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Interpreting Henri Dutilleux's Quotations of Baudelaire
in *Tout un monde lointain...*

A dissertation submitted in partial satisfaction of the
requirements for the degree of Doctor of Musical Arts

by

Charles Robert Tyler

2016

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ABSTRACT OF THE DISSERTATION

Interpreting Henri Dutilleux's Quotations of Baudelaire
in *Tout un monde lointain...*

by

Charles Robert Tyler

Doctor of Musical Arts

University of California, Los Angeles, 2016

Professor Antonio Lysy, Chair

Henri Dutilleux (1916-2013) is one of the most significant and widely acclaimed composers of the last century. Dutilleux is best known for his approach towards orchestral timbre and color and his works exhibit an individual style that defies classification. This dissertation will be dedicated to exploring the interpretive issues presented in Henri Dutilleux's composition for cello and orchestra, *Tout un monde lointain...* The quotations taken from Baudelaire's poetry found in this score above each movement leave the performer with many unanswered interpretive questions. Through researching Dutilleux's use of quotation in other scores, examining the intricacies of Baudelaire's poetry and considering the existing publications pertaining to his concerto, one will be considerably better equipped to answer the varying questions sense of mystery raised by these quotations. Such analysis will aid one in interpreting and executing his concerto with a heightened understanding of Dutilleux's musical language within the aesthetics and context he provides through his quotations of Baudelaire.

This dissertation of Charles Robert Tyler is approved.

Mark C. Carlson

Laure Murat

Guillaume Bruno Sutre

Antonio Lysy, Committee Chair

University of California, Los Angeles

2016

To my parents Robert and Katharine Tyler
for their endless support and encouragement,
and to Eric, without whom I would not be
where I am today.

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BIOGRAPHICAL SKETCH

Charles Robert Tyler is a rising cellist who has performed live on radio stations in Cleveland, Chicago, Los Angeles and in concert venues around the world. He was named the winner of the Cleveland Institute of Music's Concerto Competition, was the top prizewinner of the Osaka International Music Competition, and was the winner of the Atwater Kent Strings Competition. Charles served as a Vorspieler member of the Hyogo Performing Arts Center Orchestra in Japan for three seasons where he also performed in numerous chamber music and solo recital concerts. He has participated in the Tanglewood Music Center (where he was awarded the Karl Zeise Memorial Cello Award), Lorin Maazel's Castleton Festival, and was principal cellist of the National Repertory Orchestra. He also performs as a member of the Arizona MusicFest Orchestra each winter in Scottsdale, AZ.

Charles has participated in a wide variety of performances ranging from early music to the music of today. He performed on baroque cello in collaboration with William Christie as part of the Les Arts Florissants residency at The Juilliard School, as well as multimedia quartet performances in Heather Shaw's "Evolution of Technology" in Los Angeles. Charles has performed solo and chamber works on the Jacaranda and Dilijan Chamber Music Series as well as the Hear Now Music Festival. His principal teachers include Richard Aaron, Tanya Carey, Joel Krosnick, Antonio Lysy and Michel Strauss. He has received degrees from the Cleveland Institute of Music and The Juilliard School and participated in an exchange with the Conservatoire National Supérieur de Musique et de Danse de Paris. Charles pursued his doctoral studies at the UCLA Herb Alpert School of Music.

CHAPTER 1: INTRODUCTION

I. Introduction

Henri Dutilleux (1916-2013) maintains a highly prominent place within the world of twentieth and twenty-first century music. His compositions were quickly welcomed into the canon of western music and enjoy regular performances by major orchestras, soloists and chamber ensembles worldwide. Dutilleux was known for his meticulous attention to detail and harsh self-criticism throughout his career which resulted in a relatively small output of no more than thirty-one published works and five arrangements. The prevalence of his works is due in large part to his distinct compositional style which evades any precise classification amongst his contemporaries. He developed an individual voice as a composer, drawing inspiration from a variety of influences and compositional schools, with an underlying desire to create connections between varying art forms.

Dutilleux was exposed to numerous composers and musical trends during his studies at the Paris Conservatoire between 1933-1938.¹ Prior to the Nazi occupation of Paris during the Second World War, the 1930s were a culturally abundant time for the city due to the influx of composers, painters, and writers arriving from abroad.² He fondly recalls that:

“Prokofieff had just arrived in Paris where he stayed for 10 years. This was at the time I had just started my studies at the Paris Conservatoire. He was part of a group of foreign musicians that came together... The School of Painting flourished in Paris like Montparnasse, the cafes and restaurants. There were many artists such as Picasso living in Paris. At that time Paris was an important cultural centre, more important than it is now.”³

¹ Obi-Keller, Janet. "Dutilleux in Context: A Study of his Formative Years," *Tempo* 62, no. 244 (2008): 25.

² *Ibid.*, 26.

³ *Ibid.*, 26.

Dutilleux also was entrenched in the French composition traditions set forth during this time by Ravel, Fauré, Debussy and Roussel, which were an intrinsic part of the musical education in Paris.⁴ While his style unquestionably developed over the years, these strong traditions maintained a presence in Dutilleux's music throughout his entire career. Accompanying his training at the Paris Conservatoire during his early years in Paris he was also met with a variety of opportunities after World War II. Dutilleux:

“got a job as Head of Musical Illustrations at Radio France, commissioning music for radio plays and composing some of the music himself. He also wrote for the stage and screen, including incidental music for a stage production (entitled *Les Hauts du Hurlevent* in French) of *Wuthering Heights* (1945), his only score to feature a part for ondes martenot.”⁵

His exposure to these various musical and artistic outlets surely drove his desire to draw connections across artistic disciplines, thus providing his style with a highly original identity.

While Dutilleux continued to develop the musical language that would eventually define his legacy, his compositional process moved at a markedly slow pace. Nearly every published work is a testament to his incredibly detailed notation and they all were met with his overwhelming self criticism⁶. Dutilleux eventually removed his earliest works (those predating his Piano Sonata of 1948) due to his self criticism and was often circumspect in considering potential commissions throughout his career. This guarded nature was likely the result of working in the world of ballet and his relationship with the choreographer and ballet director Roland Petit. The pressured deadlines of ballet opposed the long gestation period required of most of his works. His early forays into writing for ballet were not entirely successful and the

⁴ Obi-Keller, Janet. "Remembering a Musical Era: Henri Dutilleux in Conversation," *Tempo* 69, no. 273 (2015): 14.

⁵ Potter, Caroline. "The Composer, the Choreographer and the Film Star: Henri Dutilleux's music for Ballet," *The Musical Times* 151, no. 1911 (2010): 71.

⁶ Obi-Keller, Janet. "Dutilleux in Context: A Study of his Formative Years," *Tempo* 62, no. 244 (2008): 29.

destruction of his ballet *La belle au bois dormant* is the “most blatant manifestation of his self-critical side.”⁷ Following the completion of his only published ballet “Le Loup” (1953), the 1950s revealed his desire for flexible commission deadlines, as can be seen in the lengthy timeframe dedicated towards his Second Symphony between 1955 and 1959.⁸ As Caroline Potter remarks, “the ‘collaborators’ from other art forms with whom Dutilleux has worked since 1953 - such as Baudelaire in *Tout un monde lointain...* and Vincent van Gogh in *Timbres, espace, mouvement* (1978) - were all, unlike Roland Petit, not capable of imposing their will on his work.”⁹

Despite his meticulous compositional method, Dutilleux managed to successfully incorporate varying sources of artistic inspiration into his works. One hears references to the water-like music of Debussy where proportionate rhythmic motifs resemble the organic fluctuations of water moving between stillness and suddenly flowing waves.¹⁰ A defined sense of meter is often removed from Dutilleux’s music where phrases reflect the flexible qualities found in water and nature. Dutilleux’s sense of tradition can be heard in his lyricism, his rhythmic design, and in his mastery of counterpoint.¹¹ While he remained forever tied to the aesthetics of the French tradition, he was determined to create a style that evaded obvious classification. Dutilleux’s approach to form also reveals his deeply rooted understanding of proportion and architecture in music. His exposure to composers outside of the French school, especially Bartok and Berg, lead him to a more personalized approach towards composition. While

⁷ Potter, Caroline. “The Composer, the Choreographer and the Film Star: Henri Dutilleux’s music for Ballet,” *The Musical Times* 151, no. 1911 (2010): 80.

⁸ *Ibid.*, 82.

⁹ *Ibid.*, 82.

¹⁰ Cochran, Timothy B. “The Pebble in the Water: Messiaen, Debussy and the Meaning of Rhythmic Contrast,” *The Journal Of Musicology* 31, no. 4 (2014): 504.

¹¹ Obi-Keller, Janet. “Dutilleux in Context: A Study of his Formative Years,” *Tempo* 62, no. 244 (2008): 29.

