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The Figures de résonances and 3 préludes of Henri Dutilleux: Analysis and Context

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ABSTRACT

The *Figures de résonances* and *3 préludes* of Henri Dutilleux:
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The main body of this document is comprised of an analysis of the *Figures de résonances* (1970/76) and *3 préludes* (1994) of Henri Dutilleux. The analyses are the result of the writer's own experience in studying and performing these works. Among the techniques discussed are the exploration of sonority and resonance, recurring pitches or sonorities (which the writer refers to as focus tones or focus chords), mirror writing (or inversion), and the continuous variation of given sonorities or motivic cells.

The document begins with a biography of the composer that highlights his most significant works, from the *Piano Sonata* (1948) to *Sur le même accord* (2002) for violin and orchestra. It is intended to give the reader a sense of where the *Figures de résonances* and *3 préludes* fit into the composer's output as a whole.
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Preface

In the fall of 1992, I was in the process of choosing repertoire for my senior recital at the Oberlin Conservatory. My teacher at the time, Robert McDonald, recommended that I consider the "Chorale and Variations" from the *Piano Sonata* of Henri Dutilleux for the twentieth-century segment of my program.

I learned the "Chorale and Variations" and performed it on my senior recital in the winter of 1993. A few weeks later, another piano faculty member at Oberlin, Peter Takacs, handed me a brochure of a program called the "French Piano Institute," advertising its debut session of master classes that summer. Among the featured artists listed on the Institute's brochure were Henri Dutilleux and Geneviève Joy. I immediately applied by sending a tape of works including my recent performance of the "Chorale and Variations," and I received a call from the program's director, Gail Delente, shortly thereafter indicating that I had been accepted as a participant.

Early in the summer of 1993, I began working on the first and second movements of Dutilleux's *Piano Sonata* and quickly found them harder than the "Chorale and Variations." Thanks to the guidance and support of Paul Schenly and the participants of "PianoFest," a summer program in the Hamptons of Long Island, I had the opportunity to work on the piece and try it out on a couple of occasions before leaving for Paris.

I left for Paris in July of 1993 to participate in the Institute's two-week session of master classes, held in the Salle Corot at the École Normale de Musique in the seventeenth arrondissement. The opportunity to perform Dutilleux's *Piano Sonata* in its entirety for the composer and his wife proved to be an unforgettable experience that
later fueled my desire to return to Paris as a student, where I resided from October 1999 to September 2002.

This paper is the result of research as well as coachings with Geneviève Joy and Dutilleux at their residence on the Île Saint-Louis in the fourth arrondissement of Paris. It is directed toward pianists wishing to undertake the repertoire addressed, as the analyses are guidelines for the memorization and comprehension of the pieces as a whole. Whenever I deem it feasible to break a piece into segments, even if its overall performance must not seem sectionalized, I do it with the sole purpose of providing a road map for the player.

It should be clear from this paper that Dutilleux’s output for the piano is small; in fact, this holds true for his output in general. Dutilleux’s main contribution to twentieth-century music has been his works for orchestra and his innovations in orchestration, particularly through the deployment of original instrumental formations.
Introduction

This document features an analysis of the *Figures de résonances* and *3 préludes* of French composer Henri Dutilleux (b. 1916). The analyses illustrate the writer’s personal experience with this repertoire and place it in the context of the composer’s music as a whole.

The chapter entitled “Biography and Works” will give the reader a sense of where the pieces discussed in this paper fit into Dutilleux’s output. Rather than list every known composition that the composer has written, the document discusses the main body of compositions that Dutilleux considers representative of his true style. This would include almost everything the composer has written since the *Piano Sonata* from 1947-48. Some works prior to the *Piano Sonata* are mentioned, but they are not discussed in detail; they have been chosen to illustrate Dutilleux’s development from his years at the Paris Conservatory in the 1930s to his formative years leading to the *Piano Sonata* in the late 1940s and the two symphonies in the 1950s. It will be apparent to the reader that Dutilleux’s overall output is small, consisting primarily of orchestral works that feature innovations in orchestration and original instrumental combinations.

The analyses that follow the biography illustrate the various devices frequently found in the music of Dutilleux. The analyses of the first and second pieces from *Figures de résonances* and the prelude *Sur un même accord* highlight the composer’s use of focus tones or focus chords, structural pitches or sonorities that occur throughout a given piece. The analysis of the third piece from *Figures de résonances* illustrates Dutilleux’s subtle use of variation on a three-note motive, a device that can be linked to Debussy in pieces like the *Étude pour les Arpèges composés*. The analyses of the preludes *D’ombre et de*
silence and Le jeu des contraires discuss the composer's use of mirror writing, or inversion, and its application from both horizontal and vertical perspectives.

The bibliography comprises what the writer believes to be the most important documentation on the composer to date that would most appropriately compliment the topic of this paper. Dutilleux is well documented and it takes the researcher a considerable amount of time to read through the materials before making careful decisions regarding what sources to cite. Since this is a subjective process, the writer has selected those materials that he believes will be most relevant to the reader should he or she decide to consult further documentation on the composer within the context of his piano music. Dutilleux is difficult to research for two additional reasons: a considerable portion of documentation on the composer is easier to obtain in France or difficult to obtain at all, and a great deal of repetition is found in the multitude of research materials about the composer.

Within Dutilleux's small output, the Figures de résonances and 3 préludes represent the extent of the composer's mature piano music. Although Dutilleux has made conflicting statements about his Piano Sonata over the years, his most recent remarks have indicated that he hesitates to place it in the body of his mature works. He has mixed feelings about the piece: while he believes that the Piano Sonata is too heavily influenced by early twentieth-century French music, he still considers the work transitional, as segments of each movement foreshadow his mature style. The first work that Dutilleux undoubtedly considers part of his oeuvre is the Première Symphonie from 1949-51.
The Figures de résonances and 3 préludes are short pieces that focus on sonority and resonance. Compared to the large-scale formal complexity and density of the much earlier Piano Sonata, these pieces contain leaner textures and no traditional formal structures. In the orchestral music and two concertos, works of considerable length and density, the composer explores the various timbres that can be produced by different instrumental combinations. Of considerable importance in the composer’s chamber music output is a set of three pieces for solo cello entitled Trois strophes sur le nom de Sacher (1976/82), a string quartet entitled Ainsi la nuit (1973-76), and a two-movement work for oboe, harpsichord, percussion, and double bass entitled Dyptique: Les Citations (1985, 1990-91). As will be noted in the analysis of the fourth piece from Figures de résonances and the prelude Sur un même accord, there are certain elements in these pieces that appear in Ainsi la nuit, a work that also focuses on sonority and resonance but within a more highly conceived formal structure.

In Dutilleux’s music, twentieth-century devices such as serialism, aleatoricism, or the use of avant-garde instrumental techniques cannot be cited. While his music is more dissonant than that of composers like Ravel and Debussy, its preoccupation with timbre and sonority and its primarily modal language are elements that can clearly be linked to early twentieth-century French music, as well as to more recent French composers like Olivier Messiaen and Maurice Ohana.
Biography and Works

Early Years

Henri Dutilleux was born in Angers on January 22, 1916 before growing up in Douai, a town in the north of France.\(^1\) He was the last of five children: the third child, a girl, died shortly after birth, leaving Dutilleux with two sisters and a brother. Several months before Dutilleux was born, his mother and her three children left Douai to stay with relatives in Angers due to the events surrounding World War I. His father stayed in the north of France to serve during the war. The family returned to Douai in 1919 and found three-quarters of the town had been destroyed, including their house and the family business.\(^2\)

Dutilleux’s father was a printer, bookseller, and amateur violinist who at one time had thought he might become a professional musician. Dutilleux’s mother was an accomplished pianist and regularly played chamber music with her husband. His sisters played violin and piano, and his brother played the cello.\(^3\)

Dutilleux studied piano and solfège at the Douai Conservatory while attending grade school.\(^4\) Victor Gallois was the director of the Douai Conservatory at the time,\(^5\) and he taught Dutilleux harmony and counterpoint almost simultaneously, something that was not common in French musical training.\(^6\) This early training in both techniques

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\(^3\) Glayman, pp. 15-16, 19-20.

\(^4\) Ibid., 24.

\(^5\) It is not uncommon for a small town in France to have a local conservatory, something that could be compared to the preparatory system in the United States, but with a more intensive curriculum in the areas of solfège and theory fundamentals.

\(^6\) In an unpublished interview with Roger Nichols, Dutilleux stated that one normally studied harmony for several years, followed by counterpoint (footnote 7).
placed Dutilleux ahead of the standard curriculum at the Paris Conservatory when he arrived there in 1932.\footnote{Roger Nichols, interview by author, 19 April 1991, Paris, transcript, personal copy.}

Beginning in 1925, Dutilleux began to discover Fauré’s late style, as represented in the two piano quintets, and he studied Debussy’s *Pelléas et Mélisande*, a piece that he considered an extension of Chopin and Schumann, with harmonic innovations. Dutilleux also became acquainted with the music of Berlioz, Liszt, and Wagner, but because he grew up in the provinces, he had not been exposed in his youth to the music of Bartók, Prokofiev, or the Second Viennese School.\footnote{Dutilleux was not introduced to the music of the above-mentioned composers until the mid 1940s (Glayman, p. 48).} Despite the strong musical personalities of Cocteau, Honegger, Milhaud, and Poulenc in the group “Les Six” (The Six), Dutilleux later stated that they were not particularly influential. Dutilleux was fond of Milhaud’s use of timbre, but he disliked his systematic employment of polytonality.\footnote{Glayman, pp. 28-29.}

*Paris*

At the Paris Conservatory, Dutilleux took harmony with Jean Gallon, counterpoint with Noël Gallon, brother of Jean, and music history with Maurice Emmanuel, whose unusual approach to teaching stressed the importance of Greek rhythms and ancient modes, something that had influenced Messiaen.\footnote{Ibid., 33.}

Dutilleux studied composition with Henri Büsser, whose pedagogical strengths were form, instrumentation, and an emphasis on simplification.\footnote{Büsser would often remark if he thought the ending of a piece in progress was too long or too short (Glayman, p. 35).} Dutilleux composed
the following works while studying with Büscher: a string quartet, several songs, some piano pieces, and a septet for winds and piano. In 1936, Dutilleux won prizes in harmony and fugue from the conservatory and second prize in the Prix de Rome. He won the Prix de Rome in 1938 upon his third attempt and left for Italy in February 1939 to spend four years at the Villa Medici. In reality, Dutilleux only spent four months in Rome due to the events that led to World War II. Dutilleux found himself surrounded by a climate of Italian Fascism and the increasing presence of the Nazi regime. He felt isolated and humiliated by the anti-French demonstrations he witnessed and was shocked by the indecent manner in which the Italians celebrated the fall of Madrid, an event that signified the end of the Spanish Civil War.

The Institute in charge of Dutilleux’s Prix de Rome grant ordered him to return to Paris, where he began making a living accompanying singers, working for the radio, giving harmony lessons, and making arrangements and orchestrations for dancers and nightclubs. The Institute then sent him to the region around Nice, where he was ordered to spend two years or forfeit his Prix de Rome funding. After one month in Cimiez in the winter of 1941-42, Dutilleux felt that he had abandoned the life he was creating for himself and decided to return to Paris to continue working as a freelance musician. He

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12 The composition faculty encouraged students to explore the string quartet idiom, something that was difficult to do since most students were unfamiliar with the string quartet literature, with the exception of the Debussy and Ravel quartets (Glayman, pp. 37-38).
14 Ibid., 40, 42.
15 The Nazis had come to secure the Rome-Berlin axis (Glayman, p. 42).
16 Potter, p. 4.
18 The Institute did not cut Dutilleux’s Prix de Rome funding even though he had made an unauthorized return to Paris (Surchamp, p. 5).
continued teaching lessons in harmony, accompanying singers, and making song arrangements for nightclubs,19 and he occasionally taught Milhaud’s classes as a substitute at the Paris Conservatory.20

Dutilleux hardly composed at this time but studied scores and treatises. While he was somewhat revolted by Vincent d’Indy’s treatise, some of its sections, namely those on ancient music, Renaissance polyphony, and sacred music, influenced him deeply. Dutilleux began to realize his inclination to avoid current tendencies in French music that were limited to clarity, charm, elegance, and moderation.21 He discussed this in the context of his Sonate for piano:

The Piano Sonata is a transitional work within the larger context of my music. Throughout the sonata and my early works in general, I avoided a trend that did not correspond to my nature: a certain spirit or “French Fashion” that is often mistakenly confined to elegance, charm and wit. At every epoch of music history, certain different and sometimes opposed tendencies appear. Mine was a reaction against the tendencies of certain musicians who preceded me. For example, it is obvious that the musicians in the group Les Six demonstrated ambitions strongly opposed to my own. Despite these aesthetic differences, this did not keep me from having a rapport with certain members of the group.22

Before the Liberation in 1944, Dutilleux composed several songs, the Sarabande for orchestra, and an unpublished Suite pour violoncelle et orchestre. He also wrote two pieces for the end of the year Paris Conservatory juries: the Sarabande et Cortège for bassoon and piano and the Sonatine for flute and piano.23 Following the Liberation,
Dutilleux composed two additional pieces for conservatory juries: the *Sonate* for oboe and piano and the *Choral, cadence et fugato* for trombone and piano.\(^{24}\)

Dutilleux composed music for several films in the 1940s and early 1950s.\(^{25}\) The experience of writing film music taught Dutilleux how to compose a substantial amount of material in a short period of time.\(^{26}\) Dutilleux also wrote music for theater productions at the *Comédie-Française*. One of his most important theater scores was written for a 1946 production of Molière’s *La Princesse d’Élîde*. Jean-Louis Barrault, director of the production, felt that the previous score by Lully was too solemn and called upon Dutilleux to compose a livelier score. Shortly following this project, Dutilleux composed music for a production of *Monsieur de Pourceaugnac*, once again replacing a score by Lully.\(^{27}\)

Dutilleux began working for “Radio France” in the 1940s, where he was responsible for the production of literary and dramatic programs. This enriching experience allowed him to earn a living in an artistic and intellectual milieu. One project that resulted from this work was Claudel’s *Tête d’or* with music by Honegger. The goal of these projects was to create a new type of radio program or radio music theater. Dutilleux gained a great deal of experience in the exploration of sounds and acoustics, something which later appeared in his *Deuxième Symphonie* in the late 1950s.\(^{28}\) Through his post at the Radio, he was also exposed to the first experiments in “musique concrète.” Although he later regretted not having had enough time to explore this realm, most of the

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\(^{24}\) Gayman, pp. 48-50.  
\(^{25}\) Ibid., 58-59.  
\(^{26}\) Dutilleux had just over a month to compose about fifty minutes of music for the film *Le crime des justes* (Gayman, pp. 58-59).  
\(^{27}\) Surchamp, p. 9.  
\(^{28}\) Ibid., 5-6.
sounds that were created by electronic means were, for his ears, displeasing and lacked meaning and context.\textsuperscript{29}

The Piano Sonata

Dutilleux stated that he was in the process of discovering his true style while composing his Piano Sonata from 1946-48.\textsuperscript{30} It is for this reason that he later had certain reservations about referring to the work as his Opus 1. Although he eventually dismissed the Piano Sonata because of its classical and neoclassical elements, he noted that there were sections he still liked. In general, he liked the way the sonata foreshadowed the musical language that appeared more effectively in the two symphonies that followed.\textsuperscript{31}

In this transitional phase, Dutilleux chose to compose a work for piano to feature his wife, Geneviève Joy. He chose to explore works of vast dimensions and dense textures within traditional genres. The first movement is in traditional sonata form, containing a second development section and an extensive coda. The second movement, entitled “Lied,” is written in a more neoclassical style with the exception of its atonal middle section. The finale, entitled “Choral et Variations” (Chorale and Variations), is a sonata within a sonata, with four variations following the introduction in the order fast-fast-slow-fast.

