentaient toujours la solution la plus saine, la plus vraie, car il y a une vérité de l'harmonie. Elles reflétaient une pensée où s'équilibraient à merveille un fond de pur classicisme et un grand esprit de nouveauté.'
3. 'Henri Dutilleux parle de Maurice Emmanuel', preface to Histoire de la langue musicale, vol. 1 (Paris, 1981), iv.
4. Henri Dutilleux, Mystère et mémoire des sons, Entretiens avec Claude Glayman (Paris, 1993), 43. 'Je n'ai jamais regretté d'avoir fait beaucoup de contrepoint rigoureux et de la fugue, j'aimais cette sorte de mécanisme de la pensée.'
5. For instance, during an interview in Amiens on 26 March 1994.
6. Conversation with the author, 3 August 1994.
7. Mystère et mémoire des sons, 35.
8. Cited in Mari, op. cit, 21. 'A aucun moment le jeune Dutilleux n'a été banal; il a peut-être un peu trop assombri le sujet.'
9. Surprisingly, Dutilleux told Michèle Reverdy that he prefers Gisèle to L'anneau du roi (interview in series Le rythme et la raison, broadcast on France-Culture in January 1988). I am grateful to Francis Bayer for supplying me with a copy of this series of interviews.
10. Dutilleux won the first prize thanks to the votes of the non-musicians on the jury; the musicians all voted for the second-placed candidate, who had mounted an energetic lobbying campaign. Dutilleux's distrust of the Académie Française and the Institut is largely due to these manoeuvres concerning his Prix de Rome.
11. In Présences contemporaines, musique française (Paris, 1962), 411. '...avec cette calme et grave mélodie, il atteint déjà ces zones profondes et ces lignes amples qui désignent un grand musicien.'
12. Another movement, entitled Sarabande (1941), was performed by the Conservatoire orchestra, but I have been unable to trace this.
13. Cited in Mari, op. cit, 26. '...l'oeuvre dominante par sa richesse, sa fermeté, la splendeur de son orchestration et la grandeur véritable de l'épisode central.'
14. Interview in Zodiaque, 135 (1983), 17. '...de petites partitions à but quasi fonctionnel.'
15. Iain Burnside, when presenting a broadcast of the Oboe Sonata on BBC Radio 3 (9 October 1994), claimed that the Conservatoire test piece version comprised only the first two movements; the third was added later. This may explain why Dutilleux recalls material from the Aria at the end of the second movement, creating a self-contained structure.

16. Mystère et mémoire des sons, 47. 'J'aimais le lyrisme contenu de ces poèmes, leur profondeur et un certain côté abstrait.'
17. Cassou (1897-1986) was of partly Spanish origin, and in addition to his activities as a poet, he was a renowned translator from the Spanish and a distinguished art historian. His second wife was the sister of the philosopher Vladimir Jankélévitch.
18. Dutilleux's unpublished Chanson de la déportée (1945), to a poem by Jean Gandrey-Réty on the theme of a mother who has lost her child, is also closely connected with contemporary events, although unlike the similarly touching Cassou settings, it is of limited musical interest. It was frequently interpreted by Dutilleux's friend Irène Joachim after the Liberation (Mystère et mémoire des sons, 47).
19. Cited in Dutilleux's programme note for Erato 4509-91721-2 (1994). '...enfin délivrés du sanglot qui les fit naître...'
20. Catalogue in Daniel Humbert, Henri Dutilleux: l'oeuvre et le style musical (Paris, 1985), 243-5. Here, Dutilleux states that the Sonatine and La geôle are the only works written before the Piano Sonata which are truly representative of his style.
21. F. Porcile: Présence de la musique à l'écran (Paris, 1969), 243-4. 'A l'exception de L'amour d'une femme, on constate avec regret que l'un des compositeurs les plus représentatifs de l'école française contemporaine n'a collaboré qu'à des films mineurs...'
22. Mystère et mémoire des sons, 56.
23. Ibid, 55. 'Elle se limitait à quelques petites touches illustrant des images de lande bretonne, rien de plus, comme le voulait impérativement Grémillon lui-même. J'avais envie de lui dire de faire à ma place cette musique!'
24. Porcile, op. cit, 106-7. '...disposant comme sur une page d'orchestration les événements de la bande image avec, en regard, les dialogues correspondants sur la bande paroles, les entrées et les sorties des bruits, avec leurs variations d'intensité.'
25. Another is the duet 'Usez-vous, ô beautés fières', an extract from his incidental music for Molière's Monsieur de Pourceaugnac (1946) which is more reminiscent of Handel than of Dutilleux.
26. In his unpublished M.Mus. dissertation The play of opposites: conflict and synthesis in the piano music of Henri Dutilleux (Royal College of Music, 1993), 14-15.
27. Interview broadcast on France-Culture in January 1988. 'C'est une oeuvre de transition. Je voulais faire une oeuvre importante pour le piano, en traitant l'instrument avec virtuosité, en cherchant un certain hédonisme, si vous voulez, en même temps. Je voulais que ce soit à la fois du joli piano, et un piano plantureux, et parfois il est un peu pléthorique. Enfin (...) chez moi, c'est un moment où j'avais besoin d'entreprendre des oeuvres d'envergure, voilà.'
28. Interview on 19 April 1991. '...je l'écrivais pour ma femme, je voulais donc qu'elle soit mise en valeur.'
29. Mari, op. cit, 35.

30. Programme note for Erato 4509-91721-2 (1994). 'Cette musique se présente surtout comme une vision, un songe, et il faut l'écouter en se laissant conduire, sans contrôle et sans souci d'analyse.'
31. Op. cit, 35-6.
32. Interview broadcast on France-Culture in January 1988. '...à l'époque de la Sonate ça ne me convenait pas.'
33. Op. cit, 34.
34. Mystère et mémoire des sons, 59. '...les quatre variations du Final que l'on pourrait assimiler aux quatre parties d'une sonate (une sonate dans une sonate).'
35. There is also a brief three-voice canon at the distance of a second at bars 18-21 of the theme; the second of the three voices is an inversion of the first. These bars reappear almost unaltered in bar 11-12 and 18-19 of the slightly later Choral, cadence et fugato.
36. Masterclass on the Piano Sonata at Caen Conservatoire, 24 March 1993. Thomas Cooper, in the second chapter of his thesis, gives a detailed account of Joy's remarks on the performance of the Sonata made during this masterclass.
37. Mystère et mémoire des sons, 59.
38. Dutilleux admires Dukas' sonata, especially its third movement, a Scherzo with a fugal section. He told Claude Glayman that he perhaps thought of this work when composing his own Sonata, but he did not use it as a model (ibid, 65) and there are no direct links between the two works.
39. Op. cit, 50. F# major is Messiaen's 'key of mystical love', and the octatonic mode is identical with his second mode of limited transposition.
40. Interview with Thierry Geffrotin in Caen, 20 March 1993. '...une idée de l'oeuvre qui n'est pas forcément celle qu'aurait eu Debussy.' This attitude did not prevent Dutilleux from being extremely keen to hear the reconstructed Rodrigue, and he admitted to Francis Bayer when they listened to a recording of the opera that it has musicological interest.
41. Note on the manuscript housed in the Paul Sacher Stiftung, Basel, dated March 1993: 'à ne publier en aucun cas.' As Dutilleux himself chose to donate this manuscript, and those of many other unpublished works, to the Sacher Foundation, he is surely aware they are of interest to musicologists. It would be interesting to know why he has not destroyed all of his unpublished works, especially pieces like Gisèle which will never be performed with his approval.
42. Interview in Zodiaque, 18. '...un certain esprit 'french Fashion' [sic] qui, aux yeux de certains, limite bien à tort la musique française au domaine de l'élégance, du charme, de l'esprit, etc.'
43. Conversation with the author, 26 March 1993.
44. In Contrechamps (1989), 69. 'Je n'ai guère envie de m'étendre sur l'idée de tradition et je redoute ce mot, comme tout ce qui s'y rattache par analogie: habitudes, culte du passé, académies, Institut, filiation, héritage, préjugés (...). Les traditions doivent souvent être violées

et celles qui peuvent le mieux nous nourrir, nous enrichir, émanent souvent de l'extérieur, de l'étranger. J'évoque souvent la pensée de Gide selon laquelle un art national, pour s'épanouir, a besoin du "levain de l'étranger."

CHAPTER 3

Literary influences

(a) Proust and the concepts of time and memory

Un artiste a un très petit nombre de choses à dire très fort et toujours les mêmes.
(An artist has a very small number of things to say which are ever emphasised and ever identical)

(Henri Dutilleux, citing his painter friend Jean Bazaine: in Pierrette Mari, Henri Dutilleux, 1988, 91)

Et repensant à la monotonie des oeuvres de Vinteuil, j'expliquais à Albertine que les grands littérateurs n'ont jamais fait qu'une seule oeuvre, ou plutôt réfracté à travers des milieux divers une même beauté qu'ils apportent au monde.

(Thinking again about the unity of Vinteuil's works, I explained to Albertine that the great writers have only ever written one work; or rather they have never done more than refract through various media an identical beauty which they bring into the world)
(Proust, A la recherche du temps perdu (La Prisonnière), 877)

*

The influence of Marcel Proust proved a turning point for Dutilleux. He has known Proust's work since his twenties,¹ and Proust inspired him to move away from the traditional forms of his works up to the First Symphony (1950-1). Unlike Berio in his Epifanie (1961), Dutilleux has never set the words of Proust to music, nor has he based a piece on a particular text. Rather, there are aesthetic links between the writer and composer, and several significant connections between their works.

Proust's vast novel A la recherche du temps perdu (1908-22) is so long and complex that any attempt to summarise it is bound to appear trite, but thankfully its influence on Dutilleux is easier to quantify. The novel's central and interconnected concepts of time and memory are of fundamental importance to Dutilleux, and there are even parallels between the important character Vinteuil, a composer, and Dutilleux. Vinteuil has been the object of more critical attention than many non-fictional composers; it is generally held that, like all the characters in the Recherche, he had several real-life models. The musical model for his famous Violin Sonata, especially its recurring main theme, the 'petite phrase', continues to

intrigue Proust researchers, and Proust himself provided contradictory information about the models for Vinteuil's Sonata and Septet. George Painter has pointed out the similarities between the cyclic themes of Franck's Piano Quintet (1888) and earlier Violin Sonata (1885), a possible model for Vinteuil's sonata,² and the recurrence of musical ideas in different works is an intriguing feature of Dutilleux's music. The Narrator views the music of Vinteuil as a compensation for the disappointments of his private life, and this is one of the main factors that leads him to believe that 'the only authentic and unclouded, therefore the only true, form of life is literature.'³ Real life, according to the Narrator, is unordered and people are not constant, whereas a work of art is perfectly formed and has a permanent value.

Dutilleux's First Symphony is the first work in which he employs the 'progressive growth' (croissance progressive) of themes, and he gave a lucid explanation of this procedure in an interview with Roger Nichols in 1991. He recognised his

almost intuitive tendency not to expose a theme in its definitive state from the beginning. It is not cyclic form, that is different; in cyclic form, the theme is determined from the start, as in Debussy's quartet. That is not the case in my music: I use small cells which are gradually developed. Perhaps I was influenced by literature - by Proust - concerning the concept of memory. It is difficult to explain this, but it is also important because it is a central preoccupation of mine from the First Symphony. When I started to use this 'procedure', if you want to call it that, I was not entirely conscious of it. I became aware of it later, and I have gradually exploited it.⁴

This important statement requires some clarification. Firstly, despite what the composer says, it is not always easy to distinguish Dutilleux's progressive growth of themes from Franckian cyclic form because Franck's cyclic themes in works such as his Violin Sonata and Symphonic Variations (1888) also appear in different guises in different movements or sections. Dutilleux has never spoken in any detail about the music of Franck and his bande, but he studied d'Indy's composition treatise after completing his studies at the Conservatoire⁵ and Thomas Cooper has demonstrated the use of unifying figures in the early piano suite Au gré des ondes and the Piano Sonata.⁶ Cooper has also noted the similarities between the titles of Franck's Prélude, aria et final (1886-7) for piano and the movements of Dutilleux's Oboe Sonata

(1947): Aria, Scherzo and Final.⁷ But when he discusses the impact of cyclic form on his music, Dutilleux invariably refers (as above) to Debussy's String Quartet (1893) rather than Franck, no doubt because he wishes to ally himself with the more forward-looking composer, and he told me that his use of thematic transformation is 'more subtle' than Franck's.⁸ Dutilleux never methodically lines up the themes of earlier movements prior to their integration in the finale, as Franck does in his String Quartet, and similarly he dislikes the obviousness of the Wagnerian leitmotif. As he puts it, 'The leitmotif can become very irritating. It is immediately identifiable, as if it says "Hello, it's me again!"'⁹

Dutilleux's statement that his employment of progressive thematic growth was originally an unconscious procedure is especially striking, because Proust emphasises that involuntary memory is superior to the conscious recall of events. In the Recherche, a chance physical sensation, such as the Narrator's treading on an uneven paving slab outside the Princesse de Guermantes' home in Paris, brings past events flooding back. In this case, the Narrator is reminded of an incident in Venice when he trod on an uneven paving stone in St. Mark's Square, and this physical action triggers off reminiscences of Venice far more effectively than did his conscious attempts to remember his visit. When I questioned him about my attempts to analyse his music, Dutilleux refused to discuss the subject in any detail and completely changed the topic of conversation more than once. He prefers to emphasise the essential ystery of music and shares Debussy's antipathy for musical analysis, insisting that 'one cannot explain everything',¹⁰ though he is too polite to be overtly hostile to researchers. Similarly, Proust's Narrator believes that music is the superior art form, precisely because of its resistance to analysis. In La Prisonnière, after hearing Vinteuil's Septet, he wondered 'if music was perhaps the sole example of what could have been a true communication of souls, had verbal communication and the analysis of ideas not been invented... But this return to a musical world ignorant of analysis was so breathtaking that, when I left this paradise, contact with people of whatever intellectual level seemed to be totally insignificant.'¹¹

The first and second movements of Dutilleux's First Symphony are, from the formal point of view, so much more conservative than the third and fourth movements that one is led to speculate that Dutilleux only became aware of the possibilities of 'croissance progressive' as a force for unity while he was composing the second half of the symphony. It seems significant that Dutilleux intends there to be no break between the first two movements, and the final two movements are thematically as well as temporally connected, but there is a (symbolic?) gap between the second and third movements. The opening Passacaglia and the second movement, a scherzo, have no musical links and there is no gradual development of the themes of either movement, but the theme of the third movement appears in several similar but not identical forms, and another variant of it becomes the chorale theme of the finale. Exx. 3.1a-d show that only the falling seventh pattern is a constant feature of these ideas.

Dutilleux follows his own description of 'croissance progressive' (as explained to Roger Nichols) more exactly in his Second Symphony (1955-9), as is obvious from the beginning, where the introductory timpani motif is gradually expanded in its first four appearances. The ascending clarinet figure, which first appears in bars 2-6 and seems to embody the spirit of questioning Dutilleux finds in the symphony, is also often varied when it recurs; Ex. 3.2 demonstrates five of these different forms. At its first appearance, this idea spans an octave and a tritone (the tritone is one of Dutilleux's favourite intervals) and is played by the clarinet of the small orchestra (Ex. 3.2a). It is echoed several times in the first pages of the symphony, often by the clarinets of the large orchestra, creating the effect of a dialogue in space. At pp. 57-8 of the orchestral score (Ex. 3.2b), the idea is preceded by a pause to make it clear that something is about to happen: although the motif begins here at its original pitch, its timbre is varied. The return of the motif played by the clarinet at p. 61 shows retrospectively that Ex. 3.2b was a false recapitulation. Exx. 3.2.c-e are all taken from the finale of the symphony, and show that the motif gradually expands to its ultimate form

in Ex. 3.2e, where it ends on a high D \flat , the pivot note of the slow conclusion of the finale. The almost exclusive association of this idea with the clarinet demonstrates that timbre can have a functional role in Dutilleux. This was also apparent in Le loup, in which a similar ascending scalar figure is equally exclusively identified with the bassoon (see Ex. 2.20b).

The idea of ascensional movement is also apparent in the first of the two principal motifs in the Second Symphony, which is first introduced at pp. 6-7 of the orchestral score (Ex. 3.3a). Ascending lines, often given to the clarinet, dominate the end of the first movement, and when the violins of the large orchestra enter in the second movement, their phrase is another variant of the first principal motif, with its first two notes missing, as Ex. 3.3b demonstrates. The idea undergoes continual metamorphosis by being presented in its inverted, retrograde and retrograde inverted forms, often with slight variations, but it becomes momentarily more stable around bar 25 (Ex. 3.3c). This new version dominates the middle of the second movement. As was the case in the third and fourth movements of the First Symphony, this idea is developed and forms a link with the finale (Ex. 3.4a). As Dutilleux wrote in a programme note for the Second Symphony,

The thematic elements reach their definitive form gradually: this definitive form is the culmination of a series of distortions. Thus, at the start of each movement, there is a sort of commentary on the motives used in the preceding movement, and the new principal idea emerges from this metamorphosis. This is so until the end of the piece, where some of the different ideas in the symphony are brought together.¹²

Dutilleux's two symphonies are closely linked not only because they both demonstrate the use of progressive growth. Daniel Humbert has mentioned the resemblance between the theme of the finale of the First Symphony and the theme of Métaboles (1959-64; see Ex. 3.6),¹³ and the opening theme of the finale of the Second Symphony (Ex. 3.4b) is also closely related to these two ideas. We have seen in Ex. 3.1d that the theme of the finale of the First Symphony is gradually 'stretched', as its intervals become wider until the minor seventh of the

theme of the third movement is attained. The opposite happens in the Second Symphony, where the intervals become smaller. The relationship between these themes and that of Métaboles is all the more obvious because all three themes hover round the note E; it is almost as if there is progressive growth in Dutilleux's entire orchestral output from 1950-64. Humbert also recognised the close kinship between the theme of the second movement (Lied) of the Piano Sonata and the 'theme of the wolf' in Le loup (1953)¹⁴ (see Exx. 2.25a and b), but the reminiscence of ideas from earlier works occurs more frequently than this.

There are even more precise correspondences between the two symphonies: the First ends on a D \flat major tonic chord, and the Second originally ended on a C \sharp major tonic chord, its enharmonic equivalent. However, Dutilleux changed the final chord of the Second Symphony after its first performances as he disliked the conclusiveness of the tonic chord; perhaps he also wanted to mask the parallel with the First Symphony.¹⁵ Another link is in the rising string pizzicati of the first movement of the First Symphony, starting in the violas at bars 137-41, and there is a reminiscence of this in the third movement (Intermezzo) at bars 54-9. This is recalled in the second movement of the Second Symphony (bars 105-9), and rising lines dominate the final section of this work, marked 'Très calme.' These seemingly ever-ascending lines climb and are abruptly cut off before starting to rise again, possibly reflecting Wagner's influence. This could be considered as the ultimate development of the clarinet's ascending motif, and Dutilleux has suggested that this ascensional movement could be interpreted as having a metaphysical, even a spiritual, dimension.¹⁶

The second principal motif in the Second Symphony, first played by the harpsichord on p. 6 of the orchestral score (Ex. 3.5a), perhaps deliberately counterbalances this rising movement. Some of its many transformations are demonstrated in Exx. 3.5b-d. Ex. 3.5b is the first of a long series of soli played by the oboe, then the clarinet, solo violin, the oboe again, trumpet and, once again, the clarinet; the contrast between the orchestral mass and soloists, usually drawn from the small orchestra, is often heard in the symphony. These solo

passages are all based on Ex. 3.5a, but as might be expected from Dutilleux, they are not exactly identical. Ex. 3.5c occurs at a major climax in the first movement, and Ex. 3.5d dominates pp. 62-8 of this movement, is also heard in the slow movement (pp. 67-8) and could also be interpreted as a variant of the timpani call which opens the symphony (Ex. 3.5e). Given the number of interrelations between Dutilleux's two symphonies, it is not too far-fetched to say that Ex. 3.5d is related to the main idea of the third movement of the First Symphony (see Ex. 3.1a above), particularly because, as with the first themes of the finales of the symphonies, the same note (B) predominates in both ideas.

Dutilleux's use of progressive growth is more immediately obvious in his next orchestral work, Métaboles, than in the Second Symphony. Its title is apt because its theme (Ex. 3.6) genuinely does undergo radical changes. However, towards the end of the finale, 'Flamboyant', the theme recurs in its original form and instrumentation, giving the work a circular form. This establishes, albeit retrospectively, the first version of the theme as pre-eminent, as is the case in traditional cyclic form. Although this recurrence is not as obvious as the reappearance of the cor anglais melody of the second movement of Franck's Symphony (1886-8) in the finale, to my mind this section of 'Flamboyant' lacks the formal subtlety of the Second Symphony. The reappearance of the first version of the theme parallels the circularity in the Recherche; Painter pointed out that 'in his final paragraph... [Proust] would repeat the keyword of his title, Time.'¹⁷ At the end of the novel, the Narrator decides to redeem his life by making it the subject of a work of art, and by implication this is the novel we have just finished reading - thus leading us back to the start of the Recherche.

Dutilleux's interest in the gradual mutation of themes could be paralleled with the belief of Proust, Baudelaire and Gide that the human personality is a series of successive states; Dutilleux greatly admires all three of these writers. In the Recherche, the Narrator is constantly frustrated because Albertine seems to be several different women. He is convinced that she lies to him and suspects her of being involved in a lesbian relationship, and his

inability to pin her down either physically, mentally or sexually fuels his obsessive jealousy and results in her being a virtual prisoner in his room. The Narrator says that Albertine's personality is a series of snapshots which he has to amalgamate if he wants to construct her personality; when he hears that she has died, he says

In order to penetrate our minds, a fellow being was obliged to take on a particular form, to slot herself into a segment of time; as she only appeared in a succession of discrete moments, she could only ever reveal a single aspect of herself, a single photograph, at any given time.¹⁸

Perhaps there is a connection here with Dutilleux's Mystère de l'instant (1985-9), whose working title was 'Instantanés.' If this title were given a Proustian interpretation, it would refer not only to the series of short movements which make up the orchestral work, but also to the idea that the movements can be drawn together to form a whole.

Francis Bayer has drawn attention to the similarities between 'Linéaire', the second movement of Métaboles, and 'Regard', the second movement of Tout un monde lointain... (1967-70), and he has also pointed out that the two works are related in their number and type of movements.¹⁹ In Dutilleux's mature music, there are often striking similarities between one piece and the works which are chronologically closest to it. Thus, Métaboles and Tout un monde lointain... share some features, and 'Linéaire' does not only look forward to 'Regard', but also backwards to the second movement of the Second Symphony. The opening section of this slow movement of Le Double bears more than a passing resemblance to 'Linéaire' in its dense, subdivided string texture, tempo, dynamic level and melodic contour, and in both sections, solo strings occasionally emerge from the texture. In a little-known interview, Dutilleux admitted that he occasionally relistens to his works 'to find something I did not exploit enough at the time, which could be reused elsewhere. As the painter [Jean] Bazaine says: "An artist has a very small number of things to say which are eternally the same."²⁰

The descending figure at bars 17-19¹ of 'Linéaire' foreshadows the theme of 'Regard', and we now know that this theme bears a strong resemblance to a falling motif in Ainsi la

nuit which first appears in 'Nocturne I' at bars 18-19 (Exx. 3.7a-c). In his article on Tout un monde lointain..., Bayer perceptively wrote

Since his Piano Sonata in 1948, each new work represents a deepening of his style compared with the work that immediately precedes it; each time, Dutilleux tries to move a step forward, but at the same time he continues in a direction from which he does not deviate. This loyalty to himself does not mean at all that the composer does not renew himself; each work is different from the others, but they all seem to belong to a single work which is being gradually elaborated over the years, a work whose unity encompasses the variety of the constituent parts as its identity encompasses their differences.²¹

This clarifies Dutilleux's (and Bazaine's) belief that 'an artist has a very small number of things to say' and suggests that the concept of memory is equally valid between different works of Dutilleux's as within a single piece. In this context, it is noteworthy that the Narrator tells Albertine that he recognises 'phrases from [Vinteuil's] other works' when listening to his music.²² He believes that this is a manifestation of involuntary memory, and that this sort of unity is present in the works of every great artist; indeed, for him it is a necessary criterion of greatness. In terms which seem to anticipate Bayer's article on Dutilleux, the Narrator speaks of Vinteuil, who 'in a passionate quest for newness, questioned himself and thus, with all the force of his creativity, attained his inner essence to such a degree that, whatever the question, he would reply in the same manner, his own manner.'²³ Dutilleux is reluctant to confirm how far he is aware of the resemblances between different pieces. He would only tell me that 'sometimes it is conscious, sometimes not',²⁴ but in my view it is stretching credulity too far to suppose that he is not aware of these more or less precise interrelations. It is also intriguing that Proust very frequently made use of old material in his own writings; it is not even an exaggeration to state that the Recherche is in part a consummation of all his previous works.

In an interview in 1993, Dutilleux spoke of his admiration for Berlioz's early choral work Ballet des ombres (1829), drawing attention to the fact that Berlioz reused this music in the Queen Mab scherzo in Roméo et Juliette; he told the interviewer 'ce genre de choses

me fascine',²⁵ and his own music bears out this fascination. Just as his two symphonies have features in common, so do the two concertos, Tout un monde lointain... for cello and L'arbre des songes for violin. The solo parts are both virtuosic yet integrated with the surrounding orchestral texture, and Dutilleux gave both of them poetic rather than generic titles. A symmetrical 'thème d'accords' appears at the end of the second, third and fourth movements of Tout un monde lointain... and is also prominent in the outer movements. Similarly, L'arbre des songes has a recurring idea, which resembles a peal of bells; it appears at the end of each of the three interludes and becomes the dominant idea of the fourth and final movement. The cello concerto opens with the soloist playing an arch-shaped idea which starts and finishes on the lowest note of the instrument, and this theme is developed against a background of ten- or eleven-pitch clusters in the strings of the orchestra. In L'arbre des songes, the violin's opening theme, which at its first appearance is a perfect palindrome, is developed against an almost identical background. Furthermore, the gong strokes at the very beginning of the violin concerto echo the opening bars of Timbres, espace, mouvement (1976-8); and bars 128³-132 of the second movement of Timbres, espace, mouvement are almost literally quoted at bars 17-18 of the second movement of L'arbre des songes (Exx. 3.8a-b).

The resemblances between different pieces are often made more explicit by the composer's use of identical or similar titles for works or movements which are interrelated. Dutilleux has a preference for a narrow range of titles which evoke mystery or spirituality. Many of these were first used in Ainsi la nuit, and the titles have been used for other movements so often that it can be assumed that Dutilleux considers the quartet to be a central work. Dutilleux only added titles to the two movements of Timbres, espace, mouvement ('Nébuleuse' and 'Constellations') in 1990, when he also decided to add an interlude. When I mentioned the stylistic similarities between 'Constellations' and the identically titled sixth movement of Ainsi la nuit, Dutilleux did not deny the similarity but he did not wish to pursue the discussion. He even gave the impression that he had forgotten the titles of the movements

of the orchestral work!

Two movements of Ainsi la nuit are entitled 'Litanies', as is the fifth movement of Mystère de l'instant. The latter movement and 'Litanies I' of the string quartet are both intense, mainly homophonic movements with Messiaen-like additive rhythms, a rarity in Dutilleux. There are even closer musical connections between 'Miroir d'espace', the second movement of Ainsi la nuit, and 'Espaces lointains', the fourth movement of Mystère de l'instant. In both of these brief sections, the first violin and cello are very widely spaced and the cello literally reflects the violin part, though at a distance of a quaver so that the effect is audible. The climactic final section of Mystère de l'instant, 'Embrasement' ('Conflagration') is related in its fiery title and character to 'Flamboyant', the final movement of Métaboles, and this connection is all the more valid because in the manuscript of Mystère de l'instant, this movement is entitled 'Flamboient.' It is especially interesting that Mystère de l'instant is related to Dutilleux's other works considering that he told Roger Nichols in 1991 that he wanted to 'renew himself' in this piece. In particular, he emphasised that 'There are no links with the concept of memory; however, I hope that its form is sufficiently solid and that the piece is balanced.'²⁶ It therefore appears that Dutilleux considers that the concept of memory in his music is valid only within the individual piece rather than across several works.

Ainsi la nuit is perhaps the most Proustian of Dutilleux's works, and he tends to mention this piece whenever he discusses the concepts of memory and time and the influence of Proust on his music. The title is Dutilleux's own - he has described the quartet as 'une sorte de vision nocturne'²⁷ - and there are echoes of Bartók's 'night music', especially in the two movements entitled 'Nocturne.' Most obviously Proustian is the dreamlike atmosphere of the quartet, which ties in with the multiple plays on time. The world of dreams is one in which clock time and an ordered, logical succession of events have no meaning; even if the events of the past day are often relived in dreams, they recur in a jumbled, often fragmentary form, interspersed with other memories and seemingly unconnected events. As the boundaries

between past, present and future are constantly blurred in a dream world over which we have no control, dreams can be considered to be the supreme manifestation of involuntary memory. Proust wrote to Louis de Robert that 'Dreams have always fascinated me because of the astonishing game they play with Time',²⁸ and *Ainsi la nuit* reveals Dutilleux's shared fascination for this world. The four parentheses have already been mentioned, but the seven principal movements of the quartet also recall previously heard material, usually in a varied form. Table 1 illustrates the web of interrelations in *Ainsi la nuit*.

Table 1: The interrelations between different sections of *Ainsi la nuit*

Section	Ideas stated, anticipated or recalled
Introduction	Circular opening phrase (see Ex. 3.9)
Nocturne I	bar 8: Bartókian 'nature' sounds 14-15: violin I anticipates 'Miroir d'espace', bars 2-3 18-21: descending theme (see Ex. 3.7c above)
Parenthèse I	1-3: recall Introduction, bar 6 4-6: anticipate 'Miroir d'espace'
Miroir d'espace	10-13: bars 2-7 of the movement reversed (violin I and cello only. 'Nature' sounds in the other two instruments not reversed)
Parenthèse II	1-7: recall 'Miroir d'espace' 8-19: anticipate 'Litanies I', bars 70-9
Litanies I	Rondo theme: 1-13 recall Introduction, 14-17 recall descending figure from bars 18-21 of 'Nocturne I' (as do bars 47-50 and 90-1) 31-2: violin I recalls 'Nocturne I', bars 14-15 55-67: variants of Introduction, bar 6 80-6: anticipate 'Temps suspendu', bars 1-9
Parenthèse III	Recalls bars 1-4 of 'Nocturne I', 'Miroir d'espace' bars 1 and 9, and 'Parenthèse I' bars 4-6, and anticipates the theme of 'Litanies II'
Litanies II	1-2: recall 'Parenthèse III' 18-19: recall 'Nocturne I', bars 14-15 28-9: recall 'Parenthèse II', bars 13-14 30-1: recall 'Parenthèse III'

Parenthèse IV	Recalls the opening pivot chord of the Introduction and the rondo theme of 'Litanies I' 2-5: compressed variant of the harmonies in 'Litanies I', 80-6 (anticipating 'Temps suspendu', bars 1-12) First and last bars identical
Constellations	1-8: harmonies anticipate 'Temps suspendu', bars 1-8 (a variant of 'Parenthèse IV', bars 2-5) 21-5: recall the descending idea of 'Nocturne I' (bars 18-21) 26-30: recall 'Litanies I', bars 40-3 31-42: glissandi recall 'Litanies II', bar 17 44: unison A recalls unison D at end of 'Litanies I' 47-9: anticipate 'Nocturne II', bars 4-6
Nocturne II	'Night music' effects throughout 2-3, 10-24: recall rapid passages in 'Litanies I' (e.g. bars 28-33) 25-31: descending idea recalls 'Nocturne I', bars 18-21 37: extreme registral contrast recalls 'Nocturne I', bar 25
Temps suspendu	1: pivot chord first heard in Introduction 16-20: recall 'Nocturne I', bars 1-5 figs. 27 [bar 22]-29: 'bell' episode fig. 30: recalls bars 4-6 of 'Nocturne II' and 47-9 of 'Constellations' final chord: variant of pivot chord

The first theme of *Ainsi la nuit*, stated at bars 1-3 of the (untitled) Introduction, is palindromic (Ex. 3.9), and it is interesting that the titles of the movements and parentheses are arranged symmetrically, as the two Nocturnes are the second and eleventh sections, and 'Litanies' I and II, the sixth and eighth; there is therefore circularity on several levels. Dutilleux told Roger Nichols that he was 'perhaps afraid of being too influenced' by Berg's *Lyric Suite* (1925);²⁹ the third section of the third movement (*Allegro misterioso*) of Berg's quartet is an almost exact retrograde of the first section, and 'Miroir d'espace' is also palindromic. There are also interrelations between the movements of the *Lyric Suite*, and Berg was as fond of small-scale palindromes as Dutilleux.

The title of the final movement of *Ainsi la nuit*, 'Temps suspendu', has obvious Proustian echoes. In his programme note for the quartet, Dutilleux described 'Temps suspendu' as 'Another stable section, recalling the introduction. An almost clockwork motion

gradually permeates a background of harmonies of distant bells. Time appears to stand still.³⁰ This bell-like idea is possibly an (involuntary?) reminiscence of the famous carillon of Douai, Dutilleux's home town, and it anticipates the use of a bell theme in L'arbre des songes. At the end of the Recherche, the Narrator hears a doorbell, which reminds him of his youth, when he would hear the garden bell when his parents escorted Swann out of the house; the bell was a signal that his mother would soon come to kiss him goodnight. For the Narrator, there seems to be no gap between the past and present soundings of the bell, a clear example of subjective time being for him more real than objective, chronological time.³¹

In his most recent works, Dutilleux's concept of memory has extended to embrace the quotation of music by other composers. The earliest example of this can be found in the first of his Trois strophes sur le nom de Sacher for solo cello (1976), which features a quotation from Bartók's Music for Strings, Percussion and Celesta (1936). Dutilleux included this short quotation (Ex. 3.10) because the Bartók piece was also dedicated to Sacher, and no doubt because it is symmetrical round both the horizontal and vertical axes, as Dutilleux shares Bartók's obsession with musical mirrors. The composer told me that the Bartók quotation also includes the musical transcription of Sacher's name on which his piece is based, and that the dynamic marking and sul ponticello cello effect were intended to put the quotation 'vraiment entre parenthèses'.³² Dutilleux's admiration for Paul Sacher is reinforced by his dedication of Mystère de l'instant to him, and its ninth movement, 'Métamorphoses sur le nom de Sacher', is based on the musical transliteration of his name that he used in the Trois strophes.

The case of the Diptyque: Les citations is more complex. The first movement, 'For Aldeburgh '85', quotes an extract from Act I of Britten's Peter Grimes which begins 'Now the Great Bear and Pleiades' (1945; Ex. 3.11). It seems significant, considering Dutilleux's fondness for mysterious nocturnal imagery, that the text of the second phrase of Ex. 3.11 is 'Breathing solemnity in the deep night.' Dutilleux successfully integrates this idea into his

movement because the unbarred introductory recitative-like oboe phrases are also based around the note e'. After the première of this movement at the 1985 Aldeburgh Festival, Dutilleux withdrew it for revision and added a second movement, 'From Janequin to Jehan Alain', which continues the process of quotation. The theme attributed to Janequin which Dutilleux quotes appears for the first time at bars 56-61, together with an extract of Alain's Thème varié for piano (Ex. 3.12); Alain himself also quoted the Janequin theme in his Thème varié for organ. However, Dutilleux's fondness for quotation cannot be paralleled with the third movement of Berio's Sinfonia (1969), an assemblage of textual and musical quotations with the scherzo of Mahler's Second Symphony as a background; Dutilleux told me that this movement is, in his opinion, 'not composition' and he would never use quotation as extensively as Berio.³³ As Dutilleux's quotations are deliberately and successfully integrated into the works in which they appear, his music can still less be compared with the polystylism of Alfred Schnittke. Responding to a question on the importance of memory in his music, Dutilleux told Claude Glayman 'Isn't music constantly concerned with memory?'³⁴ It is indeed a truism to state that we always listen to music in function of what we have already heard, whether in a single piece or in a broader, historical context. Cage sought to destroy musical memory when, in the early 1950s, he used chance compositional techniques in pieces such as Music of Changes (1951) but Dutilleux, on the other hand, has always stressed that he feels himself to be part of a long musical tradition from which it is futile to attempt to escape. Therefore, it is legitimate to consider that Dutilleux's quotation of other composers' music should be viewed as another manifestation of the centrality of the role of memory in his music. Proust's concept of memory stimulated Dutilleux because his desire to write large-scale works accentuated his concern for coherence within a piece, a unity which would be perceptible without being immediately obvious. Another writer whose plays on time and memory Dutilleux found sympathetic was Baudelaire.

(b) Dutilleux and Baudelaire: memory, duality and escapism

In the Recherche, Proust's Narrator is eager to consider himself as an author to be part of an artistic tradition, a feeling Dutilleux shares. The Narrator is particularly sensitive to the way that other authors share his belief in the superiority of involuntary memory, and he considers Baudelaire to be his most important precursor. Proust wrote

In Baudelaire, these [involuntary] reminiscences are still more numerous; they are evidently not coincidental and are therefore, in my opinion, all the more convincing. The poet, with a combination of discrimination and indolence, consciously seeks, for example in the scent of a woman's hair and breasts, stimulating analogies which will evoke for him 'the blueness of the huge, round sky' and 'a port filled with flames and masts.'³⁵

The two quotations are taken from La chevelure and Parfum exotique respectively, and the first of these poems was one of the principal stimuli for Dutilleux in Tout un monde lointain... In Baudelaire, the concept of involuntary memory is usually expressed in the form of a flood of metaphors, often in the context of a dream world, but Baudelaire's significance for Dutilleux is not restricted to one work or even to one concept. On the surface, the nineteenth-century poète maudit and the successful and acclaimed twentieth-century composer may appear to have little in common, but Baudelaire's aesthetic is at least as close to Dutilleux's, and perhaps ultimately of more profound importance to him, than Proust's.

As is the case with Proust, Dutilleux had known Baudelaire's work for many years before the writer had an impact on his music. His great-grandfather, Constant Dutilleux, was a close friend and colleague of Delacroix, and in an interview with Claude Glayman, Dutilleux praised Baudelaire's 'génie intuitif'³⁶ because he wrote his famous essay on Delacroix before the painter was generally appreciated. More importantly where Dutilleux's music is concerned, Baudelaire's obsession with the essential ambiguity of human experience, his aspiration to escape from the imperfect human world, and his conception of duality must have struck a chord with the composer.

When asked to elucidate the subtitle of his Second Symphony, Le Double, Dutilleux

said that people often comment on the two sides of his personality. He told Pierrette Mari 'I feel that there are two opposing sides to my nature: on the one hand, freedom of expression, and a curiosity for all that is unusual; on the other hand, an innate tendency to insert my thoughts in a precise, clear and strict form.' Continuing in the same vein, he remarks that people often mention his 'passionate desire to communicate and to share my ideas, but also an intense need for solitude and meditation.'³⁷ For Baudelaire, this conflict between different aspects of a personality is essential for a creative artist, who 'is only an artist if he has two sides and is fully aware of his dual nature.'³⁸ This dichotomy is central to Baudelaire's work for two reasons. Firstly, his belief that beauty and ugliness, or happiness and unhappiness, coexist as two sides of the same coin, that every experience is ambiguous because it includes its opposite. Dutilleux has said that Baudelaire's intimate journal *Fusées* (c. 1855) is his 'bedside book',³⁹ and Baudelaire here describes Beauty as 'something passionate and sad, something rather imprecise, leaving room for conjecture.'⁴⁰ This surely appeals to the side of Dutilleux that cherishes expressive freedom and insists that the creative process is necessarily mysterious; for Dutilleux as for Baudelaire, a work of art would be destroyed if it could be explained. A parallel could also be drawn with *croissance progressive*, in which a theme's identity is not fixed once and for all, and with the multiple and subtle interrelationships between Dutilleux's works which the composer refuses to acknowledge fully.

Although there is no unequivocal evidence that Baudelaire read Plato, it is highly likely that he was influenced by the Platonist conception that the material world is a pale reflection of the divine realm. Marc Eigeldinger rightly says that the 'Platonist theme of voyages of the soul, in search of its "painful secret", its "sweet native tongue", its spiritual home, is central to Baudelaire's poetry. This theme is linked with the principle of reminiscence and the belief that the soul had a previous life.'⁴¹ In Baudelaire, the poet's staring into his mistress' eyes, or being enveloped in her hair, awakens his involuntary memory and triggers a long series of metaphors; in *La chevelure* and *Le voyage*, both poems

Dutilleux admires, an earthly voyage is the metaphor for a journey to another, ideal world. Involuntary memory and paradis artificiels are the keys to the dream world of the poet's aspirations.

As we have seen, Dutilleux has acknowledged that his frequent use of rising lines, for example at the end of the Second Symphony or Métaboles, could be interpreted as having a metaphysical significance. It is valid in this context to consider that the subtitle of the Second Symphony has Platonist resonances, all the more because the composer described the small orchestra as 'comme le reflet de l'autre',⁴² and the idea of 'reflection' is central in Dutilleux's music. The Platonist idea of the soul being an intermediary between the divine and terrestrial worlds is perhaps also relevant to Tout un monde lointain... For Dutilleux, 'the cello, because of its character and its timbre, was the ideal instrument to act as a link, an intermediary, between Baudelaire's world and the sound world, and as the incarnation of the idea of escape - escape through travel, through eroticism, through drugs, even through mystical rapture, so ambiguous was religious feeling for Baudelaire.'⁴³ Dutilleux seems to be suggesting that the cello acts as a link between the orchestra (the earthly universe) and Baudelaire's poetry (the ideal universe).