Dutilleux has said “Fundamentally, I am not an atonal composer”,¹² his methods of reworking certain chords or thematic devices find their origins in the Second Viennese School. However, while he has admitted to being drawn to serialist compositional devices he could never come to terms with the idea that all pitches were of equal importance.¹³ One of the clearest examples of Dutilleux writing a purely twelve-tone motif is found in his work *Trois sonnets de Jean Cassou*.¹⁴ However, even here this twelve-tone usage is arguably more of a symbolic gesture than a compositional means as it alludes to the twelve syllables found in the Alexandrine verse being expressed.¹⁵ As one begins to understand that he was not a traditionalist, not a serialist, not an expressionist, and certainly not an impressionist, one is left to the conclusion that it is far easier to state what his style is not rather than what his style might be. What can be said however is that his music is:

“defined by his great sense of lyricism and meticulous control, which, over his life as a composer, had undergone much thought and a gradual sense of change. He inevitably acquired a wide mix of contemporary influences, which added to his poetic vision. Dutilleux’s music appears to be a sophisticated understatement, yet at the same time there is an expressive depth and mystery that sets his music apart from any one musical movement or group of his time.”¹⁶

It is significant to add that, along with his contemporary Maurice Ohana, both composers were fighting against the overshadowing serialist movement throughout their careers. Ohana started ‘Le Groupe Musical le Zodiaque’ whose goal was to defend the musical freedoms within composition.¹⁷ While Dutilleux agreed with much of what Ohana’s group stood for, he did not wish to join them, which again exhibits Dutilleux’s reluctance to define his music as belonging to

¹² Rae, Caroline. "Henri Dutilleux And Maurice Ohana: Victims Of An Exclusion Zone?" *Tempo* 3, no. 212 (2000): 23.

¹³ *Ibid.*, 23.

¹⁴ *Ibid.*, 23.

¹⁵ *Ibid.*, 23.

¹⁶ Obi-Keller, Janet. "Remembering a Musical Era: Henri Dutilleux in Conversation," *Tempo* 69, no. 273 (2015): 12.

¹⁷ Rae, Caroline. "Henri Dutilleux And Maurice Ohana: Victims Of An Exclusion Zone?" *Tempo* 3, no. 212 (2000): 24.

any set group or agenda. However, the Zodiaque idea of removing an overbearing sense of 'Germanic musical thinking' could have been highly attractive to Dutilleux as he wanted to preserve a French identity in his music. In spite of his reluctance to define his music as belonging to any specific movement, one finds an underlying French quality in his works that serves as the foundation on which he drew numerous connections to both the past and the future.

II. Issue to be Discussed

There is a sense of mystery that emanates from Dutilleux's evocative scores as a result of his distinct orchestral timbre, his use of quotation, and his meticulous notation. His concerto for cello and orchestra *Tout un monde lointain...* (1967-1970) is one of the great masterpieces of the twentieth century and stands as one of the crowning achievements of his orchestral output. The work is only one of a staggering number of twentieth century cello concertos, concert pieces, and sonatas that were commissioned by the great Russian cellist Mstislav Rostropovich. However, *Tout un monde lointain...* stands out as one of the most individual works amongst its contemporaries. The most evocative aspect of this work is that the title and the literary quotations found above each movement are taken from Charles Baudelaire's monumental collection of poetry *Les Fleurs du Mal*. This concept was the result of another potential ballet commission with Roland Petit in the early 1960s that was to be based on *Les Fleurs du Mal*. However, Dutilleux quickly backed away from the project as he feared that the medium of dance was too realistic for Baudelaire's prose.¹⁸ The following commission he received was from Rostropovich for a cello concerto. The quotations presented in the score become all the more puzzling as Dutilleux shared that:

¹⁸ Potter, Caroline. *Henri Dutilleux: His life and Works* (Aldershot, England: Ashgate, 1997), 81.

“the lines by Baudelaire which appear as an epigraph at the beginning of each movement were added afterwards. I didn't have any specific lines of Baudelaire in mind when I started composing, although it's true I was already immersed in Baudelaire's world. Then I said to myself, 'I'm full of this atmosphere, so be it!'. And later on, when I was nearly at the end, I sought out these correspondences. I may have thought about them a little as I composed, but at all events I was determined to avoid illustrating them.”

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Upon hearing this explanation, one is confronted with more questions than answers with regards to how one ought to approach these quotations which in the end were deliberately included in the score. However, there are also numerous examples of how the work is more intertwined with Baudelaire's poetry than Dutilleux reveals. His proclivity for including references and quotations of varying works of art is a captivating aspect of many of his compositions. These references are employed in subtle ways, adding to the veiled mystery that encompasses his pieces. While subtlety allows him to avoid providing works with a specific 'program', an understanding of these borrowed materials provides clues as to the mindset and artistic context in which Dutilleux conceived the work.

III. Purpose

Through exploring Dutilleux's varied use of quotation in his other works, one finds convincing evidence that his multifaceted references are intrinsically part of his language. By delving into the overarching themes and linguistic construction of Baudelaire's *Les Fleurs du Mal* one will be aware of the depths to which this literature permeates Dutilleux's work. It will be important to consider the entire collection of *Les Fleurs du Mal* and not merely the excerpts included in the score as Dutilleux was well versed in the entire collection at the time of writing the concerto. It is also highly recommended that readers have access to Dutilleux's score when approaching this exploration due to the complexity of the interconnected nature of these two

¹⁹ Nichols, Roger, and Henri Dutilleux. "Progressive Growth. Henri Dutilleux in Conversation with Roger Nichols". *The Musical Times* 135, no. 1812 (1994): 87.

works. Finally, through examining the available analyses of *Tout un monde lointain...* in conjunction with the explorations described above, performers will be better equipped to maneuver the interpretive challenges presented in this concerto and answer the question as to what one should make of these poetic quotations.

* * * *

CHAPTER 2: CONNECTIONS AND ALLUSIONS TO OTHER ART FORMS

As one considers the meaning behind the Baudelaire quotations present in *Tout un monde lointain...*, it is important to understand Dutilleux's use of quotation in his other works and the significance these quotations represent. One finds that these connections and allusions to other art forms are typically subtle in nature, as he rarely intends to illustrate such quotations. However, it is the underlying themes and aesthetics of the borrowed material that inspires and resonates with his musical language. In works *Correspondances*, *Timbres, espace, mouvement*, and several others, one finds compelling relationships between the borrowed material and Dutilleux's scores.

I. *Correspondances*

Dutilleux's work *Correspondances* for Soprano and Orchestra (2003) explores an array of orchestral timbres in collaboration with the demanding solo vocal line. The chosen texts that Dutilleux used in this work are drawn from surprisingly disjointed sources and they differ in form and content. However, Dutilleux explains that "they all reflect the mystical thinking of their authors. Together with the idea of the Cosmos, this is what strikes me as a unifying element."²⁰ These correlations embedded in the work express intangible sensory details that resonate far beyond what is on the page. The work opens with the first of two short poems entitled "Gong" by Rainer Maria Rilke. The following movement, "Danse cosmique", features a poem by Indian author Prithwindra Mukherjee, while the third movement features excerpts of a letter from Russian novelist Aleksandr Solzhenitsyn to Mstislav Rostropovich and his wife Galina Vichnevskaya.²¹ The fourth movement is a setting of the second "Gong" poem by Rilke which is

²⁰ Potter, Caroline. "Dutilleux at 90," *The Musical Times* 147, no. 1894 (2006): 56.

²¹ Dutilleux, Henri. *Correspondances*. New York: Schott, 2009. From the forward of the score, written by Dutilleux.

then followed by excerpts of letters from Vincent van Gogh to his brother Theo.²² These varied texts provide a double significance as the title *Correspondances* refers not only to the fact that two of the texts are taken from letters, but that the title also refers to the Baudelairean idea of drawing connections between the senses.²³ It should be noted that the title *Correspondances* is borrowed from Baudelaire's significant poem under the same name. The central line of this poem reveals the interconnectedness between the senses as it reads "Les parfums, les couleurs et les sons se répondent" (Fragrances, colors, and sounds correspond). This desire to connect is most exposed in *Tout un monde lointain...* yet what is revealed in this work shows that Dutilleux has maintained deeply rooted inspiration from Baudelaire's prose over thirty years after completing his cello concerto.

Within the texts of Dutilleux's *Correspondances* one sees a pattern of unifying thought in the way each text alludes to the ideas of infinite space and time. In "Danse Cosmique" phrases such as "des flammes qui envahissent le ciel" (Flames that invade the sky) and "Qui es-tu, ô barde céleste, qui chantes l'avenir?" (Who are you, heavenly Bard, voicing Tomorrow?) reveal the recurring themes of space and time. These ethereal references are also seen in Aleksandr Solzhenitsyn's letter to Mstislav Rostropovich and Galina Vichnevskaia in which he writes, "Vous avez créé une atmosphère que je n'aurais pas imaginée possible" (You created an atmosphere I never dreamed possible), as well as the phrase "rapprochement étrange, De la marée de l'infini" (the strange harmony of infinity's tide) taken from Rilke's "Gong (2)." The individual content of these texts certainly adds to the mystical quality of this piece, but more importantly it is the overarching connections between the sources of these texts that add to the expressive depth of this work.

²² Ibid., From the forward of the score, written by Dutilleux.

²³ Potter, Caroline. "Dutilleux at 90," *The Musical Times* 147, no. 1894 (2006): 56.