Dutilleux employed a language in the Piano Sonata that was more modal than tonal,\textsuperscript{32} combined with a traditionally French preoccupation with color as represented in

\textsuperscript{29} Glayman, pp. 167-168.

\textsuperscript{30} Dutilleux had composed a set of six pieces in 1946 entitled \textit{Au gré des ondes} (At the Whim of the Waves) to insert as filler material between poorly timed programs at Radio France. He told Claude Glayman that he later regretted handing the score over to a publisher, as he did not consider the pieces in this collection representative of his mature style (Glayman, pp. 216-217).

\textsuperscript{31} Surchamp, pp. 17-18.

\textsuperscript{32} Modality is not an uncommon device among French composers; for example, Franck, Fauré, Debussy, Ravel, Roussel, and Messiaen.
works of Debussy and Ravel in the early twentieth century. Although he believed that innovations in harmony had reached an end by around 1950, he did not intend that a composer should suddenly deny this fundamental component.\textsuperscript{33}

Without singling out the notion of harmony, a particular tendency in French composers, I continue to believe that every composer must have a ‘harmonic sense’. My language has certainly transformed since the Piano Sonata, but regardless of my compositional evolution and thought, I consider this to be a consistent facet of my style.\textsuperscript{34}

\textit{The Two Symphonies}

After the Piano Sonata, Dutilleux continued to explore works of vast dimensions and dense textures in his two symphonies from the 1950s. As in the Piano Sonata, he continued to work with monothematicism, but he took this device a step further in the symphonies. In the Piano Sonata, Dutilleux provided a different theme for each movement, which was then subjected to variation. In the symphonies, the opening thematic material serves as the basis for the entire work, as opposed to stating a new theme for each movement.

Dutilleux’s Première Symphonie (1949-51) is comprised of four movements: the first movement is a passacaglia, the second a scherzo, the third an intermezzo, and the finale a theme and variations.\textsuperscript{35} The first movement begins in silence and gradually increases in sound, while the finale begins with the full orchestra at full volume and gradually returns to silence.\textsuperscript{36} After hearing a noncommercial recording of the 1951 premiere, the conductor Charles Munch decided to program the work as part of the Boston Symphony’s 1954-55 season. Following these performances in the United States,

\textsuperscript{33} Glayman, pp. 61-63, 66-67.
\textsuperscript{34} Surchamp, p. 18.
\textsuperscript{35} As with the Piano Sonata, the composer once again chose to end a major work with a theme and variations.
\textsuperscript{36} Glayman, pp. 71-72.
Munch recommended that Dutilleux revise the ending before the score was published, a request that the composer fulfilled.\textsuperscript{37}

The \textit{Deuxième Symphonie} (1955-59), subtitled “Le Double” (The Double), was commissioned by the Koussevitsky Foundation to commemorate the seventy-fifth anniversary of the Boston Symphony. The work was not completed in time for that occasion but was premiered by Munch and the Boston Symphony in November 1959.\textsuperscript{38} While composing the score, Dutilleux met with Munch on several occasions at the conductor’s home in France to display the work in fragments. Once it was completed, Dutilleux made his first trip to the United States to attend all rehearsals and the premiere. Following the first rehearsal, he made a cut of about twenty seconds in the second movement.\textsuperscript{39}

The \textit{Deuxième Symphonie}, comprised of three movements, was the first work in which Dutilleux explored timbre or the use of certain instruments to produce different colors,\textsuperscript{40} a parameter that he then placed in a new perspective with each successive work.\textsuperscript{41} The work was written for a small orchestra of twelve solo instruments forming a semicircle around the conductor and placed in opposition to the larger orchestra. With these two orchestral entities, one treated as a reflection of the other, Dutilleux experimented with mirror sonorities,\textsuperscript{42} contrasting rhythmic pulsations, and

\textsuperscript{37} Glayman, p. 213 and Surchamp, p. 10.
\textsuperscript{38} Glayman, pp. 95-96 and Surchamp, p. 10.
\textsuperscript{39} Glayman, p. 96, 213-214.
\textsuperscript{40} When Dutilleux became acquainted with the music of Schoenberg in the mid 1940s, he was taken by the \textit{Five Pieces for Orchestra}, Op. 16, for their freedom of conception and unique sense of timbre (Glayman, pp. 108-109).
\textsuperscript{41} Glayman, pp. 121-122.
\textsuperscript{42} For example, pianissimo from the solo string quartet opposed by pianissimo from the orchestral string quartet (Glayman, p. 97).
stereophony. Following the first recording of the piece, Dutilleux modified the final chord to more vividly summarize the work’s interrogative nature.\textsuperscript{44}

\textit{Métaboles (Metamorphoses)}

George Szell, conductor of the Cleveland Orchestra in the 1960s, decided to commission a work by Dutilleux after conducting performances of the \textit{Deuxième Symphonie}. Szell envisioned a work of about twenty-minutes duration that would honor the fiftieth anniversary of the Cleveland Orchestra. He gave Dutilleux the freedom to decide the formal structure of the piece, however Szell requested that the work display the orchestra’s exemplary wind and brass sections. Dutilleux decided to avoid the traditional formal scheme of the symphony and to compose a piece comprised of several short, interconnected movements. This resulted in \textit{Métaboles} (1959-64), premiered in Cleveland in 1965.\textsuperscript{45}

\textit{Métaboles} is a concerto for orchestra. Each of the five movements features a particular instrument group in the following order: winds, strings, percussion, brass, and in the finale, full orchestra. The work represented a new approach for Dutilleux: a multi-movement work formed from interrelated movements played without pause, and the addition of a title for each movement as well as a title for the work as a whole. Later works that incorporated this approach included \textit{Tout un monde lointain} (A Distant World) and \textit{Ainsi la nuit} (And Thus, the Night).

\textit{Métaboles} could also be called “Métamorphoses” due to its processes of thematic transformation, often referred to as “croissance progressive” (progressive growth) in

\textsuperscript{43} Glayman, pp. 96-97.
\textsuperscript{44} Ibid., 213-214.
\textsuperscript{45} Glayman., 109-110 and Surchamp., 11-13.
Dutilleux’s music. In his article “Variation, métabole, metamorphose” (Variation, Metabole, Metamorphosis), Jean Roy stated that music, because it is an art that manipulates time, naturally undergoes different processes of change. One example he cited is the transformation of the theme from Beethoven’s Diabelli Variations, or Debussy’s idea that music is a sort of alchemy. Dutilleux equated his own process of motivic development with the phenomenon of insects which undergo various stages of metamorphosis until they reach a state in which their physical properties change.

At the end of each movement of Métaboles, a motive is stated which sets up the next movement. This motive is not always stated literally and can appear melodically or rhythmically. The first movement displays the woodwinds in the upper register, while the second movement, in opposition, displays the strings in the lower register. The result is not only a shift from the upper to lower register from first to second movement, but also a shift in timbre by changing instrumental groups.

The third movement, “Obsessionnel” (Obsessional), features a twelve-tone row. Dutilleux wished to illustrate that serialism is not limited to atonality, contrary to the ideology of serial composers at the time, and that such procedures did not have to eradicate traditional structural principles. Because of certain pivot notes and focus tones or chords, Dutilleux was able to employ serialism so that a certain hierarchy among notes of the chromatic scale could be maintained while using the technique.

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46 The word “métabole” is not used in French or English. It is for this reason that the writer translated the title Métaboles as “Metamorphoses,” since it refers to the transformation of a given series of pitches upon which the piece is based (Glazman, pp. 110-112).
47 Glazman, pp. 110-111.
48 Surchamp, p. 12.
There was a moment in Dutilleux’s development when he thought he might become a serialist composer. The organizational aspect of this technique suited his temperament and led him to consider employing it. The aspects of serial composition that Dutilleux favored were the coherence of form and language, the systematic use of certain processes, and the lack of improvisational elements. He stated Messiaen as an example: “one may choose not to like Messiaen’s music, but within his aesthetic, there is not one false note, rhythmic gesture or phrase.”

There was a brief period in the late 1940s and early 1950s when serialism established itself as a dominant trend among twentieth-century composers such as Pierre Boulez, Karlheinz Stockhausen and Milton Babbitt. Dutilleux did not follow this trend, for he could not accept the disintegration of tonal hierarchy where each pitch of the chromatic scale was treated equally. He stated that many chose to write serial music in the 1950s out of a need to discover themselves while fleeing certain influences. For him, serialism was a historical necessity that quickly dissipated with the discovery of new trends, something which, in his opinion, diminished its impact on the twentieth century.

Dutilleux’s main output as a composer has been in the form of orchestral works, as this medium has served to fulfill his interest in experimenting with timbre. An example of this is the fourth movement from Métaboles, “Torpide” (Torpid), which features soft percussion instruments made of metal and skin, supported by the brass which are used to provide a static background.

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49 Gayman, pp. 47-48, 76.
50 Ibid., 47-48, 76, 79.
51 Ibid., 220-221.
52 Surchamp, p. 12.
Tout un monde lointain (A Distant World)

In 1961, Dutilleux accompanied his colleague Igor Markevitch to a concert featuring the cellist Mstislav Rostropovich. Following the concert, Markevitch took Dutilleux backstage to meet Rostropovich, who then proceeded to ask Dutilleux if he would compose a concerto for him. Rostropovich explained that he had become acquainted with the two symphonies through performances in Moscow.

At the time, Rostropovich was asking composers all over the world to write concertos for him, in an effort to expand the cello repertoire. Dutilleux replied that he would be happy to consider the project but was busy preparing Métaboles for the Cleveland Orchestra. The project eventually came to fruition, as Tout un monde lointain (1967-70) was premiered in 1970 in Aix-en-Provence by Rostropovich and the conductor Serge Baudo. The title is an extract from Baudelaire’s poem, “La Chevelure” (The Hare), although Dutilleux also had another Baudelaire poem in mind, entitled “Un hémisphère dans une chevelure.”

Dutilleux consulted several cellists about the upper register of the instrument, asking if it was feasible to write lengthy passages in this register. His colleagues responded affirmatively, indicating that he should exploit the upper register as desired. As a result, the first movement, “Regard” (Glance), initially entitled “Vertige” (Vertigo), exploits the upper register of the instrument. Rostropovich preferred the original title because it best described his sensation of soaring over the orchestra at high altitude while playing this movement.

53 Glayman, pp. 116-118, 121.
Several years before the completion of Tout un monde lointain, the choreographer Roland Petit approached Dutilleux about a project based on Baudelaire’s Fleurs du Mal (Flowers of Evil). Although Dutilleux was not convinced that the project would work, Petit was so enthusiastic and persuasive that Dutilleux agreed to study the text and consider his proposal. Dutilleux eventually declined on aesthetic grounds: he believed that the poems could not enter the figurative realm and must remain abstract to appropriately portray the atmosphere Baudelaire intended.

Nevertheless, Dutilleux had begun to immerse himself in Baudelaire, reading “Fusées” (Rockets), some prose poems, some critical studies on Delacroix and Wagner, and criticism on Baudelaire by Satre and Porché. After titling the cello concerto after Baudelaire, Dutilleux additionally decided to include a fragment of Baudelaire’s poetry at the beginning of each movement. For all movements except the finale, he chose fragments from Les fleurs du mal.

Ainsi la nuit (And Thus, the Night)

Ainsi la nuit (1973-76) was the result of a second commission by the Koussevitsky Foundation, through Risa Sussman, who had become a friend of Dutilleux during performances of his Deuxième Symphonie in Boston and New York in the 1950s. Following the death of her husband, she requested that the Koussevitsky Foundation commission Dutilleux to compose a string quartet in his memory.

Although the Juilliard Quartet was to premiere the piece, the Parrenin Quartet held the world premiere in France in 1977. The American premiere was given by the

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54 Dutilleux wrote the music for the ballet Le Loup (The Wolf) in collaboration with Roland Petit in 1953, a production that brought the composer to the attention of the French public at large (Glazman, pp. 84-86).
55 Surchamp, pp. 13-14.
56 Potter, p. 16.
Juilliard Quartet in 1978 at the Library of Congress in Washington, DC, where the manuscript of the score and its preliminary sketches are housed.

Proust’s notion of memory found in writings like *La recherche du temps perdu* (Remembrance of Things Past) began to influence Dutilleux at this time. He inserted sections entitled “Parenthèses” at key structural moments in the piece to give the listener a sense of the past, present, and future.\(^{57}\)

The unusual form of the piece initially perplexed the Parrenin Quartet.\(^{58}\) Dutilleux consequently had doubts about some aspects of the form, but in the end he believed that he had created a tight structure. He stated that his best works are those in which he took risks, for it was in taking these risks that he was allowed to evolve. He referred to the words of Lord Henry in Oscar Wilde’s *The Picture of Dorian Gray*:

He who wishes to come in contact with his youth must get in touch with his wild side. Today, people refuse to enter this domain by using whatever earthly wisdom they can find against it. Then, they notice when it is too late that it is this very act of silliness that one never regrets.\(^{59}\)

Before composing *Ainsi la nuit*, Dutilleux was both excited and intimidated by the idea of composing for such a delicate type of ensemble. He indicated that, for many composers like Fauré, Debussy, and Ravel, the string quartet resulted from many years of experience. Dutilleux admitted that the economy of means posed by writing for the string quartet perhaps required more concentration than writing for orchestra, where there are more options regarding instrumentation.