In the early 1960s, the French Government commissioned a ballet on the subject of Baudelaire's Les fleurs du mal (1861) from Roland Petit to commemorate the 100th anniversary of the poet's death in 1867, and Dutilleux was asked to write the score. Dutilleux reread many of Baudelaire's works and some critical writings (including Sartre's monograph)⁴⁴ at this time, but his enthusiasm for Baudelaire did not result in the ballet project coming to fruition. The more Dutilleux thought about Les fleurs du mal, the more he realised that it would be totally unsuitable for use as a ballet scenario. He told Claude Glayman 'Les fleurs du mal is huge. I thought that the plot was too literal, too precise. I did not conceive Baudelaire in those terms.'⁴⁵ It was the simple and universally comprehensible plot of the ballet Le loup (1953; also choreographed by Petit)⁴⁶ that attracted Dutilleux, and it is indeed

difficult to see why anyone thought that the powerful and complex imagery of Les fleurs du mal was suited to choreographic treatment. Dutilleux likes to quote Balanchine's dictum that a choreographer 'can show through the medium of dance that a man is a woman's lover, but not that he is her brother-in-law!'⁴⁷ and one wonders how Petit could have derived a narrative from the collection of poems. Although Dutilleux quite understandably withdrew from the ballet project, the time he spent plunged into Baudelaire's universe was far from wasted, as Baudelaire became the inspiration for the cello concerto Rostropovitch had commissioned from him in 1961.

Dutilleux said that he 'probably discovered Baudelaire's prose poems' around this period.⁴⁸ Many of these short texts are closely related to a poem, thus forming an interesting parallel with the links between different works by Dutilleux. Perhaps he remembered the prose poem Les projets (1857) two decades later when he was thinking of a title for his violin concerto L'arbre des songes; the resemblance between the title and the beautiful line 'et la nuit, pour servir d'accompagnement à mes songes, le chant plaintif des arbres à musique' is striking. To return to the cello concerto, Dutilleux has admitted that he was inspired by Un hémisphère dans une chevelure, a prose poem closely related to La chevelure whose title appeals to him.⁴⁹

The five movements of the cello concerto are all titled and preceded by a Baudelaire epigraph. But in a programme note written for the première of the concerto, Claude Rostand wrote that Dutilleux was insistent that 'I did not seek to illustrate the poems but to try, through music, to awaken some of their most secret resonances.'⁵⁰ The titles are all Dutilleux's own, though they are connected in some way with the poem from which the epigraph to the movement is taken. Dutilleux had second thoughts about two of these titles: the sketches for the third movement, 'Houles' (inspired by La chevelure), reveal that it was originally titled 'Voyage.' Perhaps Dutilleux did not wish to suggest that it was related to Baudelaire's poem of the same title (though the final movement, 'Hymne', shares its title with another poem which Dutilleux says is not related to the music⁵¹), but it is more likely that he felt the wave

image set the mood more effectively for this turbulent movement. The title of the second movement, 'Vertige', was changed after its first performances to 'Regard' because the composer discovered that 'Vertige' was also the name of a well-known perfume!⁵² Therefore, perhaps we should not read too much into the titles, though Dutilleux is obviously very concerned about creating the right atmosphere for each movement by giving it a suitable subtitle, and he decided after the première to call the concerto Tout un monde lointain... as he wanted further to draw attention to Baudelaire's role as a stimulus.

An interview with Roger Nichols reveals that Dutilleux's attitude towards the question of 'illustration' is more ambiguous than he has suggested elsewhere. He insists that he added the Baudelaire epigraphs after he had composed the music, and

I didn't initially think of the Baudelaire lines, but it is true that I was saturated with Baudelaire when I started the work. Then, I said to myself, 'Very well, I'm in this atmosphere!' and later, when I had nearly finished writing, I looked for connections [correspondances]. I thought about the poetry a bit when I was composing, but the last thing I wanted to do was illustrate the poems.⁵³

Dutilleux understandably insists that his concerto and Timbres, espace, mouvement stand on their own as music and can be appreciated by a listener who is unaware of their sources of inspiration (as can, for example, Liszt's symphonic poems and Berlioz's Symphonie fantastique), but our appreciation of this music is surely enhanced by an awareness of its inspiration. I shall now try to demonstrate the nature of the connections between each movement of the concerto and the poems which inspired them.

1 Enigme: 'Et dans cette nature étrange et symbolique' (Spleen et Idéal, poem 27)

The 'enigma' of this untitled, four-stanza poem is a beautiful woman. She is compared to a serpent, a desert and the waves of the sea and, typically in Baudelaire, her indifference to the poet is emphasised. As in another poem from Les fleurs du mal, 'La Beauté', Beauty/Woman is compared to a sphinx; she is fascinating but unknowable.

The movement is cast in the form of an introduction, in which a twelve-note theme

gradually takes shape in the cello part, followed by four variations on this theme. However, the variations are not strictly serial, and in its first two statements in the first variation, it appears in a thirteen-note version (Ex. 3.13). At p. 4 of the orchestral score, the cello enters with a turbulent idea which anticipates the beginning of the third movement, 'Houles' (Exx. 3.14a-b). It is therefore tempting to link this idea with the seventh line of the poem, 'Comme les longs réseaux de la houle des mers.' On a more speculative level, it is possible that the four stanzas of the poem are paralleled in the number of variations, though in no way could each variation be linked with an individual stanza. What is more likely is that the variation device is related to Baudelaire's use of similes; the four variations are different aspects of the same idea, and likewise the similes evoke different facets of the woman. As Dutilleux so often emphasises the mystery of the creative process and describes compositional techniques such as serialism as 'la chimie musicale',⁵⁴ it is also possible that his recourse to serialism (which is only apparent to the analyst rather than the uninformed listener) reflects the movement's title.

2 Regard: 'Tout cela ne vaut pas le poison qui découle
De tes yeux, de tes yeux verts,
Lacs où mon âme tremble et se voit à l'envers...' (Le poison)

As in so many of Baudelaire's poems, the theme of Le poison is escapism through the paradis artificiels of alcohol, drugs and eroticism. For the poet, the powers of 'le vin' and 'l'opium' are as nothing compared to his mistress. In his original title, Dutilleux highlighted the poet's description of his vertiginous feelings during the sexual act, in the fourth and final stanza:

Tout cela ne vaut pas le terrible prodige
De ta salive qui mord,
Qui plonge dans l'oubli mon âme sans remord,
Et, charriant le vertige,
La roule défaillante aux rives de la mort!

The impression of vertigo is aptly conveyed by the exceptionally high solo cello line, which

soars as high as a" at the climax on p. 45. According to Dutilleux, Rostropovitch regretted the change of title to 'Regard' because the original 'conveyed precisely the impression he felt in this movement, hovering over the orchestra at high altitude!'⁵⁵ But the composer thinks that the new title is appropriate because the poet mentions the power of his mistress' eyes; the symmetrical falling cello theme (see Ex. 3.7b) graphically illustrates the 'poison dripping' from them. Moreover, Baudelaire very frequently uses imagery reflecting the strength of a gaze, no doubt because the eyes have the capacity to perceive beauty on this earth better than the other senses. The final stanza of *La Beauté*, where Beauty speaks of her captivating power over poets, immediately springs to mind:

Car j'ai, pour fasciner ces dociles amants,
De purs miroirs qui font toutes choses plus belles;
Mes yeux, mes larges yeux aux clartés éternelles!

One wonders whether Dutilleux also thought of the mirror imagery in this poem when composing the two slow movements of his cello concerto.

Daniel Humbert has justly said that it is difficult to believe Dutilleux did not have the poem in mind when writing pp. 42-3 of the orchestral score, which appear to be as close a musical 'translation' as possible of the line 'lacs où mon âme tremble et se voit à l'envers.' Here, the first violins are literally reflected by the orchestral cellos, and the divided second violins and violas are given rapidly repeating tremulous figures. However, mirror writing is very common in Dutilleux's music, whether or not there is a textual stimulus behind a piece. Humbert has also demonstrated that in the accompaniment to the cello theme at the beginning of the movement (the first phrase of this is given to the strings, the second to the woodwind, and so on), the instruments exchange parts in another illustration of the idea of reversibility.⁵⁶ The movement ends with a glance back to 'Enigme': its opening and the unifying 'thème d'accords' are restated.

3 **Houles**: 'Tu contiens, mer d'ébène, un éblouissant rêve
De voiles, de rameurs, de flammes et de mâts.' (La chevelure)

We can assume that this movement is central in more ways than one because the title of the concerto is taken from the second stanza, a torrent of sensual imagery awakened involuntarily for the poet when he is enveloped in his mistress' hair:

La langoureuse Asie et la brûlante Afrique
Tout un monde lointain, absent, presque défunt,
Vit dans tes profondeurs, forêt aromatique!
Comme d'autres esprits voguent sur la musique,
Le mien, ô mon amour! nage sur ton parfum.

Surely no composer could have been insensible to Baudelaire's evocation of music as a means of escape. The 'monde lointain' is thus a world of distant dreams and half-remembered memories, and Dutilleux's Proustian concept of memory, embracing anticipation and variation as well as recollection, is as important in this concerto as it was in Métaboles. As Exx. 3.14a-b show, the opening phrase of 'Houles' is a variant of p. 4 of 'Enigme.' Towards the end of the movement, at pp. 75-6, the cello plays a compressed variant of the twelve-note theme of 'Enigme', and a four-note fragment from this row is heard from p. 73 and anticipates the opening of 'Miroirs' (see Ex. 3.17 below).

The movement's title is borrowed from the line preceding the epigraph, 'Fortes tresses, soyez la houle qui m'enlève!⁵⁷ Overall, the movement is tempestuous and often violent, and of exceptional technical difficulty for the soloist. The opening phrases conjure up images of powerful waves, as does an intense passage at pp. 62-3 which features irregular rhythmic groupings and obsessional rotation around a small number of pitches.

It seems to me that the second musical idea of the movement, beginning at p. 54 and scored for low oboe and flute (Ex. 3.15) is a deliberate evocation of 'Oriental' music, both in its scoring and its modal inflections. This ties in with the above stanza, where Baudelaire briefly mentions exotic parts of the world as a metaphor for the quasi-spiritual voyage of the poet, and the hints at an 'Oriental' sound in Ex. 3.15 become stronger from pp. 68-9 to the end

of the movement. Here, the orchestral texture changes again: the xylophone's and harp's staccato chords contrast with high woodwind arabesques, a sound world reminiscent of Messiaen's stylised exotic bird-calls (Ex. 3.16; pp. 70-1).

4 **Miroirs** 'Nos deux coeurs seront deux vastes flambeaux
 Qui réfléchiront leurs doubles lumières
 Dans nos deux esprits, ces miroirs jumeaux' (La mort des amants)

This second slow movement is perhaps the most beautiful of the concerto. The poem which inspired it was set by Debussy in 1887 as the last of his Cinq poèmes de Baudelaire, but there are no musical links between the song and the concerto movement. Dutilleux admitted to Roger Nichols that the poem gave him 'an excuse to write some pages using the mirror technique, retrograde motion',⁵⁸ and the violas' and cellos' symmetrical patterns in bars 1-3 are typical of this (Ex. 3.17). Like many of the mirror figures in the movement, these two string parts are symmetrical around the horizontal axis, though many phrases are either precisely or approximately palindromic (symmetrical around the vertical axis). The cello solo line from the third bar of fig. 63 to fig. 64 is reversed by the first violins from the fifth bar of fig. 64 to the fourth bar of fig. 65, showing that the second half of the mirror can appear after a lapse of time. In addition, this second part of a palindromic line may not be heard in the same register as the corresponding first part. Often, several different types of musical mirrors are combined in a compositional tour de force, producing a multi-layered texture.

As in 'Regard', the movement corresponds in mood to the general emotional world of the poem, but Dutilleux focuses on a poetic image which can have a direct musical equivalent. A sensual, enervating atmosphere is created from the start; the movement is marked 'Lent et extatique', and the first section of the movement is dominated by harp chords, a singing cello line, and the soft but penetrating marimba, each of whose phrases, by the composer's admission, consists of an odd number of notes. During a conversation about L'arbre des songes, Dutilleux told Claude Glayman that he is 'attracted to odd numbers and especially to

the number seven.⁵⁹ The harp plays a palindromic series of five chords, another obvious example of mirror imagery⁶⁰ and probably also of Dutilleux's fascination for odd numbers.

The concept of duality in the poem is expressed not only in the images of the two lovers but also in the two meanings (literal and erotic) of their 'death.' From p. 87, the music builds up to a striking climactic figure at pp. 91-2, in which the density of the string orchestra is increased then symmetrically reduced, a procedure strongly reminiscent of Ligeti. The final section of the movement (following this climax) appears to be closely linked with the final stanza:

Et plus tard un Ange, entr'ouvrant les portes,
Viendra ranimer, fidèle et joyeux,
Les miroirs ternis et les flammes mortes.

Here, after a forceful low cluster played by the solo cello, harp and double basses, the opening material recurs in varied form. It is notable that the violas are no longer reflected by the orchestral cellos as in Ex. 3.17, perhaps illustrating the image of 'tarnished mirrors.'

5 Hymne '...Garde tes songes;
Les Sages n'en ont pas d'aussi beaux que les fous!' (La voix)

La voix is the only poem which inspired a movement of Tout un monde lointain... which was not published in Les fleurs du mal; it is the seventeenth poem in the collection Les épaves (1866). Musically, the movement also stands apart to some extent, paradoxically because ideas from all four previous movements are recalled, often in varied form and with greater subtlety than in the finale of Métaboles.

As La voix is not taken from the same source as the other four poems which inspired movements of the cello concerto, presumably Dutilleux had a special reason for selecting it. I believe that, for several reasons, this poem has personal significance for Dutilleux; an importance which goes beyond its role as the inspiration for this movement. Its first lines reveal that its narrator is a baby:

Mon berceau s'adossait à la bibliothèque,
 Babel sombre, où roman, science, fabliau,
 Tout, la cendre latine et la poussière grecque,
 Se mêlaient. J'étais haut comme un in-folio.

The narrator is lying in his cradle in a library. He is destined to be a writer: the books which surround him - on different subjects, from different historical periods and in a variety of languages - symbolise the wealth of past memories which he will be able to evoke in his future writings, memories from widely-spaced periods which he will draw together in one place. This has an obvious relevance to Baudelaire's works and also surely struck Dutilleux, a composer fascinated by the workings of time and memory. The idea of bringing contrasting ideas together has a direct parallel in the recall of ideas from previous movements in 'Hymne', and Exx. 3.18a-b show two instances of thematic recall.⁶¹ In Ex. 3.18a, the piccolo plays an elongated version of the cello theme of 'Regard' (see Ex. 3.7b), and in Ex. 3.18b, the modal theme of 'Houles' (see Ex. 3.15) is recalled. The first entry of the cello (Ex. 3.19) was similarly anticipated in 'Houles', at p. 72, and towards the end of the movement, at pp. 131-5, there is a passage which resembles the gradual build-up to the climax of 'Miroirs.'

It is even possible that Dutilleux thought of his own family background when reading La voix; perhaps he saw himself as the baby surrounded by his artistic inheritance. This is all the more plausible because the poem immediately preceding it in Les épaves is entitled 'Sur le tasse en prison - D'Eugène Delacroix', which would surely have made Dutilleux think of his great-grandfather, a colleague and close friend of Delacroix's. The baby hears two voices, offering him contrasting delights in the future:

Deux voix me parlaient. L'une, insidieuse et ferme,
 Disait: "La Terre est un gâteau plein de douceur,
 Je puis (et ton plaisir serait alors sans terme!)
 Te faire un appétit d'une égale grosseur."
 Et l'autre: "Viens! oh! viens voyager dans les rêves,
 Au delà du possible, au delà du connu!"

Responding to a question from Roger Nichols about these lines, Dutilleux said that he believes all artists have to choose between worldly pleasures - the 'cake of delights' - and the search

'beyond the possible, beyond what is known' which represents creative work. He replied

An artist must give up so much, so many pleasures. I only feel completely happy when I am absorbed in my work and only thinking about it. It is so important to preserve one's spiritual side; I have always thought that, but all the more so nowadays, because the material world absorbs so much of one's energy. I might be tempted to be like certain composers who only think about appearing on television or the radio, but at the end of the day that is not what produces a work. What produces a work is constant searching, and one has to give up so much else.⁶²

To return to the poem, the baby replies "Oui, douce voix!" to the second voice; he therefore chooses the dreams and risks of the artists' life in preference to the joys of this earth. Baudelaire does not paint a rosy picture of this life choice, as 'my wounds and my destiny' were decided from that moment. However, the narrator is also henceforth blessed with an artist's dual nature:

C'est d'alors

Que date ce qu'on peut, hélas! nommer ma plaie
Et ma fatalité. (...)
Et c'est depuis ce temps que, pareil aux prophètes,
J'aime si tendrement le désert et la mer;
Que je ris dans les deuils et pleure dans les fêtes,
Et trouve un goût suave au vin le plus amer;
Que je prends très-souvent les faits pour des mensonges,
Et que, les yeux au ciel, je tombe dans les trous.

These strongly contrasting feelings must surely have personal significance for a composer who has often spoken of his Janus-like dual personality. There is also a connection here with a poem set by Dutilleux as early as 1941-2, Fantasio, in which an atmosphere of 'laughing at funerals and crying at festivals' is evoked in a far less profound context: Fantasio describes the death of a masked reveller during the Carnival season, and his death is commemorated in the light-hearted manner in which he lived by his fellow carnival-goers. Although the song is of no great significance as far as his musical development is concerned, Dutilleux has not withdrawn it, perhaps because he identifies with the paradoxical sentiments in the poem.

Dutilleux chose the final lines of La voix as the epigraph to 'Hymne.' The voice here

tells the narrator that he should cherish his dreams; 'those of wise men are less beautiful than those of madmen!' The composer believes, like the voice, that artists should take risks, and he has a particular affection for the pieces in which he considers that he took the most chances. In 1965, he told an interviewer 'After violating the symphony, I'm preparing to violate the concerto',⁶³ revealing his intense desire to reject conventional formal models and to confound listeners' expectations. His choice of this epigraph for 'Hymne' suggests that Tout un monde lointain... was a risk of which he is proud, and Dutilleux confirmed in conversation with Roger Nichols that he is still very fond of this piece, not only because he has happy memories of the collaboration with Rostropovitch.⁶⁴ When discussing Ainsi la nuit with Claude Glayman, Dutilleux quoted a passage from Oscar Wilde's The Picture of Dorian Gray in which Lord Henry Wotton, that fount of epigrams, says 'To get back one's youth, one has merely to repeat one's follies.... Nowadays, most people die of a sort of creeping common sense, and discover when it is too late that the only things one never regrets are one's mistakes.'⁶⁵ Ainsi la nuit and Tout un monde lointain... could in no way be considered to be 'mistakes' - Dutilleux's translation used the word 'folies' - and both works were very well-received at their first performances and are appreciated by audiences the world over. Nevertheless, Dutilleux felt that his rejection of traditional formal designs in both pieces was daring, and he likes to emphasise that his latest works, Mystère de l'instant and the Diptyque: Les citations are novel from the formal point of view in comparison with his previous works.

To what is this final movement a 'hymn'? Its mood is confident, joyous and energetic, and I would suggest that it is a hymn to music, or to the act of composing. Tout un monde lointain... is one of the works which best illustrates what Dutilleux hopes to achieve through his music, as explained to Dom Angelico Surchamp; in terms which echo Baudelaire's aims as a poet, he said 'I profoundly aspire, through music, to come closer to the mysterious, to rejoin those inaccessible regions. I tend to believe that no other art has such a power.'⁶⁶

Ex. 3.1a: 1st Symphony, 3rd movement (Intermezzo: Lento), bars 14-21

Lento

Vn. II
(+ Vn. I octave higher)

pp poco cresc. dim...

Ex. 3.1b: ibid, bars 107-113

(r) (v)

Vn. I

p

Ex. 3.1c: ibid, bars 127-136

(flute)

(v) (v) (v)

(v) (v) (v)

p dolce poco cresc. dim...p

Ex. 3.1d: 4th movement, bars 1-16

Larghetto

Vn. I (top line only)

p f

Ex. 3.2a: 2nd Symphony (*Le Double*), 1st movement: orchestral score [OS], p. 1, clarinet in B \flat in B \flat

Animato, ma misterioso

Ex. 3.2b: *ibid*, OS pp. 57-8: bassoon

Ex. 3.2c: 3rd movement, OS p. 177: clarinet in B \flat

Allegro marcato

Ex. 3.2d: *ibid*, OS p. 208: clarinet in B \flat

Ex. 3.2e: *ibid*, OS p. 217: clarinet in B \flat

Tres calme

Ex. 3.3a: 2nd Symphony, 1st movement: OS, pp. 3-4, violin I and flute I

Handwritten musical notation for Ex. 3.3a, showing a single staff with notes, accidentals, and dynamic markings. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3. There are dynamic markings 'pp' at the beginning and 'f' at the end. There are also some handwritten annotations like '(-f.)' and '8'.

Ex. 3.3b: 2nd movement: bars 4-5, violin I of large orchestra

Handwritten musical notation for Ex. 3.3b, showing a single staff with notes, accidentals, and dynamic markings. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 3/2. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3. There are dynamic markings 'pp' at the beginning and 'f' at the end. There is also a handwritten annotation 'Andantino sostenuto' above the staff.

Ex. 3.3c: ibid, bars 25⁴-7

Handwritten musical notation for Ex. 3.3c, showing a single staff with notes, accidentals, and dynamic markings. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 3/2. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3. There are dynamic markings 'p' at the beginning and 'f' at the end. There is also a handwritten annotation '(+ ob. 6)' above the staff.

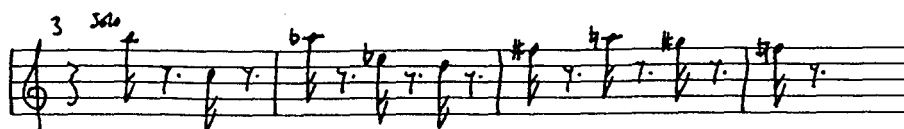
Ex. 3.4a: 2nd Symphony, 2nd movement: bars 108-9, cello of small orchestra

Handwritten musical notation for Ex. 3.4a, showing a single staff with notes, accidentals, and dynamic markings. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 3/2. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3. There are dynamic markings 'p' at the beginning and 'f' at the end. There is also a handwritten annotation 'Solo' above the staff.

Ex. 3.4b: 2nd Symphony, 3rd movement: bars 2-10

Handwritten musical notation for Ex. 3.4b, showing a single staff with notes, accidentals, and dynamic markings. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3. There are dynamic markings 'ff' at the beginning and 'f' at the end. There are also handwritten annotations 'Allegro fucoso', 'tr', and '6'.

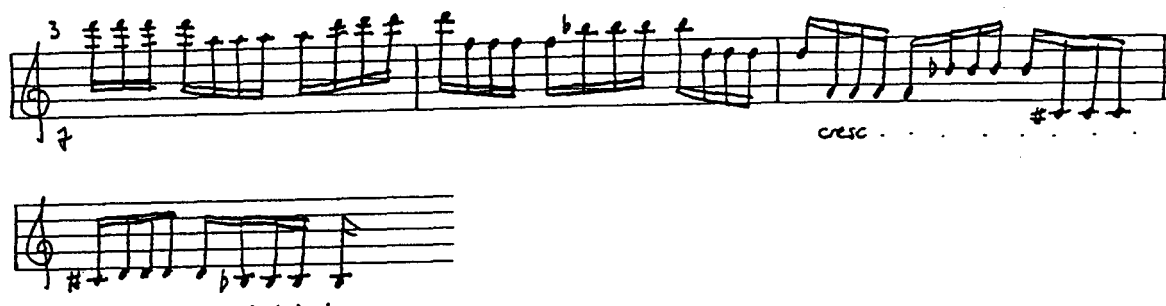
Ex. 3.5a: 2nd Symphony, 1st movement: OS p. 6, harpsichord



Ex. 3.5b: ibid, OS pp. 10-11, oboe



Ex. 3.5c: ibid, OS p. 27, violin I of large orchestra



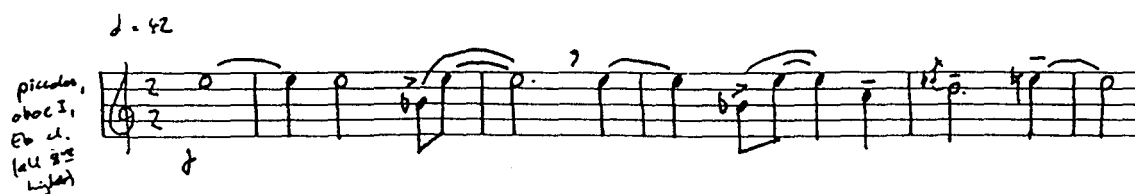
Ex. 3.5d: ibid, OS p. 62, oboe



Ex. 3.5e: ibid, OS p. 1, opening timpani motif



Ex. 3.6: Métaboles, I ('Incantatoire'): bars 1-6



Ex. 3.7a: Métaboles, II ('Linéaire'): bars 17-19¹, 1st violins

Lento moderato

Ex. 3.7b: Tout un monde lointain..., II ('Regard'): bar 1, solo cello

$\text{♩} = 76-80$

p sostenuto

Ex. 3.7c: Ainsi la nuit, 'Nocturne I': bars 18-19, violin I

$\text{♩} = 60$

Ex. 3.8a: Timbres, espace, mouvement, II ('Constellations'): bars 128-30

This musical score is for the second movement of 'Constellations', specifically bars 128-30. It is a complex orchestral work featuring a large ensemble of instruments. The score is divided into two systems, with the first system covering bars 128-30 and the second system starting at bar 27. The instruments listed on the left include:

- Flutes (Fl. 1, 2)
- Horn (Hrb.)
- Horn in A (Hrb. d'A.)
- Piccolo Clarinet (Pte Cl.)
- Clarinets (Cl. 1, 2)
- Bass Clarinet (Cl. B.)
- Bassoons (Bons 1, 2, 3)
- Contrabassoon (C. Bon)
- Cornets (Cora 1, 2, 3, 4) - marked "(sans sourd.)"
- Trumpets (Trp. 1, 2, 3) - marked "(sourd. aux 3 Trp.)"
- Trumpet in B-flat (Trb.)
- Tuba
- Timpani (Timb.) - marked "(Soli)" and "Timb. Piccola"
- Cymbals (Cymb. susp. aigüe, Cymb. susp. médium) - marked "(étouffer)"
- Harpe (Harp)
- Violins (Vic.) - marked "pizz."
- Double Bass (Cb. div. en 2) - marked "(pizz.)"

The score is written in a complex rhythmic style, with many notes beamed together and frequent rests. Dynamics such as *mf*, *mp*, *sf*, and *sfz* are used throughout. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is marked with a box containing the number 27 at the beginning of the second system.

Ex. 3.8b: L'arbre des songes: 2nd movement, bars 17-18

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Fl.** (Flute): Part 1 and 2, marked *sf*.
- Hrb.** (Horn): Parts 1, 2, and 3, marked *sf*.
- Clar.** (Clarinet): Parts 1 and 2, marked *sf*.
- Bass.** (Bass): Part 1 and 2, marked *sf* and *ppp*.
- Cbass.** (Contrabass): Part 1 and 2, marked *sf* and *ppp*.
- Cors.** (Trumpet): Parts 1 and 3, marked *sf*.
- Trp.** (Trumpet): Parts 1 and 3, marked *mp*.
- Trb.** (Trombone): Parts 1, 2, and 3, marked *mp* and *sf*.
- Timb.** (Timpani): Part 1, marked *mf*.
- Harpe** (Harp): Part 1, marked *f* with the instruction "(arpéger main gauche seulement)".
- Viol. solo** (Violin solo): Part 1, marked *f* and *pizz.*
- Viol. I** (Violin I): Part 1, marked *mf* and *f*, with *(div.) arco* and *unifi* markings.
- Viol. II** (Violin II): Part 1, marked *mf* and *f*, with *(pizz.) arco* and *unifi* markings.
- Alt. div.** (Viola): Part 1, marked *mf* and *f*, with *(pizz.)* markings.
- Vcl. div.** (Violoncello): Part 1, marked *mf* and *f*, with *(pizz.)* markings.
- Cb. div.** (Contrabasso): Part 1, marked *mf* and *f*, with *(pizz.)* markings.

Ex. 3.9: Ainsi la nuit: introduction, bars 1-3

Violon 1

Violon 2

Alto

Violoncelle

Libre et souple (J = 66)

ppp → pp

pp

(f) p

pppp

A

B

Ex. 3.10: Trois strophes sur le nom de Sacher, I: bars 44-6

Béla Bartók - Basler Kammerorchester, Paul Sacher, 1937

Emt. (lontan.3simo)

Ex. 3.11: Les citations, I ('For Aldeburgh '85'): fig. 4, bars 3-4, oboe

(♩ = 40 c.w.) Excerpt from "Peter Grimes" - Benjamin Britten

pp

cresc.

[Breath-ing so-lem-nal-ty in the deep night]

Ex. 3.12: Les citations, II ('From Janequin to Jehan Alain'): bars 56-61

Oboe

pp

JEHAN ALAIN (Thème varié)

Hpd.

Cb. Solo

Clement Janequin

pp

Ex. 3.13: Tout un monde lointain..., I ('Enigme'): opening of 1st variation, solo cello

(♩ = 60 environ)

pizz.

ff marcato

Ex. 3.14a: *ibid*, OS p. 4, solo cello

Ex. 3.14b: *Tout un monde lointain...*, III ('Houles'): opening, solo cello

Ex. 3.15: *ibid*, OS p. 54, flutes and oboe

Ex. 3.16: *ibid*, OS pp. 70-1

70

71

This image displays two pages of a musical score, numbered 70 and 71. The score is written for a large ensemble, including orchestral instruments and vocalists. The instruments listed on the left side of each page are: Flute (Fl.), Piccolo (Pic.), Clarinet in B-flat (Cl. Bb.), Clarinet in A (Cl. A), Bassoon (Bsn.), Contrabassoon (Cb.), Cello (Cello), Double Bass (Cb.), Trumpet (Tpt.), Trombone (Tbn.), Horn (Hr.), Saxophone (Sax.), Clarinet (Cl.), Bassoon (Bsn.), Flute (Fl.), Piccolo (Pic.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vcllo), and Contrabasso (Cb.). The vocal parts are labeled as Soprano (Sopr.), Alto (Alto), Tenor (Tenor), and Bass (Bass). The score is written in a standard musical notation with various dynamics, articulations, and performance instructions. The page numbers 70 and 71 are located in the top left corner of their respective pages.

Ex. 3.17: Tout un monde lointain..., 'Miroirs': OS bars 1-3

61 Lent et extatique (♩. ♩. précédente, soit environ 44 à la ♩)

TAM-TAM Médium
TAM-TAM Grave
MARIMBA
HARPE
VIOLONCELLE SOLO
ALTOS Divisés
VIOLONCELLES Divisés

(bag. durra)
Solo (est Marimba)
(la moitié) sourd. (sur la louche)
(la moitié) sourd. (sur la louche)

ppp
pp
p
mf
ppp
ppp
ppp

Ex. 3.18a: Tout un monde lointain..., 'Hymne': OS bars 111-12, piccolo

(♩ = 120)

mp

Ex. 3.18b: ibid, OS p. 113, solo cello and bassoon

Ex. 3.19: ibid, OS p. 98, solo cello

Endnotes to Chapter 3

1. Conversation with the author, 26 March 1993.
2. In Marcel Proust. A Biography, vol. 2 (London, 1965), 246-7.
3. Marcel Proust, A la recherche du temps perdu (Le temps retrouvé): Pléiade edition (1989), vol. IV, 474. 'La vraie vie, la vie enfin découverte et éclaircie, la seule vie par conséquent pleinement vécue, c'est la littérature.' However, all the evidence suggests that Dutilleux, unlike Vinteuil and indeed Proust, has had an untroubled private life.
4. Interview on 19 April 1991. 'Il y a une tendance - c'est presque intuitive - à ne jamais exposer le thème dans son état définitif dès le début. Ce n'est pas la forme cyclique: cela est différent, il s'agit là d'un thème qui est déterminé dès son départ, comme dans le quatuor de Debussy. Dans mon cas ce n'est pas cela, ce sont de petites cellules qui se développent peu à peu; et là c'est l'influence peut-être de la littérature, de Marcel Proust, touchant la notion de mémoire. C'est un point qui est difficile à expliquer, mais qui est important aussi parce que c'est au centre de mes préoccupations à partir de cette première symphonie.' In a conversation with Dom Angelico Surchamp published in Zodiaque, 135 (1983), Dutilleux unequivocally stated 'l'oeuvre de Proust m'a beaucoup influencé.' (p. 36)
5. Conversation with the author, 26 March 1993.
6. In The play of opposites: conflict and synthesis in the piano music of Henri Dutilleux, unpublished M.Mus thesis (Royal College of Music, 1993), 7 and 36-7.
7. Ibid, 100 n. 7.
8. Conversation on 26 March 1993.
9. Mystère et mémoire des sons, 103. 'Le leitmotif peut devenir très irritant. Il révèle immédiatement une identité: "Me revoilà, c'est encore moi!"'
10. Conversation on 26 March 1993: 'on ne peut pas tout expliquer.'
11. Proust, op. cit, vol. III (La Prisonnière), 762-3. 'Je me demandais si la musique n'était pas l'exemple unique de ce qu'aurait pu être - s'il n'y avait pas eu l'invention du langage, la formation des mots, l'analyse des idées - la communication des âmes.... Mais ce retour à l'analysé était si enivrant qu'au sortir de ce paradis le contact des êtres plus ou moins intelligents me semblait d'une insignifiance extraordinaire.'
12. Note in the archives of Heugel S.A., Montrouge. 'Les éléments thématiques n'acquièrent leur physiognomie définitive que progressivement: ils sont l'aboutissement d'une succession de déformations. Ainsi, au début de chaque mouvement, une sorte de commentaire s'établit sur les motifs exploités dans le mouvement précédent. C'est de leur métamorphose que naît la nouvelle idée principale. Il en est ainsi jusqu'à la conclusion de l'ouvrage qui rassemble quelques-uns de ces différents matériaux.' One might conclude from this analysis that Dutilleux was inspired by the symphonic style of Sibelius, but he denied this in conversation with Roger Nichols, saying 'je connais Sibelius pas encore assez bien.'
13. In Henri Dutilleux, l'oeuvre et le style musical (Paris, 1985), 67.

14. Ibid, 34 and 63.
15. The 1962 recording of this symphony by Charles Münch and the Orchestre National de France (reissued in 1987 by Disques Montaigne, TCE 8730) uses the original ending.
16. Interview with Zodiaque, 39.
17. Op. cit, vol. 2, 57.
18. Proust, op. cit, vol. IV (Albertine disparue), 60. 'Pour entrer en nous, un être a été obligé de prendre la forme, de se plier au cadre du temps; ne nous apparaissant que par minutes successives, il n'a jamais pu nous livrer de lui qu'un seul aspect à la fois, nous débiter de lui qu'une seule photographie.'
19. In 'Une nouvelle oeuvre d'Henri Dutilleux' in Revue d'esthétique, 3-4 (1970), 431. Bayer has also pointed out to me that the theme of 'Regard' is, at its first appearance, identical to an idea at bars 54-5 of Debussy's ballet Khamma (1913), though Dutilleux told him that their resemblance is a coincidence (conversation with the author, 28 March 1993).
20. Interview with Jany Brun in Arts et Variétés (September-October 1980), 8. '...pour retrouver quelque chose que je n'ai pas assez exploité et qui peut me servir ailleurs. Comme dit le peintre Bazaine: "L'artiste a un très petit nombre de choses à dire et toujours les mêmes."'.
21. Op. cit, 430. 'Depuis la parution en 1948 de sa Sonate pour piano, chaque oeuvre nouvelle marque un approfondissement par rapport à la précédente; le compositeur tente chaque fois d'aller plus loin, mais en restant toujours dans une direction dont il ne s'écarte pour ainsi dire pas. Cette fidélité à soi-même n'empêche nullement le musicien de se renouveler: chaque ouvrage est différent des autres; mais ils semblent tous appartenir à une oeuvre unique qui s'élabore progressivement au fil des ans et dont l'unité enveloppe la multiplicité comme l'identité enveloppe la différence.'
22. Proust, op. cit, vol. III (La Prisonnière), 875.
23. Ibid, 760. 'Vinteuil, cherchant puissamment à être nouveau, s'interrogeait lui-même, de toute la puissance de son effort créateur atteignant sa propre essence à ces profondeurs où, quelque question qu'on lui pose, c'est du même accent, le sien propre, qu'elle répond.'
24. Conversation on 26 March 1993. 'Parfois c'est conscient, parfois non.'
25. Interview with Thierry Geffrotin in Caen, 20 March 1993.
26. Interview on 19 April 1991. 'Il n'y a pas toujours de rapport avec le concept de mémoire, et pourtant j'espère qu'il est assez solide comme forme, qu'il s'équilibre.'
27. Interview with Zodiaque, 16. This title echoes the subtitle given by Ligeti to his first quartet, 'Métamorphoses nocturnes' (1953-4).
28. Cited in Margaret Mein, Proust's Challenge to Time (Manchester, 1962), 66. 'Les Rêves m'avaient toujours fascinés par le jeu formidable qu'ils font avec le Temps.'
29. Interview on 19 April 1991. 'Je craignais d'être trop influencé, peut-être.'

30. Cited in Zodiaque, 38. 'Nouvelle période étale, évoquant l'introduction. Une sorte de mouvement d'horlogerie s'installe progressivement sur un fond d'harmoniques de cloches lointains. Le temps semble figé.'
31. Proust, op. cit, vol. IV (Le temps retrouvé), 623-4.
32. Conversation on 26 March 1993. The notes of the Sacher theme (E b-A-C-B-E-D) do not appear in this order in the Bartók quotation.
33. Ibid.
34. Mystère et mémoire des sons, 102. 'La musique ne fait-elle pas constamment appel à la mémoire?'
35. Proust, A la recherche du temps perdu (Le temps retrouvé); Pléiade edition, vol. 4 (1989), 498. 'Chez Baudelaire enfin, ces réminiscences, plus nombreuses encore, sont évidemment moins fortuites et par conséquent, à mon avis, décisives. C'est le poète lui-même qui, avec plus de choix et de paresse, recherche volontairement, dans l'odeur d'une femme par exemple, de sa chevelure et de son sein, les analogies inspiratrices qui lui évoqueront "l'azur du ciel immense et rond" et "un port rempli de flammes et de mâts."'
36. Mystère et mémoire des sons, 13.
37. Pierrette Mari, Henri Dutilleux (Paris, 2/1988), 94-5. 'Je sens que deux éléments de ma nature se contrarient: d'une part, liberté d'expression, curiosité de tout qui est rare; d'autre part, tendance innée à insérer ma pensée dans un cadre formel, précis, dépouillé, strict.... La dualité entre deux traits de ma nature que l'on a souvent observés; désir ardent de communiquer et de transmettre, et, d'autre part, besoin farouche de solitude et de méditation.' Dutilleux told Claude Glayman that, when he was composing his Second Symphony, he read Dostoevsky's novel The Double and was 'peut-être inconsciemment' influenced by its title.
38. In De l'essence du rire, in Charles Baudelaire, Oeuvres complètes, Pléiade edition (Paris, 1954), 728. 'L'artiste n'est artiste qu'à la condition d'être double et de n'ignorer aucun phénomène de sa double nature.'
39. Interview in Zodiaque, 14.
40. Baudelaire, op. cit, 1195. 'C'est quelque chose d'ardent et de triste, quelque chose d'un peu vague, laissant carrière à la conjecture.'
41. In Le Platonisme de Baudelaire (Paris, 1951), 95-6. 'Le thème platonicien des voyages de l'âme en quête de son "secret douloureux" et de sa "douce langue natale", en quête de sa patrie spirituelle, est essentiel dans la poésie de Baudelaire. Il est lié à la doctrine de la réminiscence et à la croyance en une vie antérieure de l'âme.' The quotations are from the poems La vie antérieure and L'invitation au voyage.
42. Mystère et mémoire des sons, 98.
43. In a programme note by Claude Rostand, cited in Daniel Humbert, Henri Dutilleux, l'oeuvre et le style musical (Paris, 1985), 114-15. 'Henri Dutilleux pense que le violoncelle, par sa nature et par son timbre, était justement l'instrument propre à servir de relais, de médium, entre l'univers baudelairien et le monde sonore, pour tout ce qui s'identifie à l'idée d'évasion - évasion par le voyage, par l'évocation érotique, par la drogue, ou même par

l'exaltation mystique, si ambigu qu'ait été, chez Baudelaire, le sentiment religieux.'

44. Interview in Zodiaque, 14.

45. Mystère et mémoire des sons, 122. 'Les Fleurs du Mal, c'est immense. Je trouvais cet argument trop réaliste, trop appuyé. Je ne concevais pas l'approche de l'univers baudelairien de cette manière-là.'

46. After first hearing Tout un monde lointain..., Petit told Dutilleux that he was interested in choreographing the cello concerto, but the idea did not appeal to Dutilleux (Zodiaque, 14).

47. Mystère et mémoire des sons, 86. 'On peut faire comprendre par la danse qu'un homme est l'amant d'une femme, mais non pas qu'il en est le beau-frère!'