Each of the sources echoes Dutilleux's fascination with the concepts of time and space and these themes are realized in various ways within the score. In the first movement "Gong (1)", he writes sforzando chords comprised of stacked open 5ths that not only mimic the dissipating resonance of a gong strike, but also create an extended and open-ended sonority to which the vocal line responds. The entire movement expresses a feeling of timelessness and infinite space. The work also features an interlude after movement two that segues into the third movement. Dutilleux has used interludes like this one in other works including his string quartet *Ainsi la nuit* and his violin concerto *L'arbre des songes* and they often recall material that was previously heard or, "as in *Correspondances*, anticipates what is to come."²⁴ This interlude is an example of Dutilleux's cyclical compositional method and reveals why there is such significance behind his search for drawing connections and metaphors. The final movement of the work brings van Gogh's letters to life in both specific and overarching ways. Dutilleux specifically refers to van Gogh's famous "Starry Night" by including the line "Alors, je vais la nuit, dehors, pour peindre les étoiles" (then I go outside in the night to paint the stars). At this point in the score one hears a sudden change in texture from low strings that are moving through a chant-like or modal eighth note passage to winds that are floating through cluster chords creating an otherworldly sonority. On a broader scale, Dutilleux adds another dimension of connections within this movement by directly quoting his own composition *Timbres, espace, mouvement, ou "La Nuit Étoilée"* of 1978. This work was directly influenced by van Gogh's "Starry Night" as seen in the subtitle of the work but by including this musical quotation here in *Correspondances* Dutilleux reveals broader connections to his other works as well as recalling the images provoked by van Gogh's evocative canvas. It also ties the work even closer to the overarching themes of time and space as he is looking back to one of his earlier compositions

²⁴ Potter, Caroline. "Dutilleux at 90," *The Musical Times* 147, no. 1894 (2006): 57.

concerned with the same concepts. The abundance of quotation seen throughout *Correspondances* demonstrates Dutilleux's affinity for composing on a much grander scale and by drawing these multi-layered connections he provides his works with a sense of belonging and purpose.

II. *Timbres, espace, mouvement*

Timbres, espace, mouvement, ou "La Nuit Étoilée" demonstrates other ways in which Dutilleux draws connections between other forms of art that express the same thematic concerns and atmosphere. This work was heavily inspired by van Gogh's painting "La Nuit Étoilée", and it shows Dutilleux's continuous search for correspondences between artistic mediums and the senses. *Timbres, espace, mouvement* was commissioned by Mstislav Rostropovich and the score calls for ten basses, twelve cellos, harp, celesta, a full complement of winds, and a percussion section with a surprisingly large array of instruments.²⁵ The fact that Dutilleux only wrote for a compliment of lower strings, with frequently divided parts for nearly every cello and bass, can be viewed as an homage to Rostropovich. This fact of course is also an example of Dutilleux drawing upon darker sonorities in his orchestration as he alludes to van Gogh's canvas. There are two larger movements entitled *I. Nébuleuse* and *II. Constellations* that are divided by a brief interlude and typical performances last around twenty minutes. The work is primarily concerned with the ideas of movement and space and it is interesting that we again find Dutilleux connecting these larger thematic ideas to his works through the use of reference and borrowed material. However, instead of drawing inspiration from literature as in *Correspondances*, here his source is painting. Dutilleux is careful not to create a literal illustration of the painting in his score but rather he is working to bring out these larger ideas. He explains that his inspiration stemmed from "the intense pulsation that is the life of van Gogh's

²⁵ Skei, Allen B. A Review of "Timbres, espace, mouvement, Ou "La Nuit Etoilee"". *Notes* 40, no. 3 (1984): 640.

canvases, the sense of space that dominates them, the trembling quality of the material, and above all the effect of quasi-cosmic swirling the paintings give off, [which] could indeed have their counterparts in sound."²⁶ *Timbres, espace, mouvement* reveals an inner conflict that Dutilleux struggled with for most of his composing life. While he refused to write programmatic music, in an interview with Roger Nichols he conceded that this particular work is "not absolutely pure music."²⁷ As perhaps unwarranted as this admission seems upon hearing this masterfully realized work, one finds that in addition to the more overt references to van Gogh's work, one notices overarching themes that go well beyond the painting. He goes on to explain that:

"The action of the picture is nearly all in the sky, between the monstrous, outsize stars, and to a smaller extent on the ground, with the little church and then the immense cypress tree, which follows the line of the church spire, giving the impression of aspiring towards the infinite - a mystic, vertiginous sensation, such as you can feel when you're alone in the countryside or by the sea. When Rostropovich commissioned me to write a work I almost immediately had the idea of writing a piece inspired by this picture; again, without wanting to illustrate it exactly. But I had the picture in my mind all the time I was composing."²⁸

The surreal qualities of this painting, with its oversized stars and unusual perspectives, bend one's perception of space and time. His score exemplifies these qualities with the frequent use of suspended cymbal and tam-tam to add an underlying resonance which is highlighted by the frequent pauses or holds on certain pitches within the music. This sonority depicts the mystical quality found in van Gogh's painting and it also serves as the unifying feature of the first movement representing feelings of stillness and infinite space. As seen in Example 1 below, The recurring appearance of unearthly cluster harmonies collapsing into unison pitches conveys feelings of altered perception as one is unable to anticipate when and where these resolutions will take place.

²⁶ Skei, Allen B. A Review of "Timbres, espace, mouvement, Ou "La Nuit Etoilee"". *Notes* 40, no. 3 (1984): 640.

²⁷ Nichols, Roger, and Henri Dutilleux. "Progressive Growth. Henri Dutilleux in Conversation with Roger Nichols". *The Musical Times* 135, no. 1812 (1994): 89.

²⁸ *Ibid.*, 89.

Example 1: *Timbres, espace, mouvement*, Movement I. *Nébuleuse* - 3 measures before rehearsal 6.

The image shows a musical score for four pupitres of violins (Vlc.). The score is in 4/4 time and G major. It consists of four staves, numbered 1 to 4. The first staff has a dynamic marking of *mp* and a *V* above the first measure. The second staff has a dynamic marking of *mp* and a *V* above the first measure. The third staff has a dynamic marking of *mp* and a *V* above the first measure. The fourth staff has a dynamic marking of *mp* and a *V* above the first measure. The score shows three measures before rehearsal 6, with a *pp* dynamic marking at the end of the third measure.

These overarching themes of mysticism, time and space are Dutilleux's primary concern and they are enhanced by their connections with van Gogh's canvas.

III. Quotations in other works: *Les Citations*, *3 Strophes sur le nom de Sacher*, *Ainsi la Nuit*

There are many other significant correspondences found in his works and while some of these references are presented in a more obvious light due to personal connections, other works reveal associations that are hidden within the subtext of the work. His chamber work *Les Citations* for oboe, harpsichord, double bass, and percussion features a prominent quote from Benjamin Britten's opera *Peter Grimes* as well as Jehan Alain's *Thème Varié pour piano*. Dutilleux came back to this work several times following its initial single movement, *For Aldeburgh 85*, that was written for the Aldeburgh festival in 1985.²⁹ He later added a second movement entitled *From Janequin to Jehan Alain* in 1991 along with the addition of the double bass and then published another revised version in 2010 that particularly features additions to the bass part.³⁰ The first movement, *For Aldeburgh 85*, is dedicated to Peter Pears and it is fitting that Dutilleux includes a quotation from Britten's opera, as Peter Grimes was Pears' defining role. The second movement, *From Janequin to Jehan Alain*, features another prominent quotation that shows the continued variance in Dutilleux's use of borrowed material.

²⁹ Dutilleux, Henri. *Les Citations*. Paris: Alphonse Leduc, 1995. Forward to the score written by Dutilleux.

³⁰ *Ibid.*, Forward to the score written by Dutilleux.

As Dutilleux explains in the forward to this work, this movement was written as an homage to the late composer Jehan Alain and he includes quotations from one of Alain's piano works as well as a theme of the sixteenth century composer, Clément Janequin.³¹ These quotations are seen below in Example 2.

Example 2: *Les Citations*, Movement 2 - rehearsal 17

17 Plus animé ♩ = 120

Hrb. *pp détimbré*

Clav. JEHAN ALAIN (*Thème varié pour piano*)

Cb. Solo Clément Janequin

This Janequin quote was the subject of Alain's acclaimed organ work *Variations sur un thème de Clément Janequin*.³² These multilayered references not only create strong associations with Jehan Alain but they also convey the idea that this work is an ode to the past. He again reveals his inclination to give his works a sense of belonging and purpose. The sonority of the harpsichord harkens back to music of a distant time, and through providing connections between Janequin, Alain, and Britten, Dutilleux creates a work that bridges the span of time.

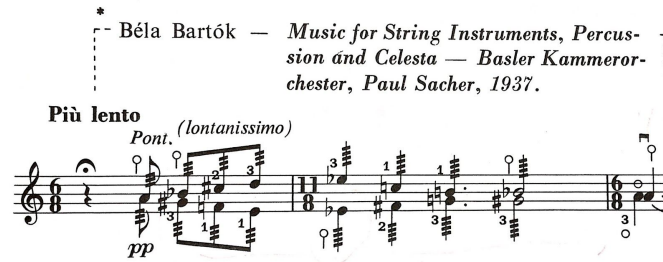
Another example of overt quotation in Dutilleux's music can be found in his *3 Strophes sur le nom de Sacher*, a solo cello work that is one of the twelve pieces commissioned by Mstislav Rostropovich in honor of Paul Sacher's eightieth birthday. The piece includes a quotation of Béla Bartók's *Music for Strings, Percussion and Celesta* as Paul Sacher had

³¹ Dutilleux, Henri. *Les Citations*. Paris: Alphonse Leduc, 1995. Forward to the score written by Dutilleux.