Dutilleux decided to study the different aspects of string quartet composition and, in doing so, composed exercises in pizzicato, harmonics, dynamics, and registral

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\(^{57}\) Glayman, pp. 136-137, 140-142 and Surchamp, p. 36, 38.  
\(^{58}\) The quartet is comprised of seven movements, played without pause (Glayman, p. 137).  
\(^{59}\) Glayman, pp. 136-138, 140.
extremes. He sought assistance for the bowings, something he later did with the solo violin part of *L’arbre des songes* (Tree of Dreams).⁶⁰ He also studied quartets of Beethoven and Bartók, as well as Webern’s *Six Bagatelles, Op. 6* and Berg’s *Lyric Suite*.⁶¹

*Trois strophes sur le nom de Sacher (3 Strophes on the Name Sacher)*

In 1976, Rostropovitch commissioned twelve composers to compose cello pieces commemorating the seventieth birthday of the Swiss conductor Paul Sacher. Each was instructed to base his piece on the notes corresponding to the name SACHER. S stands for “Es,” the German word for E-flat, A and C stand for the pitches A and C, “H” is the German name for B-natural, E stands for the note E, and R stands for “Ré,” which is the pitch D in the French solfege system.⁶²

In *Tout un monde lointain*, Dutilleux exploited the high register of the cello, whereas in *Trois strophes sur le nom de Sacher* (1976/82), he exploited both high and low. Dutilleux added a further element to the low register requiring the cellist to tune the two lower strings down: the C string is tuned down a whole step to B-flat and the G string down a half step to F-sharp. The result is a major seventh from the lowest string, B-flat, to the highest string, A, and an augmented fifth from the lowest string, B-flat, to the second lowest string, F-sharp. This retuning was implemented to provide the most fundamental harmonic palette for the execution of the six notes of the theme: E-flat-A-C-B-E-D.

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⁶⁰ Ibid., 138-139, 141.
⁶¹ Potter, p. 18.
⁶² Grayman, p. 125.
Dutilleux treated the cello polyphonically and took advantage of the instrument’s enormous range of color and sonority. At the end of the first piece, he placed a double homage to Sacher and Bartók, quoting the final three measures of the *Music for Strings, Percussion and Celesta*, a work commissioned by Sacher and premiered in Basel in 1937.

The manuscript for *Trois strophes sur le nom de Sacher* is housed at the Fondation Sacher in Basel, with *L’arbre des songes* and *Mystère de l’instant* (Mystery of the Moment). When Dutilleux composed the piece in 1976, it comprised one movement. He composed two additional movements by 1982 and gave the work its current title.

*Timbres, espace, mouvement, ou La nuit étoilée*  
(*Timbres, Space, Movement, or The Starry Night*)

Rostropovich commissioned Dutilleux a third time to compose a work for his first season with the National Symphony in Washington, DC in 1978. For this occasion, Dutilleux composed *Timbres, espace, mouvement, ou La nuit étoilée* (1976-78, rev. 1990), dedicated to Charles Munch, who had died ten years earlier.

Unlike the commission for *Métaboles*, Dutilleux was given complete liberty as to form and instrumentation. He wanted to write a piece based on Van Gogh’s painting “La nuit étoilée,” owned by the Museum of Modern Art in New York. Dutilleux was captivated by the painting’s mystical and cosmic qualities and its sense of vertigo, something that inspired him to explore an instrumentation that would depict the painting’s atmosphere:

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63 Ibid., 145-147.  
64 Potter, p. 20.  
65 Clayman, pp. 133-135.  
66 Surchamp, p. 16.
Everything occurs in the sky, and the only link with the ground is marked by a small church and a cypress tree, in the same symbolic movement upward. Between these two objects and the celestial arch, there is a vertiginous impression of space, even emptiness, which immediately propelled me to search for, in an analogous way, an instrumental formula excluding violins and violas.67

Dutilleux chose an instrumentation that would evoke the painting’s sense of space. He decided to eliminate the orchestra’s central texture by omitting the violins and violas, and then focused on the low strings. In opposition to the low strings, he added woodwinds, brass, and percussion instruments consisting primarily of metal rather than skin (tam-tam, gong, suspended cymbals, and crotales). His goal was to portray the luminous quality of the woodwinds in opposition to the somber quality of the low strings.68

Dutilleux arrived at the following orchestration: twelve cellos in a semicircle facing the conductor, followed by winds, brass, percussion and ten double basses. The cellos were sometimes called upon to play in the high register so that at certain moments they seemed to be suspended in space, hence the word “Espace” in the first part of the piece’s title. “Timbres” referred to Van Gogh’s use of color, and “Mouvement” referred to the objects in the painting, which seem to be in motion.69

Following the premiere, for which Dutilleux was present,70 he inserted an interlude for twelve cellos as a transition between the first and second movements. This interlude was inserted to highlight the twelve cellos and their position facing the conductor, and to give the piece more coherence. The revised version was premiered in Washington in 1991, again with Rostropovitch and the National Symphony.71

67 Glayman, pp. 133-134.
68 Surchamp, p. 17.
69 Glayman, p. 134.
70 Surchamp, p. 16.
L'arbre des songes (Tree of Dreams)

*L'arbre des songes* (1979-85), a concerto for violin and orchestra, was commissioned by Radio France for Isaac Stern and the National Orchestra of France. The piece is comprised of four principal movements played without pause, each linked by an orchestral interlude, thus dividing the piece into seven sections. They sometimes include passages played by the solo violin. The first interlude is pointillistic, the second almost entirely monodic, and the third somewhat static. Each of the four primary sections is introduced by celeste, piano, vibraphone and crotales in the form of a carillon, each statement more present than its predecessor.

Dutilleux had a considerable amount of trouble with this piece. He was so pleased with his orchestration in *Tout un monde lointain* that he wanted to find a different approach for *L'arbre des songes*. In addition, it took him a great deal of time to compose a playable and interesting violin part that would not succumb to traditional virtuosity.

*Mystère de l’instant (Mystery of the Moment)*

In the early 1980s, Paul Sacher commissioned Dutilleux to write a work for the string orchestra of Bâle. Dutilleux was intimidated by the idea of writing a work for Sacher, because the conductor had previously commissioned and conducted masterpieces such as Bartók’s *Music for Strings, Percussion and Celeste* and Mantinu’s *Double Concerto*. *Mystère de l’instant* (1985-89) was premiered by Sacher in Zurich in 1989.

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72 Dutilleux is fond of using odd numbers (Glayman, p. 153).
74 Ibid., 146-147.
The work is comprised of ten movements, none of which employ Dutilleux’s earlier processes of thematic transformation.

Dutilleux recounted an event which sparked the composition of the first movement, “Appels” (Calls). While at his home in Candes-Saint-Martin, he was taking a late night walk when he encountered the distant sound of a flock of birds. They eventually passed over him, but the intense sound of these calls lasted for a few moments before they disappeared. Dutilleux was so captivated by this experience that he returned there at the same time for several successive nights, but it never occurred again. Dutilleux tried to create the impression of these sounds by extreme divisions of the different string parts.\textsuperscript{75}

\textit{For Aldeburgh ’85 and Diptyque: Les citations}

Dutilleux composed \textit{For Aldeburgh ’85} (1985) as guest composer at the Aldeburgh Festival in England. Scored for oboe, harpsichord, and percussion, the piece was written for the seventy-fifth birthday of Peter Pears, co-founder of the festival with Benjamin Britten.\textsuperscript{76}

Dutilleux chose the oboe in order to experiment with certain instrumental techniques like multiphonics. In 1991, he decided to change the title to \textit{Les citations} (Citations) while adding a second section with doublebass to give the piece a stronger textural foundation. Dutilleux also inserted references to the \textit{Thème varié} (Varied Theme) for organ of Jean Alain, which also borrows a motive from the French

\textsuperscript{75} Potter, p. 20 and Glayman, pp. 162-163.

\textsuperscript{76} Dutilleux inserted a reference to Britten’s \textit{Peter Grimes} in the piece (Glayman, p. 162).
Renaissance composer Clement Janequin. *Les citations* (1990-91) was premiered at the International Besançon Festival in 1991.\(^7\)

*The Shadows of Time*

In his most recent work for orchestra, Dutilleux had an idea of which instruments he wished to highlight, but he did not have an overall sense of the form he was seeking. This was not the case with *Métaboles*, where he envisioned the overall shape of the work when he began composing.

*The Shadows of Time* (1997) features winds and brass. It represents a large-scale orchestral work like *Métaboles* that, instead of focusing entirely on the concept of the full orchestra, highlights different instrumental cells within the orchestral formation. The work also features a children's choir, gregorian chant and a chorale.\(^8\)

*Sur le même accord (On the Same Chord)*

*Sur le même accord* (2002), for violin and orchestra, is Dutilleux's most recent work. It was written for Anne-Sophie Mütter, who had for years requested a piece from Dutilleux. The work is about ten minutes duration and was premiered by Mütter and the London Philharmonic, conducted by Kurt Masur.\(^9\) More will be known about this new work as soon as a recording and documentation become available.

\(^7\) Glayman, pp. 161-162.
\(^8\) Ibid., 231-232.
Figures de résonances

Some twenty years after the Piano Sonata, Dutilleux began composing the four pieces for two pianos entitled Figures de résonances. The first two pieces were composed in 1970, followed by the third and fourth in 1976.¹ The collection is dedicated to Geneviève Joy and Jacqueline Robin-Bonneau, who premiered the first two pieces in Paris in December 1970 to commemorate their twenty-fifth anniversary as a duo. Joy and Robin-Bonneau premiered the entire collection in Paris in July 1976.²

Dutilleux’s intention was to compose short experimental pieces³ focusing on acoustic, timbral and harmonic parameters. Instead of employing traditional forms as in the Piano Sonata, the composer chose to explore his conception of the sensual nature of the piano’s sound.⁴ Many passages in these pieces treat the two pianos equally by having both pianists play the same idea in the same register. Two clear examples are the opening of the first and third pieces, as will be seen in the following analyses.

I

The first piece can be divided into three segments: systems one and two (i.e., the first page of the score), systems three and four (the top two-thirds of the second page), and the fifth and final system. The first segment consists of the following three ideas: a low B-flat struck in imitation between the two pianists, followed by silently depressed pitches in Piano 2 and a quasi-bell figure in Piano 1. The third and fourth systems feature

¹ Dutilleux wrote a short piano piece in 1970 entitled Résonances that resembles the Figures de résonances and the 3 préludes in its exploration of sonority and resonance. The only other solo piano pieces of Dutilleux written between the Piano Sonata and the pieces discussed in this paper are various short pieces of beginner to intermediate difficulty, including Résonances, that appear in various collections of piano music. These pieces are listed at the end of Caroline Potter’s biography of Dutilleux.
² Caroline Potter, Henri Dutilleux: His Life and Works (Brookfield, Vermont: Ashgate, 1997), 17, 219.
³ The third piece is the longest in the set, lasting just over two minutes.
a recurring sonority in Piano 2 over frenetic gestures in Piano 1. The final system is
related to the first, both in the reappearance of the opening B-flat and its opening rhythm
played in imitation between the two pianists.

A low B-flat and a high B are stated throughout. The low B-flat is first stated at
the beginning in imitation between the two pianists. The high B is first stated in Piano 1
toward the end of the first system, against a low B-flat in the same chord.

Ex. 3.1: *Figures de résonances I, first system*

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The B-flat/B sonority appears repeatedly in Piano 2 in the third and fourth
systems. With the exception of the C-sharp in the right hand, the pitches are identical to
those found in Piano 1 in the quasi-bell figure at the end of the first system.
Ex. 3.2: Figures de résonances I, fourth system

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The B-flat/B sonority reaches its apothecosis in the final system. The keys are struck at increasingly smaller dynamic levels, as the piece fades out in free rhythm.\textsuperscript{5} The imitative rhythm on the downbeat of the final system is the same as that found on the downbeat of the first system.

\textsuperscript{5} The passages occurring at the end of the first and third pieces from this collection are not aleatoric.
Ex. 3.3: *Figures de résonances* I, final system

What follows is an overview of how the piece unfolds. Piano 1 opens the piece with a low B-flat caught by the sustain pedal and immediately repressed without restriking the note; these steps are taken to guard the sound and its overtones. After the second B-flat is played, Piano 2 covers the indicated range of black and white notes with the forearms. The focus tones B-flat and B are in this sonority, but the B-flat is not voiced in its usual position at the bottom. The sonority played by Piano 1 toward the end

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7 A focus tone is a structural pitch that appears throughout a section, movement or piece. The use of this device is not unique to Dutilleux if one refers to pieces like Schoenberg’s Op. 19, No.2 (1911), where a central G-B sonority is stated throughout, or the low B-flat in Debussy’s *Voiles* (1909), from the first book of preludes, as pointed out by Caroline Potter in her biography of Dutilleux (Potter, p. 96).
of the first system produces a great deal of resonance, as the attack of the notes causes the strings of the silently depressed pitches from Piano 2 to resonate.\footnote{The pedal marking for the silently depressed pitches in Piano 2 towards the end of the first system is not to be taken literally. It is a further indication that the composer wants the clusters to be sustained with the forearms. Using the middle pedal is an option; however, Dutilleux does not otherwise call for the middle pedal in his piano music.}

The final two low B-flat's played by Piano 2 at the end of the second system need clarification. The first of these is clearly marked an octave down. However, the following low B-flat, marked $p$, is notated as though it should be played in its given register. This is not the case. On a recording of this piece for the Erato label, performed by Dutilleux and Joy, the low B-flat is always played in the same register.

The third system begins with two sonorities from Piano 2. These progressively contract from the extreme high and low of the piano to arrive in the middle register for the execution of the recurring B-flat/B sonority. In contrast, Piano 1 plays a quick figuration caught by the sustain pedal of Piano 2.\footnote{Throughout the piece, the sustain pedal of Piano 2 catches gestures played by Piano 1.} After Piano 2 plays its sonority a second time, Piano 1 plays two clusters which are again caught by the sustain pedal of Piano 2. The pitches contained in these clusters are identical to those found in the preceding figuration in Piano 1.
Ex. 3.4: *Figures de résonances I*, third system

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Piano 2 then silently depresses the keys of its previously played sonority at the beginning of the fourth system and releases the sustain pedal, while Piano 1 plays a more elaborate figuration than the previous one in the middle of the third system. Beginning with the low E-flat in the left hand of Piano 1 in the fourth system, the pitches that follow comprise a restatement of the pitches in Piano 1 in the third system. The final two chords played by Piano 1 at the end of the fourth system are once again caught by the sustain pedal of Piano 2.

One final detail should be noted concerning the execution of this piece. The opening B-flat in Piano 1 is marked *fff* followed by *pp* in parentheses. The parentheses indicate the degree to which the sound should drop when the note is repressed without restriking it. In contrast, the downbeat of the final system in Piano 2 has the sonority played *ff* immediately followed by *pp*. In this case, there are no parentheses framing the *pp* marking, therefore indicating that the notes should be restruck *pp*. 
II

The second piece can also be divided into three segments: measures 1-2, measures 3-6, and measures 7-10. Measures 1-2 comprise a two-bar introduction, where the two pianists play clusters that create resonance in the silently depressed pitches in Piano 1. Measures 3-6 introduce a three-chord idea that is developed until the end of measure 6. Measures 7-10 restate the three-chord idea in Piano 1 over a counter-idea in Piano 2.