48. Ibid, 123. 'Les poèmes en prose, je les ai découverts probablement à ce moment-là.'

49. Ibid, 125.

50. Cited in Humbert, op. cit, 115.

51. Mystère et mémoire des sons, 135-6.

52. Interview with Roger Nichols, 19 April 1991.

53. Ibid. 'Je n'ai pas pensé d'abord aux vers de Baudelaire, mais il est vrai que j'étais imprégné par l'univers de Baudelaire quand j'ai commencé l'oeuvre. Ensuite, je me suis dit, "Je suis dans ce climat, très bien!" Et plus tard, quand j'étais sur le point de terminer, j'ai cherché ces correspondances. J'y ai pensé un peu en écrivant, mais je voulais éviter en tout cas de faire de l'illustration.'

54. For instance in a French Radio programme on Timbres, espace, mouvement, presented by René Koering (28 December 1978); Debussy was also fond of the term. I am grateful to Francis Bayer for sending me a copy of this broadcast.

55. Interview in Zodiaque, 13. 'Il répondait exactement à l'impression qu'il éprouvait en cette période de l'oeuvre, survolant l'orchestre à haute altitude!'

56. Humbert, op. cit, 124-5.

57. The importance of a woman's hair as an erotic force of course recalls Act III, scene i of Pelléas et Mélisande, where Pelléas shrouds himself in Mélisande's hair and attaches it to branches in an attempt to keep her near him.

58. Interview on 19 April 1991. 'C'était une occasion pour moi surtout de faire quelques pages en utilisant la technique du miroir, mouvement rétrograde.'

59. Mystère et mémoire des sons, 161. '...attiré que je suis par les nombres impairs et particulièrement le sept.'

60. Humbert, op. cit, 130.

61. See Humbert, op. cit, 133-5 for more examples.

62. Interview on 19 April 1991. 'L'artiste doit renoncer à tant de choses, à tant de plaisirs. Je ne trouve mon équilibre que quand je suis enfoncé dans mon travail et ne pensant plus qu'à cela. Il y a un côté spirituel qu'il faut absolument sauvegarder et je l'ai toujours senti, mais de plus en plus, parce que la vie matérielle vous absorbe tellement, et surtout à notre époque. On serait tenté de faire comme certains qui ne pensent qu'à paraître, à la télévision, à la radio, etc, et finalement ce n'est pas ce qui fait une oeuvre. Ce qui fait une oeuvre, c'est cette recherche constante, et il faut avoir un souci de renoncement.'

63. Henri Dutilleux, 'Qui reste fidèle à la musique symphonique?', propos recueillis par Maurice Fleuret, in Le nouvel observateur (10 June 1965), 23. 'Après avoir violenter la symphonie, je m'apprête à violenter le concerto.'

64. Roger Nichols, 'Henri Dutilleux at 75' (BBC Radio 3 broadcast), 3 January 1992.

65. Mystère et mémoire des sons, 144. Dutilleux quoted the words in the following French translation: 'Qui veut retrouver sa jeunesse n'a qu'à reprendre ses folies. De nos jours, les gens se réfugient dans je ne sais quelle sagesse terre à terre et s'aperçoivent quand il est trop tard que les folies sont les seules choses qu'on ne regrette jamais.'

66. Interview in Zodiaque, 40. 'Ce à quoi j'aspire profondément, c'est, à travers la musique, à me rapprocher d'un mystère, à rejoindre les régions inaccessibles. J'ai tendance à penser que, parmi les autres arts, aucun n'est porteur d'un tel pouvoir.'

CHAPTER 4

Referential devices and tonal backgrounds

Je ne suis pas foncièrement un musicien atonal.

(At heart, I am not an atonal composer)

Henri Dutilleux: interview with Roger Nichols, 1991

The concept of memory is central not only to Dutilleux's process of thematic growth, but also to his harmonic language. For him, memory shows that composers do not exist in a vacuum, isolated from prior musical influences. Since his childhood, he has admired Berlioz, Debussy, Fauré and Ravel, and the French musical tradition formed the bedrock of his Conservatoire training. Although he felt the need to supplement this limited education with the study of contemporary composers including the members of the Second Viennese School, Dutilleux has never rejected the earlier influences on his music and never completely broken away from tonality. Perhaps partly because he was older than Boulez, Stockhausen and other composers in the Darmstadt orbit, he showed no interest in integral serialism and was realistic enough to see that it is impossible for a composer to start from a tabula rasa. Dutilleux has said several times that serialism forced him to question himself, but this system had a limited appeal for him. As he told Pierrette Mari,

As far as this system is concerned, I have honestly never been able to accept the abolition of every form of hierarchy (in the ordering of the degrees of the chromatic scale) which is its fundamental principle: in my music, there are many references to this idea of hierarchy, because I use pivot notes, pedal points, "obsessional sounds" and chordal themes. This shows that, not only do I accept hierarchies, but by natural inclination I cannot deprive myself of the idea of polarity in music. These reference points can be modal, polytonal, atonal and, why not? even tonal.¹

In Dutilleux's mature music, an easily identifiable element - often a single pitch - is sustained or frequently repeated over a short period of time, functioning as an anchor in an otherwise unstable context. Debussy used these reference points in pieces such as 'Voiles' (1909), where B \flat is constant in the bass register, acting as a backdrop to the whole-tone or

pentatonic harmony. This stable bass line is also a feature of Debussy's Tenth Etude, 'Pour les sonorités opposées' (1915), the direct ancestor of Dutilleux's prelude 'Le jeu des contraires' (1988). With Dutilleux, a pivot note can be a note to which a melodic idea constantly returns in a quasi-incantatory manner, as in the first movement of Métaboles, which is appropriately titled 'Incantatoire.' Dutilleux recognises that these recurring melismatic phrases are characteristic of his style,² and they are as typical of his latest music as of the earlier orchestral works. This characteristic perhaps reveals the influence of Stravinsky on Dutilleux. Antoine Goléa has pointed out the affinities between the first theme of Métaboles (quoted as Ex. 3.6) and the famous bassoon phrases at the beginning of The Rite of Spring (1913): Dutilleux's theme constantly returns to E, Stravinsky's to A. Goléa also noted that both ideas use a defective mode (F in the case of Métaboles, A in the Stravinsky ballet).³

In a questionnaire commissioned by the Société Philharmonique de Bruxelles in 1965, Dutilleux was asked to nominate ten key works of the twentieth century, and two of his choices were Stravinsky's The Rite of Spring and Les Noces (1923).⁴ The short-breathed folk-like melodies in the latter work are often constantly drawn to one note, as is the case for many Dutilleux themes. The theme of the first movement of the First Symphony (1950-1) (see Ex. 3.1a) hovers around the note B, and the closely related themes of the finale of this symphony (Ex. 3.1d), the finale of the Second Symphony (Ex. 3.4b) and the first theme of Métaboles all gravitate around E. The tension between the stability of these fixed pivot notes and the constant thematic mobility is another manifestation of Dutilleux's two-sided nature. When a pitch acts as the centre of a melodic line, it is often also repeated or sustained in another orchestral part or another register, forming a second referential layer. Elsewhere, as in the first movement ('Nébuleuse') of Timbres, espace, mouvement, the pivot note (G#) is obsessively repeated in an ever-changing, freely atonal context, often providing a frame of reference in a rapid passage, and creating an impression of multiple perspectives within a single page.

So far, most published analyses of Dutilleux's music have dealt with the question of thematic transformation (both within a single movement and in a work as a whole), and in his book Daniel Humbert uses the concept of polytonality as a starting point for his harmonic analyses.⁵ While I would argue that it is not possible to hear two or more key centres operating at the same time, it is true that many of Dutilleux's chords, especially in the Second Symphony, appear on paper to be superpositions of diatonic chords in different keys. Again, Stravinsky's influence was perhaps crucial in this context, as the first well-known example of bitonality appeared in his Petrushka (1911).⁶ Doubtless Dutilleux appreciates Stravinsky's next ballet The Rite of Spring not only for its incantatory melodic lines and rhythmic intricacy, but also for its harmonic ambiguity which is such a feature of his own music. In this ballet, Stravinsky broadened his use of polytonal chords and often used ostinati which oscillate between the major and minor modes. The concept of extended tonality in Dutilleux could therefore be explored from this starting point, but I intend to concentrate on the nature of hierarchy in his music, particularly with reference to his use of 'obsessional sounds' and recurring chords. I believe that these pivot notes should not only be recognised as having an important role when they are the immediate focus of musical attention, but they should also be viewed in a wider context, in relation to the other recurring sounds in a piece. In some works, the series of pivot notes form another hierarchical level of which Dutilleux is surely aware.

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The violin concerto L'arbre des songes (1979-85) features one of the clearest examples of Dutilleux's use of pivot notes, particularly in its third movement and the related third interlude. In the third movement, the slow movement of the concerto and one of Dutilleux's most beautiful creations, the dialogue between the solo violin and the oboe d'amore initially gravitates around the note A (Ex. 4.1), against a background of gradually ascending lines in the string section of the orchestra. The influence of the concerto's dedicatee, Isaac Stern, is

perhaps apparent in this dialogue, as Dutilleux was particularly struck by his ability to interact with the orchestra. The predominance of this single note is obvious throughout most of the movement, and it usually appears in the same register, as a', thus making its role as the axis of the movement all the more clear. But its importance is also obvious at the first climax at p. 65 of the score and in the powerful final climax at p. 81, where Dutilleux magnificently builds up tension by moving the music from a wide pitch range up to a unison high a". However, the pivot note was briefly replaced at p. 63 of the score: for two bars, B♭ was the focus of the dialogue (Ex. 4.2). The two pivot notes are recalled in the succeeding third interlude, which is the furthest Dutilleux has gone in aleatory writing and also proof that his music does not lack humour. In this interlude, the orchestra is directed to tune up; the oboe's A is, as might be expected, the first focus of this passage, but it is soon replaced with a B♭, when the trombone joins the tuning up (Ex. 4.3). In many French orchestras, if not in those of other countries, it is still customary for the brass to tune to a B♭. On a more subtle level, the recurring carillon theme, which ends the third interlude and appeared in the other two, was also the source of the first idea of the third movement.

In addition to pivot notes, Dutilleux occasionally uses pivot chords. He has told Claude Glayman that his use of these chords is deliberately less subtle than his procedure of progressive growth, saying 'Sometimes I do not want to hide anything; this is the case when, for example, I use "pivot chords." Imagine a chord which returns in an arresting way, a long time after it had first been heard in the same register. From the moment it returns, this chord has a specific function and a special potential.' He has also acknowledged that chords of this type are capable of 'arousing a feeling of nostalgia in a listener.'⁷ Therefore, Dutilleux expects his audience to listen attentively, and he relies on their having a good musical memory. But whenever he uses a pivot chord, it is inevitably restated several times soon after its first appearance, facilitating its function as an aide-mémoire. Dutilleux distinguishes his use of referential pivot notes and chords from the more subtle melodic, rhythmic and timbral

variations of a motive which is subjected to croissance progressive. He says that these motives are 'often very short and not identifiable at the moment of listening; they become lodged in the unconscious mind of the listener and play their role at a later stage in the work.'⁸

All these recurring ideas - pivot notes, pivot chords and motives which recur in varied form - are of crucial importance to Dutilleux because, unlike American experimental composers such as Cage and Feldman, he insists that 'a work is not only constructed of moments in time, however appealing they may be, but also follows a path in time which the listener cannot follow perfectly in the course of a single hearing.'⁹

However, as is the case with pivot notes, Dutilleux does not always use pivot chords in the same register. Even the number of notes in the chord can vary, and to add further variety, he occasionally changes one or more of its constituent pitches. Humbert has noted that 'Torpide', the fourth movement of Métaboles, is based on a six-pitch chord which is often presented in inverted form and different instrumental clothing,¹⁰ and Dutilleux has mentioned that the static conception of musical time implied by this repetition of a single chord reveals the influence of Oriental philosophy on his thought.¹¹ The piano prelude 'Sur un même accord' (1977), as its title suggests, is also based around a single chord and also shows that Dutilleux's treatment of a pivot chord can be almost as sophisticated as his use of pivot notes. The four-note pivot chord, which consists of two minor seconds (F #/G and B b/B ♭) opens the prelude, and Ex. 4.4 shows that, in the first three bars of the piece, Dutilleux adds a note to it and changes the register of the bass notes in bar 2, and there is another registral shift in bar 3. This chord is subjected to variations of register, dynamics and attack, and Dutilleux often adds more notes to the basic four-pitch chord or subjects it to more radical changes. In addition, the pivot chord is far from being the sole source of the prelude; in the second section (beginning at bar 28), Dutilleux introduces a new reference point, the note D#. This note comes to dominate the rest of the piece, and the change of harmonic focus is coupled with a metrical shift to 3/8 and a change in rhythm and texture. This central section is based on

rapid virtuosic passages rather than chords; to be pedantic, the title 'Sur un même accord' is not strictly accurate. Nevertheless, a variant of the pivot chord does reappear at bar 48, where the initial tempo and chordal texture are reinstated, but D# remains the focus of attention and indeed the first definitive version of the piece finished on this note. However, Geneviève Joy recorded the three completed preludes in February 1993 and it appears that Dutilleux changed the ending of 'Sur un même accord' for this occasion: the pivot chord is repeated twice in its first form just before the D# is released, giving the piece a more obvious circular form.

Dutilleux's use of polarity could be paralleled with Bartók's similar fondness for pedal points in a context which combines tonality, modality and non-tonal elements. He would surely concur with Bartók's view that 'Every art has the right to strike its roots in the art of a previous age; it not only has the right to but it must stem from it.'¹² Ernő Lendvai has drawn attention to the importance of the tritone in Bartók's music: the two most important pitches in every movement of Music for Strings, Percussion and Celesta (1936) are a tritone apart, and the interval is similarly important in other works, including his Fifth String Quartet and Sonata for Two Pianos and Percussion (1937).¹³ In the questionnaire mentioned above, in which Dutilleux was asked to nominate ten key works of the present century, he selected Music for Strings, Percussion and Celesta and, expanding somewhat on the question, another choice was 'Bartók's six string quartets (especially the Fourth and Fifth).'¹⁴

Lendvai has also demonstrated that Bartók frequently used Golden Section proportions, based on the Fibonacci series, to govern the structure of a work. Although Dutilleux is aware of, and intrigued by, Bartók's use of the Golden Section, he claims that his lack of mathematical ability prevents him from fully understanding it,¹⁵ and I have found no evidence of Golden Section proportions in his major works.¹⁶ He was characteristically reticent when I asked him whether he had consciously used Golden Section structures, saying 'I think they do exist, but how could they be found?'¹⁷ However, I do believe that Dutilleux used referential pivot notes a tritone apart in the manner of Bartók in several movements of

Tout un monde lointain..., and other pieces feature a series of pivot notes which form a tonal arpeggio. In this chapter, I shall therefore be referring to tonal or tritonal backgrounds in Dutilleux's music. Perhaps unsurprisingly, the composer refused to acknowledge their existence, commenting 'C'est curieux' when I asked him whether this method of long-range structuring was a consciously used device.¹⁸ The most clear tonal background in a major work is found in Ainsi la nuit, but the unpublished song San Francisco Night (1963) provides a more straightforward example.¹⁹

In this short piece, written as a homage to Poulenc, the vocal line is incantatory in style, and the piano part usually has two clearly defined layers. Initially, a rich chordal texture contrasts with a low bass line which acts as a Debussyan anchor, and any changes in the bass note usually coincide with a change of texture or mood. Ex. 4.5, the first vocal entry, illustrates that the number of pitches in the vocal line is limited at the beginning of the song and that it is constantly drawn to a pivot note. This is the case almost throughout the piece; the central pitches of the vocal and bass lines appear as follows:-

Table 1: Pivot notes in San Francisco Night

(bars)	1-19	20-25	26-42	43-47
(bass note)	E	C#	G#	C#
(vocal line pivot)	E	G# / C#	G#	C#
(bars)	4-16	20-25	26-31	38-43
	(17-19: vocal line absent)			

Therefore, the pivot notes in the vocal and bass lines do not coincide from the beginning of the last vocal phrase at bar 38. From bars 32-7, during the build-up to the emotional climax of the song, the character of the vocal line changes; here, it features wide leaps with no one pitch prominent. It is surely not an accident that the three different pitches of the bass line together form a C# minor triad, and the pivot notes of the vocal line also conform to this

pattern, with only one exception (G♯). However, this solid base is not reflected in the foreground of the piece, as the chord progressions never imply any one key for any length of time. If this arpeggiated pattern were interpreted as a tonal background, it would show that Dutilleux's use of tonality is not always obvious and was probably not intended to be so, like Debussy's use of Golden Section structuring. It is also fascinating that the final chord of San Francisco Night is not harmonically related to the pivot notes, or even to any of the other chords in the song, forming an interesting parallel with Poulenc's predilection for a harmonic surprise at the end of a piece. Perhaps Dutilleux was here paying his own 'homage to Poulenc', though he is not particularly fond of his music. Admittedly, San Francisco Night is not an important work and Dutilleux may not have been aware of the tonal implications of its series of pivot notes, but works of greater musical significance show that a similarly small number of pitches, which are usually related to each other, form the central notes of a movement or even a whole work.

The first, third and fifth movements of Tout un monde lointain... all feature pairs of pivot notes a tritone apart which immediately strike the listener and are present for long periods; these form the only tritonal backgrounds in Dutilleux's music. The emphatic repetition of this interval in the cello concerto is perhaps not surprising as the tritone exactly bisects the octave. Dutilleux's fondness for symmetry, shared by Bartók and exemplified in the many mirror-shaped ideas in the two slow movements, 'Regard' and 'Miroirs', is again revealed in his use of the tritone, but strangely enough, the tritone is less prominent in the two slow movements, which are otherwise the movements most concerned with the musical interpretation of poetic mirror imagery. Perhaps the non-tonal nature of the tritone also appeals to Dutilleux's sense of mystery and ambiguity.

The first pitched note of the first movement, 'Enigme', is C, the lowest note of the cello. As in L'arbre des songes (see Ex. 4.1 above) Dutilleux often uses an open string as a focal note. Many of the cello's opening flourishes start with and return to this note, the first

important pivot note in the movement. At the first measured bar (fig. 1 of the score), Dutilleux starts to accentuate the tritone (Ex. 4.6); from this point, the cello's ascents usually feature the tritone C-F#. From its lowest note, the cello moves to the top of its register at p. 3, to f"#. The two pitches are emphasised still more at the opening of the fast section at p. 5. Before the twelve-note theme of the four variations is presented in its entirety, there is a hesitant passage where the solo cello, double basses and timpani all slide from C up to F# (Ex. 4.7). One might expect that, when the dodecaphonic theme is introduced, all twelve notes of the chromatic scale will be equally prominent, following Schoenberg's method, but Dutilleux's personal use of twelve-note writing significantly does not preclude the emphasis of the two pivot notes. At the beginning of Variation I, the cello plays a thirteen-note version of the row (quoted as Ex. 3.13); its first two notes are F# and C, and it ends on C. As is the case in 'Obsessionnel', the third movement of *Métaboles* (which also features a twelve-note theme), the row is not transposed, giving it a clear and memorable identity. From the end of Variation II to Variation III (pp. 19-25), F# becomes the more prominent pivot note, and the two 'obsessive' notes are less obvious in Variation IV, perhaps paving the way for 'Regard' which does not feature C and F# as pivots.

The falling opening theme of this first slow movement (quoted as Ex. 3.7b) is symmetrical, and the two groups of four quavers both span a tritone. However, Dutilleux chooses not to stress this interval quite as much as in 'Enigme', though it is true that the first appearance of the theme is followed by a descent from D to G#, played by the harp and double basses. This motif often recurs after a presentation of the theme, like a musical punctuation mark, but it appears as a descent from C to G# as often as in the form of a tritone. The most conspicuous note in 'Regard' is A, but D#/Eb, the note a tritone away from A, has no special function.

'Houles' begins with a variant of material that had been heard at p. 4 of 'Enigme' (see Exx. 3.14a and b). In the version heard in 'Enigme', the interval of a tritone was often

prominent, but this is not the case in 'Houles.' Dutilleux introduces two pedal notes a tritone apart, D and A \flat , at pp. 55-59 of the score, with the second, Oriental-flavoured theme. These are repeated discreetly in the timpani and double basses rather than in melodic material, and only become a feature of the solo cello part from p. 59. This central movement is unique in the concerto because two different tritones have the function of pedal notes. From p. 61, Dutilleux introduces C \sharp in several instruments, and the turbulent wave-like passage at pp. 62-3 rotates around D \flat , its enharmonic equivalent, and G. The next main section of the movement, which features high woodwind flourishes reminiscent of Messiaen, emphasises G and C \sharp . Also, two ideas which are both recalled in later movements feature tritones. The cello solo at pp. 72-3 is based on the three higher open strings of the instrument (A-D-G), with the C string being given a C \sharp , anticipating the main theme of 'Hymne' (see Ex. 3.19); and at pp. 78-80, at the very end of 'Houles', there is some emphasis on C and F \sharp , the first two notes of the cello solo of 'Miroirs.' As was the case in 'Regard', the tritone does not serve as a pedal interval in 'Miroirs', but it has some importance in its melodic lines. The marimba's interventions also typically open with C-F \sharp , and it is significant that the final two notes played by the solo cello (p. 94) are F \sharp and C.

Dutilleux's tritonal obsession in Tout un monde lointain... is most flagrant in the final movement, 'Hymne.' We have seen that the cello theme (Ex. 3.19) features G and C \sharp , and one or other of these two notes is omnipresent in the movement. There is a slight difference in his treatment of the tritone in 'Hymne' in that first C \sharp is a pedal note, which is replaced by G from p. 116. Apart from in the cello theme, which is less prominent in the second half of the movement, the two notes do not therefore compete for our attention. C \sharp is emphasised in the bass register from the beginning (p. 98), and there is a continual C \sharp pedal from pp. 102-7, where the note is sustained by the orchestral cellos and double basses and is a constant quaver pulsation in the timpani part (Ex. 4.8). From p. 112, G also becomes a regular feature of the bass line, though this note is most obviously used as a pivot from p. 116, from which

point it is continually present in the high register of the woodwind. It may be significant that C# was most often heard in the bass register and G at the opposite end of the spectrum; perhaps it is another manifestation of the strongly contrasting feelings in the poem which inspired it, or perhaps a musical depiction of aspiration towards the ideal, a favourite theme of Dutilleux's. The work fades out with the cello circling round G and its two neighbours, F# and Ab, an idea which was first heard at p. 122.

The tritone is also important in the first movement of the Second Symphony, but this work is more significant because it illustrates Dutilleux's use of tonality. It can be viewed as a compendium of all the elements of Dutilleux's harmonic language, and all his experiments with formal organisation, as found in his subsequent works. The tritone is pre-eminent in the first movement, there is arguably a tonal background to the other two, there are obvious pivot notes and chords, Dutilleux uses serial techniques in some passages, and memory plays an important role. Above all, the symphony exemplifies the logic and coherence that Dutilleux is always concerned to emphasise.

Dutilleux likes to stress the role of obsessional sounds in this symphony. He wrote in a programme note that

In the second section in particular, a single, insinuating note acts as a pivot, a central point, and is "illuminated" in an infinite variety of ways, irradiating the ensemble of instruments. In the final movement, the coda features the same procedure - but here an unchanging harmonic aggregate, which is also found in the other movements, acts as the focus.²⁰

On the subject of these focal notes, it is intriguing that Pierrette Mari has written that 'in this symphony, the pivot notes gradually ascended over the interval of a third, from F# to A to C#, initiating tonalities which become more and more bright.'²¹ She does not expand on this statement (and never overtly refers to 'tonal backgrounds') and I will show that her analysis does not actually take account of the first movement, though the interval of a third is without doubt central to the second movement. Her analysis is especially interesting because

Dutilleux was closely involved in the preparation of her book, which suggests that he approves of this interpretation of his Second Symphony.

I believe that the second and third movements of this symphony are not only linked thematically, as shown in Chapter 3a, but they also form a single unit because the finale completes the tonally-based design initiated in the second movement. (Dutilleux's reference to 'an unchanging harmonic aggregate', or pivot chord, in the symphony, is also only applicable to the second and third movements.) Dutilleux's instruction that the finale should directly follow the slow movement is thus tonally as well as thematically justified, and it seems significant that, although they are thematically linked, Dutilleux does not indicate that the second movement is immediately to follow the first movement.

The first movement is mostly based around a single pivot note (B) which cannot be viewed as part of the rising thirds background of the other two movements. From the thematic point of view, the interval of a tritone is also important, particularly in the clarinet's ascending scalar motif (quoted as Ex. 3.2a) and the timpani, which are tuned to B, D and F in bars 1-21. As in the first part of 'Hymne', the pivot note, in this case B, is especially obvious in the timpani part. This focal note is also the final note of the clarinet's flourish and the first note of the two themes Dutilleux introduces (see Exx. 3.3 and 3.4). In this movement, the pivot notes always have this dual function, as a culminating point of one line and the initiator of another, and their presence is directly linked to the successive appearances of the clarinet's motif. At bars 38-80 (pp. 8-17 of the score), E takes over as the obsessional sound; as before, it is the final note of the clarinet's ascending line, and when the clarinet motif returns to its original form at bar 91, the pivot note is once again B.

Table 2 (see overleaf) shows that this movement could be divided into three sections, the divisions being based on the presence or absence of a pivot note.

Table 2: Pivot notes in the first movement of the Second Symphony

Bars	1-37	38-80	91-103	(104-242)	243-334
Pivot note	B	E	B	(no pivot)	B

It is tempting to describe these three sections as an exposition, development and recapitulation, all the more because the clarinet's motif is absent from the long central section, reappearing only at bar 254 (soon after the beginning of the 'recapitulation'), where it is played by the bassoon. There are also vestiges of traditional sonata form in the presence of two focal notes in the 'exposition', though I would hesitate to describe E as being in a subdominant relationship to the main pivot note because they are not heard in the context of classical tonal harmony. The formal plan of the piano prelude 'Le jeu des contraires' is similar; the initial pivot G# is briefly replaced by C#, and neither pivot is especially prominent in the central section. Also, the recapitulation, in Thomas Cooper's words, 'begins with a vigorously emphatic restatement of the opening in which the reiteration of the initial G# clearly underlines the work's sonata-based principles.'²²

To return to the first movement of the Second Symphony, the pivot note is stable in the final section, but the clarinet's motif is tossed between the bassoon and clarinet of the small orchestra until it settles in the clarinet part at bars 271-4. This idea alternates with passages based around a falling idea which are always introduced by a string chord; this chord is different at each appearance, though its top note is always B (Ex. 4.9). All of these chords are obviously bitonal in the sense that they are built up of two diatonic chords; for instance, the first could be interpreted as a combination of E major and minor tonic chords, the second as E major plus C major. The chords are different but nevertheless similar enough in their spacing and instrumentation to be recognisable as related by the listener, paralleling Dutilleux's infinitely varying treatment of thematic material. Most importantly, they are all

what Dutilleux, in his programme note for the symphony cited above, describes as 'illuminations' of the focal note B, as is the final chord of the first movement.

Like the chords of Ex. 4.9, the pivot chord of the second movement, first heard at bar 20, is polytonal; its spacing is also similar. This pivot chord also has a punctuation-like function, as it provides a breathing space between the sinuous melodic lines, usually given to the winds; Ex. 4.10 shows that it recurs in bars 22 and 24, and it also appears in bar 26. On a broader scale, I would divide the second movement into four sections, as shown in Table 3.

Table 3: The formal plan of the second movement of the Second Symphony

<u>Bars</u>	<u>Pivot note</u>	<u>Instrumentation</u>
1-19	A anticipated (7-9) F# anticipated (15-19)	Strings, timpani
20-53	F#	Full orchestra
54-104	54-63: E (transition passage) 64-104: A	Full orchestra
105-115	E (transition section)	Strings, timpani

The first section starts with reminiscences of the first movement, just as the fourth anticipates the first theme of the finale, and the motive played by the cellos which opens the movement (see Ex. 3.3a) appears in this section in its retrograde, inverted and retrograde inversion forms, usually with slight variations. The central sections are clearly defined by their pivot notes, and the point of greatest intensity occurs after the 274th crotchet beat, almost exactly at the mid-point of the 551 beats in the movement. In the third section, E is the pivot note of the transition passage, breaking the rising thirds pattern; it is not only the pivot note of the final transition section of this movement, but also of a passage with a similar function in the finale. The shift to A coincides with a change in metre from 3/2 to 2/4 (although the underlying

crotchet pulse remains unchanged) and a change in timbre, as the melismatic lines initially pass from the woodwind to the strings.

Although the second and third sections focus on different notes, their similarities are also notable and I would describe the third section as in many ways a variant of the second. The pivot chord appears four times in the third section (at bars 57, 59, 61 and 63); a cello and timpani upward glissando, which first appears in bar 29, recurs in bars 68 and 72; and in bars 35-41 and 90-2, a pedal of A \flat , C \flat and E \flat emerges in the double bass and timpani parts. This repeated arpeggio has no connection with either of the main pivot notes in these sections, and is another example of polytonal tendencies in Dutilleux. The incantatory wind lines which spiral around a central pitch are also as present in the third section as in the second, and are subjected to rhythmic variation after the first climax of this section, at bar 98.

The final section of the second movement anticipates the pivot note (E) of the first theme of the finale (quoted as Ex. 3.4b), though this note does not remain important for long. Pivot notes are rarely present for long in the first (*Allegro*) section of the finale, but the most important note, C \sharp , is omnipresent in the calm end to the symphony (pp. 202-31). Elsewhere, C \sharp emerges as a focal note at key formal junctures, occasionally coupled with the pivot chord of the second movement. This chord, which in this movement is very widely spaced, first appears at p. 118, coupled with a change of dynamic level (Ex. 4.11a). It next appears, in almost identical form, at p. 170 (again paired with a sudden reduction in dynamics), just before the tempo begins to increase at p. 172. The pivot chord has a more significant role in the slow coda, where it appears four times in identical forms, usually as a background to the ever-ascending lines characteristic of this final section. Ex. 4.11b, the beginning of the 'Très calme' section, illustrates the first three appearances of the chord and shows that Dutilleux here recalls both the second movement (see Ex. 4.10 above) and the clarinet's motif, which has not been heard since the first movement and which here attains its ultimate form,

ascending to C#. Although the final chord of the symphony is not closely related to the pivot chord, it is another 'illumination' of the central pitch C# (Ex. 4.11c).

Different pedal notes are used at pp. 130-7 of the finale, where G# acts as the bass line, and in much of the developmental section marked 'Più vivo', E is often prominent. Therefore, the 'background' to the Second Symphony is more complex than Mari believes, and Ex. 4.12 illustrates all its most important pivot notes. Nevertheless, I would not completely reject Mari's view that the pivot notes of the second and third movements ascend from F# to A to C#, even if this is clearly a partial overview of the symphony. C# is without doubt the most important note in the finale, and the idea of ascent is both reinforced in the coda, which is almost entirely based on rising lines, and fundamental to Dutilleux's aesthetic.

*

In Chapter 3a, I demonstrated the complex interrelations between the movements and parentheses of Ainsi la nuit and mentioned the use of a pivot chord as a unifying device. But pivot notes play a role which is at least as obvious and important as the pivot chord in the quartet, and I believe that Dutilleux was surely conscious of the implications of the sequential ordering of these notes as they form a tonal background which is even clearer than that of the Second Symphony. The untitled introduction to the quartet features both the pivot chord and the first appearance of D as a central pitch (see Ex. 3.9). Dutilleux's fondness for the strident sonority of open strings is as evident in this quartet as in Tout un monde lointain... and L'arbre des songes, and perhaps influenced his choice of pivot notes in Ainsi la nuit. In 'Litanies I', D is treated as an obsessive focus, for instance at the beginning of the first rondo episode (Ex. 4.13; fig. 5), and its presence is felt throughout the movement, which ends fortissimo on D. This movement is harmonically close to the Introduction, as it shares the same pivot note and the pivot chord also often recurs, but it is more aggressive and vigorous in character. The next movement which has a pivot note used over a long stretch of time is 'Litanies II', which completely contrasts in mood with its namesake. Here, the central pitch is F#, which is

initially the magnetic focus of the modal theme played by the viola and cello (Ex. 4.14). Dutilleux has noted this theme's affinity with Gregorian chant,²³ but its small compass and twisting lines are, for me, particularly reminiscent of Bartók's folk-like melodies.

In his programme note for *Ainsi la nuit*, Dutilleux describes 'Constellations' as a movement in which 'sound events circulate and build up around a central pitch (A), which is an intense source of attraction and imposes itself forcefully on the discourse (solo lines are important).²⁴ The composer has also told Roger Nichols that, throughout the quartet, the language gradually becomes denser and firmer,²⁵ and 'Constellations' is the dynamic, textural and emotional climax of the work. The density and intensity rapidly increases from figure 7 in the score, with A always audible as the centre of activity, and the movement ends in exactly the same manner as 'Litanies I', with its pivot note spread over several octaves and at the highest dynamic level.

The hypothesis that this gradual 'unfolding' over a D major triad (from D to F# to A) of the pivot notes was intended by Dutilleux becomes all the more plausible when the harmonies of 'Parenthèse IV' are analysed. After the arch-shaped gesture of its opening bar, we hear a variant of the pivot chord followed by a series of chords which are mainly built up on fourths (Ex. 4.15a; first six chords of 'Parenthèse IV'), unlike the pivot chord which is a superposition of fifths. The final chord in this sequence consists of all the notes of the D major scale. This sequence is recalled in varied form at the beginning of 'Temps suspendu', which is initially an expansion of 'Parenthèse IV.' This final movement opens with the pivot chord in its original form, and a large proportion of the succeeding chords are, once more, built up of all the notes of the diatonic major scale; these chords are marked with an asterisk in Ex. 4.15b. There is a direct parallel here with the start of the Presto of the finale of Beethoven's Ninth Symphony (1824). Here, Beethoven piles up all the notes of the D harmonic minor scale to form a chord which represents Chaos. Such a dissonance was of

course considered shocking in the first half of the nineteenth century, but is a natural part of Dutilleux's harmonic vocabulary.

Dutilleux denies that he is aware of the 'unfolding' of the D major triad and the diatonic basis of the chords in 'Temps suspendu',²⁶ but it seems to me that this analysis fleshes out still more Dutilleux's statement that he is not an atonal composer. In addition, this tonal background is still more convincing than that of the Second Symphony because, in the symphony, pivot notes which have no connection with the overall F# minor background are present, and the notes of the F# minor scale are never piled up to form a chord. There is therefore no connection between the tonal background and foreground harmony, as there is in Ainsi la nuit. It would of course be ridiculous to state that Ainsi la nuit is in any sense 'in D major' or that any of the chords in 'Parenthèse IV' or 'Temps suspendu' can be perceived as belonging to a diatonic progression. What is clear, however, is the evident basis in the tonal system of some of these chords; they are superpositions of all the notes of the major scale in the same way that the pivot chord can be described as a superposition of fifths. As in San Francisco Night, the final chord of Ainsi la nuit is a surprise. It resembles the pivot chord, but is not identical to it and none of the work's pivot notes are emphasised; the quartet is therefore not completely circular in form.

In Dutilleux's most recent work, the Diptyque: Les citations (1985/91), both movements are built on quotations of pieces by other composers. Interestingly enough, both quotations chosen by Dutilleux are based around a single pitch. Ex. 3.11 illustrated that the beginning of Britten's recitative 'Now the Great Bear and Pleiades' focuses on the note E; the introductory bars of the movement, for solo oboe, are also constantly drawn to this note. In these hesitant and almost incantatory phrases, the pitch range gradually widens but always returns to E (Ex. 4.16), as at the beginning of San Francisco Night (see Ex. 4.6 above). The second movement, 'From Janequin to Jehan Alain', opens with a fantasia-like harpsichord solo which progressively descends to a low G, the main pivot note of the movement.

Dutilleux quotes a theme attributed to Janequin on which Alain had written his Thème varié for organ. The theme first appears at bars 56-61, played by the double bass, where it hovers around G and is coupled with an extract from Alain's Thème varié for piano (quoted as Ex. 3.12). A few bars later, the theme is again played by the double bass and simultaneously decorated by the oboe, in a phrase which shows that Dutilleux still incorporates overtly bitonal ideas in his music (Ex. 4.17; bars 65-8). Two notes a tritone apart, C# and G, frequently clash in Ex. 4.17, and the duality of this idea is perhaps a throwback to the famous bitonal clarinet theme in Petrushka. Dutilleux is doubtless aware of the implications of this Petrushka theme, which symbolises the two sides (puppet and human) of the same character; this Janus-like duality has an obvious appeal for Dutilleux. It is also typical of Dutilleux's style that the piece should end on the main pivot note of the movement, G, which is also the culminating point of an ascending line. The Janequin theme appealed to Jehan Alain because of its major/minor ambiguity, and the themes of the first and second movements of Dutilleux's Piano Sonata, and the 'theme of the wolf' in Le loup, all demonstrate a similar ambivalence. It is therefore probable that the Janequin idea appealed to Dutilleux for the same reason, and it is certain that Dutilleux particularly admires Alain's unconventional use of tonality. When listening to a recording of his orchestration of Alain's Prière pour nous autres charnels (1944) with Dom Angelico Surchamp, he drew attention to the 'diatonic chords which are strung together to form highly unusual progressions.'²⁷ The unusual chord progressions featuring sudden shifts of key which are a feature of Alain's style are also characteristic of Britten, and perhaps Dutilleux chose to use the Peter Grimes quotation not only as a homage to Peter Pears and because it is based around a single note, but also because it is a simple example of Britten's individual approach to the tonal language. Dutilleux, who refuses to describe himself as an atonal composer, seems here to be allying himself with two kindred spirits; his own approach to tonality is certainly unconventional by

classical standards, but it is equally clear that his music is not totally emancipated from the tonal tradition.

*

All these analyses show that Dutilleux is quite comfortable combining elements of tonality, modality, serial techniques and freer atonal writing. In this context, it seems significant that he admires (amongst other things) Berlioz's 'mixture of tonality and modality', for instance in 'Le songe d'Hérode' in L'enfance du Christ.²⁸ This enrichment of the tonal language with modal inflections, so characteristic of French music in the second half of the nineteenth century as well as in the first half of this century, is already apparent in Dutilleux's Piano Sonata (1947-8). For Dutilleux, there are no barriers between different musical elements, which can coexist happily in a single work or even a single phrase. He may occasionally use twelve-note rows, but he sees no problem in blending a dodecaphonic idea in one instrument with an obsessively repeated note played by another. Equally, there are multiple temporal layers in his music, particularly in Ainsi la nuit, which unites a strong sense of forward motion, shown in his fondness for ascensional movement and in the apparent tonal background to the quartet, with the plays on time and memory implied in his use of mirror forms and the anticipation and variation of musical material. Dutilleux is an enemy of musical dogmatism, and has never felt the need to excuse the lack of orthodoxy in his serial writing, or to apologise for using tonal elements in works written in the second half of the twentieth century. Although he has written illuminating programme notes for his works, one could not imagine him feeling the need to write treatises on aspects of his musical language, as Messiaen did. He told Roger Nichols that, in the 1950s and 60s, the dominance of serialism was seen as a form of musical terrorism, but he felt it was essential to 'defend oneself, but with works, not with manifestos.'²⁹

When he was teaching at the Ecole Normale, Dutilleux never attempted to impose a particular style on a student; like Messiaen, he could understand the needs of students with

ideas which radically differed from his own. He would only insist that a student's musical style was coherent,³⁰ and this coherence is paramount in his own music. Since his Second Symphony (1955-9), Dutilleux's harmonic language has changed remarkably little, and although *Mystère de l'instant* (1985-9) may not feature thematic recall between movements, this formal novelty is not coupled with a more adventurous musical language.

Dutilleux has always considered that fidelity to oneself is essential for any composer. His self-awareness is evident not only in the multiple precise connections between different works described in Chapter 3a, but also on a more subtle stylistic level. He told Roger Nichols that it is essential for a composer to study works of the past in depth and to be extremely curious about contemporary music, but most of all one must not accept everything.³¹ If Dutilleux has managed to absorb so many disparate influences into a non-eclectic musical language, it is because he is highly conscious of his own style. He likes to quote Paul Valéry, who told their mutual friend Nadia Boulanger that 'an artist is judged by the quality of what he refuses.'³²

Dutilleux has often been described as an independent, isolated composer, and in the sense that he has the necessary confidence and self-knowledge to pursue his own path regardless of changing musical fashions, this is true. However, he dislikes the description because, as he told Claude Glayman, the term 'independent' is simply 'a rather summary way of cataloguing unclassifiable composers'³³ used by musicologists who cannot fit a composer into one of their preordained categories. Above all, Dutilleux is justifiably keen to emphasise that he is very much dependent on music of the past, and his continuing curiosity about new music ensures that he is constantly open to new ideas and influences. Surely Dutilleux's receptivity to other composers, like Debussy and Bartók, combined with his equally strong desire to cut himself off from external distractions and concentrate on his own music, is yet another manifestation of his dual nature.

Ex. 4.3: L'arbre des songes, 3rd interlude: OS p. 83

a) Interlude 3

65

environ 6'

6'

83

Htb. 1

Clar. 1

Pno.

Viol. solo

Viol. I div.

Viol. II div.

Alt. div. en 3

Vcl. div. en 3

Cb. div.

et Notes De [65] à [83], les instrumentistes à l'attention des conducteurs accordant peu à peu, un traitement comme raprés les courts motifs notés en valeurs libres.

66

6'

9'

Htb. 1

Htb. 2/Am

Clar. 1

Trb.

Harpe

Pno.

Viol. solo

Viol. I

Viol. II div. en 3

Alt.

Vcl. div. en 3

Cb.