³² *Ibid.*, Forward to the score written by Dutilleux.

commissioned this work in 1936.³³ By including this quotation he connects the work to Sacher while also highlighting Bartók's fascination with the golden section and the Fibonacci Sequence. As seen in Example 3 below, the expansion and contraction of the intervals and rhythmic values is one of Bartók's most convincing Fibonacci structures.

Example 3: 3 Strophes sur le Nom de Sacher, Movement 1 - Page 5



In this example Bartók's Golden Section (.618) falls on the bar-line where the G-sharp and B-flat resolve to the unison A after the initial unison had been perfectly divided apart and brought back together.³⁴ Dutilleux mirrors the use of the Golden Section in the overall structure of this movement as the highpoint of the movement falls just past the halfway point of the movement where the cello soars up to a high C-sharp with dramatic left-hand pizzicato. The obvious quotation of Bartók's work is enhanced by Dutilleux's subtle mirroring in the structure of this movement.

Dutilleux's string quartet *Ainsi la nuit*, written between 1973-76, conveys strong associations with the writings of Marcel Proust as the work is concerned with the themes of memory and time. While there are no direct quotations or specific examples used by Dutilleux, the overarching idea of involuntary memory put forth by Proust was deeply influential and aligned closely with Dutilleux's views on structure and cohesion within a work. Dutilleux often

³³ Dutilleux, Henri. *3 Strophes sur le Nom de Sacher*. Paris: Heugel & Cie, 1982.

³⁴ Bachmann, Tibor and Peter J. Bachmann. "An Analysis of Béla Bartók's Music through Fibonacci Numbers and the Golden Mean," *The Musical Quarterly* 65, no. 1 (1979): 80.

employed a technique that he called 'progressive growth', which introduces fragments, motifs or even pitch centers in his works that eventually develop into complete themes and act as a sort of glue to the larger structure of a work. One hears a clear example of this technique at the opening of his *3 Strophes sur le nom de Sacher* where the opening E-flat is repeated each time with expanded thematic interest. In *Ainsi la nuit* his ideas of 'progressive growth' can be seen on larger structural levels in the way certain music returns at points throughout the work underscoring his fascination with memory in music. When considering Proust's massive seven volume novel *À la recherche du temps perdu*, Ann Tukey writes that the "value or importance of involuntary memory for the protagonist Marcel becomes apparent whenever one attempts to characterize the novel as a whole, as Marcel sought a grander scheme or overall structure for his previously random experiences."³⁵ The quartet features a complex network of overlapping musical references between its movements where the larger movements are bridged together by interludes entitled *Parenthèse I-IV*.³⁶ Here themes are both recalled and introduced as one is taken through the work with an almost intangible feeling of familiarity. Dutilleux's idea of 'progressive growth' mirrors Proust's preoccupation with involuntary memory in that the end of the journey is where one perceives a summation of the whole experience. A prime example of 'progressive growth' in *Ainsi la nuit* is the recurring motif found in *Parenthèse I-III* where a descending half-step is followed by a move up a whole step before resolving back down to the original starting pitch. In *Parenthèse I* the motif is found in harmonics played by the first violin, then in *Parenthèse II* the motif is heard in a dance-like manner found in the highest register of the first violin, and in *Parenthèse III* the motif is subtly hidden in the pizzicato of the second violin. It is not until the following *Litanies 2* movement that one finds this theme fully transformed into a lyrical duet between the viola and cello. One perceives this motif as being familiar each

³⁵ Tukey, Ann. "Notes on Involuntary Memory in Proust," *The French Review* 42, no. 3 (1969): 401.

³⁶ Dutilleux, Henri. *Ainsi la Nuit*. Paris: Heugel & Cie, 1976. Forward of the score.

time it reappears but this recurrence does not become fully apparent until it is fully revealed in the singing duet of the fourth movement *Litanies 2*. Dutilleux's continued search for connections and suggestions to other art forms is revealed in numerous ways and *Ainsi la nuit* conveys his most subtle allusion to borrowed material. This is not to say that Dutilleux's intention was to tie this work in some way to Proust's writing, but rather the overarching ideas of memory and time echo the Proustian aesthetic with which he was so familiar.

His use of quotation undoubtedly shows a variety of goals and intentions. However, the most significant overarching idea seen throughout his allusions to other works of art is his pursuit to connect these works to either a time or place in the artistic world. Through either drawing connections to dedicatees and commissioners or to provoke evocative aesthetic connections that span across various forms of art, Dutilleux's use of quotation is central to his musical language and ought to be fully understood when interpreting his works.

* * * *

CHAPTER 3: DUTILLEUX AND BAUDELAIRE

Dutilleux's desire to reference the aesthetics of varying musical and literary sources within his works stands as a defining aspect of his music. Time, memory, and the senses are the most recurring thematic motifs found amongst the varying art-forms he references and these ideas are also central in the poetry of Charles Baudelaire. Through exploring Baudelaire's poetry, his innovative approach to the medium, and the impact he left on the world of art and literature, one gains valuable insight into why this body of work left such a lasting impression on Dutilleux and his music. It will also be of interest to explore Baudelaire's interactions with music and the references to music within *Les Fleurs du Mal*, particularly when considering the interpretation of Dutilleux's quotations of these poems in *Tout un monde lointain...* Following a potential ballet commission based on Baudelaire's *Les Fleurs du Mal*, Dutilleux found great affinity for this collection that not only found its way into *Tout un monde lointain...* but remained with him for the rest of his career. By looking in depth at both artists, one finds compelling similarities between their artistic visions that help to explain Dutilleux's personal affinity for Baudelaire's poetry.

There are three existing editions of *Les Fleurs du Mal*, the first of which dates back from 1857, the second from 1861, and the third from 1868. The first published edition of 1857 was immediately condemned for being obscene and Baudelaire needed to remove several controversial poems due to their sexual and provocative content.³⁷ The second edition of 1861 features a number of newly composed poems in addition to the inclusion of several poems that were left out of the 1857 edition.³⁸ Since the third edition of 1868 was compiled by Banville and

³⁷ Quennell, Peter. *Baudelaire and the Symbolists* (London: Chatto and Windus, 1929), 45.

³⁸ Leakey, F.W. "Les Fleurs du Mal: A Chronological View," *The Modern Language Review* 91, no. 3 (1996): 581.

Asselineau and not by Baudelaire himself, the second edition of 1861 is considered the most comprehensive version.³⁹

I. Poetic Innovation

Charles Baudelaire is known as one of the leading figures of French literature, and his innovative contributions to poetry combine the contemporary notions of life and modern thought while respecting the long-held traditions of classical poetry. In addition to being a renowned poet, Baudelaire was also known for being one of the most denunciatory art critics of his time following his *Salon of 1845*. He searched for art that defined romanticism and was primarily concerned with works that revealed man's fate in society.⁴⁰ Aside from being a large proponent of the painter Delacroix, Baudelaire was generally dissatisfied with the artwork of his time and held impossibly high standards.⁴¹ It is no wonder then that Baudelaire was an intense self-critic of his own writing which no doubt contributed to his slow writing process; a trait similarly shared by Dutilleux in his compositional process. Baudelaire expanded the boundaries within the world of poetry as he struggled with the confines of sonnet form and was later credited with the invention of prose poetry.⁴² Despite the challenges he faced, he never fully abandoned sonnet form and the restrictions that came along with it, as he believed the constrained nature of this form lead to an intensification of his ideas.⁴³ In order to fully appreciate his prose poetry one must become familiar with the rhythmic integrity of his sonnets. As David Evans explains, our desire for an understanding of poetic rhythm "is a result of careful aesthetic conditioning by the

³⁹ Ibid., 581.

⁴⁰ Sloane, Joseph C. "The Tradition of Figure Painting and Concepts of Modern Art in France from 1845 to 1870," *The Journal of Aesthetics and Art Criticism* 7, no. 1 (1948): 19.

⁴¹ Ibid., 19.

⁴² Evans, David. *Rhythm, Illusion and the Poetic Idea : Baudelaire, Rimbaud, Mallarme* (Amsterdam and New York, NY: Rodopi, 2004), 22.

⁴³ Ibid., 21.

guardians of the temple of poetry.”⁴⁴ Baudelaire’s modernist themes were always presented within a style that respected the classical tradition as he adhered to these poetic restrictions. Within *Les Fleurs du Mal*, Baudelaire’s defining collection of poetry, the use of particular words is of primary concern for any interpreter as one must ask whether “he wanted a word with wider religious associations, with a greater measure of obscurity, with a more grandiose sphere of reference, with a stronger air of familiarity, with a more provocative sensual quality? Choice, in this respect, is the touchstone of the poet’s art.”⁴⁵ The balance between tradition and innovation is a defining aspect of Baudelaire’s poetry and the moments in which Baudelaire strays from these restrictions become all the more poignant. His varying use of phrase length and disruption of rhythm is seen in increasing amount throughout his lifetime. Examples of *enjambement*, an extension of the normal rhythmical scheme that postpones the resolution of syntactical elements, and *rejet*, a brief verbal element that creates rhythmic tension, both alter the rhythmic balance of numerous lines within *Les Fleurs du Mal*.⁴⁶ *Le Cygne* features an example of *enjambement* as seen by the syntactical continuation of line 14 to 15 from *cieux* to *Froids*, and one finds two examples of *rejet* as *Travail* is extended through to *s’éveille* and *ouragan* through to *dans*.