In measure 1, Piano 2 plays a cluster with the left forearm and the palm of the right hand, covering the indicated white keys. Once the downbeat is played in both pianos, Piano 1 silently depresses the indicated cluster beginning on beat 2. When the pedal is dampened in both pianos, the remaining keys silently depressed in Piano 1 continue to sound. Measure 2 is the same idea, but the cluster is different in Piano 2. The left hand of this cluster contains the same interval content as the left-hand cluster in Piano 1 on beat 2, four whole steps and a half step.
Ex. 3.5: *Figures de résonances* II, measures 1-2

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In measures 3-4, a three-chord idea is stated twice and executed between the two pianists in imitation. The execution of this three-chord idea is intensified by the extreme dynamic changes between the two pianists. The outer voices of the three sonorities contain major sevenths and seconds, with the following exceptions: the right hand of the second sonority contains a perfect fifth, and the right hand of the third sonority contains a major sixth.\(^{10}\)

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\(^{10}\) The D and E in the left hand of the first chord in measure 3 are a misprint. The D and E should be D-flat and E-flat when examining all other appearances of this chord throughout the piece.
Ex. 3.6: *Figures de résonances II*, measures 3-4 (three-chord idea)

Following the eighth rest on beat 2 of measure 4, Piano 1 reiterates the three-chord idea in rhythmic diminution with the following ordering: second chord, third chord, and first chord. The three-chord idea is fragmented in Piano 1 on the last beat of measure 4, third chord followed by first chord.

Measures 7-10 are a variant of measures 3-4, where Piano 1 plays the three-chord idea initially divided between the two pianists. The exact interval content and pitch material of every chord in this variation in Piano 1 do not completely match the passage between the two pianists in measures 3-4, but the overall shape is the same. The second statement of the three-chord idea in measure 8 is a variant of the first statement in measure 7. At the same time, Piano 2 plays its counter-idea, first stated in measure 7 and followed by a varied statement in measure 8.
Measure 9 is a one-chord extension of the passage beginning in measure 7. Although the interval content is not the same between the two piano parts, the final sonority is a mirror. The pitches in Piano 2 are derived from the analogous sonority on the downbeat of measures 7 and 8. The left hand of this sonority is initially stated in Piano 1 in measure 3.
Ex. 3.8: *Figures de résonances* II, measure 9

The pitches in Piano 1 in measure 9 are analogous to the sonority in Piano 1 on the downbeat of measure 8. This sonority is a variant of the first chord of the three-chord idea in measures 3-4. Its left hand is entirely different, while the middle voice of the right hand has been altered to a perfect fifth, as opposed to a major second.

**III**

The third piece is based on a three-note motive, A-flat-A-C, and can be divided into four segments: measures 1-4, measure 5 through the first half of beat 4 of measure 7, the second half of beat 4 of measure 7 through measure 14, and measures 15-17. Measures 1-4 introduce the three-note motive in imitation between the two pianists. Measure 5 through the first half of beat 4 of measure 7 is a variation on the three-note
motive. The second half of beat 4 of measure 7 through measure 8 is a varied restatement of measure 1. Measures 9-10 develop the idea stated between the two pianists in measure 3. Measures 11-12 focus on a single sonority. Measures 13-14 restate the three-note motive as a transition to the final segment beginning in measure 15. Measures 15-17 comprise a final variation on the three-note motive. Like the first piece, the third ends in free rhythm with the same idea stated in imitation between the two pianists.

This piece, like the first, opens with both pianists playing the same idea in the same register in imitation. However, when Piano 2 imitates Piano 1 at the end of measure 1, it is both fragmented and inverted. The opening A-flat-A-C in Piano 1 is the motivic cell for the entire piece.\textsuperscript{11}

\textsuperscript{11} The technique of taking a simple motive, in this case, three notes, and subjecting it to continuous variation resembles Debussy's procedure in pieces like the \textit{Étude pour les Arpèges composés} (1918).
Ex. 3.9: Figures de résonances III, measure 1

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The E-flat-F-flat-E-flat neighboring motion in the upper voice of Piano 1 in measure 3 is imitated by Piano 2 in the same measure. This E-flat-F-flat-E-flat idea reappears in Piano 1 in measure 7.
When Piano 2 answers Piano 1 following the eighth rest at the beginning of measure 8, the upper pitches, C descending to A, are the same as when it initially answers Piano 1 in measure 1. The range of the sonority is extended in measure 8, whereas it is presented as a quasi-cluster in measure 1.

The descending A to A-flat in the upper voice of Piano 1 at the end of measure 8, equivalent to Piano 1 at the end of measure 1 into measure 2, follows the extended sonority introduced by Piano 2 in measure 8. The single notes A and A-flat in Piano 2 following the sixteenth rests in measure 8 are an imitation of Piano 1 directly above.
With the continuation of these extended sonorities in both pianos in measures 9-10, the melodic contour is the same. The top line in Piano 1, beginning with the A in measure 9 and ending with the G-sharp in measure 10, is an imitation of the top line in Piano 2, beginning and ending with the C-sharp in measure 9. This passage is an example of the influence of sixteenth-century Flemish counterpoint on the music of Dutilleux.  

Ex. 3.11: Figures de résonances III, measures 9-10

The upper G-A-flat-G neighboring motion in Piano 2 in beats 5-7 of measure 9 is a transposition of the E-flat-F-flat-E-flat idea in Piano 1 in beats 5-7 of measure 3. The G-A-flat-G idea in Piano 2 in measure 9 is imitated by Piano 1 with the D-E-flat-D movement in the upper voice beginning on beat 8 of measure 9 into beat 1 of measure 10. In beats 5-7 of the left hand of Piano 2 in measure 9, this neighboring movement is apparent with the pitches B-C-B in the upper voice and E-flat-E-E-flat in the lower

voice.\textsuperscript{13} This also occurs in the left hand of Piano 1 beginning on beat 8 of measure 9 into beat 1 of measure 10, with the pitch movement D-C-sharp-D in the upper voice and F-sharp-E-sharp-F-sharp in the lower voice. The initial statement of this neighboring E-flat-F-flat-E-flat in the right hand of Piano 1 of beats 5-7 in measure 3 contains its counterpart, G-F-sharp-G, in the left hand on the same beats.

Beginning with Piano 2 in measure 11, the pitch C-sharp gradually descends through F, B-flat, D-sharp, A and G-sharp, a sonority which is vertically struck by Piano 1 at the end of this measure.\textsuperscript{14} The left hand of this sonority in Piano 1 is immediately restruck by the right hand of Piano 2 at the very end of the measure. The left-hand pitches F and C played with this sonority in Piano 2 are first played by the left hand of Piano 1 at the end of measure 10. The F and C continue to be played by Piano 1 through most of measure 11, where they appear twice as grace-note figures.

\textsuperscript{13} The E in the lower voice of this measure is an enharmonic respelling for the F-flat in measure 3.

\textsuperscript{14} The left-hand pitches in Piano 1 on beat 5 of measure 11 constitute a revoicing of the right hand of Piano 1 from the end of measure 10 through beat 4 of measure 11.
Ex. 3.12: *Figures de résonances* III, measure 11

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The sonority in Piano 1 at the end of measure 11 is played in ascending fashion by Piano 1 following beat 2 of measure 12. Again, the C-sharp at the end of this ascending gesture is the highest pitch of the sonority when referring to the C-sharp in Piano 2 on beat 1 of measure 11. When Piano 2 plays the ascending gesture following beat 4 of measure 12, the final G is an extension.
Ex. 3.13: *Figures de résonances* III, measures 12-13 (beats 1-3)

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In measure 13, the A-G-sharp-C movement in the upper voice in the first three chords of both pianos is based on the opening A-flat-A-C in the upper voice of Piano 1 in measure 1.\(^{15}\) In the second half of measure 13, these pitches are reordered in Piano 1, where the right-hand grace note A is the fundamental note of the three-note motive.

\(^{15}\) G-sharp is an enharmonic respelling for A-flat in the three-note motive.
Ex. 3.14: *Figures de résonances* III, measure 13 (beats 4-6)

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The A-G-sharp-C motive is stated in the upper voice in Piano 1 in beats 1-3 of measure 15. The A and G-sharp in the right hand of the grace-note figures in Piano 1 toward the end of this measure are an imitation of the A-G-sharp-C motive in beats 1-3, without the C.\(^1\)

\(^{1}\) These two grace-note figures, like the one in Piano 2 at the beginning of measure 15, are derived from the first grace-note figure in Piano 1 in measure 11.
Ex. 3.15: *Figures de résonances* III, measure 15

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The quick figuration on beat 1 of measure 15 in the left hand of Piano 1 is based on the G-sharp-E-A sonority from the left hand of Piano 1 in beat 5 of measure 11. Piano 2 begins its imitation of this figuration on beat 6 of measure 15 to beat 2 of measure 16.

In the middle of measure 15, Piano 2 plays the descending figure A-G-sharp, which is imitated in inversion by Piano 1 on beat 6. The A-C-G-sharp in Piano 2 beginning in the upper voice at the end of measure 15 into measure 16 imitates the A-G-sharp-C in Piano 1 in the upper voice following beat 1 of measure 15.\(^{17}\)

Measure 17 is the apotheosis of the three-note motive as seen in the right hand of Piano 1 in measure 13. The three-note motive is developed in the upper lines of both pianos in measures 15-16 before it is used to end the piece in free rhythm.

\(^{17}\) The process of imitation is there even though the notes are not ordered the same between the two statements.
Ex. 3.16: *Figures de résonances* III, second half of measure 17

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*IV*

The fourth and final piece can be divided into four segments: measures 1-4, measures 5-8, measures 9-12, and measures 13-15. In measures 1-12, Piano 1 plays the same pitches in unison in inversion at the extreme registers of the piano. Piano 2 states the same pitch material as Piano 1 in measures 1-2 and in measure 5 to beat 2 of measure 6, but in a descending pattern. When Piano 2 is not stating the same pitch material as Piano 1, it is playing frenetic gestures over the primarily calm and tranquil material in Piano 1.\(^{18}\) Measures 13-15 comprise a chordal idea played in contrary motion between the two pianists. This idea is suspended in measure 14 before reaching its resolution in both parts in measure 15.

There is a similarity in the writing for Piano 1 at the opening of this piece and the opening bars of "Miroir d'espace" from *Ainsi la nuit*. In each hand of Piano 1, the same note is played several octaves apart in inversion.

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\(^{18}\) Whereas Piano 1 has the frenetic material in the first piece, Piano 2 has the frenetic material here.
Ex. 3.17: *Figures de résonances IV*, measures 1-2

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In “Miroir d’espace,” the first violin and cello play the same pitches in the same fashion, with one difference: the first violin and cello parts are not played simultaneously, the cello playing in a syncopated fashion off the first violin.¹⁹

¹⁹ Potter, pp. 163-164.
Ex. 3.18: *Ainsi la nuit*, ‘Miroir d’espace’: measures 1-3

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Another feature is the contrast between stasis and frenetic activity in Piano 2; for example, the figure that abruptly rises and falls in measure 2, and the ascending grace-note figure in measure 4. Overall, Piano 1 is static, while Piano 2 interrupts the flow with frenetic gestures.

In measures 1-2, Piano 2 plays a sonority note for note, first descending, then ascending, then descending again, before selected pitches from this sonority are silently depressed. Piano 2 does this again with another sonority, from measure 5 to the downbeat of measure 7. In both of these passages, Piano 1 plays the same sonority as Piano 2. For example, when looking at measures 1-2, both parts play A-B-flat-D-sharp-G-sharp-C-sharp-E-C. Since the sonority is executed differently between the two pianists, contrary motion in Piano 1 and descending motion in Piano 2, it almost gives the illusion of not sounding like the same pitch material when each part is played on its own.
This is also true from measure 5 through beat 1 of measure 6, where the pitches are A-B-flat-E-flat-G-sharp-D-F-C-sharp.²⁰

Ex. 3.19: Figures de résonances IV, measures 5-6

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The silently depressed sonority following the low C-sharp in Piano 2 in measure 6 is somewhat altered in Piano 2 in the second half of measure 11, where the pitches common to both sonorities are F and D in the left hand and B-flat in the right hand. This is one of two sonorities that appear repeatedly in Piano 2 until the end of the passage marked Stretto quanto possibile, considered part of measure 12. The first of these two sonorities makes its final appearance in Piano 1 on the downbeat of measure 13, while the

²⁰ The E-flat in measure 5 in both parts is an enharmonic respelling of the D-sharp in measure 1.
C and E-flat from the left hand of the second of these two sonorities appear in Piano 2 towards the end of measure 14.

Ex. 3.20: *Figures de résonances* IV, first half of measure 12

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The final chord in measure 15 recalls the end of the *Deuxième Symphonie*, where Dutilleux inserted a final chord to highlight the work’s interrogative nature.
Ex. 3.21: *Figures de résonances* IV, measures 14-15

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In this piece, the final chord is a resolution of the chordal material played in inversion between the two pianos in measure 13.
Ex. 3.22: *Figures de résonances* IV, measure 13

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3 préludes

The 3 préludes were written at different times, spanning a period of about twenty years. Dutilleux began working on *D’ombre et de silence* (From Darkness and Silence)\(^1\) and *Sur un même accord* (On the Same Chord)\(^2\) in 1973 under the titles *D’ombre* and *De silence*. Both preludes underwent revision and remained unpublished when *D’ombre et de silence* was given its current title in 1973 and *Sur un même accord* was given its current title in 1977. *Le jeu des contraires* (The Play of Opposites) was composed in 1988 and first published in 1989. Dutilleux later added an extensive coda to this piece before having all three preludes published as a set in 1994.\(^3\) *Le jeu des contraires* is the longest and most extensive of the three, with a duration of about seven minutes.

*D’ombre et de silence* is dedicated to Arthur Rubinstein and was premiered by Geneviève Joy in Paris on June 26, 1974.\(^4\) *Sur un même accord* is dedicated to Claude Helffer. *Le Jeu des contraires* was commissioned for the 1988 William Kapell Competition at the University of Maryland\(^5\) and is dedicated to Eugene Istomin, who served on the jury of the competition that year.

*D’ombre et de silence*

*D’ombre et de silence* can be divided into three segments: measures 1-5, measures 6-12, and measures 13-19. The piece is based primarily on the varying degrees

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\(^1\) The French word “ombre” actually means “shadow,” but the writer believes the word “darkness” to be more appropriate when attempting to translate the title of the first prelude.