Ex. 4.4: 'Sur un même accord', bars 1-3

Modérément lent
(♩ = 56/60 - Davison)

les 2 ped.

Ex. 4.5: San Francisco Night, bars 4-7

(♩ = 54)

Je crains qu'il n'a ja-mais fait plus noir que ce soir

poco

Ex. 4.6: Tout un monde lointain..., I ('Enigme'): OS fig. 1, solo cello

Arco

f marc.

un poco cresc.

Ex. 4.7: *ibid*, OS p. 5

5 Vif (♩ = 160)

Timb. *bag. de timb.*

mb. susp. (aiguë) / mb. susp. (mod.) *bag. de bois* *pp*

Hpe *Près de la table (clouffez légèrement avec le gras des doigts)*

Vlc. Solo *Pizz*

Cl. *2 pupitres* *Arco* *(quasi gliss.)*

6 Solo

Timb.

2 Bongos *Solo*

1 Tom aig. *pp leggero*

Hpe

Vlc. Solo *(Pizz)* *gliss.* *pp un poco rubato* *(Pizz)* *gliss.*

Cl. *2 pup.* *pp*

Ex. 4.8: Tout un monde lointain..., V ('Hymne'): OS pp. 102-3

Musical score for 'Tout un monde lointain..., V ('Hymne')', OS pp. 102-3. The score is arranged in two systems, each with multiple staves for different instruments and voices. The first system includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Trumpet (Tr.), Trombone (Tbn.), Horn (Hr.), Violin (Vc.), Viola (Vcl.), and Cello/Double Bass (Cb.). The second system includes staves for Violin (Vc.), Viola (Vcl.), Cello/Double Bass (Cb.), and Piano (Pn.). The score features complex rhythmic patterns, including 3/4 and 2/4 time signatures, and various dynamics such as *pp*, *ppp*, and *pppp*. There are also markings for *ff*, *f*, and *mf*. The score is marked with rehearsal points 12, 13, and 14. The first system ends at measure 7, and the second system ends at measure 8. The score is written in a key signature of one sharp (F#).

Ex. 4.9: 'Illuminations' of the focal note B in the first movement of the Second Symphony

Musical notation for 'Illuminations' of the focal note B in the first movement of the Second Symphony. The notation shows three measures of music, each with a focal note B. The first measure is marked with a '9' above the staff and a '273' below the staff. The second measure is marked with an '8' above the staff and a '287' below the staff. The third measure is marked with a 'b' above the staff and a '302' below the staff. The notation includes a treble clef, a key signature of one sharp (F#), and a bass clef. The focal note B is highlighted in each measure.

Ex. 4.10: Second Symphony (Le Double), II: bars 20-5

The image displays a musical score for the second movement of the Second Symphony (Le Double) by Pierre Boulez, specifically bars 20-5. The score is presented in two systems, labeled 'a' and 'b' at the top. Each system contains staves for various instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Cor Anglais (Cor.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tuba), Timpani (Tim.), Snare Drum (Sn.), Cymbals (Cym.), Triangle (Tri.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The notation includes notes, rests, and dynamic markings such as 'p' (piano) and 'pp' (pianissimo). There are also performance instructions like 'Tutti' and 'Rit.' (Ritardando). The score is written in a complex, dense style characteristic of modernist music.

Ex. 4.11a: Second Symphony, III: OS p. 118

118

Pic Fl.
Fl.
Hob.
Cl.
Cb.
Bn.
C.Bn.
Cor.
Trp.
Trb.
Tuba
Tam Tam
Gr. C.
Hpc.

Hh.
Cl.
Bn.
Trp.
Trb.
Tmb.
Cym.

I
Violin
II
Arl.
Vic.
Div.
Cb.
Div.

Sourd. Bel. (Robinson)
Sourd. Bel. (Robinson)

Arc.
pp
ppp
ppp (sans vibrat)

H.31721

Ex. 4.11c: ibid, final chord

gva - - - 7

The image shows a handwritten musical score for a final chord in G major. It consists of three staves: a treble clef staff at the top, an alto clef staff in the middle, and a bass clef staff at the bottom. Above the treble clef staff, there is a handwritten note 'gva' followed by a dashed line and the number '7'. The treble clef staff contains a G4 note with a sharp sign, a B4 note with a sharp sign, and a D5 note with a sharp sign. The alto clef staff contains a G4 note with a sharp sign, a B4 note with a sharp sign, and a D5 note with a sharp sign. The bass clef staff contains a G3 note with a sharp sign, a B3 note with a sharp sign, and a D4 note with a sharp sign. The notes are written as half notes.

Ex. 4.12: Main pivot notes in the Second Symphony

1-8 9-17 19-22 58-74 78-91 110-115 117-120 130-7 172-30 199-231

(pages)

(movements)

I II III

Ex. 4.13: Ainsi la nuit, 'Litanies I': fig. 5

5

molto sff

p

Arco

Pizz

faire claquer les cordes

ff

mf

f

Arco V

Pizz

mf

f

mf

f

Ex. 4.14: Ainsi la nuit, 'Litanies II': bars 1-2

IV. LITANIES 2

(m) $\left(\frac{3}{4} = \frac{3}{4}\right)$

Ex. 4.15a: Ainsi la nuit, 'Parenthèse IV': bars 1-4

PARENTHÈSE 4

(A) *Animé* $\left(\frac{3}{4} = \frac{3}{4}\right)$

Ex. 4.15b: Ainsi la nuit, 'Temps suspendu': bars 1-13

VII. TEMPS SUSPENDU

(21) *(p. 96 enroulé)*

(22)

(23) 8

(24) 8

(4) (4) (4)

Ex. 4.16: Les citations, I ('For Aldeburgh '85'): opening

(♩ = 40 environ)
 Ob. ad lib.

pp

pp

ppp

Ex. 4.17: Les citations, II ('From Janequin to Jehan Alain'): bars 65-8

Un peu détendu (♩ = 30 max.)

Ob.

Cl.

p lointain

p lointain

poco

p

Endnotes to Chapter 4

1. Pierrette Mari, Henri Dutilleux (Paris, 2/1988), 100. 'Je n'ai jamais pu vraiment accepter dans ce système l'abolition de toute hiérarchie (dans l'ordre des degrés de la gamme chromatique) qui en est le principe de base: dans ma propre musique, on trouvera de nombreuses références à cette notion de hiérarchie, par l'emploi des notes-pivots, de pédales, de "sons obsessionnels", de thèmes d'accords, qui indiquent bien que, non seulement je l'accepte mais que, par tendance naturelle, je ne puis me priver de l'apport d'une certaine polarisation. Celle-ci peut être d'ordre modal, polytonal, atonal et, pourquoi pas? même tonal.'
2. In Contrechamps, 'Musiques en création - Festival d'Automne à Paris' (1989), 69.
3. Antoine Goléa, review of Métaboles in Musica (1965); cited by Raphael Brunner in 'Les Métaboles pour orchestre: déconstruire un texte musical' in Revue musicale de la Suisse Romande, 3 (special Dutilleux number), 26-7.
4. Questionnaire cited in Mari, op. cit, 192.
5. In Henri Dutilleux, l'oeuvre et le style musical (Paris, 1985).
6. Notwithstanding, the cadenza section of Ravel's piano piece Jeux d'eau, written as early as 1901, juxtaposes F# major and C major arpeggios.
7. Henri Dutilleux, Mystère et mémoire des sons, Entretiens avec Claude Glayman (Paris, 1993), 103-4. '...on peut aussi ne rien vouloir cacher et c'est le cas, par exemple, si vous usez des "accords pivots." Imaginez un accord qui revient de façon lancinante, longtemps après le moment où il a été perçu pour la première fois dans le même registre. Cet accord a, dès lors, une fonction, une potentialité particulières... [L'accord pivot] peut, en effet, éveiller un sentiment de nostalgie chez l'auditeur.'
8. Ibid, 103-4. 'Une idée qui est parfois très bref et non identifiable dans l'instant, qui se fixera dans l'inconscient de l'auditeur et jouera son rôle a posteriori.'
9. Ibid, 104. 'Une oeuvre ne vit pas seulement d'éléments fugitifs, si provocants soient-ils, mais qu'elle s'inscrit dans une trajectoire, cette trajectoire que l'auditeur ne peut saisir totalement à la première audition.'
10. Op. cit, 102-9.
11. Mystère et mémoire des sons, 192.
12. Cited in Ernő Lendvai, Béla Bartók: an analysis of his music (London, 2/1979), 1.
13. Ibid, Chapter 1 ('Tonal Principles').
14. Questionnaire cited in Mari, op. cit, 192.
15. Interview with Thierry Geffrotin in Caen, 20 March 1993.
16. The dynamic climax and highest point of the song Pour une amie perdue (1941) occur after 16 bars of the 25-bar song, the Golden Section point (see Chapter 2), though I have no evidence proving that Dutilleux consciously used Golden Section proportions in this song.

17. Conversation with the author, 26 March 1993. 'Je crois qu'il y en a, mais comment les chercher?' When I asked Dutilleux whether he was aware that there are Golden Section proportions in Debussy's music, he replied 'Mais bien sûr!'
18. Ibid.
19. I am grateful to Roger Nichols for providing me with a copy of the manuscript of this song.
20. Note in the archives of Heugel S.A. 'En particulier, dans la deuxième partie, une note unique mais insinuante, fait office de pivot, de point central, en se présentant sous une variété infinie d'"éclairages sonores" qui rayonnent sur l'ensemble. Dans la dernière partie, la coda utilise le même procédé - mais ici au moyen d'une agrégation harmonique toujours semblable, que l'on retrouve d'ailleurs dans les autres mouvements.'
21. Op. cit, 136. 'Au cours de la Symphonie, les notes-pivots ont gravi par paliers des intervalles de tierce ascendante, fa dièse-la-do dièse, et amené à des tonalités de plus en plus claires.'
22. Thomas Cooper, The play of opposites: conflict and synthesis in the piano music of Henri Dutilleux, unpublished M.Mus thesis (London, 1993), 70-1.
23. In his introduction to Ainsi la nuit, printed in the miniature score.
24. Cited in Humbert, op. cit, 145. 'Des événements sonores se nouent et s'accumulent autour d'un son central (le la) qui exerce intensément son attraction et s'impose avec force (importance des "soli").'
25. Conversation on 19 April 1991.
26. Conversation with the author, 26 March 1993.
27. In the film Le voyage musical by François Ribadeau (1990); '...des accords parfaits, mais qui s'enchaînent d'une façon très singulière.'
28. Conversation on 19 April 1991.
29. Ibid. 'Qu'est-ce qu'on pouvait faire? C'était de se défendre uniquement, mais par des oeuvres, pas par des manifestes.'
30. Conversation between the author and Francis Bayer.
31. Conversation on 19 April 1991.
32. Mystère et mémoire des sons, 31. 'On juge un artiste à la qualité de ses refus.'
33. Ibid, 173. 'C'est une manière un peu sommaire de cataloguer ainsi les musiciens inclassables.'

CHAPTER 5

Dutilleux and the visual arts

Dutilleux was brought up in a cultured and artistic family and he has always loved the visual arts, especially painting. As was the case with Debussy, who described Turner as 'the finest creator of mystery in the whole of art',¹ this interest has proved a fertile influence on his music. He claims to have no talent for drawing or painting, but his knowledge of, and interest in, the visual arts is obvious from his extensive library and his frequent statements on the stimulating influence of art on his music.² His own tastes include the Impressionists, whom he discovered in his youth, and abstract painting since Kandinsky,³ and his portrait has been painted by the French artist Jacques Chesnel. An exhibition held in Caen in 1993, which was devoted to some of Dutilleux's favourite contemporary painters, included this portrait and works by Sergio de Castro (a friend of the composer), Maria Helena Vieira da Silva, Jean Bazaine and Nicolas de Staël. I feel there are affinities between Vieira da Silva's labyrinthine, multi-layered paintings which seem to draw the observer into the canvas, and the intricate and alluring art of Dutilleux. Any opinion of this type is necessarily subjective, but it is certain that Dutilleux's love of the visual arts is reflected in his mature music in two different ways. The orchestral work Timbres, espace, mouvement (1976-8, revised 1990) was inspired by Van Gogh's La nuit étoilée (1889), but many passages in works which were not inspired by a visual stimulus have a strong graphic appeal. It would be easy to dismiss the appearance of any composer's music as being unimportant; it goes without saying that music is a sonic and temporal art rather than a visual one, but I hope to demonstrate that the visual dimension to Dutilleux's music is very far from negligible.

In an interview with Claude Glayman, Dutilleux spoke of his discovery of Beethoven's late works. Beethoven's music enriched his own because

The extraordinary modernity of Beethoven is striking, even as far as the appearance of a piece is concerned, all the more if one can consult a manuscript or facsimile edition - think of the last sonatas, or the layout of the last quartets. The relationship between this visual dimension and the sound world is sometimes remarkable. Occasionally, there are even close connections between the physical appearance of a page of music (even a printed page) and an abstract painting. Take one of Schoenberg's Five pieces for orchestra, op. 16, 'Farben' ('Colours'); the pages of music look exactly like an abstract painting. Often, in my own work, if I am not satisfied with a page of orchestral music from a purely visual point of view, then I feel something is wrong.⁴

The mere sight of an original manuscript or a facsimile is sufficient to inspire Dutilleux in his own work. As he puts it, 'a contagious energy emanates from Mozart's fluent notation or the hasty crossings-out of Liszt.'⁵ Dutilleux owns manuscripts by Ravel and Stravinsky, both composers who, like Dutilleux, were greatly concerned with the artisanal side of composing. Stravinsky's meticulous preparations for work, surrounded by the tools of his trade including a device of his own invention for drawing staves, were legendary, and Dutilleux likes to quote his adage that 'a composer is first and foremost a calligrapher.'⁶ In this context, Dutilleux admires not only Debussy's music, but also his writing, which he describes as 'beautiful in its intricacy... stunning and of great plastic beauty',⁷ an eloquent description which could equally be applied to his own manuscripts. Dutilleux has also often spoken of his love of Renaissance polyphony, and no doubt the manuscripts of this period, sometimes in pictorial form, have a special appeal for him. On a more personal level, Dutilleux is grateful to his mother and first primary school teacher, Monsieur Jeandot, for encouraging him to take a pride in his writing, and his father's work as a printer inspired his respect for craftsmanship.⁸

Unlike many American experimental composers (including John Cage, Earle Brown, Morton Feldman and George Crumb), Dutilleux has never produced a graphic score, but his traditional notation has an artistic appeal of its own. He concurs with the traditional view that a musical score should be written in notation whose meaning is immediately and unambiguously apparent to performers. On the other hand, works such as Brown's December 1952, a collection of rectangles of different sizes against a white background, are only

accepted as musical scores because the composer says they are; any performance of December 1952 presupposes a good deal of creative input from the executants, a degree of freedom unacceptable to Dutilleux.

For Dutilleux, the act of writing a score is 'a real pleasure, a creative catalyst.'⁹ The perfection of his calligraphy is amply demonstrated by the manuscript of the second movement of Timbres, espace, mouvement, an eight-minute movement for large orchestra, which features no crossings-out at all. Indeed, Dutilleux asked Claude Glayman: 'Have you any idea how much a composer has to work from the purely artisanal point of view? Did you know that the duration of a page of orchestral music is rarely more than six to ten seconds, but it sometimes takes a whole day to write it?'¹⁰ This goes some way towards explaining why he is not a prolific composer. In addition, Dutilleux's concern for the appearance of his music is not primarily a practical consideration imposed by his publishers, because he is one of the very few contemporary composers whose works are still engraved rather than published in the form of facsimile editions. It is unfortunate that the question of prestige is considered more important than the considerable appeal that facsimile editions of Dutilleux's manuscripts would have, and Dutilleux seemingly does not share Debussy's concern with the presentation of his scores, which extended even to detailed discussions about the colours of ink to be used on the title pages. But as he recently designed an inset for a recording of his orchestral works, based on fragments of the pieces on the disc,¹¹ one cannot help feeling that Dutilleux is a frustrated artist, unlike Schoenberg who was a gifted amateur painter.

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Although Timbres, espace, mouvement was inspired by Van Gogh's La nuit étoilée - Dutilleux has admitted 'I had the painting constantly in mind when I was composing'¹² - the composer is as anxious that it should not be viewed as 'programme music' as he is that Tout un monde lointain... should not be considered to be an illustration of the Baudelaire poems that inspired it. It is true that Timbres, espace, mouvement has a musical logic which can be

appreciated by a listener who is unaware of its source of inspiration, but I shall be concerned here with the ways in which Dutilleux 'interprets' the painting in musical terms. After the first performance of the original two-movement version of Timbres, espace, mouvement, Dutilleux added the subtitle 'ou La nuit étoilée', as he wanted to focus on its associations with Van Gogh's painting, just as he added a title to the cello concerto after its première. Interestingly, Dutilleux added titles to the two original movements when he composed the interlude in 1990. The first movement is now entitled 'Nébuleuse' and the second, 'Constellations', titles which refer still more precisely to his responses to the painting.

The work's original title may be abstract and even rather cold, but its three elements are directly linked to Dutilleux's responses to La nuit étoilée. To explain the first part of the title, he wrote 'à certains "chromatismes" de couleur pouvaient correspondre des timbres particuliers.'¹³ Composers such as Scriabin, Messiaen and Ligeti have identified particular colours with specific keys or individual pitches, but these associations are purely subjective and there is no way of conveying such precise associations to the listener other than through a programme note. Interestingly, Dutilleux once said in an article about his working methods 'Sometimes, everything is black; I cannot hear a single colour',¹⁴ again highlighting the parallels between a composer's palette of orchestral sounds and the range of colours available to a painter. On the final page of sketches for Tout un monde lointain..., Dutilleux wrote that the colour he was seeking from the brass instruments was 'rouge foncé' (dark red). This association was confirmed in an interview with Edith Walter, where he said 'For me, the massed timbres of a family of instruments suggest colours: an intense red for the brass family, for instance. But it's highly subjective and Scriabin talked about all that a long time before us.'¹⁵ However, he has also written that 'I do not systematically associate colours with specific harmonies or instruments. It is far more complex than that... But it is true that I often "visualise" a sound world.'¹⁶ In Timbres, espace, mouvement it would appear that he was concerned with portraying the contrasts between lightness and shade and between different

colours rather than with making a vain attempt to represent individual colours by particular chords or pitches.

Dutilleux told the composer and writer René Koering that bars 5-10 of the first movement are 'la toile du fond' (the backdrop).¹⁷ Here, the density of the orchestra increases gradually, starting from a high G#, played by the crotales and piccolos, and progressing down the wind section to the bass clarinet; by bar 10, the low brass and strings have also been introduced (Ex. 5.1). As in 'Farben', the third of Schoenberg's op. 16 Orchestral Pieces, this section has colouristic rather than harmonic or rhythmic interest. Dutilleux says that 'this static period is in fact intended to be an exploration of colours.'¹⁸ It seems that Dutilleux's use of incomplete staves, although not unusual in 20th-century scores, is partly a visual ploy; the gaps on the printed page graphically illustrate the changing density of Ex. 5.1. In contrast, bars 110-19 of the second movement (in which the woodwind and brass exchange ideas) feature sharply delineated blocks of colour.

The orchestra of Timbres, espace, mouvement is unusual: quadruple woodwind (including an oboe d'amore), triple brass, a large percussion section, celesta, harp and the lower strings, but the violins and violas are absent. Dutilleux was concerned with 'the search for contrasts between the extreme registers of the orchestra.' He continues, writing in the third person,

By a play of timbres, opposing the clear and luminous quality of the wind instruments in their high register with the mass of low strings, he tried to create an impression of vast space which the extraordinary visionary painting which is La nuit étoilée suggested to him. Besides, Van Gogh himself was torn between his ardent desire to rise above earthly concerns - an almost spiritual state of mind - and "the appalling human passions" of the world (see his letters to his brother Theo).¹⁹

So, Dutilleux's orchestral work should be interpreted as a psychological portrait of certain aspects of the artist's character as well as a musical response to a particular painting. It seems clear that La nuit étoilée appeals to Dutilleux not only because he is fond of nocturnal imagery - the title of Ainsi la nuit is only the most obvious example of this - but also because,

for him, the painting suggests a sense of cosmic mystery and of conflict between the opposite poles of the ideal and real world, as well as of light and shade. His statement about the association of different orchestral timbres with light and obscurity, and height and depth, in La nuit étoilée was reinforced by an interview in a television film in which he pointed to the starry sky at the top of the painting when talking about the woodwind and to the town in darkness at the bottom of the painting when referring to the low strings.²⁰

These remarks show that the connections between orchestral timbre and the contrasts between the starry sky and the village in darkness in the painting are intimately linked with the depiction of space in Timbres, espace, mouvement. At p. 6 of the orchestral score there is a particularly telling example of this contrast: the winds in their highest register are opposed by the lowest notes of the cellos, double basses and bass trombone pedal notes (Ex. 5.2).²¹ Thus, he creates a spatial void in the middle of the orchestra. This gap is also apparent on the page, because of the traditional layout of an orchestral score, with the high woodwind at the top of the page and the double basses at the bottom.

Dutilleux indicates his preferred layout for the orchestra in the orchestral score, which is conventional except for the twelve cellos, which are placed in a semi-circle round the conductor. This recalls the similar distribution of the Second Symphony, where the twelve instruments of the small orchestra also surround the conductor. Unlike Stockhausen, Berio and many other composers in our century (and Gabrieli and other Venetians in the seventeenth century), Dutilleux has never experimented with more unconventional spatial distributions of musicians. His interest in the spatial dimension of music is reflected more in his use of soloists detached from the orchestral texture, and is closely connected with his timbral experiments. We have seen that in 'Regard', the second movement of Tout un monde lointain..., Dutilleux associated the solo cello's exceptionally high tessitura with the sensation of vertigo described in Baudelaire's poem. Likewise, he told Claude Glayman that he is sensitive to the 'vertigineuse impression d'espace' between the ground and the starry sky in La

nuit étoilée.²² No doubt this sensation is reflected in a high chorale-like passage for the twelve cellos in the first movement of Timbres, espace, mouvement (Ex. 5.3) where, according to the composer, 'it is as if the cellos are completely suspended in space.'²³ He also drew attention to his frequent use of double bass harmonics, sounds which similarly seem to hover above the rest of the orchestra. This use of the low strings in high registers therefore evokes the sense of space in the painting, particularly the gap between the stars and the village.

There are successions of solo passages in both movements of Timbres, espace, mouvement. In the first movement, the oboe d'amore is given a long solo which rotates around G#, and the marimba and flute vary the timbre by underlining this pivot note at the end of each phrase. Our focus of attention then briefly shifts to a solo trumpet (at bars 62-4). The cluster of solos in the second movement (at bars 89-109) is more extended, and Dutilleux indeed says this section 'is rather like a group of constellations.'²⁴ The shift from the oboe to the double bass, alto flute, and finally the timpani, is therefore intended to be a musical counterpart to the numerous orange-yellow star masses in the painting. Dutilleux points out that the alto flute 'is obviously registrally distant from the double bass',²⁵ suggesting that the gap between them corresponds to the physical distance between Van Gogh's constellations.

Perhaps the most acute problem for a composer who wishes to write a piece based on a painting is the difficulty of interpreting a visual medium in the temporal medium of music. Dutilleux is aware that 'the rules of composition are very different' in painting and music, and he believes music has closer affinities with poetry because, unlike the graphic arts, they both 'unfold in time and space.'²⁶ It would appear that Dutilleux surmounted this difficulty in Timbres, espace, mouvement because he is sensitive to what he describes as the 'intense pulsation' in Van Gogh's La nuit étoilée. He decided that 'the palpitation of the medium, and especially the almost cosmic whirling which springs from it, could be expressed in musical terms.'²⁷ This movement is expressed in the form of pointilliste passages in both sections of Timbres, espace, mouvement (at bars 175-88 of the first movement and bars 33-8 and 45-54

of the second).²⁸ Ex. 5.4 in particular (pp. 46-7 of the orchestral score) could be interpreted as a musical translation of the hundreds of tiny stars in the painting. A less graphic illustration of the sense of throbbing in the painting is found in bars 64-75 of the first movement, which immediately follow the oboe d'amore and trumpet solos. Here, the density of the polyphony of wind instruments gradually increases, leading to a climactic melody. Dutilleux says the writing of this section is 'very dense and mobile. It starts with a texture reminiscent of chamber music, and culminates in an extremely powerful mass of sound.'²⁹

The ascensional movement in the painting, connected with the tall cypress tree in the foreground and the church spire in the town at the bottom of La nuit étoilée, is also expressed in musical terms. According to Dutilleux, 'the action of the painting takes place in the sky, and the only link with the earth is in the foreground: a small church and the cypress tree both symbolically soar towards the sky.'³⁰ The first four bars of Timbres, espace, mouvement illustrate this upward movement in microcosm (Ex. 5.5), and the first climax of the first movement (at bar 43) is reached after a long ascent. Dutilleux described the ascent at the start of the second movement, from the cellos and double basses up to the lower woodwind and finally to the flutes, as 'comme une aspiration vers l'infini de la nature',³¹ again highlighting the psychological and spiritual dimension to the work. Koering said that the sound of the cellos at the peak of their ascending line is 'romantic', and Dutilleux's response was unusually frank. He replied 'That's saying rather a lot, but yes, it's true - it's an intense sonority created by the vibrant nature of the cellos in their high register. The cellists play it very warmly... the phrase becomes very poignant.'³² Dutilleux therefore has a precise idea of the sound he is looking for, and his reaction to this sound is highly emotional. His hesitation and reserve in describing the cello's timbre emphasise still more the intensity of his feelings. Of course, ascensional movement is very common in Dutilleux's music, showing that Timbres, espace, mouvement is stylistically linked with the rest of Dutilleux's output and that the

numerous ascents in this work cannot be considered purely as an interpretation of certain aspects of Van Gogh's painting.

Dutilleux intended the final section to be 'an approach to the exultant vision of the great spiral mass of stars', and that 'near the end, the solos increase in density, as if they were as many constellations.'³³ The whirling wind lines starting at p. 92 (Ex. 5.6), which gradually increase in volume as well as density, provide a fitting climax to the work as well as a musical illustration of the movement of the galaxies. A similarly modelled though less intense passage closes the first movement, suggesting that it, too, can be viewed as an interpretation of the circular motion of the stars. All these examples show that Dutilleux does not simply portray the stars with one idea, the church spire with another, and so on. Rather, several different ideas could be considered to represent the same pictorial idea, and these ideas are often also associated with metaphysical and emotional states. It is interesting that the two movements have many features in common, and they both end on loud unisons (on D and A# respectively). Perhaps they should be seen as two different but related interpretations of the painting, as Satie's Gymnopédies (1888) were, according to their composer, three views of the same object from different angles.

Dutilleux revised Timbres, espace, mouvement in 1990, adding a short interlude for the twelve cellos. This interlude, as yet unpublished, features reminiscences of, or anticipations of, ideas in both movements, revealing that Dutilleux is still interested in the concept of memory as applied to music. Towards the end, the celesta intervenes with a scalar ascending figure, which perhaps ties in with the ascensional movement in the painting, but overall the interlude has a more purely musical function, linking the two original movements. There is a connection here with the second movement of the contemporary Diptyque: Les citations, 'From Janequin to Jehan Alain', which opens with a long harpsichord solo. Although this solo officially belongs to the second movement, it has an analogous interlude function, and is also based on a single instrumental colour detached from an ensemble.

It is possible that Dutilleux decided to write an interlude which alludes to musical ideas elsewhere in the work, partly to deflect criticism that Timbres, espace, mouvement is a simple programmatic response to Van Gogh's painting. The composer told me that he 'wanted to write something for the mass of cellos' because he was very impressed when he saw the twelve cellos lined up on the concert platform, and he thinks that 'the form is far better balanced' with the new interlude.³⁴ Typically, he ended his broadcast analysis of Timbres, espace, mouvement by reminding the interviewer that he dislikes discussing his works in detail and is afraid that analysis risks destroying the mystery at the heart of music. He believes that a listener's first, emotional response to a piece is all-important and that while he was composing, 'there was a time when I wanted to forget about the painting, because it is extremely dangerous to attempt musical illustration.'³⁵ Dutilleux also told me that he fears the titles he added to the two original movements are 'perhaps too closely linked with the painting',³⁶ revealing that his attitude towards titles is curiously ambiguous.

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How else does Dutilleux 'visualise' a sound world? In a rare comment on his working methods, he admitted that

When I first conceive of an idea for a piece, I sometimes imagine a symbol which is visual in nature, which, at that moment, is not directly connected with the musical language. I am always reluctant to fix a budding idea in the form of musical notation, as there is the danger that it would remain fixed without having been developed sufficiently. So, I sometimes draw symbols which represent a certain musical figure - a pointillist period, a static period, or perhaps a complex polyphonic sequence.³⁷

For some pages, it is debatable whether the composer first 'saw' or 'heard' a musical idea. Dutilleux's manuscripts and sketches will be discussed in detail in Chapter 6, but here I shall look at a fragment which perhaps demonstrates the next stage of his compositional process. In 1991, Dutilleux wrote two pages of orchestral music for a supplement to the magazine Le Point entitled 'Vive l'écrit!'. This fragment, whimsically titled 'Essai de polyphonie "pointilliste" pour une musique à naître (peut-être?... peut-être pas!...)', has a strong visual

impact in its ascending lower string lines, which are balanced by a descent in the violins, and its pointilliste wind ideas (Ex. 5.7). Therefore, an evidently visually-based skeleton is given musical flesh in this fragment. As far as I know, these bars have not been incorporated into a more substantial piece; they are therefore interesting purely because they were written to provide an example of a beautiful orchestral score. In a short article published with this fragment, Maryvonne de Saint-Pulgent wrote that 'Dutilleux draws his music as much as he composes it, using his hand as much as his ear.'³⁸

There is obvious visual interest in those passages in Dutilleux's music where the density of the orchestral texture fluctuates. At the climax of 'Miroirs' (pp. 91-2 of the orchestral score), the density of the string parts is built up from the cellos up to the first violins; this process is then reversed, creating a symmetrical arch shape which is just one example of mirror writing in the movement. This variation of the density of the orchestra is strongly reminiscent of several works by Ligeti, for example Atmosphères (1961) and Lontano (1969). Ligeti has acknowledged that 'my works abound in images, visual associations, associations of colours, optical effects and forms',³⁹ and it seems highly significant that Dutilleux told me that Ligeti is the contemporary composer he most admires. Ligeti's Piano Etudes appeal to Dutilleux both visually and musically,⁴⁰ and he has also mentioned that Lutosławski, another contemporary whose music particularly interests him, was, like him, concerned with the physical appearance of a score.⁴¹ The Franco-American composer Betsy Jolas is another favourite of Dutilleux's; he remembers coming into contact with her music for the first time when he was a member of a Conservatoire competition jury. Evidently sensitive to more than one form of beauty, Dutilleux recalls 'a very attractive blonde woman presenting her work, and also the image of a score whose physical appearance interested me (I attach a lot of importance to the graphic aspects of scores and manuscripts).'⁴²

The third movement ('Obsessionnel') of Métaboles (1959-64) features Dutilleux's first experiment with Ligetian variable density techniques. At pp. 46-8 of the orchestral score, the

strings, each divided into two parts, enter one by one, from the first violins down to the double basses, creating a wedge shape (Ex. 5.8; p. 47). Its shimmering string texture anticipates the texture of the arch shape in 'Miroirs' discussed above. This heralds the end of the movement, and there is a similar shape at the end of the third section of Ligeti's contemporary Requiem (1963-5). Dutilleux devises an almost identical effect in L'arbre des songes, just before the end of Interlude II (pp. 54-5 of the orchestral score), and in the fourth and final movement of the concerto there occurs a symmetrical shape built up on G# which is one of the most visually attractive figures in his orchestral output (Ex. 5.9). The end of this extract marks the final climax of the concerto, on a high C, and Dutilleux told Roger Nichols that he likes the soloist to turn towards the first violins of the orchestra at this point to make it clear that something is happening.⁴³ All of these attractive shapes act as breathing spaces in the music, as while they are all texturally varied, they are also harmonically static.

Dutilleux's liking for mirror writing round the horizontal axis, which he calls 'écriture en éventail' (fan-shaped writing), could also be considered to be an example of his fondness for visually appealing musical ideas.⁴⁴ Fan-shaped ideas appear as far back as L'anneau du roi (1938) (see Ex. 2.3), and in the Piano Sonata (1947-8) at the beginning of the 'Calmato' section of the finale (see Ex. 2.28). It is interesting that, in an exhibition in Caen in March 1993 devoted to Dutilleux's music, the manuscript of this section of the sonata was selected for display, but there are far more fan shapes in Dutilleux's music from Tout un monde lointain... onwards and they are particularly prominent in his piano music. In the cello concerto, the recurring 'thème d'accords' (which first appears as the first five chords given to the strings at the beginning of 'Enigme') is fan-shaped, as a reduction of the score reveals (Ex. 5.10). It has no visual interest in the orchestral score, but when it closes the two slow movements, its shape is all the more obvious to the listener because it is reinforced by a crescendo. On the other hand, the second movement of Ainsi la nuit, 'Miroir d'espace', is both

audibly and visibly fan-shaped, and as its second half is almost exactly the retrograde of the first half, the movement is doubly symmetrical.

Although Dutilleux is married to the pianist Geneviève Joy, piano music does not occupy anything like as substantial a place in his output as in Messiaen's. He told me 'I do not know why I have not written more for the piano' and he particularly regrets never having written a piano concerto.⁴⁵ After the Piano Sonata, which he considers to be his 'Opus 1', there was a gap of almost thirty years before his next major piano work, four Figures de résonances for two pianos. In between, he wrote Tous les chemins (1961), a short piano piece for children commissioned by Marguerite Long for publication in her Petite méthode du piano (1963), which is entirely symmetrical around the horizontal axis. The piece's title is half of the proverb 'Tous les chemins mènent à Rome!'; the first words of the saying are written over the opening bars, and the other half at the end. One is reluctant to philosophise about such a slight piece, but the proverb no doubt intrigues a composer who is so attracted to mysteries and plays on time. The use of mirror writing in Tous les chemins can be considered to be a game, but Dutilleux's obsession with symmetrical figures is just as obvious in his more important piano works.

Dutilleux has said that he wanted his later piano works to be more closely related in style to his contemporary orchestral music than the Piano Sonata was to the other music he was writing at that time.⁴⁶ Therefore, it is not surprising that most of the Figures de résonances feature mirror writing, as they were written in the same period as Tout un monde lointain... (1967-70) and Ainsi la nuit (1973-6). Even the word 'figures' in the title evokes an art object. These pieces are intentionally experimental in character, and the second part of the title refers to another long-standing preoccupation of Dutilleux's. The phenomenon of resonance is explored in his Second Symphony and Métaboles, and the short piano piece Résonances (1965) is the first work for the instrument to focus on this idea. Dutilleux said

that his aim was 'to avoid development, and to fix an idea of strictly limited duration and treat it in a purely acoustic manner.'⁴⁷

Nevertheless, the visual and even the physical basis of Dutilleux's inspiration seems to me almost as important as this spatial dimension. There are two types of reflection in the Figures de résonances: either the upper stave of one part is the mirror image of the other, or one piano part reflects the second part in a similar manner. For instance, the two piano parts almost exactly reflect each other in the final chord of the second piece. Yet again, this could be considered to be a manifestation of the idea of duality, all the more because the work is written for two identical instruments.

The third and fourth pieces in particular focus on mirror writing round both the horizontal and vertical axes. At the beginning of the third piece, the two pianos exchange brief groups of chords, the instruments' parts together forming simple palindromic patterns. Of course, Dutilleux is here also exploiting the acoustic dimension of the medium, as identical chords are tossed from one piano to the other. More lengthy palindromic phrases overlap in canonic style in bars 3-4, and in bars 5-7 the first piano plays a more elaborate version of the second piano's ideas (Ex. 5.11). In the fourth piece, the left hand of the first piano literally reflects the right hand in octaves for twelve of the fifteen bars of the piece. The second piano is given palindromic or fan-shaped flourishes, and at the climactic bar 13, the first piano has a series of ascending chords which is exactly mirrored by a descending series in the second piano (Ex. 5.12).

This preoccupation with symmetrical shapes is still more apparent in two of Dutilleux's piano Préludes, 'D'ombre et de silence' (1973) and 'Le jeu des contraires' (1988). Much of 'D'ombre et de silence' is like a study in symmetrical writing. The prelude's title ('Of shadow and silence') already suggests that one part is the reflection of the other. He treats the idea of reflection more literally than Debussy did in his Image, 'Reflets dans l'eau' (1905), and the mysterious, nocturnal mood of 'D'ombre et de silence' is the very opposite of the

mood created by Debussy in his piece. In his programme note, Dutilleux wrote that this enigmatic piece features 'halos of resonant harmonics' and it 'inhabits a rather impressionistic world.'⁴⁸ As far as I know, the title is Dutilleux's own, but it is strikingly reminiscent of a passage in Diderot's Le neveu de Rameau (c. 1762): 'c'était la nuit, avec ses ténèbres; c'était l'ombre et le silence; car le silence même se peint par des sons.'

Ex. 5.13 illustrates bars 3-5 of 'D'ombre et de silence', and the pattern of an anacrusis leading to a series of chords which is symmetrical around the horizontal axis recurs in most of the piece's nineteen enormous bars. The major 7th (A-G#) in the low bass register appears seven times in this prelude and is as predominant in 'Le jeu des contraires', suggesting that Dutilleux intended there to be precise links between the two preludes. These links are now all the more clear because in 1993, Dutilleux decided to omit the final chord of 'Le jeu des contraires'; perhaps he wanted both preludes to end in the highest register of the piano, vanishing into silence. Dutilleux provides a footnote to bar 5 in the manuscript of 'D'ombre et de silence', where a chord is gradually thinned out until only one pitch remains. He emphasises that the pedal must not be used in this bar, and writes 'The ear must be able to follow the linear design of the lingering resonances of the chord.'⁴⁹ Once again, the timbral, spatial and visual elements of music are here united for Dutilleux. This pattern also occurs in the second and third of the Figures de résonances, and was perhaps inspired by the final bars of Schumann's Papillons (1829/31).

'Le jeu des contraires' is closely related to another small piece written by Dutilleux in response to a commission from a magazine: the Mini-prélude en éventail, which was written for the hundredth number of Le monde de la musique and published in May 1987. As its title suggests, the Mini-prélude is very short (ten bars long), and fan-shaped figuration plays a very important role. It was certainly a preliminary sketch for 'Le jeu des contraires', as its last seven bars (Ex. 5.14) are expanded in bars 4-15 of the longer prelude, with one important change. In Ex. 5.14, the hands of the pianist start at the extremes of the keyboard

and converge on middle C, whereas the goal in the analogous passage in 'Le jeu des contraires' is C#, the secondary pivot note of the piece.

It is likely that the title of 'Le jeu des contraires' was inspired by Debussy's tenth étude, 'Pour les sonorités opposées'; in Dutilleux's piece, the 'play of opposites' refers to the contrasts between loud and soft dynamics, 'normal' and silent attacks, passages based on chords and on single notes, chords built on the white or on the black keys of the piano, and the play between two pivotal pitches, G# and C#. Most importantly, the hands of the pianist mirror each other in much of the piece; for instance, bars 4-5 are identical to the first two bars of Ex. 5.14. On several other occasions, the music converges on one pitch or on a note cluster, forming an arrow shape, as at the end of 'Espaces lointains', the fourth movement of Mystère de l'instant. Occasionally, the reverse happens; at bars 108-9, immediately before the recapitulation of bars 4-5, the two hands of the pianist move further apart towards the outer G#s of the piano keyboard, creating a shape like an open fan.

In a performance of 'Le jeu des contraires', the movement of the pianist's hands from the extreme ends of the keyboard to the centre provides still more visual interest, and this physical dimension to the music no doubt makes the piece fairly easy to assimilate. Dutilleux's piano music seems to exhibit a strong awareness that the pianist is the axis around which his fan-shaped ideas move, and Messiaen's comment that his non-retrogradable rhythms are inspired by Nature would surely appeal to him. Reflection is a phenomenon of Nature; as Messiaen said,

The principle of non-retrogradation is so often encountered around us.... We carry these rhythms in ourselves. Our face with its two symmetrical eyes, its two symmetrical ears, and the nose in the middle; our opposite hands with their opposed thumbs, our two arms, and the central thorax; and the tree of its nervous system with all its symmetrical branchings. These are non-retrogradable rhythms.⁵⁰

Like Bartók and Debussy as well as Messiaen, Dutilleux has often spoken of his love of Nature, and he has admitted that his progressive thematic growth procedure, especially as

demonstrated in Métaboles, was partly inspired by the growth of plants and animals. He shares Bartók's fascination for mirror designs, and the symmetrical patterns in their music not only have visual appeal, but were no doubt inspired by the harmonious patterns of Nature.