Là s’étalait jadis une ménagerie;
Là je vis, un matin, à l’heure où sous les cieux
Froids et clairs le Travail s’éveille, où la voirie
Pousse un sombre ouragan dans l’air silencieux,
(*Le Cygne* lines 13-16)

⁴⁴ Ibid., 15.

⁴⁵ Broome, Peter and Graham Chesters. *The Appreciation of Modern French Poetry 1850-1950* (New York: Cambridge University Press, 1976), 39.

⁴⁶ Evans, David. *Rhythm, Illusion and the Poetic Idea : Baudelaire, Rimbaud, Mallarme* (Amsterdam and New York, NY: Rodopi, 2004), 57.

One time a menagerie was on display there,
And there I saw one morning at the hour
Of cold and clarity when Labor rises
And brooms make like little cyclones of soot in the air
(*The Swan* lines 13-16, trans. Anthony Hecht)⁴⁷

However, even in such examples “Baudelaire’s classicism is the alliance of an extreme lyrical suggestiveness and an extreme, even dogmatic, clarity. [...] Pitched in whatever key, his poems never quite forget the resonant undertone, the rhythmic, sententious gravity of Latin verse.”⁴⁸ His maneuvering between innovation and tradition leads to an original poetic language that consistently challenges the expectations and interpretations of his prose. One finds that this balance between tradition and innovation is mirrored in Henri Dutilleux’s compositional style as he writes in a modernist language while respecting the musical traditions of structure, counterpoint, and notation. Baudelaire’s use of *enjambement* and *rejet* parallels Dutilleux’s desire to blur the perception of rhythm in his works.

II. Sources of Musical Inspiration

Tracing the existence of musical influences and references within Baudelaire’s poetry benefits this study in particular as one should not only consider Dutilleux’s affinity for prose but also Baudelaire’s interactions with music so one may understand the significance behind such references made in his works. One of the most widely referenced sources of music in *Les Fleurs du Mal* comes from music heard in his everyday surroundings. An example of this is the sound of the carillons of Mechelen and the resonant echoing sonority rendered by the bells that could be heard far and wide.⁴⁹ Baudelaire makes reference to this in *La Cloche Fêlée* (*The Cracked Bell*) from *Les Fleurs du Mal* as the opening stanza reads:

⁴⁷ Mathews, Marthiel and Jackson Mathews, ed. *Flowers of Evil* (New York: New Directions, 1989), 109.

⁴⁸ Quennell, Peter. *Baudelaire and the Symbolists* (London: Chatto and Windus, 1929), 62.

⁴⁹ Loncke, Joycelynne. *Baudelaire et la Musique* (Paris: A.G. Nizet, 1975), 80.

Il est amer et doux, pendant les nuits d'hiver,
D'écouter, près du feu qui palpète et qui fume,
Les souvenirs lointains lentement s'élever
Au bruit des carillons qui chantent dans la brume.
(*La Cloche Fêlée* lines 1-4)

'Tis bitter-sweet, when nights are long,
To watch, beside the flames which smoke and twist,
The distant memories which slowly throng,
Brought by the chimes soft-singing through the mist.
(*The Cracked Bell* lines 1-4, trans. Sir John Squire)⁵⁰

This reference to the carillons ringing in the distance not only brings to mind the sounds of distant bells but it further reinforces the idea of far off memories with a sense of nostalgia as one would faintly perceive the sounds of such carillons. Another example of Baudelaire's references to music heard outside is found in *Le Crépuscule du Soir* where one is exposed to the sights and sounds of bustling city life.⁵¹

On entend çà et là les cuisines siffler,
Les théâtres glapir, les orchestres ronfler;
(*Le Crépuscule du Soir* lines 21-22)

The heat and hiss of kitchens can be felt here and there,
The panting of heavy bands, the theatres' clamour.
(*Comes the Charming Evening* lines 21-22, trans. David Paul)⁵²

The perception of music is enforced by his word choice, which brings to mind specific sounds one recalls upon reading. Words such as 'siffler' (sizzle), 'glapir' (yell), and 'ronfler' (moan or snore) help one imagine the scene Baudelaire paints by engaging multiple senses at once. Another example of Baudelaire's interactions with music is found in his references to the sounds of unison singing by naval ports. For Baudelaire the sound of unison singing represents themes

⁵⁰ Mathews, Marthiel and Jackson Mathews, ed. *Flowers of Evil* (New York: New Directions, 1989), 89.

⁵¹ Loncke, Joycelynn. *Baudelaire et la Musique* (Paris: A.G. Nizet, 1975), 162.

⁵² Mathews, Marthiel and Jackson Mathews, ed. *Flowers of Evil* (New York: New Directions, 1989), 121.

of voyaging and traveling to distant lands by sea under an ever expansive sky.⁵³ Allusions to music heard outdoors depicts some measure of distance as one is either looking on to something seen from afar, or is suddenly made to remember something from the past due to familiar sounds. Through musical reference, Baudelaire engages multiple senses within his writings and discreetly implicates the ideas of distance and memory.

When considering Baudelaire's varied use of music within his prose it becomes surprising to find that Baudelaire did not frequently attend concerts or operas. He rarely wrote about music or his preferences aside from a few passing comments.⁵⁴ However, the large exception to this lack of musical acknowledgement is the music of Richard Wagner. Much of his life between 1860-1861 was occupied by attending productions of Wagner's music dramas, and the influence of opera and its grandiose artistic expression stayed with him for the rest of his writing career.⁵⁵ This admiration for Wagner can be explained by Baudelaire's desire to connect expression between the senses and the play with memory and time. Wagner's music dramas were larger than life and Baudelaire's fascination rested in the multilayered expression resulting from the synthesis of harmonic, rhythmic, and dramatic elements.⁵⁶ It is entirely apparent that while Baudelaire was not an avid concert-goer, the influence of music plays a significant role in his music, and the complex significance of these allusions to music will be illuminated in the following chapter.

⁵³ Loncke, Joycelynn. *Baudelaire et la Musique* (Paris: A.G. Nizet, 1975), 80.

⁵⁴ *Ibid.*, 91.

⁵⁵ *Ibid.*, 92.

⁵⁶ *Ibid.*, 136.

III. Dutilleux's Fascination with Baudelaire

When considering Dutilleux's compositional output, the numerous references to Baudelaire's poetry reveal a long-held fascination with this body of work and a number of similarities between the two artists. This interest in Baudelaire was the result of a joint project between Dutilleux and choreographer Roland Petit, and at first it seemed to be an effective pairing as:

"Human movement is understood not only for its gestural eloquence, but more particularly as a kind of poetic expression that emanates from the movement of the mind, and that in turn stimulates reverie. Otherwise stated, for Delsarte and Baudelaire, a notion of harmonic unity between mind and body, which is mediated through rhythmic movement, is central."⁵⁷

However, soon after delving into the poetry of Baudelaire, Dutilleux found the scenario of dance too realistic for *Les Fleurs du Mal* and withdrew from the project.⁵⁸ As a result of preparing for this project he became immersed in the world of Baudelaire and this influence found its way into his next commission, his cello concerto *Tout un monde lointain...* Dutilleux explained that "if it hadn't been for this [ballet] I should not have thought of Baudelaire, and it was by a kind of osmosis that everything I had absorbed at that time lay at the root of the work for cello. Originally I had even thought of calling the work 'Osmose.'⁵⁹ He developed a strong affinity for Baudelaire's poetry and the most striking similarity was the fact that Baudelaire's imagination was preoccupied with correspondences between the senses in his prose.⁶⁰ This is very much in line with Dutilleux's desire to draw connections between his works and other compositions or art forms. Baudelaire's carefully chosen use of sensory language leads one to generate visual

⁵⁷ Braswell, Suzanne F. "An Aesthetics of Movement: Baudelaire, Poetic Renewal, and the Invitation of Dance," *French Forum* 31, no. 2 (2006): 28.

⁵⁸ Glayman, Claude. *Henri Dutilleux: Music - Mystery and Memory*, trans. Roger Nichols (Burlington, VT: Ashgate, 2003), 63.

⁵⁹ *Ibid.*, 64.

⁶⁰ Broome, Peter and Graham Chesters. *The Appreciation of Modern French Poetry 1850-1950* (New York: Cambridge University Press, 1976), 5.

imagery and experience the sounds and smells within his atmosphere. Dutilleux's use of quotations and allusions to other art forms provide his works with context and an expressive depth that can lead one to experience them from multiple perspectives.