\(^2\) The literal translation would be *On a Same Chord*, but one does not say that in English.


\(^4\) Ibid., 218.

of resonance produced by different chord voicings, from clusters to more extended sonorities. Coexisting with this focal element is a recurring grace-note figure which reaches its apotheosis at the end of the piece, and a quasi-gong figure at the interval of a major seventh in the low register, which makes its final appearance in measure 15.

Each of the two phrases contained in measures 1-5 opens with a grace-note figure. The first phrase is contained in measures 1-2, and the second in measures 3-5.

**Ex. 4.1: *D’ombre et de silence*, measure 1 with opening grace-note figure**

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The G in the pickup to measure 1 is respelled enharmonically as F double-sharp in measure 1. The same is true for the F, which becomes E-sharp. The first chord in measure 1 contains seven pitches. The F double-sharp is centrally located between three pitches above, G-sharp-A-sharp-B-sharp, and three below, E-sharp-D-sharp-C-sharp, each a whole step apart. In viewing the F double-sharp as a central pitch between these two three-note chords, each containing the same interval content, the result is a mirror.6

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6 "Mirror" is a fancy term for inversion.
Although the F double-sharp disappears in the second chord in measure 1, the three pitches above, G-sharp-A-sharp-B-sharp, and below, E-sharp-D-sharp-C-sharp, are retained from the first chord. Two notes are added, a C-sharp at the top of the chord and a B-sharp at the bottom of the chord. What begins as a seven-note texture in the first chord has now increased to eight voices. This second chord is comprised of two four-note chords, representing the following mirror: G-sharp-A-sharp-B-sharp-C-sharp in the right hand, or two whole steps and a half step, and E-sharp-D-sharp-C-sharp-B-sharp in the left hand, or the same interval content in inversion.

The F double-sharp reappears in the third chord. It continues to function as a central pitch between two equally voiced chords, in this case two five-voice chords with the same interval content: two whole steps, followed by a half step and a whole step. Two more outer voices have been added, D-sharp in the right hand and A-sharp in the left hand. The final chord is identical to the second chord.

In summation, the following three elements exist in measure 1: a central F double-sharp which appears in the first and third chords; a chordal base, G-sharp-A-sharp-B-sharp in the right hand and E-sharp-D-sharp-C-sharp in the left hand, upon which outer voices are added in each hand to create a natural crescendo and diminuendo; a horizontal representation of the mirror technique via contrary motion of the outer voices from chord to chord, as seen in the movement of the top voice of the right hand, B-sharp-C-sharp-D-sharp-C-sharp, against the movement of the bottom voice of the left hand, C-sharp-B-sharp-A-sharp-B-sharp.

Although the chords in measures 1-5 are placed in the middle register, the effect of the sound produced by these quasi-clusters is luminous. The sound is dense, but it also

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7 The second chord follows beat 2.
has a certain transparency. This is due to the fact that the sonorities created here are based primarily on whole steps. A different timbre, the major seventh A-G-sharp, first seen in measure 1, appears in the low register throughout the piece. The quasi-gong sound produced by this interval requires a different articulation from the chords above.

Measure 2 is the consequent of measure 1. The central pitches are now F double-
sharp-G-sharp-A in the right hand and E-D-sharp-C-sharp in the left hand. All chords in this measure contain four voices in each hand with the exception of the third chord in the left hand, which contains five voices. The movement of the outer voices is another horizontal mirror, with the following interval sequence: B-B-sharp-D-C-sharp in the outer voice of the right hand, or half step-whole step-half step, and C-sharp-B-sharp-A-
sharp-B in the outer voice of the left hand, or the same intervallic movement in inversion.

The upper line in the right hand of measures 1 and 2 will play a motivic role later in the piece; for example, the upper voice in beats 1-6 of measure 13, B-sharp-C-sharp-D-
sharp-D, and the inner voice in beats 2-7 of measure 14, E-F-G-F-sharp.
Ex. 4.2: *D’ombre et de silence*, measure 14

The final chord in measure 2 is a resolution. The central pitches, G-A-B in the right hand and E-D-C in the left hand, are transpositions of the chordal base in measure 1, each comprising two whole steps.

Following the grace-note figure in measure 3, which is identical to the pickup to measure 1, the chordal base G-sharp-A-sharp-B-sharp in the right hand and E-sharp-D-sharp-C-sharp in the left hand from measure 1 returns in measure 4. The first three chords of measure 4 are identical to the first three chords of measure 1, as well as the central pitch F double-sharp between the hands, which again appears in the first and third chords.

The same vertical and horizontal mirror patterns discussed in measure 1 occur in measure 4, with the exception of the final chord. In the final chord, the F double-sharp appearing in the top voice of the right hand is still considered the central pitch between both hands, even though it is placed up an octave. The following is a summation of the
outer voice movement in measure 4, excluding the F double-sharp in the final chord: B-sharp-C-sharp-D-sharp-E-sharp in the right hand, or half step-whole step-whole step, and C-sharp-B-sharp-A-sharp-G-sharp in the left hand, or the same intervallic movement in inversion.

The following is a chordal analysis of measure 5, the consequent of measure 4. In the right hand of the first chord, the high E-sharp is an added note. Having noted this additional pitch, the following mirror movement is present: three whole steps and a half step in the chords on beats 1 and 2, A-B-C-sharp-D-sharp-E in the right hand and F double-sharp-E-sharp-D-sharp-C-sharp-B-sharp in the left hand; three whole steps in the chord following beat 3, A-B-C-sharp-D-sharp in the right hand and F double-sharp-E-sharp-D-sharp-C-sharp in the left hand; two whole steps in the chord following beat 4, A-B-C-sharp in the right hand and F double-sharp-E-sharp-D-sharp in the left hand; one whole step in the chord following beat 5, A-B in the right hand and F double-sharp-E-sharp in the left hand; and one whole step in the chord following beat 6, between A in the right hand and F double-sharp in the left hand. The mirror in the outer voices from chord to chord, comprised entirely of whole steps, begins with chord 4: D-sharp-C-sharp-B-A in the right hand and C-sharp-D-sharp-E-sharp-F double-sharp in the left hand.

Measures 5 and 12 employ a technique of first playing a chord and then releasing keys of the chord one by one. Ken Johansen points out that this device dates back to Schumann, in pieces like the Abegg Variations, Op. 1, and Papillons, Op. 2. Johansen cites Charles Rosen’s book The Romantic Generation: “Schumann’s use of this device gives sonority ‘a structural role as important as pitch and rhythm.’”

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Ex. 4.3: *D’ombre et de silence*, measure 5

The opening grace-note figure in measure 6 is more elaborate than its predecessors, followed by chords in parallel motion. The chords are now voiced in an open fashion as opposed to the quasi-clusters stated earlier. The most important aspect of this measure is the parallel descending line in both hands, G-sharp-F-sharp-F-E, which rises to B at the end of the measure. The chords in the right hand are doublings of the left-hand chords, with some added pitches. The first left-hand chord is comprised of the pitches A-D-G-sharp, a tritone/major seventh sonority that Dutilleux seems to favor.\(^9\) The following doublings occur in each of the remaining chords in measure 6: the low F-sharp in the second chord of the left hand, the high F in the third chord of the right hand,\(^10\) and the high E in the fourth chord of the right hand.

Measure 7 states chords 1-4 from measure 6 in reverse, and the final chord of measure 7 is an extension. The high C-sharp in the right hand of this final chord is a doubling. Again, the most important aspect is the rise and fall of the line in the outer

\(^9\) The G-sharp at the bottom of the left hand is a doubling.
\(^10\) The right hand contains a C instead of a G.
voices in measures 7-8: E-F-sharp-G-sharp-C-sharp-F-sharp-F-E, which again rises to B.

Ex. 4.4: *D’ombre et de silence*, measure 7

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The grace-note figure at the beginning of measure 9 is a transposition of its predecessor in measure 6, although it is executed differently. The left hand is now down an octave, but the idea is the same: the outer voices move in parallel motion in unison, E-D-C-sharp-C-G. This outer voice movement is a transposition of the passage in measure 6: G-sharp-F-sharp-F-E-B, or whole step, two half steps and a perfect fifth.
Ex. 4.5: D’ombre et de silence, measure 9

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Measure 10 to the downbeat of measure 12 is a development of the material that began in measure 6. If the C in the first chord is considered a central pitch between the two hands, then the right hand in the first chord, F-B, is a mirror of the left hand, B-F.

Beginning with the A-sharp in the right hand following the first chord, the movement of the outer voices from measure 6 is executed again: A-sharp-G-sharp-G-F-C, although the interval from the third pitch, G, to the fourth pitch, F, is now a whole step, as opposed to a half step. Even though it is not an exact transposition, the motivic idea is the same.

The recurring grace-note figure in the bass in measure 10 reaches a climax towards the end of measure 11. Measure 12 is the consequent of measure 5.

The first chord in measure 13 contains a central pitch, E-sharp. Above and below this central pitch, the first chord represents the following mirror: A-B-B-sharp in the right hand, or whole step followed by half step, and D-sharp-C-sharp-B-sharp in the left hand, or the same interval content in inversion. Since the left hand chord does not change in this measure, the mirror technique only applies to the first chord.

Continuing with measure 13, the rhythm and contour of beats 1-6 follow the preceding set in measure 1. The actual pitch content of the upper voice here, B-sharp-C-
sharp-D-sharp-D, is a transposition of the upper line in measure 2, B-B-sharp-D-C-sharp. This upper line in measure 13 is restated without the final D, beginning after the eighth rest on beat 2 of measure 14.

The three-note upper line beginning after the eighth rest on beat 2 of measure 14, B-sharp-C-sharp-D-sharp, or half step followed by whole step, is restated beginning with the A following the eighth rest on beat 6, A-B-flat-C, and again with the D-sharp following the eighth rest in measure 15, D-sharp-E-F-sharp. This three-note motive is stated in inversion, beginning with the last note, B-flat, of measure 14, B-flat-G-sharp-G. The same interval content is also found in the previously discussed left hand chord from beats 1-6 in measure 13, D-sharp-C-sharp-B-sharp, as well as its right-hand counterpart on beat 1 of the same measure, A-B-B-sharp.

Beginning with the E following beat 8 of measure 13, what follows is a series of independent lines, one growing out of the next, each climbing toward the high register of the instrument. This E sets up the grace-note figure at the end of measure 13. The last four notes of this grace-note figure, A-flat-B-flat-A-B, appear to have been reordered when compared to the last four notes of the opening grace-note figure of the piece, A-B-G-sharp-A-sharp. Following this grace-note figure, the E is restated on the second beat of measure 14.

What has been an essentially chordal texture begins to break into three parts, with the addition of the inner line in measure 14: E-F-G-F-sharp. This line has the same contour as the upper line in measure 2: B-B-sharp-D-C-sharp. Just as this is stated, a new pitch, A, is introduced following beat 6 of measure 14 and begins a new line. This
line is split in two in the right hand in beats 1-3 of measure 15 before both lines merge into a chord on beat 4.

Ex. 4.6: *D'ombre et de silence*, measure 15 (beats 4-6)

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At this point, a B-flat is introduced and eventually generates a quasi-trill in the upper register. As this line symmetrically increases in speed in measure 16, a high F-sharp is introduced. This passage reaches a climax in the rising grace-note figure on the downbeat of measure 18, which is a horizontal statement of the pitches contained in the chord on beat 3 of measure 17, minus the high E-flat.

Ex. 4.7: *D'ombre et de silence*, measure 18

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The pitches in this sonority are echoed in rhythmic augmentation, beginning with the B following beat 5 of measure 18, B-D-E-sharp-A-C-sharp-G-C-F-sharp, and sustained until the end of the piece. The left-hand part of this sonority, B-D-E-sharp-A, which is stated three times between measures 16-17, is suspended at the beginning of measure 18. The second of these three statements, on beat 6 of measure 16, includes two of the three right-hand pitches of this sonority, C-sharp and G, with the E-flat. The third statement, on beat 3 of measure 17, contains all three right hand pitches, C-sharp-G-C, also with an E-flat. When the high F-sharp is played in measure 19, the material that follows to the end of the measure is a continuation of the material that appeared in the upper register of measure 17.\footnote{Based on the recording of this piece by Geneviève Joy for the Erato label, the high C-flat towards the end of measure 19 is a misprint in the score. It should be a high E-flat, which is part of the right-hand sonority discussed in measures 16-19.}

\textit{Sur un même accord}

\textit{Sur un même accord} can be divided into four segments: measures 1-6, measures 7-19, measures 20-47, and measures 48-57. The prelude is based on a focus chord that is subjected to variation following its appearance at the beginning of each segment. A focus tone, D-sharp, is introduced in measure 21 and appears until the end of the piece.

The following focus chord appears throughout the piece, thus fixing itself in the conscious mind of the listener.
Ex. 4.8: *Sur un même accord*, opening chord

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Given the brevity of the piece and the continuous use of this chord in various permutations does not allow for a more subtle form of the memory process as will be seen later in the coda of *Le jeu des contraires*.

It is interesting to note how much this opening chord, especially the rhythm in beats 3-4 of measure 1, resembles the opening measure of *Ainsi la nuit*.

Ex. 4.9: *Ainsi la nuit*, opening measure

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Of the four notes which comprise the opening chord on which the prelude is based, B-flat is an enharmonic respelling of A-sharp. The following intervals appear in this chord: two major sevenths, G-F-sharp and B-B-flat; a perfect fifth, B-F-sharp; two major thirds, G-B and F-sharp-B-flat. One can hear this chord as F-sharp major over G
major, while distinctly hearing the two major sevenths. The right hand is a mirror of the left hand, a device seen in *D’ombre et de silence*.

**Ex. 4.10: Sur un même accord, measure 1**

![Musical notation](image)

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In measure 2, the left hand drops an octave while the right hand remains in the same register, with two added notes, B and C-sharp. The B is doubled at the octave and the C-sharp belongs to the F-sharp major sonority. Ken Johansen discusses the placement of crescendo markings in measures 1-2, which occur between the sustained chord and its staccato release. Even though it is impossible to make a crescendo once the chord has been played, the effect of playing staccato at the end of each measure implies a crescendo. Johansen cites the same idea in measures 20-22 of Chopin’s second Scherzo.\(^{12}\)

In measure 3, the original chord is voiced differently. The left hand has now expanded to a major tenth, the compound version of a major third, and the right hand is up an octave. The swell marking between the first and second chords requires the player

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to listen for the sudden decay of the sound of the first chord, followed by its natural swell, before striking the second chord.\(^{13}\)

**Ex. 4.11: *Sur un même accord*, measure 3**

![Musical notation with \(\text{pp\langle\rangle}^{\text{p}}\) and a rhythm notation]

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Beat 1 of measure 4 is a horizontal representation of the opening chord alternating left hand to right hand, which is then transposed three times between beats 2-3 as it rises. Here are the transpositions spelled out, beginning with beat 2: C-E in the left hand and B-D-sharp in the right hand; beat 3, F-A in the left hand and E-G-sharp in the right hand, followed by B-flat-D in the left hand and A-C-sharp in the right hand.