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Dutilleux's fan shapes and other visually interesting figures are undoubtedly attractive, but a fundamental question has not been answered: do these figures actually have any musical significance? There is one page in Tout un monde lointain... which, it must be said, is pleasing to the eye but of no musical importance: at p. 15 of the first movement, 'Enigme', a diagonal line is formed by a series of quavers in the orchestral string parts (Ex. 5.15). This diagonal line is certainly visually striking, but unfortunately the quavers are inaudible as their sole function is to double some of the virtuosic cello line. Even if this line is a unique example in Dutilleux's music of 'musique pour l'oeil', it is interesting because it does provide further proof that the composer is concerned about the visual impact of his music. As there is no musical reason why the string parts have to enter in the order in which they do, one must presume that Dutilleux conceived this passage in visual terms. It is likely that he wrote this diagonal line of quavers because he wanted to draw attention to the fact that the first variation of 'Enigme' ends immediately afterwards. I believe that the brief sections featuring changes in the density of the orchestral texture are also designed to highlight a climax or the end of a section. Ex. 5.9, from L'arbre des songes, is a visual as well as auditory signpost that something is going to happen, and the wedge-shaped figures in the second interlude of this concerto and in 'Obsessionnel' both herald the end of a musical section. The climax of 'Miroirs', the fourth movement of Tout un monde lointain..., at the centre of an arch-shaped figure is a still more obvious example of a visual idea drawing attention to a moment of structural importance. Even the earliest examples of fan-shaped writing have this function; in L'anneau du roi, the shape further highlights the climax of the Queen of Sheba's tirade against Djellah (see Ex. 2.3), and the beginning of the 'Calmato' section of the finale of the

Piano Sonata (see Ex. 2.28) marks a complete change of mood and texture after a long crescendo and accelerando. And in 'Prismes', the third movement of Mystère de l'instant, the climax occurs at the centre of yet another attractive shape, which is not unlike that of Ex. 5.9 but instead built up on an F # (see Ex. 6.17a).

In 'Le jeu des contraires', the frequent use of arrow-like figures, as in Ex. 5.14, gives the music forward momentum; this sense of purpose is surely one reason why Dutilleux's music appeals to a wide audience. It is interesting that symmetrical shapes around a horizontal axis are almost invariably coupled with a move from one end of the dynamic spectrum to the other, although 'open' fan shapes are not consistently associated with a crescendo and 'closed' fan shapes are not always paired with a diminuendo.

Dutilleux's interest in the other arts shows that he is not intellectually or aesthetically isolated in an ivory tower. His love of the visual arts and literature has enriched his music by providing sources of inspiration, and this love is also revealed in his liking for beautiful scores and, most importantly, in the evident visual basis of many of his musical ideas. Dutilleux's manuscripts are masterpieces of calligraphy, and his published scores are as much a delight to the eye as performances of them are to the ear.

Ex. 5.1: Timbres, espace, mouvement, I ('Nébuluse'): bars 5-10

This musical score is a page from a manuscript, oriented vertically. It contains musical notation for various instruments. The instruments listed on the left side of the page are: Fl. (Flute), Fl. (Flute), Hib. (Harp), Hib. d'A. (Harp), Pic. Cl. (Piccolo Clarinet), Cl. (Clarinet), Cl. B. (Bass Clarinet), Bass, C. Basso (Bassoon), Cor. (Corn), Trp. (Trumpet), Trb. (Trombone), Tuba, Cor. (Corn), Trb. (Trombone), Harpe (Harp), and Vn. div. an. (Violin). The score is divided into two systems. The first system contains staves for Fl. (1-2), Hib., Hib. d'A., Pic. Cl., Cl., Cl. B., Bass, C. Basso, Cor., Trp., Trb., Tuba, and Cor. (1-2). The second system contains staves for Trb., Harpe, and Vn. div. an. The notation includes notes, rests, and dynamic markings such as *ppp* and *pp*. There are also some handwritten annotations and a box containing the number '2' in the upper right area of the page.

H. 1260E

Ex. 5.3: *ibid*, OS p. 48

Musical score for Ex. 5.3, *ibid*, OS p. 48. The score is for six violins (Vlcs.) and one cello (Cb.).

The score is divided into six parts for violins (1. div. to 6. div.) and one part for cello (Cb. div. en 3). The time signature is 4/4. The key signature has one sharp (F#).

Dynamic markings include *(p)*, *molto*, and *ff*. The tempo marking is *molto*. The score includes various musical notations such as slurs, accents, and breath marks.

The first violin part (1. div.) starts with a tempo marking of 4. The score is marked with *(p)*, *molto*, and *ff*. The second violin part (2. div.) is marked with *(p)*, *molto*, and *ff*. The third violin part (3. div.) is marked with *(p)*, *molto*, and *ff*. The fourth violin part (4. div.) is marked with *(p)*, *molto*, and *ff*. The fifth violin part (5. div.) is marked with *(p)*, *molto*, and *ff*. The sixth violin part (6. div.) is marked with *(p)*, *molto*, and *ff*. The cello part (Cb. div. en 3) is marked with *(p)*.

This image shows a page of handwritten musical notation for a string quartet, consisting of four staves per system. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. A rehearsal mark '29' is present in the first system of both the left and right pages. The score includes performance instructions such as 'poco', 'rit.', and 'pizz.'. The handwriting is in black ink on a white background. The page is numbered '189' in the top right corner. The title 'Ex. 5.4: *ibid*, OS pp. 46-7' is located in the top left corner.

Ex. 5.5: *ibid*, bars 1-4

(♩ - 72 environ)

3
2

CROTALE
(sur pied)

CYMBALE SUSPENDUE
aigué

CYMBALE SUSPENDUE
médium

TAM-TAM aigu

TAM-TAM médium

TAM-TAM grave

I exécutant (avec archet de Cb.)

I exécutant (bag. de timbales, feutre)

I exécutant (mailloche lourde)

Ex. 5.6: *Timbres, espace, mouvement, II ('Constellations')*: OS pp. 92-3, woodwind

25 *Andant ♩ - ♩ (main environ 144 à 16 ♩)*

26

R.

M.C.

M.H.

C1.

C1.B.

Bass.

C.B.

Ex. 5.7: Essai de polyphonie "pointilliste"...: entire score

[t = 76/80]

This system of musical notation consists of 12 staves. The notation is highly complex and dense, featuring numerous vertical lines, dots, and horizontal strokes. The staves are labeled with various musical abbreviations: *Fl. I*, *Fl. II*, *Cl. I*, *Cl. II*, *Ob.*, *Cor.*, *Fag.*, *Trp.*, *Trbn.*, *Viol. I*, *Viol. II*, *Vcllo*, and *Bass.*. The notation includes dynamic markings such as *mp*, *f*, and *mf*. There are also some handwritten notes in French, such as "à l'orchestre" and "à l'ensemble". The overall style is characteristic of a pointillist or serialist composition, with a focus on rhythmic and timbral patterns.

This system of musical notation continues the composition from the first system. It consists of 12 staves, each labeled with an instrument: *Fl. I*, *Fl. II*, *Cl. I*, *Cl. II*, *Ob.*, *Cor.*, *Fag.*, *Trp.*, *Trbn.*, *Viol. I*, *Viol. II*, and *Bass.*. The notation is extremely dense, with many overlapping lines and dots, creating a complex texture. Dynamic markings like *mp*, *f*, and *mf* are used throughout. There are also some handwritten notes in French, such as "à l'orchestre" and "à l'ensemble". The overall style is characteristic of a pointillist or serialist composition, with a focus on rhythmic and timbral patterns.

Ex. 5.8: Métaboles, III ('Obsessionnel'): OS p. 47

The musical score is arranged in a standard orchestral format. The woodwind section includes two Flutes (1. and 2.), two Clarinets (1. and 2.), and two Bassoons (1. and 2.). The brass section consists of three Trumpets (1., 2., 3.) and three Trombones (1., 2., 3.). The percussion section includes Cymbals (C. cl.), three Tom-toms (3 Toms), and a suspended Cymbal (Cymb. susp.). The string section is divided into Violin I (I Div.), Violin II (II Div.), Viola (Vcl. Div.), Violoncello (Vcl. Div.), and Double Bass (Cb. Div.).

Key musical features include:

- Flute 1:** Features a melodic line with a dynamic marking of *p* and a *spiccato* articulation.
- Clarinet 1:** Plays a rhythmic accompaniment with triplets and a *spiccato* articulation.
- Trumpet 1:** Features a melodic line with a dynamic marking of *p* and a *spiccato* articulation.
- Trombone 1:** Features a melodic line with a dynamic marking of *p* and a *spiccato* articulation.
- Percussion:** Includes a *FFF* (bois de la baguette) marking and a *spiccato* articulation.
- Strings:** Play a complex rhythmic pattern with triplets and a *spiccato* articulation.

Other markings include *1. 2.* and *1. 2.* above the Trombone 1 and 2 staves, and *1. 2.* above the Violin I staff.

Ex. 5.9: L'arbre des songes, IV: OS p. 103

This musical score is for the fourth movement of 'L'arbre des songes' (The Tree of Dreams), Opus 59, page 103. The score is written for a large orchestra and includes the following parts:

- Clarinet:** Two staves (1 and 2) with dynamics *pp* and *f*.
- Bass:** Two staves (1 and 2) with dynamics *p* and *f*.
- Viol. solo:** One staff with dynamics *pp* and *f*.
- Viol. I:** One staff with dynamics *pp* and *f*, marked *con sord.* and *arco*.
- Viol. II:** One staff with dynamics *pp* and *f*, marked *con sord.* and *arco*.
- All.:** One staff with dynamics *pp* and *f*.
- Vcl.:** One staff with dynamics *pp* and *f*.
- Pt. Fl.:** One staff with dynamics *p* and *ff*.
- Crof.:** One staff with dynamics *p* and *ff*.
- Yen de Timbres:** One staff.
- Vibr.:** One staff.
- T. Tom. 9:** One staff.
- Harpe:** One staff.
- Pno:** One staff with dynamics *pp* and *f*.
- Viol. I:** One staff with dynamics *pp* and *f*.
- Viol. II:** One staff with dynamics *pp* and *f*.
- All. div.:** One staff with dynamics *pp* and *f*.
- Pup 1 2 3:** One staff with dynamics *p* and *pp*.
- Vcl.:** One staff with dynamics *pp* and *f*.
- Les autres:** One staff.

Key performance instructions include:

- Tempo: *(Allegro)* with a metronome marking of $\text{♩} = 90$.
- Tempo change: **3/81 Large** with a metronome marking of $\text{♩} = 31$.
- Tempo change: **3/4 Large** with a metronome marking of $\text{♩} = 31$.
- Tempo change: **3/4 Large** with a metronome marking of $\text{♩} = 31$.
- Tempo change: **4/4** with a metronome marking of $\text{♩} = 31$.

Other markings include *con sord.*, *arco*, *de la pointe*, and various dynamic markings such as *pp*, *f*, *ppp*, and *fff*.

Ex. 5.10: Tout un monde lointain...: 'thème d'accords'

Musical score for Ex. 5.10, 'thème d'accords'. The score is written for piano in G major (one sharp) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains four chords: G4 (G, B, D), A4 (A, C#, E), B4 (B, D, F#), and C#5 (C#, E, G). The bass staff contains four chords: G2 (G), A2 (A), B2 (B), and C#3 (C#, E). The chords are marked with a '4' below them, indicating a quarter note. The key signature is one sharp (F#).

Ex. 5.11: Figures de résonances, III: bars 5-7

Musical score for Ex. 5.11, 'Figures de résonances, III: bars 5-7'. The score is written for piano in G major (one sharp) and 4/4 time. It consists of three systems of staves. The first system has two staves (treble and bass clef) with the instruction '(un poco rubato)' above the treble staff and 'pp' below the treble staff. The second system has two staves (treble and bass clef) with the instruction '(un poco rubato)' above the treble staff and 'pp' below the treble staff. The third system has four staves (treble, bass, treble, bass clef) with dynamics 'f' and 'pp' in the first two staves, and 'f' and 'ff' in the last two staves. The score features complex rhythmic patterns, including triplets and sixteenth notes, and is marked with 'pp' (pianissimo) and 'f' (forte) dynamics. The key signature is one sharp (F#).

Ex. 5.12: Figures de résonances, IV: bar 13

8 - - - - -

p *mais clair* *ff*

mf *pp*

Ex. 5.13: 'D'ombre et de silence': bars 3-5

mf *pp* *sf* *pp* *ppp*

(B)

mf

Ex. 5.14: Mini-prélude en éventail, bars 4-10

Handwritten musical notation for the first system of Ex. 5.14, bars 4-10. The system consists of two staves. The top staff is in treble clef with a tempo marking of $\text{♩} = 100$ and a dynamic marking of pp . It features a melodic line with a triplet of eighth notes marked with a circled '3'. The bottom staff is in bass clef with a dynamic marking of ppp and includes an $8^{\text{va}} \text{coll.}$ marking. The system concludes with a fermata over the final notes.

Handwritten musical notation for the second system of Ex. 5.14, bars 4-10. The system consists of two staves. The top staff is in treble clef and contains a melodic line with various accidentals and a fermata. The bottom staff is in bass clef and features a triplet of eighth notes marked with a circled '3', followed by a quintuplet marked with a circled '5', and a sextuplet marked with a circled '6'. The system concludes with a fermata over the final notes.

Handwritten musical notation for the third system of Ex. 5.14, bars 4-10. The system consists of two staves. The top staff is in treble clef and contains a melodic line with various accidentals and a fermata. The bottom staff is in bass clef and features a triplet of eighth notes marked with a circled '3', followed by a quintuplet marked with a circled '5', and a sextuplet marked with a circled '6'. The system concludes with a fermata over the final notes.

Endnotes to Chapter 5

1. In a letter to Jacques Durand written in March 1908; in Roger Nichols (trans. and ed.), Debussy Letters (London, 1987), 188.
2. In an interview in Amiens on 26 March 1994, he emphasised that 'la peinture est très stimulant.'
3. Henri Dutilleux, Mystère et mémoire des sons, Entretiens avec Claude Glayman (Paris, 1993), 15.
4. Ibid, 33. 'La grande modernité de Beethoven apparaît, même sur le plan graphique, si l'on considère les dernières sonates, la disposition graphique des derniers quatuors, à plus forte raison si l'on peut consulter un manuscrit ou un fac-similé. La relation entre cet aspect plastique et la domaine sonore est parfois saisissante. Parfois même, il y a des liens étroits entre la présentation graphique d'une page de musique (même imprimée) et une toile, un tableau abstraits. Voyez par exemple chez Schoenberg l'une des Cinq Pièces pour orchestre, opus 16, intitulée 'Farben' ('Couleurs'); les pages d'orchestre se présentent tout à fait comme une toile abstraite. Souvent, dans mon travail, si je ne suis pas satisfait d'une page d'orchestre, du strict point de vue plastique, c'est que quelque chose ne va pas.' Schoenberg's original title for the third piece of his op. 16, to which Dutilleux refers, was 'Der wechselnde Akkord (Der Traumsee am Morgen).'
5. Henri Dutilleux, 'L'écoute intérieure', propos recueillis par Gilles Macassar, in Télérama 2175 (18 September 1991), 22. 'Une énergie contagieuse se dégage de la notation cursive de Mozart ou des ratures allègres de Liszt.'
6. In 'Tête d'affiche: Henri Dutilleux', propos recueillis par Edith Walter, in Harmonie/Panorama/Musique, 48 (December 1984), 22. 'Stravinsky disait qu'un compositeur est d'abord un calligraphe.'
7. Henri Dutilleux, 'Le levain de l'étranger', propos recueillis par Jean-Pierre Derrien, in Figures, 163 (14 November 1985), 163. 'Le graphisme de Debussy séduit par sa seule complexité: il est éblouissant et d'une prodigieuse beauté plastique.'
8. Mystère et mémoire des sons, 24.
9. Interview with Maryvonne de Saint-Pulgent in 'Vive l'écrit!', supplement to Le Point, 1000 (16 November 1991), 43. '...un véritable plaisir... un stimulant à la création.'
10. Ibid, 204. 'Avez-vous idée de ce qu'est réellement le travail du compositeur, sur le seul plan artisanal? Savez-vous que la durée d'une page d'orchestre n'excède guère plus de six à dix secondes et qu'il nous faut parfois consacrer une journée entière à l'écrire?'
11. Design for Semyon Bychkov's recording of the Second Symphony, Timbres, espace, mouvement and Métaboles with the Orchestre de Paris (Philips 438 008-2).
12. Interview with Roger Nichols, 19 April 1991. 'J'ai pensé tout le temps à la toile en écrivant.'

13. In an introductory note to Timbres, espace, mouvement ou La nuit étoilée. As far as I am aware, this text has not been published in full. There is a copy in the Bibliothèque Nationale in Paris with the manuscript of the work (BN MS 20185).
14. Dutilleux, 'L'écoute intérieure', 22. 'Parfois, c'est le noir: je n'entends plus une couleur.'
15. Interview in Harmonie/Panorama/Musique, 22. 'Pour moi, ce sont les timbres, groupés en familles d'instruments, qui évoquent les couleurs: rouge intense pour les cuivres, par exemple. Mais c'est très subjectif et Scriabine a parlé de tout cela bien avant nous tous.'
16. Letter to the author, 4 June 1993. 'Je n'associe pas systématiquement des couleurs avec des harmonies ou des instruments particuliers. C'est beaucoup plus complexe que cela. (...) Mais il est vrai que je "visualise" assez souvent le domaine sonore.'
17. Conversation broadcast on France-Musique, 28 December 1978 (the day before the French première of Timbres, espace, mouvement). A recording of this broadcast was kindly supplied to me by Francis Bayer.
18. Ibid.
19. Introductory note to Timbres, espace, mouvement. 'Par le jeu de timbres opposant la famille des bois clairs et lumineux, dans l'aigu, à la masse des cordes graves, il s'est efforcé de créer une impression de large espace qui lui a été suggérée par l'extraordinaire peinture visionnaire qu'est la 'Nuit étoilée.' Chez Van Gogh lui-même d'ailleurs, l'ambiguïté était manifeste entre un ardent besoin d'élévation, une disposition d'esprit quasi mystique et la contrepartie terrestre avec "ces terribles passions humaines" (voir ses lettres à son frère Theo).'
20. In 'Le voyage musical' (La 7/FR3/Thilda, 1990), directed by François Ribadeau.
21. Dutilleux told Koering that it was Berlioz who discovered trombone pedal notes.
22. Mystère et mémoire des sons, 139.
23. Conversation broadcast on 28 December 1978. 'Les violoncelles se trouvent tout à fait comme suspendus dans l'espace.'
24. Ibid. 'La période des soli, qui se présente un petit peu comme un ensemble de constellations.'
25. Ibid. 'La flûte en sol, qui est loin comme registre, évidemment, de la contrebasse.'
26. Interview in Amiens, 26 March 1994. 'Les règles de la composition sont très différents... La poésie et la musique se déroulent dans le temps et dans l'espace.'
27. Introductory note to Timbres, espace, mouvement. 'La palpitation de la matière et surtout l'effet de tournoiement quasi-cosmique qui s'en dégage pouvaient avoir leurs équivalences sur le plan sonore.'
28. Dutilleux was keen to point out, in conversation with René Koering, that pointillisme is associated with the post-Impressionist school (most notably with Seurat) rather than with Van Gogh.

29. Ibid. 'C'est une écriture très foisonnante, très mouvante qui commence un peu comme s'il s'agissait de musique de chambre... On arrive à une masse sonore extrêmement puissante.'
30. Mystère et mémoire des sons, 139. '...tout se passe dans le ciel et le seul lien avec la terre est marqué, au premier plan, par une petite église et un cyprès dans le même mouvement ascensionnel, ce qui est déjà symbolique.'
31. Introductory note to Timbres, espace, mouvement.
32. Conversation on 28 December 1978. 'Romantique', c'est beaucoup dire, mais c'est tout de même cela - c'est une sonorité intense créée par ces timbres de violoncelles dans l'aigu qui vibrent beaucoup, qui jouent avec beaucoup de chaleur... la phrase devient très poignante.'
33. Introductory note to Timbres, espace, mouvement. '...une approche de l'exaltante vision que présente la grande nébuleuse spirale... Peu avant la fin, les "soli" se multiplient par groupes, comme autant de constellations.'
34. Conversation on 26 March 1993: 'la forme est beaucoup mieux équilibré.' He also told me that he was 'inspired' by the sight of two grand pianos on the stage for the previous evening's performance of his Figures de résonances (1970-6).
35. Conversation with René Koering. 'Il y a un moment où j'ai voulu oublier la toile parce que c'est extrêmement dangereux de tenter l'illustration.'
36. Conversation on 26 March 1993. 'Ils sont peut-être trop proches à la toile.'
37. In an interview with Edith Walter in Harmonie/Panorama/Musique, 22. 'Au point de départ conceptuel de l'oeuvre, il y a parfois chez moi un signe, un élément d'ordre visuel qui n'a pas encore de rapport direct avec la substance musicale elle-même.... Je redoute de fixer trop vite, par la seule notation musicale, une idée qui n'est encore qu'en germe: elle risque de s'imposer sous ce seul aspect, sans avoir vraiment abouti. Aussi m'arrive-t-il de tracer des signes qui évoquent un certain état de la matière sonore correspondant tantôt à une période pointilliste, ou bien à une période statique, ou encore à une séquence polyphonique très foisonnante.'
38. Op. cit, 43. 'Dutilleux dessine sa musique autant qu'il la compose, et il utilise sa main autant que son oreille.'
39. In an interview with Peter Várnai, published in Ligeti in Conversation, edited by Paul Griffiths (London, 1983), 57.
40. Conversation on 26 March 1993.
41. Interview in Amiens, 26 March 1994.
42. Manuscript copy of a speech, 'Sur Betsy Jolas - Personnalité de l'année' given at a SACEM reception (2 March 1993), now in the Paul Sacher Stiftung, Basel. 'Je garde cette image d'une très belle jeune femme blonde, présentant son travail, et aussi l'image d'une partition dont le graphisme m'intéressait (j'attache beaucoup d'importance à l'aspect graphique d'une partition, d'un manuscrit).'
43. Roger Nichols, 'Dutilleux at 75' (BBC Radio 3), 17 January 1992.

44. Debussy was also fond of 'écriture en éventail', as the 'Sarabande' from Pour le piano (1894, rev. 1901) and Gigues (1909-12), amongst other pieces, reveal. (See Vladimir Jankélévitch: Debussy et le mystère de l'instant (Paris, 1976), 106-7.)
45. Conversation on 26 March 1993. 'Je ne sais pas pourquoi je n'ai pas plus écrit pour le piano.'
46. Interview with Roger Nichols, 19 April 1991.
47. Mystère et mémoire des sons, 137. 'Mon but était d'éviter tout développement, de fixer une idée strictement limitée dans le temps et de la traiter d'une manière purement acoustique.'
48. Note for Geneviève Joy's recording (Erato 4509-91721-2, 1994). 'Nimbée de longues harmoniques, elle se situe dans un climat assez impressionniste.'
49. Manuscript of 'D'ombre et de silence' (kindly provided by Roger Nichols). 'L'oreille doit pouvoir suivre le dessin linéaire des seules résonances qui subsistent.'
50. In Claude Samuel, Conversations with Olivier Messiaen (1967), trans. Felix Aprahamian (London, 1976), 44.

CHAPTER 6

Dutilleux's compositional process

Comment naît une oeuvre? Le mystère est total et le processus toujours différent, selon le matériau sonore utilisé.

(How does a work come to be? It's a complete mystery, and the process is different every time, depending on the medium)

Henri Dutilleux: interview in Contrechamps (1989), 69

Like Ravel before him, Dutilleux jealously shields himself from prying eyes when he works, allowing nobody (not even his wife) to witness the birth of a new work. His belief that the creative process is essentially and necessarily mysterious is reflected in the titles of several pieces, notably Mystère de l'instant (1985-9). But, although the eternal mystery of the creative gift can never be fully explained, it is possible to gain some insights into Dutilleux's compositional process by studying his sketches and, to a lesser extent, his manuscripts. His reserve has led him to destroy some of his sketches, and I have only been able to study drafts and manuscripts of selected works from the Second Symphony (1955-9) onwards. The first version of Ainsi la nuit, entitled Nuits (1973-4), is now housed in the Library of Congress in Washington, together with a note in which Dutilleux explains that he has destroyed his compositional plan and the preliminary sketches.

As Dutilleux's manuscript scores are calligraphic as well as musical marvels, featuring almost no alterations, very little information about second thoughts can be gleaned from these sources. Also, if he does alter a manuscript, he almost invariably pastes the new idea over the old one, making comparison of the original and new versions impossible. Very occasionally, Dutilleux uses correction fluid to alter a note or other marking; in these cases, it is not possible to tell whether the new version represents a second thought or simply the correction of an error.

In 1992, Dutilleux sold a number of manuscripts, sketches and letters to the Paul Sacher Stiftung in Basel, and the bulk of his personal collection of manuscript material will eventually be housed in this archive. Dutilleux's decision to entrust his manuscripts to this

foundation is a testament to his admiration for Sacher, and as it is a major repository of manuscripts by many contemporary composers including Lutosławski and Ligeti, Dutilleux is no doubt happy that his works are housed there. Some other pieces have been donated to the Bibliothèque Nationale by the composer and by friends including Charles Panzéra and Nadia Boulanger, and others belong to his publishers or to private collectors.

The differences between sketch or manuscript material for a work and the published score can be classified in a number of categories. Firstly, Dutilleux changed his mind about the titles of works and individual movements from the Second Symphony onwards. Sketches for the first movement, 'Enigme', of Tout un monde lointain... (1967-70) reveal that Dutilleux originally entitled the concerto 'Osmose', a reference to the interrelationship between composer and poet rather than to Baudelaire's poems. The titles of two movements of Mystère de l'instant were also altered: the third movement, 'Prismes' was firstly 'Prismes brisées' (a more precise reference to the many almost symmetrical figures in the movement), and the finale, 'Embracement', was originally 'Flamboient.' This idea was no doubt rejected as being too close to that of the finale of Métaboles, 'Flamboyant.'¹

Other alterations made by Dutilleux in several pieces include the thinning out of a contrapuntal texture to give the music a less dense feel. In some cases, a movement is extended by several bars, sometimes by repeating a short phrase and sometimes by more radical rewriting. Elsewhere, he adds instruments to an orchestral texture, sometimes altering the harmony in the process. Even when a work has been premiered and published, one cannot state that it has attained its definitive form, as Dutilleux has made minor alterations to many pieces in recent years, sometimes to coincide with a recording. Before the latest recording of his two concertos (Decca 1995), Dutilleux added some harp and cimbalom chords to the violin solo at the end of Interlude II of L'arbre des songes (1979-85) and, according to a note of the record sleeve, made several less significant changes to both works. The most drastic modification of a piece was the addition of an interlude to Timbres, espace, mouvement in

1990, twelve years after the first version was completed. Dutilleux's constant revision of his works betrays his perfectionist attitude, and although these generally minor alterations do not justify comparison with Boulez's notion of the 'work-in-progress', it is only natural to speculate whether this constant refinement of old works diverts Dutilleux from the composition of new pieces.

Dynamics are often absent in compositional drafts, although some ideas appear almost as in the definitive version, with detailed bowing or phrasing indications as well as dynamics. Some sketches reveal hesitations concerning orchestration and tempo markings, and most feature notes written by Dutilleux to himself as an aide-mémoire which provide insights into his thought processes. The sketches show that he is concerned with the exact timings of movements, although unlike Bartók, he prefers not to include this information in his published scores, which only indicate approximate timings. The original (two-movement) version of Timbres, espace, mouvement is intriguing in this context: in the manuscript, Dutilleux indicates a timing for the first movement (8'40") and states that it should be followed by a 34-second pause. He does not state a timing for the second movement, but this substantial pause shows quite clearly that it should not follow on from the first without a break, and perhaps hints at Dutilleux's dissatisfaction with the two-movement format, which led him to add an interlude in 1990.

Dutilleux admitted to Claude Glayman that when he was writing the Second Symphony, he was 'in a period of exaltation. It's actually rather a highly strung work, and perhaps somewhat anguished in character.'² Much of the monstre (short score) of this work appears to have been written at great speed - Dutilleux's writing is far less well-ordered here than in his other sketches - which is surprising given the lengthy gestation period of the symphony from 1955-9. This source reveals Dutilleux's difficulties in deciding on a title for the work. The symphony was first titled 'Concerto pour grand et petit orchestre', then 'Concerto pour deux orchestres.' But, given the composer's insistence that the work should

not be viewed as a concerto grosso or concerto for orchestra, it is not surprising that the definitive title - 'Deuxième Symphonie (Le Double)' - makes no explicit reference to concerto form.³ Still, there is no doubt that the idea of using two orchestral groupings of different sizes was part of his original conception of the work.

The term 'concerto' also suggests that some members of the orchestra will play a soloistic role, and in the symphony, soloists are often drawn from the small orchestra. The monstre reveals that Dutilleux decided on the precise composition of the small orchestra after two false starts. Table 1 presents his three different ideas for this small ensemble.

Table 1: Ideas for the constitution of the small orchestra in Le Double

1. oboe, clarinet, bassoon, trumpet, trombone, timpani (4), guitar, piano, violin, cello, double bass (Total: 11 players)
2. oboe, clarinet, bassoon, trumpet, horn, timpani (4), harpsichord, celesta, 2 violins, viola, cello, double bass (Total: 13 players)
3 (definitive version). oboe, clarinet, bassoon, trumpet, trombone, timpani (4), harpsichord, celesta, 2 violins, viola, cello (Total: 12 players)

This shows that the number and nature of the woodwind instruments in the ensemble remained constant. Dutilleux perhaps substituted the horn for the trombone in the second draft because the horn's traditional role as a linking instrument between the woodwind and brass appealed to him, or simply because the instrument would have provided an additional colour. He surely reverted to his original idea of including the trombone because of the power of its bass notes, and because, together with the trumpet, it is associated with the jazz band as much as the orchestra. Ex. 6.1, from the third movement of this symphony, shows the two brass instruments of the small orchestra lending their distinctive sounds to a syncopated passage which sounds almost like a jazz break.

In a prefatory note to the manuscript of the Second Symphony, Dutilleux states that 'excluding the harpsichord, the small orchestra is composed of some of the main

representatives of each instrumental family of the traditional orchestra: woodwind, brass, percussion, keyboards, strings.¹⁴ The inclusion of the guitar in the first version of the small ensemble was Dutilleux's most daring idea, as the guitar is not normally thought of as an orchestral instrument. The main obstacle to its inclusion must have been its lack of carrying power, and it seems that Dutilleux chose the harpsichord because he saw it as a more sonorous guitar. Falla and Ohana were both attracted to the harpsichord because of its guitar-like sound, though they generally used it in small ensembles rather than as an additional member of the symphony orchestra. At p. 6 of the monstre, which corresponds to p. 9 of the orchestral score (Ex. 6.2), Dutilleux wrote a note to himself, saying 'the harpsichord must find a figure resembling the sound of the guitar (the 1st chord rapidly arpeggiated, the others struck cleanly).'¹⁵ (Dutilleux's personification of the instruments, as if they were responsible for compositional decisions, is interesting.) Also, Dutilleux directed that a passage corresponding to p. 55 of the published score was to be played by the guitar; this material was ultimately transferred to the harpsichord part. However, the harpsichord is scarcely more powerful than the acoustic guitar, and in the published score of the symphony, Dutilleux admits that 'some amplification is recommended.'¹⁶ When asked by Roger Nichols if he would like to change anything in a new edition of the Second Symphony, Dutilleux replied: 'Sometimes the harpsichord, which I have cut in a few places because it is inaudible; it's an acoustical matter, perhaps a fault of my orchestration',¹⁷ and the few alterations Dutilleux made to the manuscript do mostly concern the harpsichord.

The monstre of the Second Symphony is set out on several staves and features many instrumental indications; in this work, Dutilleux seldom changed his mind about instrumentation. As in most of his other sketches, all parts are written at sounding pitch in the treble or bass clefs. Even the viola parts are not written in the alto clef, and the instruments at either end of the pitch spectrum (such as the piccolo and double bass) are either written at sounding pitch or, where this would involve too many ledger lines, Dutilleux

indicates that they sound an octave higher or lower than written. Most of the sketches feature some dynamic markings, and Dutilleux highlights the instrument(s) which are intended to be most prominent in a given passage by marking them with the word 'oreille' (ear). This happens at the passages corresponding to pp. 43-4 of the orchestral score, where the double bass pedal note is to be emphasised, and again at p. 51, where the piccolo takes centre stage. A page from the monstre of Métaboles (Ex. 6.3) shows Dutilleux drawing attention to the piccolo, then the cor anglais as well, in the finale 'Flamboyant' (corresponding to pp. 78-9 of the orchestral score).⁸

The most problematic passages in the Second Symphony were the climaxes and the ends of movements. Dutilleux crossed out two ideas at a climax point of the first movement, at p. 35 of the published score. The peak of this ascending line was to have been $b''' \#$, almost an octave higher than the definitive version, which rises to $d''' b$. His original intention was to include the brass rather than the woodwind of the large orchestra, and the woodwind trills were added at a later stage. At p. 54, the climax again caused problems; several ideas for brass chords are crossed out and illegible, and Dutilleux wanted to include the tam-tam, though perhaps later thought it would have been rather excessive in the context. In the recapitulation, the clarinet's initial flourish returns sometimes on the bassoon, sometimes in its original instrumentation. Dutilleux planned to give its entry on p. 64 to the clarinet, but it appears in the bassoon in the definitive version, continuing the idea of timbral ambiguity.

Although Dutilleux has always been concerned with musical continuity, the score of the Second Symphony features some phrases which have a linking function which are not present in the monstre. In the third movement, the harp performs this role in pp. 160-2 (Ex. 6.4; p. 160), but its part was an afterthought. Similarly, the cor anglais intervenes three times at the end of the symphony (at pp. 221, 223 and 229). Its part does not appear in context in the sketch, but Dutilleux drafts its figure on the last page of the monstre.

The monstre of the second movement features a list of the instruments to be given solo passages. It seems that Dutilleux wanted to avoid giving each instrument (or group of instruments) more than one solo, with the aim of obtaining as much timbral contrast as possible, and he mostly stuck to this plan. Table 2 reproduces his plan (Dutilleux marked a cross next to an instrument he used), and indicates where its solo appears in the movement.

Table 2: Instrumental solos in second movement of Second Symphony
(GO: grand orchestre; PO: petit orchestre)

Dutilleux's plan	Bars
x utiliser quatuor seul des PO/GO	1-18; 96-110 (introduction and coda)
x trio d'arche en solo	1-18
x alto solo (du PO)	35-7
x v[iolon]celle solo (du PO)	89-95
x t[rom]pette solo (du PO)	43-53
clar[inette] basse (du GO)	(not used in movement)
x celesta (solo avec v[iol]on et v[iolon]celle et h[aut]bois)	90-3 (celesta, with 2 clarinets, cello, trumpet and harpsichord)
x basson solo (PO)	35-8, 94-7
[x alto solo (PO)	35-7; see above]
x clarinette (PO)	42-3
x timbales (PO)	43-53 (with trumpet)
trombone solo (PO)	(used only in tutti)

Dutilleux's decision to organise his musical material around pivot notes is evident in his sketches. At the page of the monstre corresponding to p. 81 of the published score, Dutilleux writes a note reminding him to 'penser aux fa# tenues'; an identical note appears on the following page of the sketch. A comparison of the final bars of the second movement, as they appear in the manuscript and the definitive version reveals that Dutilleux rejected the idea of combining the natural harmonic e^{'''} with the same note played conventionally an octave lower, no doubt because he considered it redundant. Dutilleux's first thought was to have the woodwind ascend to a high F #, but he surely decided to finish on the E to provide

a direct link between the second movement and the finale, whose first theme rotates around E.

Immediately after the second movement, Dutilleux makes sketches for the jazzy sections and chords where the small orchestra prolongs the resonances of the large orchestra's loud chord; these ideas feature precise instrumental indications and are used virtually unaltered in the definitive version. As with Ainsi la nuit, Dutilleux therefore wanted to draft some technical studies before embarking on the composition of the movement. Handwritten notes on the monstre divulge Dutilleux's train of thought at the beginning of the finale: he wanted the opening bars to be for 'the large orchestra alone, culminating on the note E', and this section should 'remain forte (intense), forceful, and retain the same rhythm for quite a long time.'⁹ Dutilleux's belief that the symphony is 'anguished' in character is displayed in several indications on the monstre that are omitted in the published score. The opening bars are marked 'Violent, fiévreux', p. 158 is to be 'plus violent', p. 165 'toujours plus chaleureux.' The composer's personal reserve must be the cause of his decision not to publish these emotionally explicit indications.



Dutilleux's hesitation concerning pivot notes is also apparent in the sketches for the finale, whose tonal design was established after several false starts. On pp. 5-8 of the monstre (corresponding to pp. 131-7 of the orchestral score), where G# acts as a pivot, Dutilleux wrote: 'think about completely rewriting pages 5-8 (in F#).'¹⁰ In fact, Dutilleux stuck to his original idea of basing the passage around G#, but his reference to rewriting the section in a new key (not merely using a new pivot note) shows that he did think of the music as being tonally-based. On the surface, this section cannot be analysed using terms appropriate to tonal music, but it is clear that if Dutilleux had decided to use F# as the pivot, it would have involved transposing the music down a tone, and not simply replacing all the G#s with F#s. It would appear that in the finale, Dutilleux wanted to move away from the pivot note F# because it was predominant in the second movement.

This section ends on p. 137 on C#, but Dutilleux crossed out a preliminary version, in which the top line ended on E. He writes in note form 'fin passage sur do# meilleure.' C# was no doubt considered more appropriate because it is a perfect fifth below the G# pivot (the section therefore ends on Dutilleux's version of a perfect cadence), and because it is the primary pivot note of the finale. However, Dutilleux found it necessary to move into a different tonal area later in the movement. E is repeated in the timpani and double bass parts from pp. 172-8, and C# becomes the pivot note from p. 191 to the end of the movement. After the climax at p. 172, he writes that 'ending on C# is not a good idea because of page 7 (which also ends on this note).'¹¹ The seventh page of the monstre corresponds to p. 137 of the score; Dutilleux was seemingly concerned to avoid tonal repetition, and perhaps to reserve the pivot C# for the concluding section. Dutilleux found the finale to be most troublesome movement of the symphony, and his sketches for the section leading up to the perpetually rising lines of the coda (pp. 198-216) are far more tentative than for other passages. Perhaps he was blocked at this stage of composition, as he was at the end of the third movement of L'arbre des songes. Fig. 43 was firstly based on a B pivot note, but next to this passage, Dutilleux writes 'perhaps to be transposed up a tone',¹² and in the definitive version, C# is the pivot.

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'Torpide', the fourth movement of Métaboles, was substantially rewritten after Dutilleux prepared the first manuscript copy, which now belongs to the publisher Heugel. Again, the end of the movement proved problematic. Table 3 details the differences between manuscript and published score.

Table 3: Alterations made to 'Torpide'

Bars	Alterations
5	Celesta part originally given to vibraphone 3rd crotchet of celesta part: rhythm was  ( in definitive version)

6	2nd crotchet of celesta: rhythm altered as for 3rd crotchet of bar 5
7	4th trumpet absent in MS
9 ⁴⁻⁵	Celesta absent
12	Tam-tam: 'grave' in MS, 'moyen' in score
14 ²⁻³	Celesta absent (as in bar 9). Clarinet and bass clarinet rewritten; the bass clarinet line is divided between the two instruments
16-19	Absent in MS
20	Celesta absent (as in bars 9 and 14)
21 ²	2nd clarinet: originally given to bass clarinet
22-end	Completely rewritten (see Exx. 6.5a and b)

In the manuscript version, the movement is only 21 bars long, but Dutilleux extended it to 27 bars for the published score. This extension gives the music a more expansive, relaxed feel which is appropriate to the title 'Torpide.' The definitive version features more timbral, textural and dynamic variety. Bars 16-19, which are not present in the manuscript, add more mystery to the movement: Dutilleux introduces harp glissandi in bars 16 and 18 which are intended to be 'à peine perceptible.' The xylophone motif, which links this movement and the beginning of the finale, is also introduced in this section. If Dutilleux had stuck with the original 21-bar movement, this motif would have had less time to establish itself; its important linking function means that it is essential that it is fixed in the listener's mind. Dutilleux's additions also improve the proportions of the movement. The muted brass continue their gradual ascent in bars 16-19, and this is balanced by a partial descent from bar 22 to the end of the movement. In the final bars, the brass provide a refreshing registral contrast which is completely absent from the original ending (see Exx. 6.5a and b).

Dutilleux's rewritten ending gives the movement greater unity. The tom-toms play an important role in Ex. 6.5b, and fragments of material played earlier in the movement recur in the final bars. The other percussion instruments also feature more strongly in the definitive

ending, and Dutilleux adds further timbral contrast by including two tam-tams (medium and large) rather than just the large one. More dynamic variety is obtained with the sudden interjections of the harp and brass; the music does not peter out as it did in the first version (Ex. 6.5a).

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Any study of the sketches of Tout un monde lointain... is bound to be incomplete, as the whereabouts of some pages is unknown. Table 4 provides a list of the material I have been able to study (all page numbers refer to the published score).

Table 4: Sketch material for Tout un monde lointain...

'Enigme': pp. 1-28 chez Pierre Vidal, Sèvres; rest of movement (with opening of 'Regard') in Paul Sacher Stiftung, Basel
'Regard': sketch for opening bars (with original title 'Vertige'), pp. 39-42, 44-end of movement: Paul Sacher Stiftung
'Houles': pp. 52-61 (with original title 'Voyage') and 80: Paul Sacher Stiftung. pp. 64-76: now in Paul Sacher Stiftung, formerly in collection of Albi Rosenthal
'Miroirs': sketches for opening; pp. 81-9 and 93-6: Paul Sacher Stiftung
'Hymne': pp. 97-110; 112-122; crossed-out passage; 122-123 ¹ , followed by a crossed-out passage; 127-131 and various sketches: Paul Sacher Stiftung

Although all five movements are titled in the sketches, only 'Miroirs' and 'Hymne' feature a Baudelaire quotation as an epigraph. As the sketches for 'Regard' reveal the most about Dutilleux's compositional process, my discussion will focus on this movement.