Another way in which these two figures shared commonalities is seen in their approach to innovation in their artistry. Baudelaire "defended the rules of versification and the formal demands of rhetorical expression as a spur to originality and not a halter placed upon it."⁶¹ His innovative approach to verse form and prose poetry respects the confines of classical poetry and this method resembles Dutilleux's harmonic treatment. Dutilleux makes suggestions to particular harmonies within a seemingly atonal context so as to provide a unifying or underlying current for a given work. One sees this technique in the recurrence of the opening chord from *Ainsi la nuit* as well as in the ascending fourth motif found at the opening of *Tout un monde lointain...* Dutilleux's innovative approach to harmony and rhythm are extensions of tradition and this similarity to Baudelaire's respect for poetic form and structure shows a likeness between the two artists.

One more oddly similar point of interest is the fact that both Baudelaire and Dutilleux spoke of their memories of hearing the sounds of nearby carillons or bell towers. When speaking about his early sources of inspiration, Dutilleux said that the carillons had "very individual timbres, full of rich harmonics. I used to try and reproduce them on the piano and that was stimulating for me."⁶² This memory of hearing the carillons of Douai echos the memories of Baudelaire hearing the carillons of Mechelen which found its way into *La Cloche Fêlée*. These apparently distant similarities between Dutilleux and Baudelaire help to explain Dutilleux's fondness for Baudelaire's poetry. While these parallels likely went unperceived, they still convey both artists' inner desire to respect the traditions of their respective art forms, to reference

⁶¹Ibid., 6.

⁶²Gladyman, Claude. *Henri Dutilleux: Music - Mystery and Memory*, trans. Roger Nichols (Burlington, VT: Ashgate, 2003), 10.

varying works of art, and to reminisce on their surroundings in order to question the ways in which one might perceive their works.

* * * *

CHAPTER 4: MUSIC WITHIN *LES FLEURS DU MAL*

An exploration of the innovative and compelling poetic choices Baudelaire made in *Les Fleurs du Mal* will help to inform readers and enhance their understanding of the poems. This study will also directly impact the way in which one will be able to interpret the quotations Dutilleux included in his work *Tout un monde lointain...* By focusing on his choice of language, recurring themes, manipulations of poetic meter, and his references to music, one will obtain a clear picture of the aesthetics and the inner workings of this monumental collection. After having explored Baudelaire's musical influences in the previous section, a more detailed look into the specific ways in which Baudelaire incorporates music within his poetry will influence performer's understanding of the multifaceted imagery within his prose. These findings will illustrate the world in which Dutilleux was immersed and will lead to greater understanding of the quotations in his cello concerto.

I. Imaginative use of Language

Throughout *Les Fleurs du Mal* one finds Baudelaire using his imaginative poetic language in order to make sense of the modernizing world around him. He does so by drawing upon analogies and correspondences and explains that "tout l'univers visible n'est qu'un magasin d'images et de signes auxquels l'imagination donnera une place et une valeur relative."⁶³ Baudelaire shares here that the visible world around him is a warehouse of images that inspires his imagination. Through drawing connections between the senses and particular choices of words he is able to unlock the reader's imagination and draw upon one's memories of particular sights, sounds, and smells. As "Baudelaire sees with his senses and coordinates

⁶³ Broome, Peter and Graham Chesters. *The Appreciation of Modern French Poetry 1850-1950* (New York: Cambridge University Press, 1976), 40.

with his imagination”, this strategy proves that imagination is the poet’s most vital attribute.⁶⁴ This imaginative quality urges readers to explore one’s innermost thoughts. One of the most profoundly unique aspects of this collection is the fact that Baudelaire’s symbolic nature does not explore the connections between reality and the supernatural, but rather he explores a more personal symbolism that relies on the thoughts and feelings of the poet within his surrounding world.⁶⁵

Baudelaire’s specific choice of words helps to identify the ways in which he conjures a remarkably imaginative world. There are particularly evocative words in Baudelaire’s poem *La Chevelure* that are both filled with meaning and help awaken one’s imagination. The opening line, “Ô toison, moutonnant jusque sur l’encolure!” features the word “moutonnant” which “unites the various ideas of fleeciness of texture, waviness of outline, and sensuous rhythmic movement.”⁶⁶ This use of language is exemplary of the great consideration placed behind each word and the imagery that can be invoked. In the same poem, the phrase “Ô parfum chargé de nonchaloir!” features a combination of the words “chargé” and “nonchaloir”. “Nonchaloir” elicits an almost archaic quality yet in context with “chargé” the line has a mixture of heaviness and lightness.⁶⁷ Additionally, the highly recurring use of the word “comme” throughout *Les Fleurs du Mal* indicates Baudelaire’s preoccupation with the use of simile and metaphor.⁶⁸ Through providing comparisons and correspondences he supplements his prose with depth of poetic expression.

⁶⁴ Broome, Peter and Graham Chesters. *The Appreciation of Modern French Poetry 1850-1950* (New York: Cambridge University Press, 1976), 39.

⁶⁵ Gilman, Margaret. “*Les Fleurs du Mal* in 1957,” *The French Review* 31, no. 3 (1958): 199.

⁶⁶ Broome, Peter and Graham Chesters. *The Appreciation of Modern French Poetry 1850-1950* (New York: Cambridge University Press, 1976), 4.

⁶⁷ *Ibid.*, 4.

⁶⁸ *Ibid.*, 42.

II. Recurring Themes

The themes of memory, fragrance, and exoticism are explored throughout *Les Fleurs du Mal* within a distinctly personal context from the poet's perspective. These themes are all featured prominently in the poem *La Chevelure*. Baudelaire's interest in varying types of memory is revealed when comparing *La Chevelure* and *Parfum exotique*. As was mentioned earlier, *La Chevelure* is entirely concerned with memory and Baudelaire reveals this through his choice of language and the overall structure of the poem. The desire of actively trying to remember something while it is a distant thought is reflected in the opening stanzas:

Ô toison, moutonnant jusque sur l'encolure !
Ô boucles ! Ô parfum chargé de nonchaloir !
Extase ! Pour peupler ce soir l'alcôve obscure
Des souvenirs dormant dans cette chevelure,
Je la veux agiter dans l'air comme un mouchoir !

La langoureuse Asie et la brûlante Afrique,
Tout un monde lointain, absent, presque défunt,
Vit dans tes profondeurs, forêt aromatique !
Comme d'autres esprits voguent sur la musique,
Le mien, ô mon amour ! nage sur ton parfum.
(*La Chevelure* lines 1-10)

O fleece, that down the neck waves to the nape!
O curls! O perfume nonchalant and rare!
O ecstasy! To fill this alcove shape
With memories that in these tresses sleep,
I would shake them like pennons in the air!

Languorous Asia, burning Africa,
And a far world, defunct almost, absent,
Within your aromatic forest stay!
As other souls on music drift away,
Mine, o my love! still floats upon your scent.
(*Her Hair* lines 1-10, trans. Doreen Bell)⁶⁹

⁶⁹ Mathews, Marthiel and Jackson Mathews, ed. *Flowers of Evil* (New York: New Directions, 1989), 32.

Baudelaire refers to “souvenir dormant”, a sleeping memory, as the poet desperately tries to remember the subject of this poem. Line five underscores this strong desire to remember as he directly refers to his memories and wanting to shake them in the air. The feeling of distance in the seventh line depicts the difficulty of remembering and the sensation of longing as Baudelaire writes “Tout un monde lointain, absent, presque défunt”: a whole far-away world, absent, almost defunct. This impulse is then reintroduced in the final line of the poem:

Où je hume à longs traits le vin du souvenir ?
(*La Chevelure* line 35)

To drink deep of the wine of memory!
(*Her Hair* line 35, trans. Doreen Bell)⁷⁰

The return to the word “souvenir” not only underlines the cyclical nature of this poem, but it reveals the use of memory in the context of this poem as one recalls the initial desire to remember these distant thoughts. This idea of voluntary memory found in *La Chevelure* is in contrast to the appearance of involuntary memory in *Parfum Exotique*. In *Parfum Exotique*, references to vivid sights and scents depict memories that would suddenly come back to one upon taking in a certain smell or taste. The Proustian nature of this poem cannot go unnoticed as it is not until the end of the poem that one perceives a summation of the whole experience. As the Baudelaire specialist Claude Pichois explains, both of these poems are concerned with the idea of memory but are “orchestrated” in completely different ways.⁷¹

The references to fragrance in *La Chevelure* not only ties into the exploration of memory but is another example of Baudelaire engaging multiple senses. Line eight refers to her “forêt aromatique” or aromatic forest as he reminisces about the scent of her hair which also indicates

⁷⁰ Mathews, Marthiel and Jackson Mathews, ed. *Flowers of Evil* (New York: New Directions, 1989), 33.