The last chord in measure 4, preceded by a grace-note figure, contains the original left hand pitches of the opening chord in measure 1, with an augmented second, B-flat-C-sharp, in the right hand. The B-flat and F-sharp from the grace-note figure are the inversion of the right hand of the opening chord in measure 1. The B-flat from the grace-note figure jumps up an octave, appearing in its normal position, while the C-sharp is inverted from measure 2.

\(^{13}\) Ibid., 38-39.
On beat 1 of measure 5, the B from the final chord of the left hand in measure 4 is placed up an octave, while the rest of the chord is tied over. The descending C-F-sharp in the first triplet of the right hand corresponds to the ascending F-sharp-C in the bass in beats 3-4. Likewise, the descending tritone F-B in the right hand of beat 2 is mirrored by the ascending tritone B-F in beats 2-3 of the left hand.

Ex. 4.12: *Sur un même accord*, measure 5 (beats 1-4)

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Beat 3 of measure 5 contains two consecutive appearances of the opening chord in inversion. The first chord is C major in the right hand over C-sharp major in the left hand,\(^\text{14}\) and the second chord is F major in the right hand over F-sharp major in the left hand.\(^\text{15}\) The last two beats of measure 5 unfold horizontally as two transpositions of the opening chord of measure 1. The following illustrates these pitches from a vertical perspective, spelled in an ascending fashion with the D-sharp following beat 4 as the top note of the first of these two sonorities: first sonority, F-A-(E)-B-D-sharp; second

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\(^{14}\) The F is an enharmonic respelling of E-sharp.

\(^{15}\) Again, the B-flat is an enharmonic respelling of A-sharp.
sonority, F-A-(C-sharp)-E-G-sharp. Beginning with the B-flat following beat 5 of measure 5, the result is a series of ascending thirds: B-flat-D, B-E-flat,\(^{16}\) and D-F-sharp.

The tied G-sharp from the end of measure 5 into measure 6 is a foreshadowing of what will occur in measure 49, when a D-sharp is held over in the middle register while a series of horizontal gestures appears around it.

**Ex. 4.13: *Sur un même accord*, opening of measure 49**

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The minor seconds in beat 3 of measure 6, followed by a tremolo, then followed by major seconds, are another example of the mirror technique. The final major second of measure 6 breaks the mirror pattern.

\(^{16}\) The E-flat is an enharmonic respelling of D-sharp.
Ex. 4.14: *Sur un même accord*, measure 6

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With the exception of different rhythmic nuances, measure 7 begins like measure 1. In measure 8, two notes, D in the left hand and A in the right hand, are added to the principal chord, as compared to measure 2. The left hand has now expanded to three voices, instead of the usual two voices at each appearance of the opening chord in measures 1-6.

Ex. 4.15: *Sur un même accord*, measure 8

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In measure 9, an E-flat is added in the right hand, and the voicing is altered in the left hand to accommodate four notes. For the left hand, the G of the opening chord is
placed in the low register as it was in measure 3, and the B is doubled. B, which constitutes the other pitch from the left hand of the opening chord, is held over with the right-hand thumb following the fermata in measure 9. The F-sharp from the right hand of the opening chord remains in the player’s concentration, as it has just been played sf after beat 2.

The left hand at the end of measure 9 begins a new horizontal idea which opposes the primarily vertical nature of the piece thus far and which generates an increase in momentum. This rhythmic gesture, beginning with the G from the opening chord of the piece, begins as five notes, G-G-sharp-D-E-flat-C-sharp, but immediately expands to a six-note pattern in measure 10: G-G-sharp-D-E-flat-C-sharp-E. The most important voice leading in this new left hand rhythmic gesture is represented by the chromatic descent D-C-sharp and the chromatic ascent E-flat-E.

Ex. 4.16: Sur un même accord, measure 10

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Beginning with the left hand in measure 10, this gesture is repeated four times: beats 1-2 of measure 10, G-G-sharp-D-E-flat-C-sharp-E; beats 1-2 of measure 11, G-G-sharp-D-E-flat-C-sharp-E; beats 2-3 of measure 11, G-A-flat-D-E-flat-C-sharp-E; the last
note of measure 12 through the first beat of measure 13, G-A-flat-D-E-flat-C-sharp-E.

G-sharp, the second note of the pattern, is enharmonically respelled A-flat in the last two statements.

Ex. 4.17: *Sur un même accord*, measure 12

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Following the thirty-second rest in the left hand on beat 2 of measure 12, the pattern is extended by three notes, G-A-flat-D-E-flat-C-sharp-E-C-sharp-E-C-sharp, before it is stated verbatim once more in the last six notes of measure 12. The pattern is intervallically expanded on beat 1 of measure 13, G-A-flat-D-sharp-E-C-sharp-F, and immediately fragmented on the second beat, G-A-flat-D-sharp-E. This four-note fragment is repeated in the first four notes of measure 14, followed by four additional ascending pitches, B-C-F-B-flat.
Ex. 4.18: *Sur un même accord*, measure 14 to the downbeat of measure 15

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The right-hand gesture following beat 2 of measure 10, C-C-sharp-F-sharp-G-F-B-flat, plays off the left hand and contains the F-sharp and B-flat from the opening chord of the piece. This gesture is repeated following beat 2 of measure 11 before being interrupted by a series of two-note chords at the end of measure 11 to beat 1 of measure 13. The pattern is then stated a third time following the first chord in measure 13 before it spirals up to the high G-sharp on the downbeat of measure 15. Beginning with the F in the first beat of measure 14, the first four notes of this right-hand pattern are transposed, F-F-sharp-B-flat-B. Beginning with the F in the second beat of measure 14, the three pitches F-D-sharp-E and B-flat-G-sharp-A, in both cases, a descending whole step followed by an ascending half step, are the inversion of the last three pitches, F-sharp-G-F in beat 2 of measure 13, an ascending half step followed by a descending whole step.

The four notes following the sixteenth rest on beat 1 of measure 15 are the opening chord in ascending arpeggiated form, while the final two major thirds in the upper register, F-A and E-G-sharp, are a transposition of the sonority. Following the *sff*, the keys are silently depressed in the right hand to hold pitches from the opening chord,
while the low G is fixed in the player’s concentration; it is the first note of the left hand in this measure.

The next passage in the left hand, from the end of measure 15 through measure 17, is a loose chordal variant of the quick rhythmic gestures in the previous passage, stated in rhythmic augmentation. This chordal passage is stated twice: the first statement ends with the last chord of measure 16, and the second is played an octave higher and ends on the second to last chord of measure 17. The final chord of measure 17 is an extension.

Ex. 4.19: *Sur un même accord*, measure 16 into 17

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The right-hand passage that follows at the end of measure 16 is in canon with the left-hand chords that precede it. Sometimes the correlation is exact and sometimes it is not. For example, the right-hand chords range from two to four voices, as opposed to the consistent three-note voicings in the left hand. Beginning with the last chord of the left hand in measure 15 to the second-to-last chord in the left hand in measure 16, the right hand follows in canon, beginning with the right-hand chord at the end of measure 16 to the fifth right-hand chord in measure 17. The notes in the right-hand chords do not always correspond exactly with their left-hand counterparts, however, the relationships
are close enough. The following example illustrates the left-hand chords with their right-hand counterparts.

Ex. 4.20: Sur un même accord, chords in canon in measures 15-17

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The use of canon is further present with chords 1-6 in the left hand in measure 17 and chords 7-12 in the right hand in the same measure. Again, not all chords are voiced exactly the same, but the relationship is close enough. The following example illustrates the left-hand chords with their right-hand counterparts.

Ex. 4.21: Sur un même accord, chords in canon in measure 17

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Measure 18 contains two appearances of the opening chord in a chordal, descending arpeggio. In the first chord, the A-flat in the top of the left hand and the B in the bottom of the right hand are doublings. The same is true for the low G-sharp in the right hand and the high F in the left hand in the chord on beat 3.
Ex. 4.22: *Sur un même accord*, measure 18

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The left-hand chord following beat 2 of measure 19 is an inversion of the opening sonority of the piece, a minor sixth as opposed to the usual major third. The right hand of this chord contains a doubling of the note E in the bottom voice, which is consistent with the voicing of these right-hand chords since beat 1 of measure 18. The ascending gesture on beat 4 of measure 19 is a consequent of the descending figure in measure 18. This ascending gesture contains all notes of the opening chord, except for F-sharp, which appears on the downbeat of measure 20.
The above passage marked *Souple et expressif* begins with a return to the opening chord of the piece in its original register. A lyrical figure beginning over the opening chord eventually becomes more and more animated as it sets up the passage marked *chaleureux* (warm) in measure 26. The focus tone D-sharp is added in measure 21 and stated repeatedly in the same register.

The D-sharp continues throughout the *chaleureux* section and is consistently played against a low D in the left hand; for example, the final left-hand D in measure 26.
Ex. 4.24: *Sur un même accord*, measure 26

(chaîneux)

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This D/D-sharp\(^{17}\) reaches its culmination point in measure 38, where a seven-note chord appears as an inversion of the opening chord of the piece.

Ex. 4.25: *Sur un même accord*, chord in measures 38-39

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Taking a step back and examining the *chaîneux* section beginning in measure 26, there are several chords or patterns which appear throughout, some overlapping with one another. The first is the final left-hand sonority in measure 24, B-flat-D-sharp-G-sharp, which also appears in the triplet figure in beat 2 of measure 25.\(^{18}\) The D-sharp in this chord is the added focus tone of this section. This chord appears in the left hand in the following measures, its apotheosis arriving in measures 43-45: measure 26, beats 2-

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\(^{17}\) The writer is reminded of the B-flat/B sonority illustrated in the first piece from *Figures de résonances.*

\(^{18}\) This sonority first appears in beat 1 of measure 23.
3; measure 27, beat 3 (in inversion); the last three notes of measure 28 into measure 29; measure 30, beats 1-3; measure 31, beats 1-2 (without D-sharp); measure 32, beats 2-3; measure 33, beats 2-3 (D-sharp is doubled at the octave); measure 34, beat 3 (without D-sharp); measure 37, beat 2 (D-sharp is up an octave, and the pattern is interrupted by C); the second chord of measure 43 into measure 44; measure 45, one appearance on each beat.

A second recurring sonority appears in the right hand at the end of measure 28 into measure 29: C-sharp-C-F-sharp. The following is a list of its appearances throughout this section, always in the right hand. As with the previous sonority, this second set of pitches reaches its culmination point in measures 43-45: measure 30, beats 1-2; measure 30, beats 2-3 (transposed as C-B-F); measure 31, beats 2-3 (reordered C-sharp-F-sharp-C, with the C an octave down); measure 32, beat 3 (reordered F-sharp-C-sharp-C); measure 34, beat 1; measure 35, beats 2-3 (reordered C-F-sharp-C-sharp, interrupted by G-sharp and D); measure 36, beat 2; the second chord of measure 43 into measure 44; measure 45, one appearance on each beat; measure 49, third pattern (reordered F-sharp-C-sharp-C). ⑨

For the third pattern of measure 49, ①⑩ it is necessary to illustrate the appearances of the transposition of this sonority which first appears in measure 30 as the pitches C-B-F (previous paragraph): measure 32, beats 1-2; measure 33, beat 1 (reordered F-C-B and interrupted by B-flat); measure 35, beat 1 (reordered C-F-B and interrupted by D-sharp); measure 36, beat 1 (reordered C-F-B); measure 37, beat 2 (reordered C-F-B and

⑨ Measure 49 can be divided into eleven patterns: five patterns in the first system, three in the second system and three in the third system. The writer considers the three-eighth bar marked sans aucun ralenti part of measure 49.
⑩ Refer to the last example from the previous paragraph.
interrupted by D-sharp); measure 49, ninth pattern (reordered B-F-C); measure 49, tenth pattern (reordered C-F-B).

A final sonority appears in the right hand of measure 30. The top two notes, D-sharp on beat 1 and B in beat 2, are derived from the opening major third sonority, and the D-sharp is the previously mentioned focus tone. The final pitch of this pattern is F on beat 3. The following lists all appearances of this sonority, always in the right hand. Its apotheosis is reached with the right-hand chord in measures 38-39, minus the F, and continues to appear throughout measure 45: measure 32, beats 1-2 (interrupted by the minor seventh D-C); measure 34, beat 2; measure 35, beat 1; measure 36, beat 1; measure 37, beat 1; measure 37, beat 2; measure 38, without F; measure 39, without F; measure 43, without F; measure 44, beat 3; measure 45, beat 1; measure 45, beat 3.

There is a four-note descending pattern in the left hand in measure 27, A-G-sharp-D-sharp-D, which is repeated before it arrives on beat 3. The pattern is immediately extended to seven notes, C-B-B-flat-A-G-sharp-D-sharp-D, from the last beat of measure 27 to the downbeat of measure 28, then eight notes, C-B-B-flat-A-G-sharp-D-sharp-B-flat-D, stated once in measures 28-29 and again in measures 29-30, its culminating point always being the low D.

The next pattern begins as four notes in the lower part of the right hand on the second beat of measure 27, E-F-A-sharp-B, but immediately extends to seven notes, C-C-sharp-E-F-A-sharp-B-D-sharp, at the end of measure 27. It is repeated twice more, once in measure 28 and again in measures 29-30, and is played in contrary motion to the previously mentioned left-hand pattern.
Another four-note pattern in the right hand in the third beat of measure 28 into measure 29, D-sharp-C-sharp-C-F-sharp, extends to seven notes in measure 30, D-sharp-C-sharp-C-F-sharp-C-B-F. This pattern generates the material that will quickly increase in speed and intensity beginning on beat 3 of measure 32 and continuing to the chord in measures 38-39.

One final passage begins on the downbeat of measure 34 and continues to the octave D-sharp in the right hand of measure 35. This passage is repeated verbatim beginning with the C-sharp/C major seventh in beat 2 of measure 36 and continues to the $ff$ at the end of measure 37.

In measure 41, beat 1 contains the opening sonority in inversion: C-sharp-F$^{21}$ in the left hand and D-F-sharp in the right hand. The right hand is a mirror of the left if the D-sharp is excluded from the analysis. In other words, if the D-sharp is placed in parentheses, then both right-hand and left-hand chords contain four notes. The chord on beat 1 of measure 43 is a transposition of this chord. Again, the opening sonority is present in inversion: B-flat-D in the left hand and B-D-sharp in the right hand.