Dutilleux's first problem was how to link 'Enigme' with this second movement. In the definitive version, he simply sustains the high cello a" from the end of 'Enigme' to the first bar of 'Regard' and leaves the soloist unaccompanied (Ex. 6.6a). But Exx. 6.6b and c show that he toyed with introducing a celesta figure (written at sounding pitch), and a falling bass motif which plays a punctuation-like role in 'Regard', in the final two bars of 'Enigme.' (As Dutilleux indicates no precise pitches for the second celesta flourish in Ex. 6.6b, and some other note values are difficult to decipher, presumably Ex. 6.6c represents a more developed

version of this idea.) Although Dutilleux abandoned the idea of including the ornamental celesta figure at this point, he did use it towards the end of the movement at bar 40, transposed a fifth lower.

The end of Ex. 6.6c shows that Dutilleux intended to provide the solo cello with an orchestral accompaniment in the first bar of 'Regard.' A complete draft for the opening bar (Ex. 6.6d) also features an accompaniment, which was to be played by the 'orchestre à cordes, celesta, (harpe?), et timbales.' The idea of dividing the accompaniment between the woodwind and strings was therefore a later addition. Equally interesting is the fact that the music is a tone higher than in Ex. 6.6c, and it remains at this pitch until the bar corresponding to bar 16 of the definitive version. This suggests that this passage may have been conceived before the ideas for the link between the first and second movements, as all other sketches for 'Regard' fit in with the other tonal design. Dutilleux eventually decided for the lower pitch, and told me that it was transposed down because it was 'une question de tonalité, presque.'¹³ This parallels the change of pivot note (from F# to G#) in the finale of the Second Symphony, where an entire passage was similarly transposed to fit in with the new referential pitch.

Bars 8-9 of the monstre were drafted, then crossed out and rewritten (Exx. 6.7a and b). To complicate the genesis of this passage further, Dutilleux crossed out part of the orchestra part of Ex. 6.7b, noting that the second version is 'mieux.' Ex. 6.7b is close to bars 11 and 13 of the score (Ex. 6.7c); for this final version, he moved the dotted rhythm to the beginning of the bar and inserted a 2/8 bar, though the rhythm of this intervening bar is sketched under the bass line of Ex. 6.7b. As Ex. 6.7b leads directly to bar 14 of the score, it appears that Dutilleux made more additions at a later date, possibly including more repetition to enhance the sensuous, enervating mood of this movement.

This is not the only passage which was rewritten more than once, as bars 26-7 were also sketched twice, and neither sketch is identical to the version in the orchestral score (Exx. 6.8a-c). The two drafts (Exx. 6.8a and b) are harmonically close to the definitive idea, but

Dutilleux seemed to find the choice of instrumentation problematic. In both sketches, he gives the ornamentation round the solo cello line to the strings and/or celesta, sticking to the restricted orchestral forces indicated at the first bar of the monstre for this movement. The problem was evidently solved when he decided to expand these forces to include the harp and woodwind; the clarinet's sinuous line in the definitive version provides a refreshing timbral contrast, and reinforces the lyrical continuity of the solo cello in an otherwise fragmentary texture. As the cello concerto is closely related to Métaboles in its number and type of movements, it is likely that Dutilleux originally wanted 'Regard' to be a pendant to the second movement of Métaboles, 'Linéaire', which is scored for strings and timpani alone.

Just as the link between 'Enigme' and 'Regard' proved difficult, so the end of 'Regard' was troublesome for Dutilleux. The movement ends with a glance back to the opening of 'Enigme' - identical in both versions - and a statement of the unifying chordal theme (Exx. 6.9a and b). However, Dutilleux eliminated a bar which recalled the falling punctuation-like motif heard in the first pages of 'Regard' (the first measured bar of Ex. 6.9b), perhaps because it impaired continuity; the cello's leap from the end of this rejected bar to the f # of the next bar is very awkward. He also rejected the florid solo cello line which was to have accompanied the first four bars of the chordal theme. It is curious that the last two bars of this flourish do not fit in the 4/4 and 5/4 bars, suggesting that Dutilleux decided not to use the idea before he had a chance to make early revisions. This repetitive scalar cello line was a rare lapse in taste on Dutilleux's part; he clearly realised that such empty virtuosity distracted from the fan-shaped chordal theme.

Yet again, the finale appears to have given Dutilleux more problems than the other movements. As the manuscript for 'Hymne' survives in a very fragmentary state, it is difficult to ascertain exactly why it was so problematic; one can guess that Dutilleux's desire to recall material from the four previous movements presented a knotty technical challenge. The last bars of the monstre are remarkable for the explicit note written by Dutilleux to himself; 'right

at the end', he wrote, 'hot colours (brass and bowed strings), almost dark shades (intense reds) - a touch of madness.'¹⁴ Here, the composer seems to be taking Baudelaire's advice to heart: the epigraph for this movement (which also appears on the sketch material) is 'Cherish your dreams; those of wise men are less fine than those of madmen.'¹⁵

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Together with the first version of the string quartet Ainsi la nuit, I have been able to study letters by Dutilleux in which he writes of his compositional process in this work. Dutilleux provided Roger Nichols with a copy of this material in June 1993, and explained to him in an accompanying letter that 'the sketches themselves (rough drafts, outlines, overall plan) have been destroyed.' He also mentioned that the title of the first version (Cinq études) is inaccurate 'because only studies 2, 3 and 4 are present', but 'Actually, the missing studies were no doubt integrated in the definitive score, which eventually became Ainsi la nuit, comprising 7 sections and 4 'parentheses.' In this definitive version, the second study corresponds to 'Miroir d'espace'; the third to 'Litanies'; and the fourth to 'Parenthèse 3' and 'Litanies 2'.¹⁶

The quartet is dedicated to the memory of Ernest Sussmann and to Olga Koussevitzky, and Dutilleux wrote a progress report to Mme Koussevitzky on 2 April 1973, during a visit to the Sachers. He wrote: 'Here I have been working on the piece for quartet which will be finished this summer, as I have assured the members of the Juilliard Quartet [for whom it was written]...'¹⁷ However, Dutilleux very quickly fell behind this schedule and, when he sent the preparatory studies to the Library of Congress on 5 June 1974, he admitted (in English): 'Unfortunately, and you will find out yourself, the score has not yet been finished totally because there are still missing 2 studies of the 5, which constitute the totality of the work. I preferred to send this first expedition right now in order to enable the artists of the Juilliard Quartet to study this music, if they have the time to do so.'

Although the first and fifth studies have never been released (if they were indeed completed in that form), the material available shows that the studies are by no means 'the totality of the work.' The second parenthesis section (between 'Miroir d'espace' and 'Litanies') was substantially extended for the definitive version, and unless the fifth study was far longer than the others, it seems likely that Dutilleux made some additions to his original conception.¹⁸ In any event, the Juilliard were unable to look at Dutilleux's studies, as they were working on the standard repertoire with their new cellist.¹⁹ By 22 April 1975, Dutilleux was able to inform the Library of Congress: 'I am presently modifying and completing the score of the work for quartet.' He hoped to meet the Juilliard Quartet during a trip to Washington that September, and politely wrote 'I have perfectly understood that they don't wish to begin its [the quartet's] study before the whole is finished, particularly at the time when circumstances made necessary for them to work again the standard repertoire with their new partner.' Dutilleux hoped that the première of Ainsi la nuit could coincide with the American première of Timbres, espace, mouvement in April 1976, but this was not to be, as the quartet was first performed in Paris on 6 January by the Quatuor Parrenin, and only given by the Juilliard in the Library of Congress on 13 April 1978.

The first of the three extant studies is related to 'Miroir d'espace', the second main section of Ainsi la nuit, though the studies are untitled. While there is a large gap between the first violin and cello in this study, and their parts are reversed at the half-way point, the two instruments do not literally reflect each other as in 'Miroir d'espace.' Instead, the cello simply doubles the first violin line, usually at a distance of four or five octaves; Exx. 6.10a and b shows the differences between bars 1-4 of both versions. This introduction of vertical symmetry results in more striking harmonies compared to the first version. Dutilleux perhaps considered that the use of straightforward doubling at the octave throughout the movement was unadventurous. He possibly also wanted to create a contrast with the preceding movement, 'Nocturne I', which features several bars where the first violin and cello play in

octaves. Dutilleux introduced another form of opposition between the first violin and cello in 'Miroir d'espace': the cello is directed to play sul ponticello to contrast with the normal mode of playing of the first violin, a contrast not present in the study. It is likely that he changed the indication 'senza vibr[ato]' in the study to 'poco vibr[ato]' in the published score, after consultation with a string player, as a bare sound at the extreme registers of each instrument would have been difficult to achieve. Ex. 6.10a also shows that the two outer instruments originally played simultaneously, not at the distance of a quaver as in Ex. 6.10b. Besides adding rhythmic interest, this change ensures that the mirror structure is clearly audible. When revising this study as 'Miroir d'espace', Dutilleux cut the third bar of Ex. 6.10a from 6/4 to 4/4 to eliminate the static effect of the sustained chord.

Dutilleux altered the end of this study, as Exx. 6.11a and b show. The cello part was slightly altered rhythmically in Ex. 6.11b, but the most important change is the alteration of the last chord, from the non-tonal chord in Ex. 6.11a to the octave C#s in 'Miroir d'espace.' In the study, C# is the lowest note played by the cello (at bar 11), and Dutilleux perhaps wanted this pitch to end the movement to create a degree of unity, though it would be excessive to describe C# as a pivot note as it is not significantly more prominent than other pitches elsewhere in the movement. The new chord is closely related to the pivot chord of Ainsi la nuit and leads directly to 'Parenthèse II.'

Dutilleux makes no distinction between main sections and parentheses in the studies. The second extant study opens with eight bars which are distantly related to 'Parenthèse II', and these bars are immediately followed by the first version of 'Litanies.' Exx. 6.12a and b show the differences between the first eight bars of this study and bars 1-15 of the longer 'Parenthèse II.' The extreme dynamic contrasts at the beginning of Ex. 6.12a prefigure a passage which will appear towards the end of the study, but the gradual shift from calm to violence in 'Parenthèse II' more effectively bridges the contrasting moods of 'Miroir d'espace' and 'Litanies.' The lyrical first violin line of 'Parenthèse II' (see Ex. 6.12b) is perhaps also

intended as a continuation of the soaring first violin part of the preceding movement. Bars 6-8 of the study show that the idea of a spiky, fragmented texture leading to the main section was part of Dutilleux's original conception; these bars also anticipate fig. 11 of 'Litanies.'

The third study and 'Litanies' are far more closely related than the second study and 'Miroir d'espace.' Dutilleux makes only minor harmonic changes, and most of his alterations are concerned with improving continuity and direction. Fig. 14 of 'Litanies' (which recalls previously-heard material),²⁰ is absent from the study. In this section, Dutilleux decided to provide a link between two sharply contrasting types of material, paralleling his decision to expand 'Parenthèse II.' In the final bar of fig. 8 and at fig. 15, the rewritten version features a rhythmic accelerando lacking in the original, producing a more dynamic phrase. Also interesting is a seemingly minor change at bars 8-9 of fig. 12, where Dutilleux shifts the parts of the two violins and viola down an octave, thus ensuring that these bars are an exact retrograde of bars 6-7. Occasionally, Dutilleux introduces timbral variety by changing the mode of playing of the instruments. At figs. 5 and 6 of 'Litanies', he asks the soloist to 'faire claquer les cordes', borrowing Bartók's 'snap' pizzicato effect, whereas in the study, he required a simple pizzicato. At fig. 6, the viola and cello are directed to play 'arco, bisbigliando, tremolo' in 'Litanies', a completely different tone colour from the 'pizzicato' requested in the study.

Whilst the study ended with a variant of the pivot chord, 'Litanies' ends on a loud unison d', thus emphasising the pivot note of the movement. It is possible that Dutilleux changed this ending to form a parallel with the loud octave A ending of 'Constellations', and significantly he chose to draw attention to the central pitches of both movements.

The fourth study opens with the material of the third parenthesis section of the quartet, though as elsewhere in the first draft, Dutilleux makes no distinction between main and parenthetical sections. This leads straight into the first version of 'Litanies II.' Exx. 6.13a and b show that there are significant differences between the first six bars of the two versions;

there is more textural variety and more sense of forward momentum in the definitive version, and the mysterious rapid interjections, reminiscent of Bartók's 'night music', were also added later. Two bars after fig. 7 of 'Litanies II', Dutilleux added an extra bar, creating a more gradual ritardando. The final two bars feature the most striking difference: in the study, Dutilleux provides two alternative versions of the penultimate bar, eventually deciding to keep the ethereal harmonics of the first rather than the easier alternative (Exx. 6.14a and b). In 'Litanies II', Dutilleux also decided to thin the texture of the final two quavers of this penultimate bar by cutting the second violin, viola and cello parts. At the end of the movement, Dutilleux marks 'morendo' in the study, but directs the players to move immediately to the following section in the quartet, suggesting that this next section (the fourth parenthesis) was conceived at a later date.

*

The manuscript of the first movement of Timbres, espace, mouvement features a rare example of Dutilleux hesitating between one instrument and another for an important solo passage. For the solo at bars 47-60, Dutilleux wrote: 'The composer would like to offer a choice between two versions: the solo given to the oboe d'amore, or the same solo transcribed for the alto flute.¹²¹ Dutilleux writes out both versions, which are identical save for the final two bars before fig. 11, where the alto flute was to be doubled by the oboe d'amore. From fig. 11, the solo is given to the oboe d'amore, with no alternative offered (Ex. 6.15). Dutilleux told René Koering that he discussed this problem with Rostropovitch, but decided to give the entire solo to the oboe d'amore without trying out the version for alto flute. He said: 'I also thought of using the alto flute - I don't know why, the two timbres are so different that the idea seems absurd.'¹²² As in the sketches for the Second Symphony, the monstre for Timbres, espace, mouvement shows that Dutilleux's use of pivot notes was premeditated. He tells himself to 'think of G#' during the oboe d'amore solo, describing this note as a 'noyau' (kernel).

This manuscript also shows that the tempo markings were altered. Table 5 (see below) catalogues these changes, together with tempo instructions in Dutilleux's hand which were omitted from the published score. This information suggests that Dutilleux altered the markings after hearing a performance of the work; many of the new indications call for a slower tempo than originally suggested, perhaps because the original was considered impractical by the players.

Table 5: Tempo markings in Timbres, espace, mouvement

	Manuscript	Published score
1st movement		
Fig. 1	$\text{♩} = 80$ ('Penser 40 à la ♩ ')	-
Fig. 6	$\text{♩} = 88$	$\text{♩} = 80$
Fig. 7	$\text{♩} = 96$	$\text{♩} = 88$
Fig. 8	$\text{♩} = 96/100$	$\text{♩} = 92/96$
Fig. 11	Très mouvant et flexible	-
Fig. 32	Sans aucun ralenti	-
2nd movement		
Fig. 19	$\text{♩} = 60$ environ	-
Fig. 21	Pochissimo più mosso ($\text{♩} = 58/60$)	-
Fig. 25	Environ 144 à la ♩	$\text{♩} = 132$

The monstre of Mystère de l'instant (1985-9) is the most recent substantial Dutilleux sketch that can be studied in detail. Like the sketch material for Timbres, espace, mouvement, it is almost as graphically appealing as the manuscript fair copy, and its close relationship to the definitive version reveals a sureness of thought, born of experience, that contrasts with the sketches for the last movements of the Second Symphony or Tout un monde lointain... Dutilleux made some drafts of chord progressions on loose sheets of manuscript paper for Timbres, espace, mouvement; he makes similar sketches for Mystère de l'instant, but they usually appear in context. The chords used in bars 13-14 of the first brief movement, 'Appels'

(Ex. 6.16a) appear immediately after the twelfth bar of the monstre. Unusually, several sketches for Mystère de l'instant (like Ex. 6.16a) do not feature bar lines, perhaps because Dutilleux was aiming to achieve greater rhythmic suppleness in this work. Dutilleux uses many of these chords in the definitive version (Ex. 6.16b) but expands the material. Only the first and second violin parts are present in the monstre, and there is no sign of the C# which functions as an anchor in an otherwise highly chromatic soundscape. Towards the end of 'Appels', the percussion are also absent; the suspended cymbal and tam-tam actually do not appear in the sketches until the sixth movement, 'Litanies.'

As in 'Appels', the bass line is not always present in the third movement, 'Prismes.' Dutilleux writes that he should 'varier les rythmes' here;²³ musical ideas are deformed rhythmically on successive appearances, hence the original title. From bar 35, Dutilleux uses a pivot note, and as in previous works, he reminds himself of the preeminence of one pitch in a written note, 'penser toujours aux fa#.' The climax of 'Prismes' (Ex. 6.17a; bars 42-4) is built up on this pitch, and the sketch (Ex. 6.17b) reveals that Dutilleux firstly conceived of its attractive shape, and only later decided on the precise instrumental clothing. Bars 45-8, the final bars of the movement, are not present in the monstre, but Dutilleux did rule four bars after the climax, showing he intended something should happen after Ex. 6.17a.

The raison d'être of 'Espaces lointains' is its fan-shaped writing, and Dutilleux here reminds himself in note form to 'laisser large espace entre les parties extrêmes.' As in 'Appels', the metal percussion instruments were added later. Dutilleux saved time when sketching the first six bars of the fifth movement, 'Litanies', by writing a monody which he later doubled in octaves. It appears that the second half of this movement was the most problematic of the whole work. Dutilleux hesitated between using four violins or violas for the solo phrase from bar 11, eventually settling for the violas. Bars 15-16, the final bar of this solo section, was rewritten, and the viola line was also altered in the draft (Exx. 6.18a and b). Dutilleux's final version is more sparsely scored than the first one, and there is less

chordal movement in the treble register to detract from the viola sonority. The final two bars of the sixth movement, 'Choral', were also thinned down considerably from the monstre to the definitive version.

After this passage in 'Litanies', one viola is detached and used as a soloist, and the accompanimental material caused Dutilleux some trouble. He writes that he wanted to use the 'left hand pizzicato effect (see the 3rd of the 3 Strophes)'.²⁴ In this solo cello piece (written in honour of Paul Sacher, the dedicatee of Mystère de l'instant), the cellist simultaneously stops and plucks a string in the passage Dutilleux refers to. This manner of playing is not used in 'Litanies,' nor in the eighth movement, 'Soliloques', where Dutilleux writes an identical note to himself next to bar 15.

The violin solo which opens 'Soliloques' is marked 'sans rigueur' in the monstre (an indication which does not survive in the printed score), and the bar lines appear to have been added at a later date. Dutilleux initially intended this eight-bar passage to be for one violin throughout; subsequently, he decided that the seven other first violins should double the soloist in the last bar. Towards the end of the movement, at bar 18, Dutilleux also does not indicate the doublings to be used. The violin 'soliloquy' is followed by one for a cello soloist, and the double bass was to have been given a solo passage after this, from bar 13 (Ex. 6.19). This solo, which exploits the powerful harmonics of the double bass, anticipates a similar passages in the second movement of Les citations; at bars 56-61, the double bass plays the Janequin theme in harmonics (see Ex. 3.12).

The monstre of the ninth movement, 'Métamorphoses (sur le nom de Sacher)', reveals, as in much of Mystère de l'instant, that the notes rather than precise instrumental indications were Dutilleux's first priority. At bar 15, the cimbalom enters, but its appearance is not marked in the sketch, no doubt because it doubles various string lines. More surprising is the absence of the timpani tremolo after the rhythmically free passage (p. 61 of the printed score; quoted as Ex. 7.13). It is even more unusual that Dutilleux indicates that a tam-tam roll is

acceptable as a variant for this timpani figure; in no other work does Dutilleux offer such a choice, and the two sonorities are not at all similar. Perhaps Dutilleux will delete one or other part in a future edition of the work.

Dutilleux writes in the monstre that the finale, 'Embracement', is 'toujours en mouvement ascendant et cresc (accel...) aboutissant à une sorte d'embracement (fff).' This climactic 'conflagration' occurs at the exact midpoint of the movement, after the 57th of 112 quaver beats; however, no calculations of this sort are written in the monstre. However, Dutilleux did sketch a plan for the ascent (Ex. 6.20a) based on consecutive tritones, though my overview of the ascent (Ex. 6.20b) shows that he did not follow this outline.

*

It is not possible to study the first version of the first movement of Les citations, 'For Aldeburgh '85', as Dutilleux has pasted over the altered passages. The work was originally written for oboe, harpsichord and percussion, but when revising it in 1990, Dutilleux added a double bass. He also added a second movement, 'From Janequin to Jehan Alain', but to complicate the genesis of the work further, the manuscript of this movement reveals that it, too, was revised. Most significantly, the harpsichord solo at the beginning of this movement was extended from 32 to 37 bars, and the final bars were rewritten. Ex. 6.21a shows the original ending of the work (bars 239-42), which has been pasted over but is just visible. In a note on the published score, Dutilleux mentions that 'the oboe (like the harpsichord) is obviously, and deliberately, drowned out by the metal percussion instruments. It should melt into them, creating a sort of halo of resonances which becomes gradually more intense'²⁵ (see Ex. 6.21b). The oboe is absent from this powerful climax in the first version, which instead features an ascent from the lowest to the highest pitched metal percussion instrument, a figure which is almost identical to the opening bars of Timbres, espace, mouvement. Dutilleux notes that this version should be used 'depending on the quality of the metal percussion instruments',²⁶ suggesting that poorer quality instruments would not create the 'halo' effect he

is seeking. He presumably pasted over Ex. 6.21a because he eventually decided he was not prepared to tolerate a 'second best' ending to the movement.

*

Dutilleux is currently working on a commission (as yet untitled) for the Boston Symphony Orchestra and its conductor Seiji Ozawa. Its première was scheduled for 9 February 1995,²⁷ but has now been delayed until October 1996. Perhaps surprisingly, he has not been reluctant to talk about this project, and I have been able to follow the evolution of his ideas for this commission through our conversations. He told me in March 1993 that he wanted to highlight the brass and percussion, with the emphasis on metal percussion instruments, and hoped to fulfil his long-cherished ambition to write for the voice in the final section of this piece. He is particularly attracted to the lower female voices, and he was considering a black singer as, for him, the timbre of this type of voice would go well with brass instruments.²⁸ This association no doubt reflects his interest in jazz; he is a great admirer of Sarah Vaughan, and has said that 'some small contemporary jazz ensembles (for example, brass and percussion) are extremely attractive.'²⁹ At this stage, he had not yet decided on a text, and when I asked him whether he had considered writing his own text, he replied with a mischievous smile! His aim was for this piece, 'which would be originally conceived for concert performance, to be perhaps the prologue to something larger',³⁰ and he would have liked it to be suited to a staged performance,³¹ perhaps like Berlioz's hybrid works such as La damnation de Faust, a piece he loves.

However, a year later he appeared to have abandoned the idea of including a vocal part, and was talking instead about including woodwind instruments and the lower strings, although he stressed that the piece would be very different from Timbres, espace, mouvement which is scored for similar forces.³² When I spoke to Dutilleux in August 1994, his plan had changed yet again. This year marked the 50th anniversary of the Liberation of Paris, and the commemorative events naturally evoked strong memories for Dutilleux. He found the well-

publicised tribute to a group of Jewish children (les Enfants d'Izieu) who were murdered by the Nazis particularly moving, and this prompted him to include a part for childrens' chorus in his new work. These voices will, according to Dutilleux, provide a contrast with the more sombre colours of the orchestra, which omits the violins. At this point, he had still not decided on a text, and said he would only make this decision after writing the music,³³ a practice followed by Maurice Ohana in many of his works for chorus and instruments including *Cantigas* (1953-4).

By April 1995, he had progressed further with the work and was working towards an October 1996 première. He had written passages for three solo childrens' voices, the text consisting of three words - including 'étoile' - by the composer himself. He has asked a former Radio colleague to write a more substantial text, but would provide no further details.³⁴ In this work, Dutilleux is, for the first time, writing the score at sounding pitch, following the practice of the majority of contemporary composers. However, he did express concern about entrusting the transposition of instruments to copyists, showing that he likes to retain control over as many aspects of his work as possible.³⁵ If Dutilleux does not again modify his plan, this Boston commission would be his first major work to include a vocal part, and his first known attempt at writing for a choir.

It would be intriguing if sketches from every stage of Dutilleux's plans for this new work survived; will anything of the jazz ensemble piece turn up, in identical or modified form, in the large-scale work for orchestra and children's chorus? Dutilleux's insistence that he 'writes a lot but keeps little'³⁶ suggests that very few, if any, of his original ideas may still exist for scholars to study. He has, however, said that he has begun to sketch a second string quartet, which may include a part for a solo voice,³⁷ recalling Betsy Jolas *Quatuor pour soprano colorature et trio à cordes* (1984), a work he likes.³⁸ Dutilleux is also attracted to a proposed commission from the American guitarist Sharon Isbin, and may decide to write for a small ensemble featuring the guitar, as he regrets not having written more for chamber

formations.³⁹ The French violist Gérard Caussé has also commissioned a viola concerto from Dutilleux.⁴⁰ But, as he said at the end of his book of interviews with Claude Glayman, 'tout de même, j'ai mon âge. Alors... en aurais-je le temps?'⁴¹ One hopes he will, indeed, have time to bring these projects to fruition.

Ex. 6.2: Second Symphony, 1st movement: OS p. 9

5

Bss

Cor

Trp

Tbn

Tuba

Ncl

Hrn

ppp (fouth:)

sf

5

Hr

Cl

Fl

Trp

Tbn

Tbn

Sn

Cym

Tim

Vln I

Vln II

Alc

Vlc

5

Vln I

Vln II

Alc

Vlc

Cb

H.31721

Ex. 6.3: Métaboles: monstre corresponding to pp. 78-9 of the orchestral score

molto allegro

Handwritten musical score for 'Métaboles: monstre'. The score is written on multiple staves, including woodwinds (2 Flutes, 2 Clarinets, C. A., C. B.), strings (Violins I & II, Viola, Violoncello), and percussion (2 Boms). The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. A large 'X' is written at the top right of the first system. The score is divided into two systems, with the first system ending at measure 8 and the second system starting at measure 9. The second system includes a large 'B' and '15' written across the staves. The score is heavily annotated with handwritten notes and markings.

2 Flute (ouïlle)

2 Clar.

C. A.

C. B.

2 Boms

V. I

V. II

Alc.

Vlc.

2 Flute (ouïlle)

2 Clar.

C. A. (ouïlle)

2 Boms

V. I

V. II

Alc.

Vlc.

Ex. 6.3: Métaboles: monstre corresponding to pp. 78-9 of the orchestral score

all. gio!

2 Fl. (Fl. I & II)
 2 Cl. (Cl. A & B)
 B. om.
 V. I
 V. II
 Vcl. Div.

2 Fl. (Fl. I & II)
 2 Cl. (Cl. A & B)
 B. om.
 V. I
 V. II
 Vcl. Div.

Ex. 6.4: Second Symphony, 3rd movement: OS p. 160

160

Fl.

Hth.

Cl.

Bns.

Hpc.

Hth.

Cl.

Bn.

Trp.

Trb.

Timp.

Clav.

Crl.

Vn. I

Vn. II

Vla.

Div. Vn. I

Div. Vn. II

Div. Vla.

Div. Vcl.

Div. Cb.

Ex. 6.5b: 'Torpede', final bars (22-29) of definitive version

The image displays a handwritten musical score for the piece 'Torpede', specifically the final bars (22-29) of the definitive version. The score is organized into three systems, each consisting of six staves. The notation is dense and includes various rhythmic values, accidentals, and dynamic markings. The systems are labeled with numbers 1 through 6 at the bottom. The music is written in a style characteristic of 19th-century manuscript notation. The score includes various annotations such as 'Poco cresc.', 'Poco decresc.', and 'Poco rit.'.

Ex. 6.6b: ibid, sketch for link between 'Enigme' and 'Regard'

Handwritten musical score for Ex. 6.6b, sketch for link between 'Enigme' and 'Regard'. The score is written for five instruments: vc. solo, sup. cymbal, celsta, db. (Liu), and db. (Liu). The time signature is 6/8. The key signature has one sharp (F#). The score is divided into two measures, with measure 12 indicated at the end. The vc. solo part features a melodic line with a slur over measures 6 and 8, and a final note in measure 12. The sup. cymbal part has a rhythmic pattern of eighth notes. The celsta part has a complex rhythmic pattern with many notes, including a section with a slur and a final note in measure 12. The db. (Liu) part has a simple rhythmic pattern of eighth notes.

Ex. 6.6c: ibid, second sketch for link between 'Enigme' and 'Regard'

Handwritten musical score for Ex. 6.6c, second sketch for link between 'Enigme' and 'Regard'. The score is written for five instruments: vc. solo, celsta, and db. (Liu). The time signature is 6/8. The key signature has one sharp (F#). The score is divided into two measures, with measure 12 indicated at the end. The vc. solo part features a melodic line with a slur over measures 6 and 8, and a final note in measure 12. The celsta part has a complex rhythmic pattern with many notes, including a section with a slur and a final note in measure 12. The db. (Liu) part has a simple rhythmic pattern of eighth notes.

Ex. 6.6d: *Tout un monde lointain...*, II ('Regard'): sketch for opening bar

Handwritten musical sketch for the opening bar of 'Regard'. The score is in 6/8 time and consists of three staves. The top staff is labeled 'vc.' and 'suo' and contains a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, and a quarter note D5. The middle staff is labeled 'au.' and contains a complex chordal accompaniment with many accidentals. The bottom staff contains a bass line with a 7/8 time signature and a sequence of notes including G2, F2, E2, and D2.

Ex. 6.7a: *ibid*, first sketch for bars 11-13

Handwritten musical sketch for bars 11-13 of 'Regard'. The score is in 6/8 time and consists of three staves. The top staff is labeled 'suo' and 'cello' and contains a melodic line with a 12-measure rest at the beginning. The middle staff is labeled 'violin' and contains a complex chordal accompaniment with many accidentals. The bottom staff contains a bass line with a 12-measure rest at the beginning and a sequence of notes including G2, F2, E2, and D2.

Ex. 6.7b: *ibid*, second sketch for bars 11-13

Handwritten musical sketch for bars 11-13 of 'Regard'. The score is in 6/8 time and consists of three staves. The top staff is labeled 'suo' and 'cello' and contains a melodic line with a 12-measure rest at the beginning. The middle staff is labeled 'violin' and contains a complex chordal accompaniment with many accidentals. The bottom staff contains a bass line with a 12-measure rest at the beginning and a sequence of notes including G2, F2, E2, and D2. There are some handwritten annotations like '(v. fine)' and 'of' at the bottom.

Exx. 6.8a and b: *ibid*, first and second sketches for bars 26-8

solo cello

solo vn.

various (div.)

violin

cello/contrabass

ff

solo cello

solo vn.

2nd vn. (div.)

cello

violin

cello/contrabass

Ex. 6.8c: *ibid*, definitive version, bars 26-8

44

35

Hrb.

Cl.

Timb.

Hpc.

Vic. Solo

35

6 premiers Violons (3 pupitres)

I

VI

II

3 pupitres

Altos

les autres div.

Vic.

Cb.

36

Hrb.

Cl.

Timb.

Hpc.

Vic. Solo

36

I

VI

II

3 pupitres

Altos

les autres div.

Vic.

Ex. 6.9b: ibid, sketch for final bars

(♩ = 60 bpm)

snrp.
cymbrd

solo
cello

solo
cello

solo
cello

orch.

(solo
cello)

[+ orchestra on at fig. 42.9 same]

Ex. 6.10a: Nuits: second study, bars 1-4

II.

Violent (♩ = 50) Calme

1

sf marc. *pp* (senza vibr.) *pp* *un poco sostenuto*

sf marc. *pp* (senza vibr.) *pp* *un poco sostenuto*

Ex. 6.10b: Ainsi la nuit, 'Miroir d'espace': bars 1-4

II. MIROIR D'ESPACE

Violent ♩ = 84 Calme

1

sf marcato *pp* *un poco vibr.* *pp* *un poco sostenuto*

sf marcato *pp* *un poco vibr.* *pp* *un poco sostenuto*

sf marcato *pp* *un poco vibr.* *pp* *un poco sostenuto*

sf marcato *pp* *un poco vibr.* *pp* *un poco sostenuto*

pp *un poco sostenuto*

pp *un poco sostenuto*

pp *un poco sostenuto*

Ex. 6.11a: Nuits: second study, final two bars

Handwritten musical score for Ex. 6.11a, 'Nuits: second study, final two bars'. The score is written on five staves. The top staff has a circled '5' above it. The music is in 4/4 time with a key signature of one sharp (F#). The first staff contains a melodic line with various ornaments and dynamics. The second and third staves are for a piano, with dense chordal textures and dynamic markings like 'p' and 'mf'. The fourth and fifth staves are for a cello or bass, with a melodic line and dynamic markings like 'p' and 'mf'. The word 'ritardando' is written at the end of the piece.

Ex. 6.11b: Ainsi la nuit, 'Miroir d'espace': final two bars

Handwritten musical score for Ex. 6.11b, 'Ainsi la nuit, "Miroir d'espace", final two bars'. The score is written on five staves. The top staff has a circled '5' above it. The music is in 4/4 time with a key signature of one sharp (F#). The first staff contains a melodic line with various ornaments and dynamics. The second and third staves are for a piano, with dense chordal textures and dynamic markings like 'pp' and 'mf'. The fourth and fifth staves are for a cello or bass, with a melodic line and dynamic markings like 'pp' and 'mf'. The word 'attacca' is written at the end of the piece.

Ex.6.12a: Nuits: third study, bars 1-8

Ex. 6.12b: Ainsi la nuit: opening of 'Parenthèse II'

PARENTHÈSE 2
libra et Roméo (1938)

(A)

(B)

(C)

Ex. 6.13a: Nuits: fourth study, bars 1-6

Musical score for Ex. 6.13a, Nuits: fourth study, bars 1-6. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like accents and slurs. Dynamic markings include piano (p) and fortissimo (ff). A box labeled '2' is at the top left, and a box labeled '3' is at the top of the second system.

Ex. 6.13b: Ainsi la nuit, 'Litanies II': bars 1-6

IV. LITANIES 2

Musical score for Ex. 6.13b, Ainsi la nuit, 'Litanies II', bars 1-6. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like accents and slurs. Dynamic markings include piano (p) and mezzo-forte (mf). The score includes performance instructions for 'Pizz' (pizzicato) and 'Arco' (arco).

(* : main gauche (||| et ||) dans la résonance du Pizz)

Musical score for Ex. 6.13b, Ainsi la nuit, 'Litanies II', bars 1-6, continuing from the previous block. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like accents and slurs. Dynamic markings include piano (p) and mezzo-forte (mf). A circled '1' is at the top left of the first staff.

Ex. 6.14a: Nuits: fourth study, final two bars

12

VAR. (eventuellement)

Ex. 6.14b: Ainsi la nuit, 'Litanies II': final two bars

10

attacca

Ex. 6.16a: Mystère de l'instant, I ('Appels'): chordal sequence following bar 12 of monstre

The musical score is handwritten and consists of six systems of staves. The first system has two staves (1 and 2), the second system has two staves (3 and 4), the third system has two staves (5 and 6), the fourth system has two staves (7 and 8), and the fifth system has two staves (1 and 2). The notation includes various chords, some with dynamic markings like [sm alla] and [lao], and some with articulation marks like accents and slurs. The chords are written in a shorthand style with stems and flags.

Ex. 6.16b: *ibid*, bars 13-15

The musical score is arranged in five systems. The first system includes Violin I (VI. I) with staves 1-8 and Violin II (VI. II) with staves 1-6. The second system includes Violin II (VI. II) with staves 1-6. The third system includes Alto with staves 1-4. The fourth system includes Viola (Vlc.) with staves 1-4. The fifth system includes Cello (Cb.) with staves 1-2. The score features various musical notations including slurs, accents, and dynamic markings such as *loco* and *cresc.*. A box containing the number 4 is located at the bottom center of the page.

Ex. 6.17a: Mystère de l'instant, III ('Prismes'): bars 41-4

Musical score for Ex. 6.17a, showing orchestral parts for Violins I and II, Cymbals, Alto Saxophones, Violas, and Cellos. The score includes performance markings such as "Pant.", "arco Pant.", and "ord. in.". A box containing the number "17" is located at the bottom left of the score, and the text "A.I. 28.215" is at the bottom center.

Ex. 6.17b: ibid, sketch for bars 42-4

Handwritten musical sketch for Ex. 6.17b, showing four staves with notes and rests. The sketch includes a $\frac{3}{8}$ time signature and numbered annotations (1, 2, 3, B).

Ex. 6.18a: *Mystère de l'instant*, V ('Litanies'): sketch for bars 15-16

4 va. soti
 (Corno) (alt. solo)
 orch.
 Timb. solo
 ch. pp

This sketch shows five staves of music. The top staff is for four violas (4 va. soti). The second staff is for horns (Corno) with an alternate solo part. The third staff is for the orchestra (orch.) with dynamics *p*, *pp*, and *ppp*. The fourth staff is for the timpani (Timb. solo) with dynamics *pp*. The fifth staff is for the cymbals (ch.) with dynamics *pp*. The music is in 3/4 time and features complex rhythmic patterns and dynamics.

Ex. 6.18b: *ibid*, definitive version, bars 15-16

pizz. *détendre légèrement*

VL I
 VL II
 Altoes
 Timb.
 Vc.
 Cb.
arco
pizz.
pp
ppp
dim.
div. pizz.
p

This definitive score includes six staves: Violin I (VL I), Violin II (VL II), Altoes, Timpani (Timb.), Violoncello (Vc.), and Contrabasso (Cb.). The score is in 4/8 time. It features a variety of articulations and dynamics, including *pizz.* (pizzicato), *arco* (arco), *pp*, *ppp*, *dim.* (diminuendo), and *div. pizz.* (divisi pizzicato). The instruction *détendre légèrement* (relax slightly) is written above the strings. The piece concludes with a 4/8 time signature.

Ex. 6.19: *Mystère de l'instant*, VIII ('Soliloques'): sketch for double bass solo

Handwritten musical score for Ex. 6.19. The score is in 3/4 time with a tempo marking of ♩ = 54. It features five staves: Ob. solo, [Vn. I], [Vn. II], 3 Vc., and 2nd db. / timp. The music is characterized by complex rhythmic patterns, including triplets and sixteenth-note runs. The key signature has one sharp (F#). The score is divided into three measures.

Ex. 6.20a: *Mystère de l'instant*, X ('Embracement'): sketch for ascent

Handwritten musical sketch for Ex. 6.20a, showing an ascent. The sketch consists of three staves. The top staff has a large slur over it with the word "éventuellement" written above. The notes are: G4, A4, B4, C5, D5, E5, F#5, G#5, A#5, B5. The middle staff has notes: G4, A4, B4, C5, D5, E5, F#5, G#5, A#5, B5. The bottom staff has notes: G4, A4, B4, C5, D5, E5, F#5, G#5, A#5, B5. The key signature has one sharp (F#).

Ex. 6.20b: *ibid*, overview of ascent

Handwritten musical overview for Ex. 6.20b, showing bar numbers and notes for Violin I and Double bass. The bar numbers are: 1, 2, 3, 6, 7, 8, 9, 10, 11, 12, 14, 18 (all instr.). The Violin I part has notes: G4, A4, B4, C5, D5, E5, F#5, G#5, A#5, B5. The Double bass part has notes: G4, A4, B4, C5, D5, E5, F#5, G#5, A#5, B5. The key signature has one sharp (F#).

Ex. 6.21a: Les citations, II ('From Janequin to Jehan Alain'): original ending (bars 239-42)

(♩ = 74)

high
cymbal

medium
cymbal

medium
tam-tam

low
tam-tam

harpichord

The musical score is written in 3/8 time. The percussion parts are as follows:

- high cymbal:** Measures 1-2 are silent. Measures 3-4 feature a melodic line with a slur and a crescendo hairpin. The instruction "Sempre cresc..." is written below the staff.
- medium cymbal:** Measures 1-2 are silent. Measure 3 has a single note marked *mf*. Measure 4 is silent.
- medium tam-tam:** Measures 1-2 are silent. Measures 3-4 feature a melodic line with a slur and a mezzo-forte (*mp*) dynamic marking.
- low tam-tam:** Measures 1-4 feature a rhythmic pattern of four notes, each with a slur. The first note is marked *p*.

The harpichord part is written on a grand staff (treble and bass clefs). It features a complex melodic line in the treble clef and a supporting bass line in the bass clef. The key signature has two sharps (F# and C#). The score includes various articulations and slurs.

Ex. 6.21b: *ibid*, revised ending

42

$\text{♩} = \text{♩}$

Htb.

Vibra.

Cymb.

T.-t. m.

T.-t. gr.

Clav.

Ch.

ff marc.

(étouffer)

ff

Cymb. susp. médium //

(bag. de bois)

mp

Tam-tam grave //

Tam-tam médium //

(bag. de timb.)

p

(mp)

(pizz.)

ff

mf

mf

mp

Htb.

pp

cresc.

sf

ff

Cymb.

aiguë

médium

sempre cresc.

ff

T.-t. m.

(mf)

Clav.

(pp)

* Ici, le hautbois (comme le clavecin) est nécessairement et volontairement couvert par les percussions en métaux. Il doit se fondre en elles dans une sorte de halo de résonances de plus en plus intenses.