⁷¹ Pichois, Claude. *Ouvres Complètes, I. Texte Établi, Présenté et Annoté par Claude Pichois* (Paris: Gallimard, 'Bibliothèque de la Pléiade', 1997), 880.

the recurring use of scent as a way to elicit feelings of nostalgia and past intimacy.⁷²

Additionally, *La Chevelure* conveys themes of exoticism through its references to Asia and Africa in line six evoking feelings of the unknown and a momentary escape from everyday life. One also found numerous references to exoticism in *Parfum Exotique*, most specifically in line eleven which reads:

Encor tout fatigués par la vague marine
(*Parfum Exotique* line 11)

Still weary from the tumult of the gales
(*Exotic Perfume* line 11, trans. Alan Conder)⁷³

This image of weariness set in from months on the sea stimulates an almost physical response as one envisions the effects of seasickness. By drawing upon these recurring thematic devices Baudelaire creates an “idealization of the physical voyage; [these images] create a paradisiacal harmony which contrasts flagrantly with the realities of the human condition; they are, for the poet, a means of momentary escape from the dreadful burden of the physical world.”⁷⁴

III. Poetic Rhythm and Rhyme

In addition to the more tangible lengths of phrases and the extensions of syllabic rhythm that were discussed in the earlier chapter, Baudelaire incorporates rhythm into his poetry in subtle ways. He does this through challenging the regularity of poetic rhythm, highlighting moments of silence and unusual patterns in the rhyme scheme. In the previous section, extensions and variance of phrase lengths were studied to show Baudelaire’s innovative

⁷² Henry G, Freeman. “*Les Fleurs du Mal* and the Exotic: The Escapist Psychology of a Visionary Poet,” *Nineteenth-Century French Studies* 8, no. 1 (1979-80): 69.

⁷³ Mathews, Marthiel and Jackson Mathews, ed. *Flowers of Evil* (New York: New Directions, 1989), 31.

⁷⁴ Henry G, Freeman. “*Les Fleurs du Mal* and the Exotic: The Escapist Psychology of a Visionary Poet,” *Nineteenth-Century French Studies* 8, no. 1 (1979-80): 70.

approach to form and structure. Here the primary concern will be to reveal how the use of punctuation, allusions to silence, and extended rhyme schemes convey the significance behind rhythmic irregularity. David Evans reveals the meaningless nature of something that is entirely regular and in moments which the poetry strays from what is anticipated that a greater emphasis and mode of expression is achieved. There is an interesting correlation here in the world of composition as Messiaen says that “pure repetition and metric regularity—which one finds in a march, for example—are “the negation of rhythm”; truly rhythmic music “scorns repetition, squareness, and equal divisions.”⁷⁵ Rhythmic disruption holds one’s interest and is a highly expressive tool for poets and musicians alike. In Baudelaire, verse irregularities vary between poems and it is important to view such instances as not “a rebellion against a restrictive yoke, but rather, a matter of matching the suitable verse structure to the process of spiritual and philosophical inquiry particular to each individual poem.”⁷⁶

The context in which these irregularities occur is of great importance for any interpreter. Baudelaire’s use of silence is a significant way in which a poem’s perceived rhythm is interrupted. He manipulates our perception of silences and pauses with punctuation as well as particular words. In *Sonnet d’automne* one finds an unusual use of a full stop at the end of the seventh line of the poem:

Ils me disent, tes yeux, clairs comme le cristal:
«Pour toi, bizarre amant, quel est donc mon mérite ?»
— Sois charmante et tais-toi ! Mon coeur, que tout irrite,
Excepté la candeur de l'antique animal,

⁷⁵ Cochran, Timothy B. “The Pebble in the Water: Messiaen, Debussy and the Meaning of Rhythmic Contrast,” *The Journal Of Musicology* 31, no. 4 (2014): 505.

⁷⁶ Evans, David. *Rhythm, Illusion and the Poetic Idea : Baudelaire, Rimbaud, Mallarme* (Amsterdam and New York, NY: Rodopi, 2004), 84.

Ne veut pas te montrer son secret infernal,
Berceuse dont la main aux longs sommeils m'invite,
Ni sa noire légende avec la flamme écrite.
Je hais la passion et l'esprit me fait mal !
(*Sonnet d'automne* lines 1-8)

They say to me, your eyes, clear as crystal:
"For you, bizarre lover, what is my merit then?"
— Be charming and be still! My heart, which all things irk,
Except the candor of the animals of old,

Does not wish to reveal its black secret to you,
Whose lulling hands invite me to long sleep,
Nor its somber legend written with flame.
I hate passion; intelligence makes me suffer!
(*Sonnet of autumn* lines 1-8, trans. William Aggeler)⁷⁷

The full stop found at the end of line seven disrupts the form of the poem and the expected coherence of the prose by challenging the position hierarchy of the final verse of the stanza.⁷⁸ This pause also highlights the severity of line eight as it appears to stand alone upon reading the verses. One also notices Baudelaire's use of the dash to create space or breath within his poetry. This pause or moment of silence indicated by the dash is less assured than the comma or full stop and it also stimulates a visual reaction of pause when seeing it on the page. Baudelaire also directly refers to silence in his prose for varying effects. In *Rêve Parisien*, he refers to "Un silence d'éternité" in line 52 that expresses a fearful silence where the absence of sound brings forth the nightmare which the character is experiencing.⁷⁹ In other examples one finds that Baudelaire's description of silence is not meant to show the absence of sound but rather it reveals a particular attitude.⁸⁰ Throughout *Les Fleurs du Mal* the effects resulting from

⁷⁷ Aggeler, William. *The Flowers of Evil* (Fresno, CA: Academy Library Guild, 1954).

⁷⁸ Evans, David. *Rhythm, Illusion and the Poetic Idea : Baudelaire, Rimbaud, Mallarme* (Amsterdam and New York, NY: Rodopi, 2004), 83.

⁷⁹ Loncke, Joycelyne. *Baudelaire et la Musique* (Paris: A.G. Nizet, 1975), 180.

⁸⁰ *Ibid.*, 189.

varying punctuation were always deliberate and carefully planned.⁸¹ These punctuation choices not only affect the rhythm of a given poem but they also provide the poem with a particular sound. An example of the way in which punctuation reinforces the tone or character of a given poem is found in *Les Petites Vieilles*.

Ils trottent, tout pareils à des marionnettes;
Se traînent, comme font les animaux blessés,
Ou dansent, sans vouloir danser, pauvres sonnettes
Où se pend un Démon sans pitié ! Tout cassés
(*Les Petites Vieilles* lines 13-16)

The trot like marionettes along the level,
Or drag themselves like wounded deer, poor crones !
Or dance, against their will, as if the devil
Were swinging in the belfry of their bones.
(The Little Old Women lines 13-16, trans. Roy Campbell)⁸²

Here one notices the excessive use of the comma creating many pauses and a stiffness in the articulation.⁸³ This excessive punctuation depicts one who is petite and fragile, giving the feeling as though moving from place to place takes great effort. Baudelaire not only vividly describes the delicate and almost pained state of the subject of this poem through the use of language and word choice but but also utilizes a stiff sonority that gives the poem a distinct feeling and sound.

The varying use of rhyme schemes within Baudelaire's poetry contributes to the existence of rhythmic and structural irregularity. As David Evans explains, the most traditional rhyme scheme used in sonnet form is *abba-abba-ccd-ede* and one finds this model employed in

⁸¹ Ibid., 215.

⁸² Mathews, Marthiel and Jackson Mathews, ed. *Flowers of Evil* (New York: New Directions, 1989), 114.

⁸³ Loncke, Joycelynne. *Baudelaire et la Musique* (Paris: A.G. Nizet, 1975), 215.

Parfum Exotique, *Sed non satiata*, and *La Lune offensée*.⁸⁴ However, one finds several examples where Baudelaire breaks from typical rhyme schemes that effectively alters the rhythm of the poem. In *Sonnet d'automne* Baudelaire nearly follows the typical sonnet rhyme scheme yet continues through to the end of the poem with only two rhyme elements (*al* and *it*).⁸⁵ This creates a feeling of continuous flow throughout the poem and a sense of rhythmic unity amidst unusual punctuated stops and pauses. In *Le Voyage*, one finds a highly unusual multisyllabic rhyme structure between line one and three:⁸⁶

Pour l'enfant, amoureux de cartes et d'estampes,
 L'univers est égal à son vaste appétit.
 Ah! que le monde est grand à la clarté des lampes !
 Aux yeux du souvenir que le monde est petit !
 (*Le Voyage* lines 1-4)

For the boy playing with his globe and stamps,
 the world is equal to his appetite —
 how grand the world in the blaze of the lamps,
 how petty in tomorrow's small dry light!
 (*The Voyage* lines 1-4, trans. Robert Lowell)⁸⁷

These five underlined syllables show the unusually extended rhyme pattern between verses one and three which provides an uncommon symmetrical feeling at the beginning of the poem. The irregular rhythmic features explored here demonstrate Baudelaire's poetic innovation within *Les Fleurs du Mal*. His rhythmic manipulations are felt on many levels as one senses the shifts in syllabic flow from verse to verse, as one sees the appearance of punctuation on the page, and as one encounters the imagery induced by references to silences and distance.

⁸⁴ Evans, David. *Rhythm, Illusion and the Poetic Idea : Baudelaire, Rimbaud, Mallarme* (Amsterdam and New York, NY: Rodopi, 2004), 64.

⁸⁵ *Ibid.*, 83.

⁸⁶ *Ibid.*, 63.

⁸⁷ Mathews, Marthiel and Jackson Mathews, ed. *Flowers of Evil* (New York: New Directions, 1989), 179.