The final section of the piece, on the downbeat of measure 48, begins with a juxtaposition of the opening chord with the D-sharp focus tone.

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$^{21}$ Again, F is an enharmonic respelling of E-sharp.
Ex. 4.26: *Sur un même accord*, beginning of measure 48

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The low B in the right hand and the high B in the left hand are doublings; the left hand voicing of this chord is the same as its appearance in measure 9. The second appearance of the chord is stated in the upper register, with two added notes in the right hand, C-sharp and D. The D-sharp focus tone is now at the bottom of the sonority.

The passage which follows in measure 49 is derived from the *chaleureux* section. This time, the material is executed much more rapidly and in a more distant manner. The D-sharp octaves in measures 50-51 recall the *ff* chords in measures 38-39, though the rhythm is different.

The piece ends with the same juxtaposition of the D-sharp focus tone and the opening sonority of the piece, both stated without doublings and in their original registers. The left hand chord in measure 50 is an inversion of the left hand of the opening sonority, with two added notes, A and D. The right hand in this measure plays the D-sharp focus tone, which is doubled at the octave until measure 52.
Ex. 4.27: *Sur un même accord*, measures 50-51

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*Le jeu des contraires*

*Le jeu des contraires* can be divided into five segments: measures 1-15, measures 16-34, measures 35-57, measures 58-109, and measures 110-127. The title refers to the constant, systematic employment of contrary motion throughout the piece. The idea to compose this prelude came to Dutilleux following a ten-measure excerpt he was commissioned to write for the one-hundredth issue of the magazine *Le monde de la musique* in 1987:

One sees here the concept of fan-shaped writing, with intervals that progressively contract in a symmetrical way, and mirror writing which is applied to harmonic structures and sometimes rhythmic structures, as in the use of palindromes...

Although the primary focus in this piece is on sonority and resonance, something that is consistent with the pieces discussed in this paper, it nevertheless contains characteristics of sonata form. The opening three bars constitute an introduction, followed by a quasi-first theme area on focus tone G-sharp beginning on the pickup to measure 4. Following what could be interpreted as a bridge section in measures 11-15, a quasi-second theme area begins in measure 16 on focus tone C-sharp, the subdominant of

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22 Gayman, pp. 157.
G-sharp. Following measure 19, the sonata form idea can not apply since there is no closing section to divide the second theme area from the beginning of a development section. Measure 110 could be considered a quasi-recapitulation, followed by an extensive coda beginning in measure 114. 

Measures 1-15 can be considered one long phrase or two phrases, the second beginning in measure 8. In either case, the material in measure 8 is a restatement and development of measure 4. Section 1 is dominated by focus tone G-sharp, which covers practically the entire span of the keyboard.

**Ex. 4.28: Le jeu des contraires, measure 1 into measure 2**

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The opening two measures are comprised of two sonorities, the first in measure 1 and the second in measure 2. The C from the first sonority appears as the second note in measure 2.

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Ex. 4.29: *Le jeu des contraires*, first and second sonorities from measures 1-2

The end of measure 2 is an echo of the second sonority, while the opening of measure 3 is an echo of the first. The descending figure in measure 3 is a mirror of the ascending figure on beat 1 of this measure and a reordering of the pitches from the sonority in measure 1. Again, the C from this sonority is the second note in measure 2.

Ex. 4.30: *Le jeu des contraires*, measure 3

The first clear example of mirror writing begins with the final G-sharp in measure 3 to the comma mark in measure 5: the intervals progressively contract from octaves to tritones, and the rhythms become progressively faster, from quarters to thirty-seconds. The following illustrates this, beginning with the downbeat of measure 4. In the actual score, the right hand of each new interval is stated before its left-hand counterpart.
Ex. 4.31: *Le jeu des contraires*, outline of mirror writing in measures 4-5

![Musical notation](image)

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The figuration following the comma mark in measure 5 until the eighth rest in measure 6 is a horizontal representation of the pitches in beats 1-2 of measure 5, in the form of an echo. This gesture is divided into four parts, each containing four notes: F-sharp-A-B-E-flat, B-flat-G-F-C-sharp, G-C-C-sharp-G, and A-E-E-flat-A. For example, the first four notes of this figuration, F-sharp-A-B-E-flat, are found in the right hand on beat 1 of measure 5.

There is an ascending scale in both hands at the end of measure 6. The held A in the right hand and G in the left hand are inverted from a major ninth to a minor seventh before the hands ascend in parallel motion. The interval content of this scale ascending in the right hand, beginning with the low G, is identical to the interval content of the scale descending in the left hand, beginning with the high A: two whole steps, two half steps and three whole steps.

The ascending figuration in measure 7 can be broken down in the following manner. First, the ascent from the tied A in the left hand to the A-flat in the right hand is a whole-tone scale, except for the last two notes, G and A-flat. Next is the move from A-flat to A, a mirror, with the intervals appearing in the following manner: ascending major
third, descending whole step, descending minor third, and ascending whole step. Even though the first third is major and the second is minor, the fact that they are both thirds is sufficient when illustrating the mirror pattern. Geneviève Joy indicated that a flute would execute this passage.

**Ex. 4.32: Le jeu des contraires, measure 7 to the downbeat of measure 8**

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The last seven notes of measure 7 comprise an ascending G-major scale without the final G. In actuality, this is as a whole-tone scale beginning with C in the middle of the pattern and concluding on the focus tone G-sharp in measure 8. This ascending G to G-sharp scale can also be seen as two whole-tone scales divided by the half step B-C.

The first whole-tone scale contains three notes, G-A-B, and the second contains five, C-D-E-F-sharp-G-sharp. Ultimately, the return to focus tone G-sharp in measure 8 serves as the resolution of the G in the right hand, which is tied over from measure 6 into measure 7.

Measures 8-15 comprise a variant and ultimately an extension of measures 4-5. Beginning with beat 3 of measure 8, the right hand is an octave up and the left hand an octave down when compared with the execution of measures 4-5. In measure 10, the left hand tritone, previously E-flat-A in measure 5, is enharmonically respelled D-sharp-A.
The extension begins in measure 10 with the perfect fourths E-A in the right hand and G-C in the left hand, and moves toward focus tone C-sharp in measure 14.

The following illustrates how this passage, beginning with the above-mentioned perfect fourths, progressively moves toward the unison C-sharp focus tone in measure 14. As with measures 4-5, the right-hand pitches are stated before their left-hand counterparts.

**Ex. 4.33: Le jeu des contraires, outline of mirror movement in measures 8-14**

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In measures 16-17, a descending fifth sequence occurs in the left hand under focus tone C-sharp.
Ex. 4.34: *Le jeu des contraires*, measure 16 into measure 17

Above this, perfect fourths descend chromatically in the lower part of the right hand.

Ex. 4.35: *Le jeu des contraires*, descending fourth movement in measure 16

An additional chromatic line ascends in the right hand, directly above the descending chromatic fourths. This ascending chromatic line begins with B-flat on beat 2 of measure 16 and gradually ascends to focus tone C-sharp in measure 17.
Ex. 4.36: Le jeu des contraires, ascending chromatic line in measures 16-17

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The ascending pattern in measure 18 alternates perfect fourths with major thirds. Each major third is a whole step below its predecessor, even though the last two major thirds are stated up an octave.

Ex. 4.37: Le jeu des contraires, measure 18

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With the exception of focus tone B-flat, measure 20 begins a whole step down from measure 16. This passage is not a literal transposition since the descending and ascending patterns are not consistent with those appearing in measures 16-17. For example, the bass pattern in measure 20 is not sequential this time and does not contain a three-note voicing, with the exception of beat 1. The four-note grace-note figure at the
end of measure 16 has now expanded to a six-note figure at the end of measure 20.
Geneviève Joy suggested that the writer try to imitate the sound of the bassoon when
executing these grace-note figures.

Ex. 4.38: *Le jeu des contraires*, measure 20

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These recurring grace-note figures originating from the end of measure 16\(^\text{24}\)
foreshadow the material beginning on beat 2 of measure 21. This new figuration in
measures 21-22 moves in contrary motion with the same intervallic movement between
the hands: when the right hand ascends a half step the left hand descends a half step, etc.

\(^{24}\) There are two descending appearances of this figure in measure 19.
Ex. 4.39: *Le jeu des contraires*, measure 22 to the downbeat of measure 23

The passage in measures 23-25 is modeled after measures 4-5. Once again, the hands are far apart. As the right hand descends with a given interval, the left hand ascends with the same interval. The held sonority in measure 25 is an extension of the two held pitches in measure 6. The passage beginning at the end of measure 25 into measure 26 recalls measure 18. This passage is extended at the end of measure 26, where it systematically increases in speed, beginning with four-note gestures and expanding to five and six notes, before it is abruptly cut off. The climatic figure beginning at the end of measure 27 into measure 28 contains focus tone C-sharp in the right hand and focus tone G-sharp in the left hand.
Ex. 4.40: Le jeu des contraires, measure 27

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The intervallic structure of all right-hand chords in the passage in measures 28-29 is a major seventh with a tritone, while all left-hand chords are comprised of a major seventh with a perfect fourth.

Ex. 4.41: Le jeu des contraires, measure 29

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In measures 30-32, the chords in both hands are voiced with three notes, except for the last chord in each hand in measure 32. The interval of a minor sixth is maintained in the outer voices of each hand, while the interval which shifts melodically in the inner
voice of the right hand is the same as the interval in the inner voice of the left hand. The right hand is always first to change intervals in the inner voice.

Measures 33-34 are a continuation of measure 29, however the gestures expand outward this time. Another difference here is that although a chord first played by the right hand contains the same intervalllic content as its left hand counterpart, the intervals change throughout. Measures 33-34 consist of one figure stated three times. The first statement is clear to identify, as it is separated from the second statement by an eighth rest. The second statement remains in the same register before expanding outward to the extreme high and low of the piano. The second and third statements are further delineated by a change of pedal.

Ex. 4.42: Le jeu des contraires, measure 33

\[
\text{(} \frac{\text{d} \cdot \text{d}}{1} \text{ précédente, mais } \frac{\text{d} \cdot \text{d}}{1} = 60 \text{ environ)}
\]

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Measures 35-38 employ a technique that Dutilleux calls "écriture en eventail" (fan-shaped writing), a type of mirror device where the hands play semi-circular

\[25\text{ Potter, pp. 17-18.}\]
gestures in contrary motion with an identical interval structure. This technique can be seen in the “Chorale et Variations” from the Piano Sonata, in measures 348-355 and measures 604-622.

Ex. 4.43: Piano Sonata, measures 348-49

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The right hand in measure 35 contains two sonorities. The D on beat 2 is a resolution that will become the link between the second sonority and a third sonority in measure 36.

Ex. 4.44: Le jeu des contraires, outline of right-hand sonorities from measure 35

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The left hand in measure 35 also contains two sonorities. The G is a resolution that will become the link between the second sonority and a third sonority in measure 36.
Ex. 4.45: *Le jeu des contraires*, outline of left-hand sonorities from measure 35

![MIDI notation of a musical passage](image)

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A second gesture begins in the right hand at the end of measure 35, where these two sonorities are replayed and extended by a third sonority in measure 36: B-flat-F-sharp-C-sharp. The same is true for the left-hand gesture in measure 36, its third sonority representing the pitches B-E-flat-A-flat.

Ex. 4.46: *Le jeu des contraires*, outline of sonorities in measures 35-36

![MIDI notation of a musical passage](image)

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Measure 39 is the vertical representation of this pitch material.
Ex. 4.47: Le jeu des contraires, measure 39

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The quick figuration at the end of measure 40 is related to the pitch material in this measure except that the fingers do not sustain the notes.

In measure 41, the chordal material from measure 39 is developed.

Ex. 4.48: Le jeu des contraires, measure 41 into measure 42

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Measures 45-50 focus on a single chord that contains focus tone G-sharp and focus tone C-sharp. The left-hand component of this focus chord is a mirror of the right hand, both hands containing the following interval structure: two whole steps, half step, whole step. This passage is an exercise in resonance, as the chord is to be repeated at
different dynamic levels and sustained by the pedal while accented clusters appear in measures 46, 47 and 49.26

Ex. 4.49: *Le jeu des contraires*, measure 46 into measure 47

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The clusters in measures 50-51 are an extension of the previous passage: this subtle use of variation illustrates in compressed form the material in measures 46-49. The resolution of each cluster is comprised entirely of whole steps, while the first chord of each cluster contains the same interval content as the focus chord in measures 45-50.

Ex. 4.50: *Le jeu des contraires*, measure 50

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26 Johansen, p. 38.
The movement of the three chord clusters in measure 52-54 towards a resolution continues to descend to focus tone C-sharp which appears in measures 55-57.

**Ex. 4.51: Le jeu des contraires, measures 55-56**

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The first of these remaining three clusters in measures 52-54 contains the same interval structure as the sustained chord in measures 45-50.

**Ex. 4.52: Le jeu des contraires, measure 52 into measure 53**

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In the remaining two clusters in measure 54, the location of the half step has shifted, thus changing the order in which the whole steps and half step appear: whole step, half step, two whole steps.
Ex. 4.53: *Le jeu des contraires*, remaining two clusters in measure 54

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In examining the horizontal mirror writing that dominates the material beginning in measure 58, the first pattern is clear, consisting of eight notes and beginning with the right hand. It should be reiterated that the interval content of one pattern note-for-note is usually repeated verbatim by the other hand. The first pattern is G-D-D-sharp-B in the right hand followed by F-B-flat-A-C-sharp in the left hand. The following pattern is subtler. Rhythmically, it is symmetrical, as there are two five-note patterns on beats 2 and 3 of measure 59. However, in looking at the pitch content, the following results: beginning with beat 2 of measure 59, the pattern consists again of eight notes, with B-flat-E-flat-B-G in the right hand followed by F-sharp-C-sharp-F-A in the left hand. The final F-sharp and B in measure 59 do not belong to this pattern; they belong to the first two notes of measure 60, B and F-sharp.
Ex. 4.54: Le jeu des contraires, measures 58-59

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The next group is even subtler, beginning with the final A in measure 60. Each group consists of four notes, with the following interval content: a minor sixth (or its inversion, a major third) followed by a perfect fourth. The following illustrates these patterns, divided into four-note groups, beginning with the final A in measure 60 and ending with the final G in measure 61: A-F-F-sharp-C-sharp, B-G-E-flat-B-flat, C-sharp-A-F-B-flat, and B-D-sharp-D-G.

The pitch content in measures 58-61 can also be broken down into two eighteen-note patterns, the second an almost perfect retrograde of the first: G-D-D-sharp-B-F-B-flat-A-C-sharp-B-flat-E-flat-B-G-F-sharp-C-sharp-F-A-F-sharp-B from the first pattern in measures 58-59 followed by B-F-sharp-A-F-F-sharp-C-sharp-B-G-E-flat-B-flat-C-sharp-A-F-B-flat-B-D-sharp-D-G from the second pattern in measures 60-61.