Endnotes to Chapter 6

1. The finale is untitled in the manuscript of Métaboles, now owned by Heugel S.A.
2. Henri Dutilleux, Mystère et mémoire des sons, Entretiens avec Claude Glayman (Paris, 1993), 105. 'J'étais dans une période d'exaltation. C'est une oeuvre assez tendue en effet. Un peu angoissée, sans doute.'
3. It is possible that Dutilleux also wanted to avoid comparison with Bartók's well-known Concerto for Orchestra (1943), and possibly also with Lutosławski's contemporaneous work of the same title (1950-4).
4. Manuscript owned by Heugel S.A. 'Si l'on excepte le clavecin, le Petit Orchestre est composé de quelques-uns des principaux représentants de chaque famille instrumentale formant l'orchestre normal: bois, cuivres, percussions, claviers, cordes.'
5. The monstre is now in the Paul Sacher Stiftung, Basel. 'Le clavecin doit chercher une formule proche de celle de la guitare (le 1^{er} accord arpégé brièvement, les autres plaquées).'
6. 'Une légère sonorisation est recommandée.'
7. Interview on 19 April 1991. 'Parfois le clavecin, que j'ai supprimé à certains endroits, parce qu'on ne l'entend pas; c'est une question d'ordre acoustique, c'est un défaut de mon orchestration peut-être.'
8. The violin glissandi are omitted in the definitive version; Dutilleux here simplifies the harmony, reducing the violin parts to one chord per bar. The flute is also absent in the third bar of the example, and a harp part was added in the final three bars. In the second bar, the dynamic marking of the piccolos is reduced from mf to mp.
9. 'Grand orchestre seul, aboutit sur mi... rester dans la nuance f (intense), dans le rythme et dans la force pendant assez longtemps.'
10. 'Penser à reprendre complètement (en fa#) les pages 5 à 8.'
11. 'Arrêt sur Do# pas heureux à cause de la page 7 (également sur do#).'
12. 'Voir éventuellement pour la transposition 1 ton au-dessus.'
13. Conversation on 6 April 1995.
14. 'A l'extrême fin, des couleurs chaudes (cuivres et cordes arco) et presque sombres (rouges intenses) - Un peu de folie.'
15. Extract of Baudelaire's poem La voix: 'Garde tes songes; Les Sages n'en ont pas d'aussi beaux que les fous!'
16. 'Les esquisses proprement dites (brouillons, ébauches, plan général) ont été détruites. La mention "Cinq études..." ne correspond pas au contenu puisqu'on y trouve seulement les études no. II, III et IV. En fait, les études manquantes ont été sûrement intégrées à la partition définitive devenue "Ainsi la nuit" et comportant 7 sections et 4 "parenthèses."

Dans cette version définitive: l'étude no. II correspond à "Miroir d'Espace", no. III à "Litanies", l'étude no. IV à "Parenthèse III" et "Litanies II".'

I am grateful to Roger Nichols for providing me with copies of this material.

17. 'J'ai poursuivi ici l'oeuvre pour quatuor qui sera terminée cet été, comme je l'ai laissé prévoir aux membres du Quatuor Juilliard...'

18. After 'Litanies II' (the last part of the fourth study), the definitive version features the fourth parenthesis, 'Constellations', 'Nocturne II' and 'Temps suspendu'.

19. Letter from the Library of Congress to Dutilleux dated 25 July 1974. In this letter, the Library representative also explains that Dutilleux's score did not arrive until 24 July, seven weeks after it was posted.

20. It recalls material at figs. 10 and 11, and the end of 'Parenthèse II.'

21. Manuscript now in the Bibliothèque Nationale (BN Ms 20185). 'L'auteur souhaiterait faire un choix entre deux versions, soit le solo confié au Hautbois d'amour, soit le solo transcrit pour le Flûte en sol.'

22. Interview broadcast by French Radio on 28 December 1978. 'J'ai songé aussi à la flûte en sol - je ne sais pas pour quelle raison, ce sont deux timbres qui sont tellement différents que ça semble tout à fait extravagant.'

23. There is an identical note at bars 3-4 of the seventh movement, 'Rumeurs.'

24. '(effet) main gauche seulement sur les cordes (voir 3ème des 3 Strophes).'

25. 'Ici, le hautbois (comme le clavecin) est nécessairement et volontairement couvert par les percussions en métaux. Il doit se fondre en elles dans une sorte de halo de résonances de plus en plus intenses.'

26. Note on monstre; 'selon la qualité des instruments de percussion en métaux.'

27. It was announced in the brochure for the Boston Symphony Orchestra's 1994-5 season.

28. Conversation with the author, 26 March 1993. 'Peut-être une voix de femme noire - cela ira bien avec les cuivres.'

29. Interview in Contrechamps (1989), 69. 'Certaines formations réduites du jazz actuel (par exemple, cuivres et percussions) ont un relief des plus séduisantes.'

30. Mystère et mémoire des sons, 214-5. '...une oeuvre qui, conçue d'abord pour le concert, servirait de prologue à quelque chose de plus vaste.'

31. Interview with Roger Nichols, 19 April 1991.

32. Interview in Amiens, 26 March 1994.

33. Conversation on 3 August 1994.

34. Conversation on 6 April 1995.

35. Ibid.
36. Conversation with the author, 3 August 1994; 'J'écris beaucoup, mais je garde peu.'
37. Conversation with the author, 6 April 1995.
38. Mystère et mémoire des sons, 212-3.
39. Conversation with the author, 6 April 1995.
40. Information kindly supplied by Roger Nichols.
41. Mystère et mémoire des sons, 215.

CHAPTER 7

Dutilleux and the contemporary musical scene

Many writers on Dutilleux's music have run into difficulties when attempting to define his place in the contemporary musical world. He has never belonged to a group of composers (such as Les Six or Jeune France), and his musical style cannot be easily compartmentalised. Daniel Humbert wrote 'Henri Dutilleux follows his path alone and cannot be classified under any category or in any school',¹ and Claude Glayman likes to describe the composer as 'un musicien indépendant'.² This naturally raises the question 'independent of whom?' If Dutilleux dislikes Glayman's term, it is because he recognises that he has been influenced by music of the past and by certain composers of this century. He also rightly insists that 'contemporary music' is a very broad term which is not confined to one movement or style,³ as has been the case throughout musical history. If it is impossible to attach a label to Dutilleux's music, it is equally erroneous to presume that he therefore has nothing in common with his contemporaries. It is not my intention to categorise Dutilleux, but to show that he is by no means as isolated a figure as is sometimes assumed.

In 1960, Dutilleux was invited to give a short lecture on the French musical scene at an international conference on contemporary composition in Canada. He emphasised that the six composers he mentioned by name (André Jolivet, Olivier Messiaen, Serge Nigg, Pierre Boulez, Maurice Ohana and Marius Constant) in no way share the same preoccupations, but they all exemplify 'the single worthwhile criterion [in music]: authenticity'.⁴ For Dutilleux, this means that they are all aware of their own style and express themselves in music with sincerity and conviction: the very qualities which have always been most important to him. Dutilleux also mentioned that these six composers, like himself, are usually classified as 'independent', but he believes this term often has 'pejorative connotations'.⁵ It therefore appears that Dutilleux would accept being described as an 'authentic' composer rather than an 'independent' one. But, however important the concept of personal authenticity is to Dutilleux,

this designation gets us no nearer to defining his place in the contemporary musical scene. Only the close study of his scores and those of the composers he most admires can allow us to approach such a definition.

In Britain at least, French contemporary music is currently more or less synonymous with the music of Olivier Messiaen (1908-92), who, until his death, was considered on both sides of the Channel as the greatest living French composer. No French composer could have ignored his impact, but far from being resentful of Messiaen's preeminent position in the musical life of their country, Dutilleux was a friend of his older contemporary and always admired his music. Intriguingly, he said in March 1994 that he and Messiaen had had 'extraordinary discussions' together, and he has many letters from Messiaen which have not yet been made available to researchers.⁶ He particularly admires his piano music and the 'sublime'⁷ sixth movement ('Jardin du sommeil d'amour') of his *Turangalila* symphony (1946-8), and Messiaen's *Cinq Rechants* (1948) figures in his list of the ten most important compositions of the twentieth century.⁸ This list of the pieces by Messiaen that he prefers shows that he is especially attracted to the more sensuous side of the composer's output. He told Roger Nichols:

Messiaen's piano music made a contribution in the realms of form and of sensuality. Really, you must like Messiaen's music! What is most interesting is its logic. Even composers who cannot stand his music cannot deny its logic, or rather its coherence; it is impossible to change a single note or harmony. (...) That is roughly what I am aiming for in my own music, but in a completely different world; for me, coherence is essential.⁹

What Dutilleux means is that, although he reveres Messiaen (and realises his music is not to everyone's taste), their musical languages and methods of organisation are very different. Nevertheless, Dutilleux and Messiaen have more in common than may appear to be the case at first sight. As I hope to demonstrate, the two composers often arrive at fairly similar results, but Messiaen's systematic compositional methods are the very opposite of Dutilleux's seemingly more spontaneous means of achieving this end. Of course, the long gestation periods of Dutilleux's major works beg the question of how 'intuitive' his

compositional procedure really is. In addition, it almost goes without saying by now that Dutilleux almost completely lacks Messiaen's mission to explain the workings of his music; if Dutilleux did use some form of system in his music, he would not reveal it to the world. What is undeniable, however, is that Messiaen's systematic use of, for instance, Hindu and Greek rhythms and of modes of limited transposition has no equivalent in Dutilleux. If Dutilleux uses 'added note' rhythms, as in the first variation of the finale of his Piano Sonata (1946-8), they are never based on a Sharngadeva rhythm.

Although both Dutilleux and Messiaen were concerned with achieving coherence in a musical work, they did not approach this problem in the same way either. Dutilleux praises the logical nature of Messiaen's harmonic language, and this consistency is similarly important to him, but their approaches to large-scale formal structure are by no means identical. Dutilleux's employment of progressive thematic growth, and his corresponding concerns for development and forward momentum contrast with Messiaen's sectional methods of constructing large-scale forms. The structure of Messiaen's piano piece Cantéyodjayâ (1949) could be compared to a mosaic, as a wide variety of unrelated material is simply juxtaposed. Although Dutilleux loves 'Jardin du sommeil d'amour', its form is as alien to his music as that of Cantéyodjayâ. This movement is based on the 'love theme' of the symphony, and Messiaen garlands it with different decorations, whilst not altering the essential characteristics of the theme.

At the same time, Dutilleux was concerned with progressive growth within the more traditional structure of his First Symphony (1950-1). The title of Dutilleux's Métaboles (1959-64) is obviously linked to the biological process of metabolism, but the term metabole was also used in Greek poetry, and in this sense it interested Messiaen. As a student of Greek rhythms, Messiaen came across the term and applied the process of metabole to two Hindu rhythmic figures in his contemporary Sept Haïkai (1962). In Robert Sherlaw Johnson's words, the practice of metabole 'involves the metamorphosis of one rhythm into another by gradual

stages - in this case [the introduction and coda of Sept Haïkai], the transformation of 'simhavikrama' into 'miçra varna' in the xylophone and marimba' (Ex. 7.1 shows the beginning of this process).¹⁰ However, it seems that Messiaen otherwise showed no interest in forms of progressive growth more often associated with Dutilleux. Messiaen indicates the different rhythms and the intermediate 'metabole' stage in the score, but Dutilleux feels no comparable need to spell out the stages of his compositional procedure.

Another orchestral work written by Messiaen in the 1960s, Couleurs de la cité céleste (1963), shows that the composer, like Dutilleux, experimented with the phenomenon of resonance. At fig. 40 of the score, Messiaen notes that the loud horn and trombone pedal notes and the piano chord represent 'the abyss', but 'the clarinets (which sound the upper resonances) should diminuendo until the sound disappears' (Ex. 7.2a). Messiaen here obtains a true modification of the timbre of the bass instruments. Dutilleux's use of resonance effects in his Second Symphony is not quite like the above, not only because he neither gives his chords an extra-musical symbolic value, nor explains the effect he seeks in words. The loud chords played by the large orchestra from fig. 34 of the finale of the symphony (at pp. 180-4 of the orchestral score) are all immediately followed by a far quieter chord played by the small orchestra, whose function is to underline and prolong the resonances of the large orchestra's material (Ex. 7.2b). Here, Dutilleux clearly differentiates the roles of the two orchestras, using the chamber group as literally a reflection of the larger ensemble.

A passage in the third movement, 'Houles', of Dutilleux's cello concerto Tout un monde lointain... (1967-70) (quoted as Ex. 3.16) is strongly reminiscent of Messiaen's 'style oiseau', but Dutilleux's woodwind swoops and incisive percussion interjections evoke birdsong in general rather than named birds. The first movement of Dutilleux's Mystère de l'instant (1985-9), 'Appels', was actually inspired by a confused jumble of birdsongs the composer heard one evening near his country house in the Touraine; the lack of rhythmic organisation of the birds' calls appealed to him. Dutilleux also often recognises the song of the golden

oriole (loriot) when staying in the country - for him, its song is 'vertical' in character, 'like a flash of lightning'¹¹ - but there is no question of his moving into musical territory so closely associated with Messiaen. In addition to including his transcriptions of birdsong in his pieces, Messiaen also aimed to represent other natural phenomena including the wind, rocks and sheer mountain slopes. Dutilleux is also 'fascinated by Nature in mountain regions', but he has never attempted to depict these phenomena in music, and is intrigued by the 'palpitating natural world' as a whole rather than by isolated sounds.¹²

No other contemporary composer has emulated Messiaen the ornithologist in using birdsong transcriptions as musical material, and very few composers share his sincere and unquestioning Catholicism. Dutilleux admits he has not always practised his baptismal faith, and believes that the established Church has often allied its interests too closely with those of the upper bourgeoisie.¹³ He instead feels a more universal spirituality, and found nothing to disagree with in the manifesto of the group Jeune France, whose members included Messiaen and André Jolivet. Citing Jolivet's words, Dutilleux said the group aimed to 'restore the primitive qualities of music, its grand, cosmic dimension', and added: 'music is a form of ceremony. It is sacred, almost magical.'¹⁴ Like Dutilleux, Messiaen was fond of symmetrical musical material, but for Messiaen, these palindromic or fan-shaped figures had a symbolic value which, as far as I am aware, is not the case for Dutilleux. For Messiaen, non-retrogradable rhythms embody the 'charm of impossibilities', the same charm that prime numbers and his 'modes of limited transposition' exercised on him. And the palindromic figures representing an opening and closing fan at the beginning of the second section of Cinq rechants (Ex. 7.3) symbolise 'the play of life and death', underlining the meaning of Messiaen's text.

Pierre Boulez (born 1925), the other major figure in contemporary French music, has often spoken out against the block-like construction of Messiaen's music. But the idea of integral serialism first proposed by Messiaen in his analysis class as early as 1944, and

exemplified in his piano piece Mode de valeurs et d'intensités (1948), was enthusiastically embraced by Boulez and other students including Stockhausen. Boulez's dogmatic approach to serialism in the early 1950s was never shared by Dutilleux; it is therefore not surprising that the first work of Dutilleux's which interested Boulez was Métaboles (1959-64), as the third movement, 'Obsessionnel', features a twelve-note row.

When he worked for French Radio, Dutilleux commissioned the first (1948) version of Boulez's Le soleil des eaux (which was written for a radio play), but Dutilleux was never asked to participate in Boulez's Domaine musical concerts. Their programmes (and until recently, those of the Ensemble Intercontemporain) were restricted to works written in a style approved of by Boulez - in other words, nothing even remotely reminiscent of tonality, involving improvisation or theatrical elements, or in a minimalist style. Dutilleux recalls that Boulez (rather childishly) cut him dead at the première of his First Symphony (1950-1),¹⁵ and he has insinuated that he resents Boulez's post-war domination of French musical life. It is remarkable that none of Dutilleux's major works have been commissioned by a French organisation, and one wonders how far this is connected with the virtual identification of French contemporary music with the Domaine musical in the 1950s.¹⁶ One suspects that Dutilleux would have taken far more exception to Boulez's predominance at this time if he had not obtained several major commissions from American orchestras. In 1978, after the foundation of IRCAM, a compositional research laboratory created for Boulez, Dutilleux certainly believed that his younger contemporary had too much power. As he said:

As head of IRCAM, which receives considerable funds from the state, I feel that Boulez should submit to a certain amount of control from a committee. I even said so in the French newspapers, and his answer was that he did not accept committees. (...) On the other hand, his creative genius, as applied to his own compositions, depends upon this same intransigence and anti-eclecticism, and I greatly admire this.¹⁷

Elsewhere, Dutilleux has been less complimentary about Boulez's music. He told me that he admires Boulez's Pli selon pli (1957/62) and Domaines (1968), no doubt for the beauty of their instrumental writing and the incantatory vocal line in the former piece. But on the

other hand, he is not at all impressed by the concept of the 'work-in-progress' and has told Boulez that he ought to devote his time to composing rather than conducting and being a media celebrity.¹⁸

Dutilleux's music shares far more traits with that of Maurice Ohana (1913-92). The two were close in the late 1940s and 50s, and shared a mutual distaste for integral serialism which has proved to be justified by posterity. Dutilleux has referred to the 'dogmatism' of serial composers,¹⁹ but his published remarks on the subject have never been as uncompromising and extreme as Ohana's. In 1964, Ohana described post-Webern serialism as 'mere academic sterility, but as intimidating and terrifying as the propaganda systems of the Nazis... These systems destroy more in music than they create - they remove all the art of risk.'²⁰ In 1947, Ohana formed the Zodiaque group with three friends; like so many similar groups, it was short-lived, but its members were united in their rejection of pre-compositional systems, particularly serialism. Dutilleux has never felt moved to join a group, saying that he 'has always detested the clique mentality',²¹ but he and Ohana shared many musical interests. In a tribute to Ohana written in 1993, Dutilleux wrote:

Although we were so different, the singular construction of [Ohana's] music interested me from the time of his first compositions. In the 1950s, he was someone I felt it was essential for me to meet, and our exchanges of ideas seemed fruitful to me, despite occasional minor differences of opinion.

Sometimes, I criticised his tendency to employ parallel progressions in contrapuntal structures. Ohana, the Mediterranean, must secretly have reproached me for getting lost in the mists of the North, in the contrapuntal wanderings of the Flemish and German schools. But we were united in our appreciation for medieval music, Gregorian chant, and, of course, for the great harmonists and colourists: Chopin, Debussy and a few others (his own list of favourites was very short).

His music, so spiky and colourful, bathed sometimes in dazzling light, sometimes in the light of the moon, flowered beautifully in the genres of vocal and choral music, and I am envious that he was able to adapt his personal style to the demands of the human voice.²²

In his programme note for Ainsi la nuit, Dutilleux drew attention to the 'Gregorian inflections' in 'Nocturne I', and the viola and cello melody at the beginning of 'Litanies II' (see Ex. 4.14) is in a similar style. This type of modal melody is even more common in Ohana's

music, for instance in the fourth movement, 'Cantiga del azahar' of his Cantigas (1953-4). For Ohana, there was something of a North/South divide between German 'discipline' on the one hand, and French 'instinct' and 'freedom' on the other. He never shared Dutilleux's admiration for Beethoven, and the Flemish contrapuntists and the 'academic' Palestrina were similarly anathema to him.²³ But his classification of musicians into Northerners and Southerners was based on temperament rather than strictly on geography; he said 'Purcell to me is a man of the South - he thinks in that way, he's a man of my family!'²⁴

In 1962, Ohana wrote a Hommage à Debussy for orchestra, incorporating a wordless solo soprano and zither tuned in thirds of a tone, which he dedicated to Dutilleux. Ohana's interest in microtonal writing has no parallel in Dutilleux, but neither composer completely broke away from the traditional modes or the idea of hierarchy in music. Ohana's music, like Dutilleux's, often rotates around a focal note; for example, at fig. 19 of the score of his first cello concerto Anneau du Tamarit (1976), A b acts as a reference point, particularly in the solo cello and woodwind parts (Ex. 7.4). Ohana's use of pivot notes contributes to the ritualistic, incantatory feel of much of his music, and this emphasis given to one note is diametrically opposed to the serialists' belief that all twelve notes of the chromatic scale should be of equal importance.

In his appreciation of Ohana, Dutilleux draws attention to a major difference between them as composers: while there are (at the time of writing) no major vocal works in Dutilleux's catalogue, the voice plays a significant role in Ohana's larger oeuvre. Dutilleux told Jacques Drillon that, after a conversation with Rolf Liebermann (then director of the Paris Opéra), he spent a summer fruitlessly searching for a suitable opera libretto. The amount of time he would have had to devote to the composition of an opera put him off, but more seriously, he 'realised that I didn't know how to write for the voice. The problem of 'sung conversation' bothered me a lot. Something incantatory in style would be ideal, and I have now partially solved the problem.'²⁵

Whether, even now, this difficulty has been 'resolved' is open to question, but Ohana could provide Dutilleux with a model of an incantatory style of vocal writing. Ohana's 'Epitaphe', the third movement of Swan Song (1988) for twelve unaccompanied voices, exemplifies this style (Ex. 7.5). As in Anneau du Tamarit, the solo line constantly returns to one pitch. Dutilleux would no doubt dislike the parallel motion of the accompanying harmony, whose sole function is to colour the solo vocal line. At bars 15-18, Ohana creates a texture which varies in density by entering the voices one by one, from the first soprano down to the third bass, a device characteristic of his music for vocal ensemble which is also favoured by Dutilleux in his instrumental music. Ohana wrote the English text of 'Epitaphe', inspired by Ronsard's late poem Ronsard à son âme. He addresses his departed soul, and expresses the hope that his music will be remembered. The lines 'Yet in silence and regret without/Of glories once deserved/That never crossed your sky' could be interpreted as poetic exaggeration, as Ohana was not completely unappreciated in his lifetime. But it is true that Ohana and Dutilleux grew apart from the mid-1980s.

The inflections at the end of 'Epitaphe' (and, more obviously, in the second piece of Swan Song, 'Eleis') reveal Ohana's love of Negro spirituals, and his interest in jazz is shown in the ninth of his Preludes for piano (1972-3), which he dedicated to Count Basie and Fats Waller. Dutilleux's fondness for jazz is similarly evident in the syncopated passages for muted brass in his two symphonies, although unfortunately his love for black female jazz voices (especially Sarah Vaughan's) has not, as yet, borne fruit.

When I asked Dutilleux in 1993 which of his contemporaries he most admired, he immediately answered 'Ligeti' and later mentioned Lutosławski, who was also a friend of his.²⁶ However, when I remarked that the numerous passages in his music featuring variations in the density of the orchestral texture are strongly reminiscent of Ligeti, he typically refused to respond to this precise comment. These passages, which have a strong visual as well as audible appeal, have been discussed in Chapter 5, and Ligeti and Dutilleux both admire

'Farben', the third of Schoenberg's Five pieces for orchestra (Op. 16), for visual as much as for musical reasons. The opening of the second movement of Ligeti's Second String Quartet (1967-8), which gradually moves away from the focal note G#, even looks like a homage to this piece (Ex. 7.6). Recently, Dutilleux got to know Ligeti's Piano Etudes (1985-present) through the facsimile edition of the score, and he has said that the physical appearance of the score appeals to him.²⁷

Although there are few overt musical links between Dutilleux and Ligeti, they share an admiration for the contrapuntists of the sixteenth century, and have a common ancestor in Bartók. The subtitle of Ligeti's first String Quartet (1953-4), 'Métamorphoses nocturnes', both evokes his fellow Hungarian's 'night music' and anticipates the title of Dutilleux's quartet, Ainsi la nuit (1973-6). Both these quartets are a series of fleeting, contrasted movements, featuring Bartókian insect sounds and passages based on canonic and other contrapuntal devices. For both Dutilleux and Ligeti, counterpoint is not a moribund discipline suited only to academic exercises, but a natural part of their contemporary musical languages. Often, Dutilleux's and Ligeti's ideas are subjected to the techniques of inversion and retrogression, and they are both fond of canonic writing. With Ligeti, a musical texture of this type is often so dense that the listener is only aware of a moving mass, like waves on the sea, as in Atmosphères (1961) and Lontano (1967). However, this technique never provides the main substance of a Dutilleux piece, as it does in several works by Ligeti, and the passages featuring variations in the density of the texture in Dutilleux's music do not feature imitation between different parts. But Dutilleux does use intricate canonic structures in Ainsi la nuit, and in Métaboles at fig. 13 of 'Linéaire' and figs. 23-4 of 'Obsessionnel.' In the latter, Dutilleux presents his twelve-note row in its inverted and retrograde inversion forms, sometimes stating the complete row and sometimes only a fragment, playing with the density of the string texture (Ex. 7.7).

From the late 1950s, Ligeti experimented with unusual instrumental effects, mistuning and graphic notation, none of which interest Dutilleux. Even more, the farceur side of Ligeti, as exhibited in his Poème symphonique for 100 metronomes (1962) and certain passages of his music theatre works and opera Le Grand Macabre (1974-7), has no counterpart in Dutilleux.²⁸ However, in Lontano, there is a real parallel to Dutilleux's procedure of progressive thematic growth. It is interesting that Peter Várnai, when interviewing Ligeti in 1978, compared the gradual emergence of thematic ideas in Lontano to Proust's development of character in A la recherche du temps perdu: a character may be mentioned in passing, or seen in a group or an unimportant role, before taking centre stage in the narrative. According to Várnai, 'underneath the main texture of the music there are slowly emerging melodic fragments; first they are barely discernible but eventually they come to dominate the texture.' Ligeti agreed, stating that he is a great admirer of Proust and claiming that he had never analysed his music in these terms.²⁹ But in an earlier (1969) interview with Josef Häussler, Ligeti spoke of the role of Proustian involuntary memory in Lontano. He said that, when the horns enter after a tutti section (just before figure W in the score), 'the very sound of horns has an historical perspective. Horns coming in like that after a tutti awake in us involuntarily not a direct association perhaps, but an allusion, a reference to certain elements of late romantic music.'³⁰ These allusions to earlier music are more frequent in later works by Ligeti; for instance, the subtitle of his Horn Trio (1982), 'Hommage à Brahms', shows him making a more direct allusion to German late romantic music.

In Lontano, Ligeti creates a massive canon. A single idea, which gradually becomes longer and appears in several different rhythmic guises, is presented by every instrument of the orchestra. This theme often appears in inverted or retrograde form, and some of its different appearances are shown in Exx. 7.8a-c. It emerges most clearly at letter X of the orchestral score (see Ex. 7.8c), where it appears in four different rhythmic versions played by 25 instruments; at letter Y, the theme is inverted and moved to a higher register. As in

Atmosphères, the different thematic entries feel like subtle shifts in the very dense orchestral texture. In Ligeti's words: 'I imagined a vast space of sound in gradual transformation, not through dense chromaticism but through a constantly changing pattern of colour, like a moiré fabric.'³¹ Dutilleux's orchestration is far less radical than Ligeti's, and his quotations of Bartók, Britten, Janáček and Alain are more obvious 'homages' than Ligeti's allusions to earlier music. However, the tonal backgrounds in several of Dutilleux's works embody a reference to tonality which is as veiled (and involuntary?) as Ligeti's references to Wagnerian horn-calls, revealing a similar sense of historical perspective.

*

When I asked Dutilleux if he felt his music has influenced younger composers, he responded enigmatically: 'That's what they tell me!'³² There is certainly no 'Dutilleux school', although he taught composition at the Ecole Normale de Musique in Paris from 1961-70. Gérard Grisey (born 1946) is perhaps the best-known of his former students, although he only spent a short time with Dutilleux, also studying with Stockhausen, Messiaen, Xenakis and Ligeti. Dutilleux has never spoken about Grisey's music, but he admires Tristan Murail, another member of the group L'Itinéraire which is associated with 'spectral' music. The third interlude of L'arbre des songes opens with the orchestra tuning up, and coincidentally Grisey's earlier Dérives for two orchestral groups (1973-4) begins in a similar way. Likewise, Etats (1969), a work for solo violin and six percussionists by Betsy Jolas (born 1925), a Franco-American composer admired by Dutilleux, begins with a tuning-up episode. But as Dutilleux admitted that he was 'blocked' when he finished the third movement of L'arbre des songes,³³ it is possible that the idea of a tuning-up episode was unconsciously inspired by one or other of these sources.

On the other hand, Francis Bayer (born 1938), another former Dutilleux student, has obviously been influenced by his teacher, although his music rarely sounds like Dutilleux's. His cycle of Propositions (1972-89) is a group of eight interrelated pieces for different

ensembles. Most feature a passage in which the density of the texture is varied, showing that Bayer shares Dutilleux's admiration for Ligeti. As one of the leading experts on Dutilleux's music, Bayer has drawn attention to the stylistic unity in his mature works,³⁴ a unity which embraces some precise interrelations between different pieces and even virtual self-quotation. I feel that Bayer is simply more open about the similarities between his own pieces than Dutilleux is. Like Dutilleux, he is fond of fan-shaped and palindromic figures, and he occasionally organises a section round a pivot note; the note B is present almost throughout Propositions I for 24 strings (1972-3). Ascensional movement is almost as typical of Bayer's music as of Dutilleux's, and the third section of Propositions V (1986) for 28 non-European instruments features a gradual ascent, crescendo and increase in density of the instrumental texture, as in 'Embracement', the final movement of Dutilleux's Mystère de l'instant. The climaxes of both sections feature a Chinese gong, whose ascending tone appropriately marks the culminating point of the rising line (Exx. 7.9a and b).

Unlike Dutilleux, Bayer is interested in novel instrumental combinations and in exploiting the technical capabilities of traditional instruments; his Perspectives for solo cello (1991) is far more adventurous in this respect than Dutilleux's cello piece, Trois strophes sur le nom de Sacher (1976/82). Dutilleux told me that he dislikes the electronic timbre of the ondes Martenot, and when I questioned him about the oboe multiphonics in his Diptyque: Les citations (1985/90), he said these sounds are 'contre la nature'.³⁵ He shares this view with Witold Lutosławski (1913-94), who was perhaps the contemporary with whom Dutilleux had most in common; Dutilleux said that they 'perhaps considered the problems of musical language in the same way'.³⁶ Lutosławski believed that many unconventional instrumental techniques were 'unnatural' and 'brutal', and as far as notation was concerned, he said: 'On principle, I avoid any new sign unless it is absolutely necessary'.³⁷

However, Lutosławski introduced 'aleatory counterpoint' (producing rhythmic flexibility without pitch indeterminacy) in many of his works from Venetian Games (1961)

onwards, and naturally this entailed the introduction of non-traditional symbols in his scores. Cage's Piano Concert (1957) was the stimulus for this recourse to chance elements, but only the rhythm in these passages is free, as in Ex. 7.10, from the third movement of Venetian Games. There is otherwise no improvisation in Lutosławski's music, and as Charles Bodman Rae has pointed out, 'aleatory procedures could be acceptable to him only if carefully limited in extent and always subject to pitch control.'³⁸ This rhythmic freedom has been only tentatively adopted by Dutilleux, who admitted that he 'would not feel comfortable with improvisation' in his own music.³⁹ Only three of the 80 pages of Mystère de l'instant are rhythmically indeterminate (and not for all the instruments), and there is a very short improvisatory passage for the timpani near the end of 'Constellations', the second movement of Timbres, espace, mouvement (1976-8/1990). The short passage at the end of 'Nocturne I', the first movement of Ainsi la nuit (Ex. 7.11), is perhaps closest to Lutosławski's practice, and Dutilleux has said that he aimed to avoid regular pulsation in his quartet. He believes that 'this means of avoiding the mechanical in musical metres, which we owe perhaps to Polish composers, represents one of the most positive contributions of the new generation.'⁴⁰

Bartók's music influenced Lutosławski as much as Dutilleux and Ligeti, and his Funeral Music for string orchestra (1954-8) is subtitled 'in memoriam Béla Bartók.' This work is partially based on a twelve-note row, and the only intervals in the row are the tritone, an interval particularly associated with Bartók, and the semitone. In the first bars of the piece, the row is presented both in its original form and transposed up a tritone (Ex. 7.12a). The opening of 'Obsessionnel', the third movement of Dutilleux's Métaboles (Ex. 7.12b) shows that the movement is partially based on an almost identical row; Ex. 7.12c reveals the similarities between the two rows. However, the mood of the two works is completely different. The limited range of intervals at the beginning of Lutosławski's piece creates an appropriately desolate mood, and the wide leaps of Dutilleux's row perhaps show the composer poking fun at the excesses of the serial school. The jazzy brass interjections, reminiscent of similar

passages in Dutilleux's two symphonies, contribute towards this parodistic, lightly humorous mood.

Both Dutilleux and Lutosławski kept their distance from strict serialism, never basing an entire piece or movement on a tone row. Lutosławski was fond of chords built up of the twelve notes of the chromatic scale, but this has nothing to do with serialism. Chords of this type rarely appear in the form of clusters, but rather spread over several octaves, lessening their dissonant effect; they also usually feature only one or two different intervals.

Lutosławski often introduced these chords at climax points; for instance, the first movement of his Fourth Symphony (1988-92) ends with three twelve-note chords. At the end of 'Métamorphoses sur le nom de Sacher', the ninth movement of Mystère de l'instant, Dutilleux introduces a twelve-note chord which contains only two intervals: the major third (and its inversion, the minor sixth) and the tritone; however, we hear the chord as a cluster because the string parts form an interlocking pattern (Ex. 7.13). In the opening bars of his cello and violin concertos, Dutilleux introduces an almost palindromic theme, played by the solo instrument, against a background of a chord featuring all, or nearly all, of the notes of the chromatic scale.

Perhaps the most important link between Dutilleux and Lutosławski is their creation of a coherent musical language by blending tonal and non-tonal elements. Neither composer disdains the tonic triad, although diatonic chords almost never appear in unadorned form in their works, as is occasionally the case in Messiaen's music. In his final decade, Lutosławski reduced the aleatory element in his music and gave melody a more prominent role. It is too early to say whether Dutilleux's Diptyque is a turning point in his output, emphasising traditional concepts of theme and melody, but I would not say that there is a falling-off in quality in Dutilleux's latest works, as there was (arguably) for Lutosławski.

No assessment of Dutilleux's role in the contemporary musical world could avoid the question of his musical dislikes. Xenakis is another important figure in French musical life,

but Dutilleux feels distant from his concerns and told me that he believes Xenakis' talent is not a specifically musical one. This is undeniably true - Xenakis' collaborations with the architect Le Corbusier, and his incorporation of probability theory in his compositional process, are well-known - but Dutilleux's tone of voice revealed this was not a compliment.⁴¹ When Xenakis was questioned about citing Poisson's Law and algebraic equations in a programme note, he replied: 'If the listener doesn't understand any of it, it is first of all useful to show him to himself as ignorant. Because the laws which I cite are universal ones and treasures of humanity (...). To be unwilling to know them is as uncivilised as to refuse to recognise Michelangelo or Baudelaire.'⁴² On the other hand, Dutilleux told Claude Glayman 'I was never any good at maths. I know there are close links between maths and music, I feel it in an obscure way, but I really don't get it';⁴³ his distance from Xenakis is therefore obvious.

Dutilleux's music is perhaps currently more appreciated in the United States than in Europe, but he does not feel any affinity with contemporary musical styles associated with the American experimental school. Given his attitudes towards improvisation, it is hardly surprising that Cage's music does not appeal to Dutilleux, at least after his Sonatas and Interludes for prepared piano (1946-8). However, he is commendably open-minded as far as Cage's ideas are concerned, and has said that Cage 'interests me more when I read his ideas than when I listen to his music... His writings, inspired by Far Eastern philosophy, and Zen in particular, are very attractive, and they could point [a composer] in the right direction.'⁴⁴ Dutilleux's reactions to minimalist music are also perhaps surprising. He told Claude Glayman that it is 'sometimes very appealing. However, its systematic aspects, which have resulted in derivative [simiesque] works from composers following in the footsteps of Steve Reich, are less convincing.'⁴⁵ Dutilleux is happier to listen to repetitive music of this type as musique d'ameublement rather than as the main focus of attention, but he is aware that this is not the aim of its composers.⁴⁶

But Dutilleux reserves his sharpest criticism for Penderecki, whose music has become 'trop facile'⁴⁷ according to him, and especially for all composers associated with post-modernism or neo-romanticism. He believes these musical movements are backward-looking and unpalatably nostalgic, and that composers such as Schnittke are 'complacent.'⁴⁸ Dutilleux shares this opinion with Ligeti, who said in 1981: 'During the past ten years a retrograde, neo-romantic, neo-traditionalist movement has developed in Europe and in the United States and I must say quite frankly that I don't like it.'⁴⁹

No doubt Dutilleux's negative reaction to neo-romanticism and polystylism can partially be ascribed to his desire not to be categorised with composers associated with these styles. Dutilleux has not rejected tonality, and he occasionally quotes himself and other composers, but there is nothing remotely ironic or retrograde about his attachment to tonality, and his quotations are always integrated into their new surroundings. And if he now rejects his early works, including the Sonatine for flute (1943), it is because he recognises that their musical language is too obviously derivative of his French musical forebears, especially Debussy and Ravel. For him, it is essential for a composer to develop his or her individual and stylistically consistent musical language.

Even now, Dutilleux retains a lively interest in other people's music, following the musical development of several former composition students and his friends. More unusually for a composer of his age, he is still curious about the newest names in contemporary music, both in France and abroad. He has a surprisingly wide knowledge of the latest works by British composers, including Oliver Knussen and George Benjamin (a particular favourite), and he appeared extremely interested when I told him about the 1991 première of Harrison Birtwistle's opera, Gawain.⁵⁰ And Knussen aptly summed up Dutilleux's role in the contemporary musical scene when he said that he 'commands almost universal respect' amongst his fellow composers.⁵¹ He is one of the few contemporary composers who appeals both to his colleagues and the concert-going public, without compromising with either.

Ex. 7.1: Messiaen, *Sept Haïkai*: OS pp. 2-7, xylophone and marimba

The image displays a musical score for two instruments: xylophone and marimba. The score is organized into two columns. The left column is labeled 'Xylo.' and the right column is labeled 'Marimba'. Each column contains three systems of music. The first system in each column is marked with a measure number '16' and 'etc.'. The second system in the left column is marked with '(mîgra varna)'. The second system in the right column is marked with '(simhavikrama)'. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'd' and 'f'.

Ex. 7.2a: Messiaen, *Couleurs de la cité céleste*: OS fig. 40

40 *Lent* (♩ = 50)
* *(batterie)*

1^{re} Clar. *p* *ppp* *p* *ppp*

2^e Clar. *p* *ppp* *p* *ppp*

3^e Clar. *p* *ppp* *p* *ppp*

2^e Cor * *mf*

1^{re} Trbn.

2^e, 3^e Trbn. * *(son - pédale)*

Trbn. basse * *mf*

Piano *mf*

4
8 *

Cenc. *p* *p*

Cloches *p* *p*

Gongs 1^{er} Gong *mf*

T.-tam 1^{er} T.-tam *mf*

* Les sons graves et sons-pédales des trombones, trombone basse, et cor, doivent être terribles, et diminuer le moins possible. Au contraire, les clarinettes (qui en font la résonance supérieure) doivent diminuer jusqu'à disparaître. L'ensemble doit faire: hauteur, profondeur. Les gong et tam-tam joueront assez fort pour accroître l'effet.

** Le 2^e cor continue le trombone basse.

Couplet
Bien modéré
mf

1^{er} CONTRALTO

ma pre_mière fois ter_re ter_re l'é_ven_tail dé_ployé

1^{re} Basse

ma der_nière fois ter_re ter_re l'é_ven_tail re_fer_mé

Ex. 7.3: Messiaen, *Cinq rechants*: opening of second section

Ex. 7.5: Ohana, Swan Song, III ('Epitaphe'); bars 1-8

xv. Note

p égal, sans vibrer, sans express.^m

Solo

Epitaphe x

O Sou-lie, my wee O-ha-nie, my ho-noured gues-t too

(d'après Ronsard) Sopr 2

pp Ho

pp ou i i Ho

Muscl

Ten

Solo

soon de-par-ted now gone down there, in-to the hight un-known. ou

S

HE A I O ou

M

HE E A I O ou

Ten

pp HE A I O ou

1

pp In-to the un-known

2

3

In to the un-known

Note: le solo peut être confié à l'une quelconque des voix de sopr.

Sostenuto, molto calmo (♩ = 50)

The score consists of four staves, each representing a different string part. The tempo is marked 'Sostenuto, molto calmo' with a quarter note equal to 50 beats per minute. The music is written in a key with one flat and a 2/4 time signature. The score is divided into two systems, each containing three measures. Various performance instructions are provided throughout, including 'con sord.' (with mutes), 'sul tasto, sempre senza vibr.' (fingered on the strings, always without vibrato), 'ppp sempre unmerklich einsetzen (sempre) attack imperceptibly', 'flautando' (flautando), 'ord.' (ordinario), 'sul pont.' (sul ponticello), 'col legno, frullo' (col legno, frullo), 'arco, ord.' (arco, ordinario), and 'simile'. Fingering is indicated by Roman numerals (I-IV) and Arabic numerals (1-6). Dynamic markings include 'ppp sempre' and 'pp sempre'. The score includes circled measure numbers 1 through 6.

Ex. 7.8c: *ibid*, OS letters X-Y

X

Musical score for letter X, featuring multiple staves with musical notation and performance instructions such as "RITARD RALL" and "A TEMPO".

Y

Musical score for letter Y, featuring multiple staves with musical notation and performance instructions such as "RITARD RALL" and "A TEMPO".