Beginning in measure 62, the next group is straightforward: C-sharp-B-flat-G-D in the right hand followed by F-G-sharp-B-E in the left hand. In the next pattern, beginning on beat 3 of measure 63, the interval content is not identical among the five patterns, but mirror movement is still present. The patterns are divided into two-note groups: C-D-sharp, D-sharp-D-sharp, G-sharp-B-flat, A-A, and A-A.
In measure 65, the patterns begin as three-note groups, and the interval content changes from pattern to pattern. The first pattern, two major thirds, contains B-flat-F-sharp-D in the left hand and E-flat-G-B in the right hand. The second pattern begins on the final E in measure 65 with the following interval content: minor third followed by perfect fourth, E-C-sharp-G-sharp in the left hand followed by A-C-F in the right hand. The F at the end of this pattern elides with the next, beginning on beat 2 of measure 66. What follows is F, a repeated B-flat, C-sharp, a repeated G, D, and a repeated F-sharp. The final three notes in measure 67, D-sharp-G-sharp-C, do not have a mirror complement but are restated in contrary motion in beat 1 of measure 68.

Ex. 4.55: *Le jeu des contraires*, measures 65-67

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Another eight-note gesture begins on the downbeat of measure 68: E-C-G-sharp-D-sharp in the right hand followed by A-D-F-sharp-B-flat in the left hand. The last four notes of measure 68 form a mirror when divided in two: F-B in the right hand followed by G-C-sharp in the left hand.

In measure 69, all notes except the final D can be divided into three-note groups: D-sharp-F-sharp-G-sharp in the right hand followed by D-B-A in the left hand, and C-sharp-G-C in the right hand followed by E-B-flat-F in the left hand. Beginning with the
final D in measure 69, the following eight pitches can be divided into two four-note groups if the C-sharp in measure 70 is considered the shared pitch between the two groups: D-G-sharp-B-C-sharp in the right hand followed by C-sharp-G-E-D in the left hand. The pitches on beat 2 of measure 70 can be divided into two three-note groups: F-sharp-C-F in the right hand followed by A-E-flat-B-flat in the left hand.

Ex. 4.56: *Le jeu des contraires*, measures 69-70

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The first eight notes in measure 71 can be divided into four and four, resulting in the following mirror: B-flat-A-E-flat-C in the right hand followed by C-sharp-D-G-sharp-B in the left hand. The last three notes of measure 71, B-E-F, do not receive their mirror complement until the middle of measure 72, beginning with the last note of beat 1, C-G-F-sharp. Consequently, the first three notes of measure 72, F-sharp-C-sharp-G, do not receive their mirror complement until the F in beat 2, F-B-flat-E. The final three notes of measure 72, E-flat-A-flat-D, receive their mirror complement on beat 2 of measure 73, A-flat-E-flat-A.
Ex. 4.57: *Le jeu des contraires*, measures 72-73

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The four pitches comprising beat 1 of measure 73, C-sharp-B-flat-G-D, receive their mirror complement beginning with the B-flat in beat 2 of the same measure: B-flat-C-sharp-E-A. This pattern could actually begin on the final D in measure 72, resulting in the following five-note pattern: D-C-sharp-B-flat-G-D and its mirror complement A-B-flat-C-sharp-E-A, skipping the A-flat and E-flat in beat 2.

For the final eight ascending notes, beginning with the last two notes in measure 73 and ending on beat 2 of measure 74, the pattern can be broken into four and four: C-E-flat-F-sharp-G-sharp and B-D-F-G. The notes at the end of measure 74 into measure 75, G-E-A-flat-A-flat-D, correspond with the left hand in measure 75, B-flat-C-sharp-A-A-E-flat. This is also true for the following pattern, beginning on the last three notes of measure 75: G-E-A-flat-D-F-sharp-F-sharp-B in the right hand followed by B-flat-C-sharp-A-E-flat-B-B-F-sharp in the left hand.

The right hand in measure 77, G-E-A-flat-D-F-sharp-F-sharp-B-D, receives its mirror complement in measure 78, B-flat-C-sharp-A-E-flat-B-B-F-sharp-E-flat. The right hand on beat 3 of measure 77, D-B-B-C, receives its mirror complement on beat 3
of measure 78, E-flat-F-sharp-F-sharp-F. This pattern then receives its mirror complement on beat 1 of measure 79, D-B-B-C.

The four-note pattern on beat 2 of measure 79 receives its mirror complement on beat 3 of the same measure, although the interval content is not the same between the two patterns. The same is true for the next eight notes, on beats 1 and 2 of measure 80.

Ex. 4.58: *Le jeu des contraires*, measures 79-80

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Beat 3 of measure 80 sets up the material in measure 81. The last pattern of measure 81 is the inverse of the preceding two patterns: in the last pattern, the repeated note is stated at the end instead of at the beginning.

The mirror patterns in measures 83-84 are straightforward. Beginning with the D in the second half of measure 84, the pattern begins D-C-sharp-B-flat-A-flat-F with its mirror equivalent C-C-sharp-E-F-sharp-A. The patterns are then divided into three notes: E-flat-D-B and its mirror equivalent F-sharp-G-B-flat, followed by A-flat-G-flat-E-flat and its consequent (but not mirror equivalent) D-C-sharp-G.\(^\text{27}\)

The material beginning in measure 58 is also important to discuss in terms of phrasing. Measures 58-64 comprise one phrase containing five gestures, each more

\(^\text{27}\) The G is on the downbeat of measure 86.
fragmented than its predecessor. This phrase, which begins in the middle register and gradually descends, can be divided into two parts, the first containing two gestures in measures 58-61, and the second containing three gestures in measures 62-64. Beginning in measure 62, each gesture becomes progressively smaller: eight notes in beat 3 of measure 62 into 63, six notes in beat 3 of measure 63 into 64, and four notes in the second half of measure 64.

The second phrase in measures 65-67 is shorter than the first in measures 58-64. Here, the passage begins to make its way to the upper register. The third phrase in measures 68-70 is about the same length as the second in measures 65-67. The final phrase in measure 71 to the middle of measure 74 is topped off with a big crescendo from the low A in measure 73 to the high G in measure 74.\(^{28}\) This phrase sets up the first intense moment of this section, from the second half of measure 74 to the downbeat of measure 86.

The last four notes of measure 89 recall the gesture on beat 1 of measure 63. The passage which follows in measures 90-109, comprised primarily of repetitive four-note groups, anticipates the climax of the piece.

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\(^{28}\) In a conversation with the writer, the pianist Noel Lee pointed out that he had discovered the use of all pitches of the chromatic scale in this passage, beginning with the low B-flat in measure 73 and ending on the high G in the middle of measure 74.
Ex. 4.59: Le jeu des contraires, measures 90-91

The following lists one four-note group from each hand to illustrate this point. These two examples also serve to illustrate that the material in measures 95-102 is derived from measures 35-38: left hand ascending B-flat-E-flat-G-B on beat 2 of measure 91 (last played in beats 1-2 of measure 99), and right hand descending G-D-B-flat-F-sharp on beat 1 of measure 95, stated backwards at the end of measure 94.

The two chords stated from the end of measure 102 through measure 105 are derived from the horizontal pitch material beginning in the second half of measure 99.

Ex. 4.60: Le jeu des contraires, measures 102-103

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This is true for all of these chords except for the one stated after the breath mark in measure 104, restated with grace notes on beat 1 of measure 105.

Ex. 4.61: *Le jeu des contraires*, measure 105

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Measures 106-109 develop this material until the piece reaches its climax at the quasi-recapitulation in measure 110.

Ex. 4.62: *Le jeu des contraires*, measure 110

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The final section beginning in measure 110 is an example of Dutilleux's subtle use of memory, as inspired by the works of Proust. Measures 110-112 recall measures 4-5 and measures 8-10, while measure 113 recalls the second half of measure 84 into 85.

Measure 114 is the beginning of an elaborate coda that is full of references to material used earlier in the prelude. What follows is a series of examples of this.

**Ex. 4.63: *Le jeu des contraires*, measures 114-115**

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The gestures in measure 116 and beat 1 of measure 120 recall the passagework beginning in measure 95, which, as stated earlier, is a recall of the material in measures 35-38.
Ex. 4.64: Le jeu des contraires, measure 120

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The repeated G in the middle register at the end of measure 118 into 119 recalls the repeated G-sharp at the opening of the piece. The gestures in the upper register of measure 119 recall passages like the one that begins in the second half of measure 18. These gestures are varied with grace notes after the breath mark in measure 120 into beat 1 of measure 121. The gestures at the beginning of measure 118 and in the middle register of measure 120 recall the passage beginning at the end of measure 74. The figure at the end of measure 121 is a mirror of the preceding figure in the same measure.²⁹

The passage in measure 122 presents a new idea, based on figures like the one in the upper register of measure 119 and the grace-note figures at the end of measure 120 into 121.

The upper register figuration in the second half of measure 123 is a recall of the material in measures 58-59.

²⁹ Measure 21 begins at the end of the third system on p. 22 in the actual score and continues into the final system on the same page.
Ex. 4.65: *Le jeu des contraires*, measure 123

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When this upper-register material returns in measure 126, it is a recall of measure 68 into the third note of measure 69. When it is stated a second time in the first of five gestures in measure 127, it is a complete recall of measures 68-70. The second gesture in measure 127 is a fragment of the last thirteen notes of the preceding gesture, and its final four pitches, G-C-sharp-E-F-sharp, are an extension. The final three gestures in measure 127, based on the *Volubile* section beginning in measure 58, take on a life of their own.

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30 A comma or commas separate each gesture.
Conclusion

The *Figures de résonances* and *3 préludes* are works of considerable importance when placed in the context of solo and two-piano music of twentieth-century French composers like Boulez, Messiaen, and Ohana. They span a period of about twenty-four years, from the first two pieces from *Figures de résonances* in 1970 to the revision of “Le jeu des contraires” in 1994.

While both works reveal certain influences, they represent the composer’s unique and international style. The *Figures de résonances* and *3 préludes* are clearly influenced by Debussy’s exploration of sonority, resonance, and modality, while the brevity of these pieces reveals the influence of Webern and, on a more general level, Eastern philosophies such as Zen Buddhism. It is for the latter that these pieces represent a diversion in Dutilleux’s output as a whole, when compared to the length and density of his works for orchestra, including the two concertos. Dutilleux’s exploration of sonority and resonance can be traced to his early childhood in Douai, when he would sit at the piano and attempt to reproduce the sound of the town carillon.

Dutilleux has spoken about the influence of literature and painting on his music. His awareness of parameters outside musical composition offers encouragement to composers seeking inspiration from the arts in general when composing new works. His music has also shown young composers that it is possible to create an original style distinct from established trends. Dutilleux’s own works written during the era of serialism and electronic music of the 1950s stand as an example.

When examining Dutilleux’s compositional output, it is striking how little he has composed in his lifetime. Even given that he began to forge his personal style rather late,
around the age of thirty-two, it is obvious that Dutilleux writes slowly. He is always aiming for the masterpiece, and this perfectionism has created a gap of as many as six years between the completion of new compositions. He also places a great deal of emphasis on the graphic aspect of everything he writes, whether it is a letter or a score. Whatever the case may be, Dutilleux established a pace of working in the late 1940s that has not significantly changed to date.

Despite Dutilleux's perfectionist temperament, some errors were pointed out in the analyses of the first two pieces from *Figures de résonances* and the prelude "D'ombre et de silence." The most critical of these errors is the pedal marking in the first system of the first piece from *Figures de résonances* (Ex. 3.1, page 25, and note 8, page 28). To place a questionable marking at the outset of a piece raises concern. As suggested in footnote 8 at the bottom of page 28, the writer states that this marking is not to be taken literally; rather, it is a further indication that the composer intends for the clusters to be sustained by the forearms. The second and third errors concern incorrect pitch indications. The first of these was illustrated in the second piece from *Figures de résonances*, where a D and E in the left hand are actually D-flat and E-flat when placed in the context of measures 3-4 and 7-8 (note 10, page 31, Ex. 3.6, page 32, and Ex. 3.7, page 33). The third and final error is a wrong note at the end of "D'ombre et de silence," where a high C is supposed to be a high E-flat.

The writer believes that errors of this nature should not deter one from trusting Dutilleux's scores. To put it simply, mistakes happen. The questionable pedal marking in the first piece from *Figures de résonances* must have been intentional on the part of the composer; however, the left-out accidentals in the second piece from *Figures de résonances*...
résonances, and the wrong note indicated at the end of “D’ombre et de silence,” are the types of errors that can occur among the most accomplished composers. In looking through the scores of the works discussed in this document, one will see evidence of a composer who invests a great deal of time in making his intentions clear, from articulation markings to pedaling.

Despite his success in France, Dutilleux has been less of a public figure than his avant-garde contemporary Pierre Boulez. The everyday French person is not certain as to whether he or she has heard the name Dutilleux, whereas Boulez is known among the French for the government resources he demands in support of IRCAM (Institut de Recherche et Coordination Acoustique/Musique), where research in electronic music continues. If asked to listen to and compare works of both composers, the everyday French citizen would probably prefer the works of Dutilleux, given the latter’s closer adherence to harmony.

The chapter entitled “Biography and Works” illustrates that Dutilleux has enjoyed considerable success abroad, beginning with Charles Munch and the Boston Symphony in the 1950s and 1960s. Dutilleux’s works have been widely performed and recorded outside France, a factor that made it possible for him to leave his job at the radio in the early 1960s and begin to live on his royalties. It was also at this time that he was able to buy an apartment on the Île Saint-Louis in the center of Paris.

Dutilleux is still actively composing today and recently appeared at a festival in New York City devoted to the music of contemporary French composers. He continues to live on the Île Saint-Louis with his wife, Geneviève Joy, where he also owns a studio
next door. He regularly travels to Switzerland or to his country home near Angers, where he composes in the solitude he prefers.

Dutilleux is currently working on a piece for voice and orchestra for the Berlin Philharmonic. He has expressed a continued interest in writing for the voice, as shown in recent works like the *Shadows of Time*. He has always admired Maurice Ohana’s works for voice, and would certainly admire the recent opera of French composer Pascal Dusapin.

Dutilleux has mentioned the possibility of composing a second collection of *Figures de résonances*, a second string quartet, and a short prelude for the pianist Krystian Zimmerman. Of his works for piano, Dutilleux favors the *Figures de résonances* for two principal reasons: he was able to explore sonority and resonance in more depth with the addition of a second piano, and he enjoys the brevity of the individual pieces in this collection. Should future piano works by the composer fail to appear, pianists will continue to enjoy the small yet vital contribution he has made to the piano repertoire.
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