Ex. 7.9a: Bayer, Propositions V: end of third section

45

Sempre tempo ca 10"

41

con - - - - - con do

con - - - - - con do

45

Sempre tempo ca 10"

Sempre tempo ca 10"

Sempre tempo ca 10"

Nay

Kina

Shonai

Trompas

Percus. 1 (Zab. da)

Percus. 2 (Zab)

Percus. 3 (Pabany)

Sitar

Koto

Kamon

Ex. 7.10: Lutosławski, Venetian Games, III: OS pp. 26-7

The musical score is organized into three sections: T (Tutti), U (Moderato), and W (Vivace). The instruments are arranged as follows:

- Violins:** Violin I (vi. I), Violin II (vi. II)
- Viola:** Viola (vle. II)
- Cello and Double Bass:** Cello (cl.), Double Bass (cl. b.)
- Woodwinds:** Oboe (ob.), Clarinet (cl.), Bassoon (cb.)
- Brass:** Trumpet (tr.), Trombone (tr. b.)
- Piano:** Piano (p.)

Key musical features include:

- Section T:** Features complex rhythmic patterns in the piano part, often with sixteenth and thirty-second notes. Dynamics range from *p* to *f*.
- Section U:** A moderate section with a more melodic focus in the strings and woodwinds. Dynamics include *mf* and *f*.
- Section W:** A vivacious section with a driving piano accompaniment. Dynamics range from *p* to *f*.

Performance instructions such as *rit.* (ritardando) and *solo* are used throughout the score to guide the conductor and performers.

Ex. 7.11: Dutilleux, *Ainsi la nuit*: end of 'Nocturne I'

The score for Ex. 7.11 consists of four staves. The top two staves are for Violin I and Violin II, and the bottom two are for Violoncello I and Violoncello II. The music is in 3/4 time and features a variety of dynamics including *mf*, *f*, *pp*, and *ppp*. Performance markings include *Arco*, *Pizz*, *cresc.*, *morendo*, and *dim.*. There are also some rhythmic markings like '3' and '5' indicating triplets and quintuplets.

* Dans cette période, les valeurs rythmiques sont très relatives
Il ne faut donc pas les considérer d'une manière trop stricte.

Ex. 7.12a: Lutosławski, *Funeral Music*: bars 1-6

$\text{♩} = 88$

The score for Ex. 7.12a shows two staves for Cello I and Cello II. The tempo is marked as $\text{♩} = 88$. The music is in 5/2 time. Both staves start with a *p* dynamic. The Cello I part has a *3/2* time signature change in the final measure.

Ex. 7.12b: Dutilleux, *Métaboles*, III ('Obsessionnel'): bars 2-6, double bass

$\text{♩} = 126$

The score for Ex. 7.12b is for double bass in 3/4 time. The tempo is marked as $\text{♩} = 126$. The music is primarily *pizz.* (pizzicato) and features a complex rhythmic pattern with many accents and slurs.

Ex. 7.12c: Twelve-note rows from *Funeral Music* and 'Obsessionnel'

Funeral Music

'Obsessionnel'

The example shows two twelve-note rows. The first row, labeled 'Funeral Music', is: $\text{C}_4, \text{D}_4, \text{E}_4, \text{F}_4, \text{G}_4, \text{A}_4, \text{B}_4, \text{C}_5, \text{B}_4, \text{A}_4, \text{G}_4, \text{F}_4$. The second row, labeled ''Obsessionnel'', is: $\text{C}_4, \text{D}_4, \text{E}_4, \text{F}_4, \text{G}_4, \text{A}_4, \text{B}_4, \text{C}_5, \text{B}_4, \text{A}_4, \text{G}_4, \text{F}_4$.

Ex. 7.13: Dutilleux, *Mystère de l'instant*, IX ('Métamorphoses sur le nom de Sacher'):

final bars

Handwritten musical score for the final bars of "Mystère de l'instant, IX" by Dutilleux. The score is written in 3/8 time with a key signature of one sharp (F#). The instruments and their parts are as follows:

- Vn. I:** Starts with a dynamic marking of *pp*. The notation shows a long note with a hairpin crescendo leading to *élargi...* and then *légèrement*.
- Vn. II:** Similar to Vn. I, with a long note and hairpin crescendo.
- Vn. Vc.:** Includes a *Vari.* section with a dynamic marking of *pp*.
- Tam-tam:** Features rhythmic patterns with accents and dynamic markings.
- Timpani:** Shows rhythmic patterns with dynamic markings, including *pp subito* and *pp*.
- Vc.:** Includes a dynamic marking of *pp*.
- Cb.:** Includes a dynamic marking of *pp*.

The score is marked with various dynamics and performance instructions, including *pp*, *pp subito*, *élargi...*, and *légèrement*. The notation includes slurs, hairpins, and accents.

CONCLUSION

We have seen that Dutilleux describes the music of some minimalist composers as 'simiesque' (derivative), and, as he has been concerned above all with the development of his personal, authentic style, for him this is the least flattering epithet that can be applied to a composer. No doubt he dislikes the anonymity of much minimalist music, and Cage's self-abnegation is similarly anathema to Dutilleux, who has a traditional view of the division of labour between composer and performer. Although Dutilleux is intensely curious about new music, he is careful to preserve the integrity of his own musical style. This is shown by the fact that he has actually borrowed very few techniques (such as Ligetian micropolyphony and Lutosławskian rhythmic freedom) from his contemporaries, given the amount of new music he listens to. Francis Bayer rightly says that 'according to him [Dutilleux], personal authenticity and loyalty to oneself are the primary and fundamental imperatives for every composer worthy of the name.'⁵² In this sense, Dutilleux is undoubtedly an 'independent' composer.

It is possible that his notorious slowness of musical production can partially be ascribed to this integrity. He has admitted that the absence of vocal works in his catalogue is not purely due to his problems with 'sung conversation', but also, as he puts it, 'perhaps because of my excessive admiration for Debussy.'⁵³ This suggests that his vocal inhibitions arise partly because he fears not being able to 'measure up' to his illustrious predecessor. According to Dutilleux, *Pelléas et Mélisande* is the most important twentieth-century work in any genre,⁵⁴ and one can infer that he considers Debussy's approach to French prosody to be ideal and perhaps unsurpassable. When I mentioned that the opening theme of 'Regard' is almost identical to a theme in Debussy's ballet *Khamma* (1911-12),⁵⁵ Dutilleux made it clear that this resemblance is 'purely coincidental because I have never been particularly fond of the work and do not even own a copy of the score', significantly adding, 'Aren't I going to be seen as an imitator?'⁵⁶ Similarly, one reason why he has not been more enthusiastic in

embracing Lutoslawski's 'aleatory counterpoint' techniques is because 'it always bothers me to use notation devices I've seen somewhere else.'⁵⁷ No doubt Dutilleux has been reluctant to introduce new instrumental techniques in his music because, again, he fears direct comparison with his contemporaries.

The complete catalogue of Dutilleux's works (see Appendix A) reveals that he wrote fairly prolifically until the early 1950s, while he was still forging his personal style. At the beginning of his career, he was evidently absorbing other composers' ideas, and only gradually became concerned about his music appearing derivative of Debussy and others. The many resemblances between different works by Dutilleux are surely another manifestation of his wish to keep his style pure; he would rather quote or paraphrase himself than risk borrowing a stylistic trait associated with another composer. Dutilleux appears to suffer from what the literary critic Harold Bloom has aptly termed an 'anxiety of influence', and in his case this pertains to the influences of composers of the past and his contemporaries. This form of anxiety appears to be a phenomenon of this century, as never before have we been exposed to such an enormous amount of music by the mass media. While the advantages of this wide accessibility of music to the public are undeniable, Dutilleux's case shows that for a composer anxious to safeguard his personal musical style, this mass availability of music can be dangerous. Dutilleux has said that he finds it difficult to preserve his work time,⁵⁸ and perhaps he is also more aware of the dangers of external influence than many of his contemporaries. Neither Messiaen, nor Ligeti, Lutosławski or Ohana seem to have been badly affected with this modern 'anxiety of influence.'

Dutilleux has said that, contrary to what may be assumed by glancing at his catalogue, he actually writes a great deal, but uses only a small percentage of this material. Whether he keeps this surplus material or destroys it is unknown. His fierce self-criticism can be compared to that of Dukas, an even less prolific composer who destroyed all the large-scale works he started after 1912. Dutilleux shares Ravel's regret that he has not composed more,⁵⁹

and the two composers are both perfectionists. Dutilleux's perfectionism is manifested in his constant fine-tuning of his music; he altered the final chord of the Second Symphony, and has recently made minor changes to the piano preludes 'Sur un même accord' and 'Le jeu des contraires' (see Chapter 4). His changes of the titles of Tout un monde lointain... (originally titled simply 'Concerto pour violoncelle') and his addition of subtitles to the two movements of Timbres, espace, mouvement are also symptomatic of his obsessive concern for precision.

It is true that the very high quality of Dutilleux's mature works is a more than adequate defence against the charge that he has not written much. Surely the quality rather than quantity of Dutilleux's output is preferable to the large but uneven production of Koechlin, Milhaud and Tailleferre, who were all up to a point victims of their own facility. Equally apparent is the remarkable unity of style of Dutilleux's mature music, revealing that he does actually have the necessary strength of musical personality both to reject many possible influences and to absorb some techniques borrowed from other composers into his own personal style. But obviously Dutilleux goes through a great deal of struggle before he feels able to release a work for public scrutiny. Marcia Citron has suggested that female composers 'might experience a special sense of loss when the created object goes out into the world as a published work', comparing the musical work to a child growing up or leaving home,⁶⁰ Dutilleux's experience shows that this feeling is not unique to women composers.

I have already mentioned that there are two sides to Dutilleux's personality. His view of the composer's role in the world seems to be a nineteenth-century one: he sees himself as an isolated figure who has to cut himself off from the outside world in order to create a unique and original body of work. His love of writers such as Baudelaire and Proust, and painters such as Van Gogh, also reveals that Dutilleux feels comfortable with nineteenth-century concepts and sees them as relevant to his contemporary musical style. All the more Romantic is his intriguing observation that 'one tells one's own story, more or less, in a musical work', and he has frankly admitted that 'Romanticism is valid for all time.'⁶¹ Whether

one or more of Dutilleux's works has an autobiographical programme, like Berlioz's Symphonie fantastique or Berg's Lyric Suite, both works he loves, will surely remain unknown for many years, given the composer's reluctance to talk about his music in detail and his quite understandable reserve as far as his private life is concerned.

Dutilleux's other side is represented by his desire to communicate with the outside world through his music, and I believe that his ability to engage with his audience explains his popularity with the music-loving public, a degree of popularity which is very unusual for a contemporary composer. The sense of purpose and direction of his music, its emotional directness and beauty of sound, and the melodic appeal of movements such as 'Miroirs' (from Tout un monde lointain...) and 'Litanies' (from Mystère de l'instant) all mean that Dutilleux is appreciated by audiences who would normally avoid contemporary music. Equally, his fellow composers universally admire the technical accomplishment of his music and his complete artistic integrity. Dutilleux's unique achievement resides perhaps in this assimilation of musical values more associated with previous centuries (such as tonality, melody and purposefulness) into a style which is unequivocally of our time.

Endnotes to Chapter 7 and Conclusion

1. In Henri Dutilleux, l'oeuvre et le style musical (Paris, 1985), 239-40. 'Inclassable dans un quelconque courant musical, dans une 'école', Henri Dutilleux poursuit sa route en solitaire...'
2. Henri Dutilleux, Mystère et mémoire des sons, Entretiens avec Claude Glayman (Paris, 1993), 172.
3. Ibid.
4. In The modern composer and his world, trans. John Beckwith (University of Toronto Press, 1962), 80.
5. Ibid, 84.
6. Interview in Amiens, 26 March 1994. Although neither Messiaen nor Dutilleux has based a piece on Shakespeare, both their families include a translator of Shakespeare (Messiaen's father and Dutilleux's maternal uncle).
7. Henri Dutilleux, interview in Contrechamps ('Musiques en créations - Festival d'Automne à Paris'), 67.
8. Questionnaire compiled in 1965 and cited in Pierrette Mari, Henri Dutilleux (Paris, 2/1988), 192.
9. Interview on 19 April 1991. 'La musique de piano de Messiaen apporte beaucoup sur le plan de la forme et aussi de la sensualité. Il faut aimer la musique de Messiaen, voilà! Il y a une logique, c'est cela qui est intéressant. Même pour les musiciens qui peuvent détester cela, il y a une sorte de logique, plutôt une cohérence: on ne peut pas changer des notes, ni des harmonies. (...) Dans ma musique, je vais un peu dans ce sens-là, mais dans un tout autre univers. Enfin, j'ai besoin de cette cohérence.'
10. In Messiaen (London, 1975), 164.
11. Television programme Le voyage musical, directed by François Ribadeau (1990). 'C'est comme un éclair, c'est vertical.'
12. Ibid. 'Je suis fasciné par la nature dans la montagne... par tout ce monde qui palpite.'
13. Mari, op. cit, 70.
14. In Jany Brun, 'Henry [sic] Dutilleux', interview in Arts et Variétés (September-October 1980), 7. 'Jolivet voulait rendre à la musique son primitivisme, la situer dans son véritable espace, un espace cosmique... Cette idée que la musique est une cérémonie, je le crois. Le sacré, la magie presque.'
15. Mystère et mémoire des sons, 72.
16. The French Government did commission Dutilleux and Messiaen to write a work to commemorate the centenary of Debussy's death in 1962, but neither composer produced anything for the occasion (letter from Messiaen to Dutilleux in the Paul Sacher Stiftung, Basel). The ignorance of the French establishment where music is concerned was summed

up by André Malraux in 1965, when he was the Minister of Culture; he said, 'France is not a musical nation'!

17. Interview with Royal S. Brown in High Fidelity/Musical America (September 1978), 21.

18. Conversation with the author, 26 March 1993.

19. Interview with Roger Nichols, 19 April 1991.

20. Interview with Pierre Ancelin, cited in Caroline Rae: 'Maurice Ohana: iconoclast or individualist?' in Musical Times (February 1991), 70.

21. Brun, op. cit, 8. 'J'ai toujours détesté l'esprit de chapelle.'

22. In Le monde de la musique, Cahier 2 ('Maurice Ohana, le musicien du soleil') (1994), 18. 'Si différent qu'il ait pu être, il m'intéressait dès ses premières oeuvres par leur facture singulière. Dans les années 50, il était de ceux qu'il me fallait rencontrer, et nos échanges d'idées, au travers même quelques discordances limitées, me semblaient fructueux.

Je me risquais parfois à le chicaner sur une certaine tendance au parallélisme au niveau des structures polyphoniques. Le Méditerranéen qu'il était devait me reprocher secrètement de m'égarer dans les brumes du Nord, les méandres contrapuntiques des écoles flamandes, sinon germaniques. Nous nous retrouvions dans une commune admiration pour la musique médiévale, le chant grégorien, et aussi, bien sûr, pour les grands harmonistes et coloristes tels que Chopin, Debussy et quelques autres (la liste était vite close pour lui).

Sa musique, aux arêtes et couleurs vives, baignée de lumière tantôt éclatante, tantôt lunaire, s'épanouit à merveille dans le domaine vocal et choral et je l'envie d'avoir si bien su adapter son style personnel au traitement de la voix humaine.'

23. Richard Langham Smith, 'Ohana on Ohana: an English interview' in Contemporary Music Review, 8/1 (1993), 124 and 126.

24. Ibid, 126.

25. In 'Les périls du violoncelle', propos recueillis par Jacques Drillon, in Le Nouvel Observateur (12 July 1982). '...je me suis aperçu que je ne savais pas utiliser la voix. Le problème de la conversation chantée me gênait beaucoup. Il fallait absolument trouver quelque chose d'incantatoire. A présent le problème est résolu en partie.'

26. Conversation on 26 March 1993.

27. Interview with Thierry Geffrotin in Caen, 20 March 1993.

28. However, 'Obsessionnel' and the third interlude of L'arbre des songes show that Dutilleux does not lack a sense of musical humour.

29. In Ligeti in Conversation, edited by Paul Griffiths (London, 1983), 56 (interview translated from the Hungarian by Gabor J. Schabert). Várnai also mentioned that 'Dallapiccola said that nobody had taught him more about composition than Joyce and Proust.' Dutilleux and Dallapiccola corresponded with each other, but there are no significant links between their musical styles.

30. Ibid, 93 (interview in 1969, translated from the German by Sarah E. Soulsby).

31. Ibid (interview with Peter Várnai), 56.
32. Conversation in Amiens, 26 March 1994.
33. Mystère et mémoire des sons, 76.
34. For instance, in 'Une nouvelle oeuvre d'Henri Dutilleux' [on Tout un monde lointain...] in Revue d'esthétique, 3-4 (1970), 429-32.
35. Conversation on 26 March 1993.
36. Interview in Amiens, 26 March 1994. 'Nous avons peut-être considéré les problèmes du langage de la même manière.'
37. Cited in Steven Stucky, Lutosławski and his music (Cambridge, 1981), 114.
38. In The Music of Lutosławski (London, 1994), 78.
39. In the film Le voyage musical, directed by François Ribadeau (1990). When Roger Nichols asked Dutilleux if there was a place for aleatoricism in music, he replied: 'Une toute petite dose, oui - homéopathique, peut-être!'
40. Royal S. Brown, op. cit, 21.
41. Conversation on 26 March 1993.
42. In Mario Bois, Iannis Xenakis: the man and his music (Westport, 1980), 15.
43. Mystère et mémoire des sons, 24. 'Pour les mathématiques, ça ne marchait pas du tout. Je sais qu'il y a des liens étroits avec la musique, je le sens confusément, mais je ne pigeais pas.'
44. Interview with Roger Nichols, 19 April 1991. 'C'est très intéressant à lire John Cage, mais je dois dire que, pour lui, il m'intéresse beaucoup plus quand je le lis que quand je l'écoute véritablement.... Ce qu'il a pu écrire, inspiré de philosophie d'Extrême-Orient et de Zen en particulier, alors c'est très séduisant. Cela peut vous mettre sur la voie.'
45. Mystère et mémoire des sons, 105. 'Elle a parfois bien du charme. Pourtant l'aspect systématique du procédé qui a engendré, après Steve Reich, des réactions simiesques, est moins convaincante.'
46. Ibid.
47. Conversation with the author, 26 March 1993.
48. Interview in Amiens, 26 March 1994.
49. Interview with Claude Samuel in Ligeti in Conversation, 123 (translated by Terence Kilmartin).
50. Conversation on 26 March 1993.
51. Broadcast of Dutilleux's Diptyque: Les citations (BBC Radio 3, 21 June 1992).

52. Cited in article 'Henri Dutilleux et son esthétique', text written for exhibition Ainsi Dutilleux... (Paris, 1991).
53. Interview with Jacques Doucelin in Le Figaro (19 December 1991). 'Peut-être aussi une excessive admiration pour Debussy.'
54. Answers to a questionnaire sent to Dutilleux by the Société Philharmonique de Bruxelles in 1965, and reproduced in Mari, op. cit, 192.
55. In 'Debussy et Dutilleux' in Cahiers Debussy, 17-18 (1993-4), 124-5 (the idea appears a tone lower in 'Regard'). This idea was originally Francis Bayer's (conversation with the author, 28 March 1993). In the sketches for this movement of Tout un monde lointain..., this theme appears at the same pitch as in Khamma.
56. Letter to the author, 14 October 1994. 'C'est en effet pure coïncidence car je n'ai jamais été très conquis par cette oeuvre dont je ne possède même pas la partition (et là ne vais-je pas passer pour un épigone?)'
57. Royal S. Brown, op. cit, 21.
58. Interview with Roger Nichols, 19 April 1991.
59. Interview in Amiens, 26 March 1994.
60. In Gender and the Musical Canon (Cambridge, 1993), 111-2.
61. Interview in Amiens, 26 March 1994. 'On se raconte, plus ou moins, dans une oeuvre musicale... Le romantisme est de tous les temps.'

APPENDIX A

A chronological catalogue of the compositions of Henri Dutilleux

N.B.: The system of abbreviations used is that of the New Grove dictionary of music and musicians, ed. Stanley Sadie, 20 vols. (London, Macmillan, 1980), with the following additions or substitutions:

BN Bibliothèque Nationale, Paris

MS manuscript

OS orchestral score

VS vocal score

- 1929 **La fleur**, v/pf
Poem by Charles-Hubert Millevoye
- [1933-38] **Septuor for brass and Quatuor à cordes**
Student works, now destroyed
- Fontainebleau,
15 June 1936 **Gisèle**, cantata for STB (Gisèle/Renaud/L'Emir)/orch with which
Dutilleux won the 2ème Second Grand Prix de Rome
Text by Marie Maindron
MS (reduction for vv, pf, 36 pp.): Paul Sacher Stiftung, Basel; note
by Dutilleux on MS dated 'mars 1993': 'A ne publier en aucun cas'
- 1936 **Fugue à quatre parties**
MS: Heugel, 4 pp.
Heugel 1936 ('Fugue à quatre parties de l'élève ayant remporté le 1er
prix aux concours de fugue (année 1936)')
- 1937 **La belle et la bête**, cantata for STBar (La Belle/La Bête/Le
Marchand)/orch; Dutilleux's 1937 attempt at the Prix de Rome
MS: part for Le Marchand (11 pp.) sold at Hôtel Drouot, October
1992
- 1938 **Suite en concert**, pf/str qt/wind qt
Won 2nd prize in Conservatoire composition competition, 1938
Destroyed
- Fontainebleau,
June 1938 **L'anneau du roi**, cantata for SSBar (Balkis/Djellah/Salomon)/orch
with which Dutilleux won the Prix de Rome
Text by Elise Vollène (about the love of King Solomon for the Queen
of Sheba)
MS: BN Ms 20774 (part of Solomon only, ex Charles Panzéra)
ded. à mon cher maître Henri Busser

- prem. Institut, 3 December 1938, cond. Philippe Gaubert; Germaine Hoërner (Balkis, reine de Saba); Irène Joachim (Djellah, favorite de Salomon); Charles Panzéra (Salomon)
Reduction for vv, pf pubd Durand, 1960
- 14 May 1941 **[La faute en est à toi]**, v/pf
MS: BN Ms 20775, ex Panzéra, 2 pp. Title 'Poème de Pernette de Guilhet (Début XVIe siècle)'
- 29 July 1941 **L'ange pleureur**, Bar or Mez/pf
Poem by Edmond Borsent ('Rameaux')
MS: BN Ms 20772 (1), ex Panzéra [with 1st version of 'Pour une amie perdue'], 3 pp.
Inc. 'Quel gros chagrin le vient toucher'
- 16 August 1941 **Chanson au bord de la mer**, v/pf
Poem by Paul Fort, from 'L'amour marin' (1900)
MS: BN Ms 20138, 3 pp.
Inc. 'J'irai sur la grève te porter mon baiser'
- c.1941 **Vers de Ronsard**, v/pf
MS: BN Ms 20780, ex Panzéra, 5 pp, n.d.
Inc. 'Quand au temple nous serons agenouillés'
- 1941 **Sarabande** for orch, part of projected 'Symphonie de danses' (not completed)
prem. 1941, Orchestre Padeloup, cond. Claude Delvincourt
- 1941-2 **Quatre mélodies pour baryton ou mezzo-soprano**, v/pf
I Féerie au clair de lune (Raymond Genty)
II Pour une amie perdue (Edmond Borsent) [also arr. for S/T]
III Regards sur l'infini (Anna de Noailles)
IV Fantasio (André Bellessort)
MSS (all ex Panzéra): I BN Ms 20776 ('juin 1941'), 10 pp.
II BN Ms 20772 (2), 2 pp. [semitone higher than final version] and BN Ms 20773 (2), 2 pp.
IV BN Ms 20778, 6 pp.; orig. title 'Les Funérailles de Fantasio'. Note on MS '16/11/41 Radio-France' presumably refers to the première ded. à Charles et Magdeleine Panzéra
prem. (orchestral arrangement) 14 December 1943; Société des Concerts du Conservatoire, Henri Tomasi (Bar)
Durand (v/pf) 1943
- 1942 **Danse fantastique** for orch, part of projected 'Symphonie de danses' (see **Sarabande** above)
prem. Concours des Associations Symphoniques Parisiennes, 1943
Durand (copy of orch score, 102 pp.)
- 1942 **Sarabande et Cortège**, bn and pf
Commissioned as test piece for Paris Conservatoire

- ded. à Monsieur Gustave Dhérin, Professeur au Conservatoire National de Musique de Paris
Leduc 1942
- 1942 **Salmacis**, short 'poème chorégraphique' for orch
Commissioned by Yvette Chauviré
prem. (and only perf.) 1942 or 1943, Salle Pleyel, cond. Yvette Chauviré
Was publ by Leduc; now destroyed (letter to the author, 8 December 1993)
- [before 1943] Music for radio broadcasts: **Le général Dourakine**, **Le roman de Renard**, **Numance** (after Cervantes), **La petite lumière et l'ourse** (Alexandre Arnoux)
- 1943 **Sonatine**, fl and pf (Allegretto - Andante - Animé)
Commissioned as test piece for Paris Conservatoire in 1943
prem. 17 January 1944, Gaston Courelle (flute) and Henri Dutilleux (piano), **Le Triptyque**
Leduc 1943
- 1944 **La geôle**, song for bar/mez and orch or pf to text by Jean Cassou from the collection '33 sonnets composés au secret' (1941; no. 3)
ded. à mon frère [Paul], prisonnier au Stalag VIII C
prem. (orchestral version) 7 January 1945, Orchestre de la Société des Concerts du Conservatoire, cond. André Cluytens, Gérard Souzay (Bar)
Durand (pf reduction) 1946
- [before 1945] **Suite pour violoncelle et orchestre** (see Mystère et mémoire des sons, 44)
Destroyed
- 1944-5 **Les hauts de Hurlevent**, incidental music to play by Marie-Louise Villiers based on the novel by Emily Brontë. Written for Théâtre Hébertot and commissioned by Jacques Hébertot
prem. Théâtre Hébertot, January 1945
Trois tableaux symphoniques d'après les Hauts de Hurlevent (Dans la lande - La marche du destin - Epilogue: La mort de Cathy)
Salabert 1945 (for hire only)
- 1944/1950/1954 **Trois sonnets de Jean Cassou**, bar/pf (also arr. for orch)
Poems from collection '33 sonnets composés au secret'
I Eloignez-vous (no. 17); MS (pno version): BN Ms 17939, 7 pp. (formerly in collection of Nadia Boulanger)
II Il n'y avait que des troncs déchirés (no. 8)
III J'ai rêvé que je vous portais entre mes bras (no. 4); MSS for pno versions of 2 and 3: Paul Sacher Stiftung, Basel, 13 pp.
prem. Vichy Festival, July 1955
- 1945 **Chanson de la déportée**, mezzo-sop/pf

- Poem by Jean Gandrey-Réty
MS: Paul Sacher Stiftung, Basel, 4 pp.
- 1945-6 **La fille du diable**, music for film directed by Henri Decoin, starring Pierre Fresnay, Andrée Clément and Fernand Ledoux
Suite (118 pp; some pages missing) Salabert 1946 (for hire only)
- 1946 **La princesse d'Elide**, incidental music for the play by Molière
Commissioned by André Obey
prem. Comédie-Française, 1946; directed by Georges Le Roy; divertissements directed by Jean-Louis Barrault, cond. André Jolivet
(2 recordings of final chorus 'Usez mieux, ô beautés fières' in Phonothèque Nationale, Paris)
- 1946 **Au gré des ondes**, 6 short pieces for pf
I Prélude en berceuse, ded. à Claude Pascal
II Claquettes, ded. à Jacqueline Bonneau
III Improvisation, ded. à Pierre Sancan
IV Mouvement perpétuel, ded. à Léon Kartun
V Hommage à Bach, ded. à Claude Arrieu
VI Etude, ded. à Geneviève Joy
Leduc 1946
- 1946 **Six heures à perdre**, music for film directed by Alex Joffé (born 1918)
Salabert 1946
- 1946 **Le café du Cadran**, music for film directed by Jean Gehret (1900-56), based on a story by Pierre Bernard, about a Parisian café run by a provincial couple (Bernard Blier and Blanchette Brunoy)
I Slow; II Les catalogues; III Fox; IV Valse; V Final
Choudens 1947 (extracts arr. for pf)
- 1946 **Bergerie**, easy pf piece for children
Lemoine 1946 (in 'Jardin d'enfants', vol. I)
- 1947 **Sonate**, ob and pf (Aria: Grave - Scherzo - Final: Assez allant)
First two movements composed for 1947 Conservatoire competition (Final added later)
ded. à Monsieur Pierre Bajoux, Professeur au Conservatoire National de Musique de Paris
Costallat 1947 (later Leduc)
- 1947-8 **Sonate**, pf (Allegro con moto - Lied: Assez lent - Choral et Variations)
ded. à Geneviève Joy
prem. 30 April 1948, Société Nationale de Musique, Geneviève Joy
Durand 1949
- 1948 **Reflets d'une belle époque**, ballet
Composed for Opéra de Vichy

- 1948 **Monsieur de Pourceaugnac**, incidental music for the play by Molière written for Comédie-Française
prem. Comédie-Française, November 1948
- 1948 **Le crime des justes**, music for film directed by Jean Gehret, based on stories by André Chamson set in the Cévennes
Choudens 1950
- 1950 **Blackbird**, easy piece for pf
Billaudot 1950 (in 'Les Contemporains', recueil 2 (moyenne difficulté), ed. Lucette Descaves)
- 1950 **Choral, cadence et fugato**, tb and pf
ded. à Monsieur André Lafosse, Professeur au Conservatoire National de Musique
Leduc 1950
- Jan 1950-
May 1951 **Première Symphonie** (Passacaille: Andante - Scherzo: Allegro molto - Intermezzo: Lento - Finale, con Variazioni)
MS: Paul Sacher Stiftung, Basel, 215 pp.
prem. [broadcast] Orchestre de la R.T.F., 7 June 1951, cond. Roger Désormière
[concert] 29 July 1952, Aix-en-Provence Festival: Südwestfunk Orchestra, cond. Jean Martinon
Amphion 1952 (now Durand)
- 1952 **Hernani**, incidental music for the play by Victor Hugo
prem. Comédie Française, 1952
- 1953 **La belle**, ballet to a scenario by Alfred Adam and Roland Petit
Choreography by Roland Petit, costumes and décors by Beaurepaire
prem. London, Stoll Theatre, 14 December 1953, cond. Jacques Bazire
- 1953 **Le loup**, ballet in 3 tableaux to a scenario by Jean Anouilh and Georges Neveux
I La baraque foraine: Les mystifications
II La chambre nuptiale: La belle et la bête
III La forêt d'hiver: Danse d'amour - Danse de mort
Commissioned by Roland Petit; choreography by Roland Petit, sets by Carzou
prem. 17 March 1953, Ballets de Paris, Théâtre de l'Empire, cond. Richard Blareau
Ricordi 1954 (orch score and reduction for pf)
- 1953 **20 leçons d'harmonie offertes en hommage à Jean Gallon**
(Dutilleux contributes one lesson)
Heugel 1953

- 1953 **L'amour d'une femme**, music for film directed by Jean Grémillon (1901-59) about a Breton doctor (Micheline Presle) torn between love and her career. Also starred Massimo Giretti and Gaby Morlay
Choudens 1953
- 1955 **Sérénade**, orch, the second piece of a collective work 'La couronne de Marguerite Long', to which Auric, Françaix, Daniel-Lesur, Milhaud, Rivier and Sauguet also contributed a short movement
Sketches (5 pp.) at Paul Sacher Stiftung, Basel; orchestral parts chez Salabert
prem. Grand Amphithéâtre de la Sorbonne, 4 June 1956, cond. Charles Münch
Salabert 1956
- 1955-9 **Deuxième Symphonie 'Le Double'**, 'pour grand orchestre et concert de chambre' (Animato, ma misterioso - Andantino sostenuto - Allegro fuocoso - Calmato)
Commissioned by Koussevitsky Foundation in 1955 for the 75th anniversary of the Boston Symphony Orchestra
Sketches: Paul Sacher Stiftung, Basel, 123 pp.
ded. à la mémoire de Serge et Nathalie Koussevitzky
prem. Boston SO, 11 December 1959 in Symphony Hall, Boston; Boston SO, cond. Charles Münch
Heugel 1962
- 1959-64 **Métaboles**, orch
I Incantatoire
II Linéaire
III Obsessionnel
IV Torpide
V Flamboyant
MS (95 pp.) and sketches (29 pp.): Heugel; 5 pages of sketches at Paul Sacher Stiftung, Basel
ded. à George Szell
prem. Cleveland Orch, 14 January 1965, cond. George Szell
Heugel 1967
- 1961 **Tous les chemins**, easy piece for pf
Written for the 'Petite méthode de piano' by Marguerite Long and pubd by Salabert 1963
- April 1963 **San Francisco Night**, sop/pf
Poem by Paul Gilson, from collection 'Au rendez-vous des solitaires' (1947)
Commissioned by Alice Esty as one of a series of 12 songs to commemorate the death of Poulenc
prem. 13 January 1964, Alice Esty (soprano), David Stiner (piano)
Carnegie Hall, New York
- 1965 **Résonances**, pf
ded. à Lucette Descaves

Choudens 1965 (as 9th of 12 pieces in coll. 'Nouveaux Musiciens, Premier recueil' ed. Lucette Descaves)

September 1967

Hommage à Nadia Boulanger, 3 bars for sop/3 altos/clarinet/
percussion/zither offered to Nadia Boulanger for her 80th birthday
Text by Paul Valéry (extract of 'L'âme et la danse')
MS: Paul Sacher Stiftung, Basel, 1 p.

1967-70

Tout un monde lointain..., vc and orch (originally 'Concerto pour violoncelle et orchestre'). Inspired by poems by Charles Baudelaire
Commissioned by and ded. to Mstislav Rostropovitch
I Enigme; inspired by poem 27 from 'Spleen et Idéal'
II Regard (originally 'Vertige'); inspired by 'Le poison'
III Houles (originally 'Voyage'); inspired by 'La chevelure'
IV Miroirs; inspired by 'La mort des amants' (poems I-IV all from Les fleurs du mal (1861))
V Hymne; inspired by 'La voix' (from Les épaves (1866))
Particelle (58 pp.; incomplete): Paul Sacher Stiftung, Basel. Sketches for 1st movt (incomplete); chez Pierre Vidal, Sèvres
prem. Aix-en-Provence Festival, 25 July 1970; Rostropovitch/Orchestre de Paris, cond. Serge Baudo
Heugel 1974

1973

D'ombre, pf
ded. à Arthur Rubinstein
prem. 26 June 1974, Paris; Geneviève Joy, piano
Now revised under title **D'ombre et de silence** (July 1973) and published as first of 3 **Préludes** (Leduc 1994)

1973/7

De silence, pf
Revised in 1977 under title **Sur un même accord**
ded. à Claude Helffer
MS: Paul Sacher Stiftung, Basel, 7 pp.)
Second of 3 **Préludes** (Leduc 1994)

1970-6

Figures de résonances, 4 short pieces for 2 pf (written for 25th anniversary of Geneviève Joy/Jacqueline Robin duo)
ded. à Geneviève Joy et Jacqueline Robin
prem. (1 and 2) Geneviève Joy and Jacqueline Robin, Salle Gaveau, Paris, 17 December 1970; (complete set) 23 July 1976, Geneviève Joy and Jacqueline Robin, Mairie du V^e arrondissement, Paris
Heugel 1980

1973-6

Ainsi la nuit, str qt ([Introduction] - Nocturne - Parenthèse I - Miroir d'espace - Parenthèse II - Litanies - Parenthèse III - Litanies II - Parenthèse IV - Constellations - Nocturne II - Temps suspendu)
Commissioned by the Koussevitzky Foundation
MS (33 pp.) and first version of movements 2, 3 and 4 under the title **Nuits** (1973-4): Library of Congress, Washington
ded. à la mémoire de Ernest Sussman et en hommage à Olga Koussevitzky

prem. Quatuor Parrenin (Ensemble 2e2m), 6 January 1977, Paris
Heugel 1980

1976-82

Trois strophes sur le nom de Sacher, vc solo

Commissioned by Mstislav Rostropovitch for the 70th birthday of Paul Sacher (together with pieces for vc solo by Conrad Beck, Luciano Berio, Pierre Boulez, Benjamin Britten, Wolfgang Fortner, Alberto Ginastera, Cristóbal Halffter, Hans Werner Henze, Heinz Holliger, Klaus Huber and Witold Lutoslawski)

ded. à Mstislav Rostropovitch

MSS: Paul Sacher Stiftung, Basel, 11 pp.

Facsimile of first piece published as 'Hommage à Paul Sacher' in 1980 (dated 'Zürich, 2 mai 1976')

prem. (complete version) Rostropovitch, 28 April 1982, Basel
Heugel 1982 (set of 3 pieces)

1976-8/1990

Timbres, espace, mouvement ou La nuit étoilée, orch. Inspired by the painting by Vincent van Gogh (1889)

Commissioned by Mstislav Rostropovitch for the National Symphony Orchestra (Washington)

MS: BN MS 20185 (sketches for 1st movement (45 pp.) in Paul Sacher Stiftung, Basel)

ded. à Mstislav Rostropovitch et à la mémoire de Charles Münch

prem. Rostropovitch/National Symphony Orchestra, Kennedy Center, Washington, 10/11/12 January 1978 (1st movt only) and 7 November 1978 (both movements)

Interlude for 12 cellos (MS: Paul Sacher Stiftung, 7 pp.) added in 1990 and titles 'Nébuleuse' and 'Constellations' added to the two original movements. New version premièred in Washington on 26 September 1991 by Rostropovitch and the National Symphony Orchestra

Heugel 1980 (original version)

1979-85

L'arbre des songes, vn/orch

Commissioned by French Radio for Isaac Stern's 60th birthday

ded. à Isaac Stern

MS (151 pp.) and piano reduction (61 pp.): Paul Sacher Stiftung, Basel

prem. 5 November 1985; Isaac Stern, Orchestre Symphonique de l'ORTF, cond. Lorin Maazel
Schott 1985

1981

Petit air à dormir debout, easy pf piece

ded. à Eléonore Brenot

Billaudot 1984 (in collection 'Panorama', vol. 3, no. 1 of five pieces)

1985

For Aldeburgh '85, ob/hpd/perc (written for Aldeburgh Festival, where Dutilleux was composer-in-residence in 1985). Written for Peter Pears' 75th birthday and based on 'Now the Great Bear and Pleiades...' from Peter Grimes

Withdrawn (see **Diptyque: Les citations** below)

- 1985-9 **Mystère de l'instant**, 24 str/cimbalom/percussion (later expanded for string section of symphony orchestra)
 I Appels
 II Echos
 III Prismes (originally 'Prismes brisés')
 IV Espaces lointains
 V Litanies
 VI Choral
 VII Rumeurs
 VIII Soliloques
 IX Métamorphoses (sur le nom de Sacher)
 X Embrassement (MS: 'Flamboisement')
 Commissioned by and ded. to Paul Sacher
 MS (70 pp.) and sketches (38 pp.): Paul Sacher Stiftung, Basel
 prem. 22 October 1989, Tonhalle, Zürich; Collegium Musicum Zürich,
 cond. Paul Sacher
 Leduc 1994
- 1987 **Mini-prélude en éventail**, 10 bars for pf
 Written for 100th number of Le monde de la musique and publ. by them in May 1987. Is very closely related to **Le jeu des contraires** (see below)
- 1988 **Le jeu des contraires**, pf
 Commissioned by the Friends of the Maryland Summer Institute for the Creative and Performing Arts, the University of Maryland International Piano Festival, and the William Kapell Piano Competition
 ded. à Eugene Istomin
 MS: Paul Sacher Stiftung, Basel, 15 pp.
 Leduc 1989 (original version); Leduc 1994 (with revised ending, as the third in the series of **3 Préludes**)
- [1985]/1990-1 **Diptyque: Les citations**, ob/hpd/perc/db
 I Revised version of 'For Aldeburgh '85' above; ded. à Sir Peter Pears
 II From Janequin to Jehan Alain (based on theme attributed to Janequin of Alain's 1937 organ piece Thème varié and an extract from Alain's Thème varié for piano); ded. à Maurice Bourgue
 MS: Paul Sacher Stiftung, Basel (original version of I has been pasted over)
 prem. 9 September 1991, Eglise St-Laurent d'Ornans, as part of Besançon Festival; Huguette Dreyfus (harpsichord), Maurice Bourgue (oboe), Bernard Balet (percussion) and Bernard Cazauran (double bass)
 Leduc 1995
- 1991 **Essai de polyphonie "pointilliste" pour une musique à naître (peut-être?...peut-être pas!...)**, orch
 10 seconds of music written for Le Point no. 1000 (16 November 1991) in supplement 'Vive l'écrit!', 44-5

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Transcriptions, orchestrations and arrangements

- 1941-2 **Des fleurs font une broderie** (Albert Roussel (1927), originally for v/pf): orchestrated
 prem. Ancien Conservatoire, 1942
- 1944 **Prière pour nous autres charnels** (Jehan Alain, originally for Bar/org): orchestrated
 prem. Orchestre National de France, November 1944, cond. Manuel Rosenthal
- 1947 **Clair de lune** (Claude Debussy, from Suite bergamasque (1905), originally for pf): transcribed for 2 pf
 Jobert 1947
- 1950 **Chansons de bord** (2 vols.): folk songs arranged for 3-part childrens' chorus, commissioned by French Radio:
Vol. 1 '3 chansons de gaillard d'avant, 3 chansons à hisser'
 I Les marins de Groix
 II Pique la baleine
 III Adieu, cher camarade
 IV Y a z'un petit bois
 V Nous irons à Valparaiso
 VI Sur le pont de Morlaix
- Vol. 2 '4 chansons à viner'
 I Je n'verrons plus Marion
 II Le grand coureur
 III La margot
 IV Les filles de La Rochelle
 prem. Choeur d'enfants de l'ORTF, 1950
 Both vols. publ Editions Françaises de Musique, 1961

APPENDIX B

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