IV. Examples of Musical Aesthetics

Baudelaire makes references to music in varying ways throughout *Les Fleurs du Mal* and an exploration of these allusions help to show another part of the poetic world in which Dutilleux was immersed in the early 1960s. In the previous chapter, Baudelaire's musical influences were examined so as to better understand the sources of his musical references while here the goal will be to reveal their symbolic nature. Throughout Baudelaire's collection of works his references to music served varying functions as seen by the structural use in *La Fanfarlo*, the allegorical use in *le Spleen de Paris* and the stylistic use in *Les Fleurs du Mal*.⁸⁸ His intentions behind these musical references stem from his varying musical influences yet also work to evoke particular aesthetic images. In *Correspondances* from *Les Fleurs du Mal* one finds Baudelaire referencing the oboe when the line reads:

Il est des parfums frais comme des chairs d'enfants,
Doux comme les hautbois, verts comme les prairies,
(*Correspondances* lines 9-10)

Perfumes there are as sweet as the oboe's sound,
Green as the prairies, fresh as a child's caress,
(*Correspondences* lines 9-10 trans. Richard Wilbur)⁸⁹

The reference of the 'hautbois' not only evokes the sound of the oboe but also recalls the pastoral imagery associated with the instrument. Bucolic memories, the innocence of youth, and fresh greenery are subconsciously inferred with the mention of the oboe.⁹⁰ There are several other examples where Baudelaire personifies certain musical instruments to incite particular symbolic imagery, such as the violin in *Harmonie du Soir* or the drum in *l'Héautontimorouménos*. In *Je te donne ces vers* Baudelaire refers to a dulcimer on line six as it

⁸⁸ Loncke, Joycelynn. *Baudelaire et la Musique* (Paris: A.G. Nizet, 1975), 150.

⁸⁹ Mathews, Marthiel and Jackson Mathews, ed. *Flowers of Evil* (New York: New Directions, 1989), 12.

⁹⁰ Loncke, Joycelynn. *Baudelaire et la Musique* (Paris: A.G. Nizet, 1975), 163.

reads “Fatigue le lecteur ainsi qu’un tympanon” (Will weary the reader like a dulcimer) which shows his use of percussion to incite a feeling of relentless insistence.⁹¹ The final line of *Parfum Exotique* includes the mention of the “chant des mariniers” which reveals Baudelaire’s symbolic use of unison singing as a way to represent traveling and exoticism.⁹² Of all the musical references made within *Les Fleurs du Mal*, there was particular emphasis placed on stringed instruments. In *Le Chat* Baudelaire refers to stringed instruments in the following example:

Non, il n’est pas d’archet qui morde
Sur mon coeur, parfait instrument,
Et fasse plus royalement
Chanter sa plus vibrante corde,

(*Le Chat* lines 17-20)

There is no bow that can so sweep
That perfect instrument, my heart:
Or make more sumptuous music start
From its most vibrant cord and deep,

(*The Cat* lines 17-20 trans. Roy Campbell)⁹³

Through referencing the bow and the concept of vibrating strings he subtly shares his belief that the action of the bow on the string represents the phenomena of nature interacting with the soul of the poet.⁹⁴ The images provoked by these particular musical references again convey Baudelaire’s fascination with synesthesia and the interconnectedness of the senses. The last stanza of *Tout Entière* connects the senses as one as it reads:

Ô métamorphose mystique
De tous mes sens fondus en un!
Son haleine fait la musique,
Comme sa voix fait le parfum!

⁹¹ Ibid., 164.

⁹² Ibid., 80.

⁹³ Mathews, Marthiel and Jackson Mathews, ed. *Flowers of Evil* (New York: New Directions, 1989), 65.

⁹⁴ Loncke, Joycelynne. *Baudelaire et la Musique* (Paris: A.G. Nizet, 1975), 101.

(*Tout Entière* lines 21-24)

O mystic metamorphosis!
My senses into one sense flow -
Her voice makes perfume when she speaks,
Her breath is music faint and low!
(*All in One* lines 21-24 trans. F. P. Sturm)⁹⁵

Mentions of her voice, her breath, and the sound of faint music join the senses together into one experience. As was discussed in chapter two, this sentiment is also most literally referred to in the central line of *Correspondances*. As Joycelynn Loncke explains, music is the best way to suggest an experience that transcends reality.⁹⁶ The joining of the senses unleashes a multifaceted expression within the poetry and Baudelaire's references to music convey an imaginative quality that evoke both literal and intangible responses.

* * * *

⁹⁵ Mathews, Marthiel and Jackson Mathews, ed. *Flowers of Evil* (New York: New Directions, 1989), 53.

⁹⁶ Loncke, Joycelynn. *Baudelaire et la Musique* (Paris: A.G. Nizet, 1975), 183.

CHAPTER 5: QUOTATIONS IN *TOUT UN MONDE LOINTAIN...*

Through considering the many complexities presented within Baudelaire's prose one gains valuable perspective for the aesthetic world in which Dutilleux was immersed when writing *Tout un monde lointain...* By examining the musical structure of the piece, exploring the quotations that are provided in the score, and considering the existing research on the work itself, one gains valuable insight into the inner workings of the piece. This increased knowledge of the intricacies of the composition, particularly in relation to the quotations of *Les Fleurs du Mal*, will undoubtedly lead to more informed performances.

I. Structure and Memory

Tout un monde lointain... is composed in five movements that are unified under thematic continuity and linked through Dutilleux's manipulation of 'progressive growth' and memory. Each movement has its own evocative title in addition to their attached literary quotations, along with a brief interlude that connects the second movement to the third. One finds elaborate multi-movement structures throughout several of Dutilleux's large scale compositions including *Ainsi la nuit* and *Metaboles*. In *Ainsi la nuit*, the interludes entitled *Parenthèse I-IV* recall and foreshadow thematic material while serving as the bridges between the seven larger movements. *Metaboles* features a five movement structure where the ends of each movement introduce material that will be developed in the following movement. This strategy was an integral aspect of the composition from the time of its' conception and is a prime example of 'progressive growth'. Dutilleux explains in an interview with Roger Nichols that:

"an element which will recur and develop in the movement that follows. At the end of the first movement you find the opening of the second... or rather, the other way round... you could compare it with the way tiles overlap on a roof. This element undergoes a succession of changes, of metamorphoses, until, after a certain number of them, as with

insects, you find that there's an essential change in its nature: the original idea is almost unrecognisable."⁹⁷

The features of 'progressive growth' find their way into *Tout un monde lointain*... as seen by the treatment of thematic elements that are developed throughout all five movements and this strategy emphasises Dutilleux's interest in one's perception of memory.

The first movement *Enigme* begins with an introduction which contains several thematic elements that serve as clues for how the entire piece will unfold. The opening statement of the cello features an ascending figure in perfect fourths, one diminished fourth and one augmented fourth followed by a quasi-chromatic descending line as seen below in Example 4.

Example 4: *Tout un monde lointain*, Movement 1 - mesure 1

Très libre et flexible (♩ = 60 environ)

VIOLONCELLE SOLO

CYMBALE GLOUTÉE (Bag. de Timb.)

CAISSE CLAIRE (avec timbre et balai métallique)

The statement is then repeated and slightly expanded on both ends with added emphasis placed on the tritone. The interval of the tritone appears at key points throughout the work and the two most pivotal moments are found in the brief interlude before the third movement *Houles* and the tutti section immediately preceding the fifth movement *Hymne*. The interlude that follows the second movement revisits the opening figure of the piece, yet here the solo cello line features a subtle change. When comparing the opening figure as seen in Example 4 to the

⁹⁷ Nichols, Roger, and Henri Dutilleux. "Progressive Growth. Henri Dutilleux in Conversation with Roger Nichols". *The Musical Times* 135, no. 1812 (1994): 89.

figure taken from the interlude as seen below in Example 5, one notices a slight difference between the two statements.

Example 5: *Tout un monde lointain*, Movement 2 - Rehearsal 41

The image shows a musical score for Rehearsal 41. It features three staves: Cymbale cloutée, Caisse-Claire, and Vcl. Solo. The tempo is marked as 'Tempo 1º (♩ = 60 environ)'. The Vcl. Solo part begins with a 'p' dynamic and 'ad lib.' marking. The Caisse-Claire part includes a '4' time signature and 'pp' dynamics. The Cymbale cloutée part has a '*' marking.

Here in the interlude, the change of the third note to G-natural from F-sharp is a premonition for the ensuing conflict between the tritone and the perfect fifth that will unfold throughout the third movement. The interlude then ends as the cello disappears into a large orchestra tutti. In both the interlude and the transition to the fifth movement, the orchestra exclaims a foreboding unison move from G-sharp to D outlining the tritone. All the more striking is the sudden presence of this unison writing amongst Dutilleux's extended harmonic language. The conflict presented in the opening statement is developed and expanded upon throughout the work, and while some examples such as the grand orchestral tuttis shown above are more overt, some encounters are more subtle in nature. The third movement features a highly demanding virtuosic solo part with numerous complex passages of perfect fifth double stops. At a climactic moment in the second measure after rehearsal 48, the solo cello exclaims a triumphant perfect fifth while the bass section discretely plays a tritone underneath as seen in Example 6.

Example 6: *Tout un monde lointain*, Movement 3 - 1 measure after Rehearsal 48

The image shows a musical score for Example 6, which is a single measure of music from the third movement of 'Tout un monde lointain'. The score is arranged in a system with six staves. From top to bottom, the staves are: Violoncelle Solo (Cello), Violin I, Violin II, Alto, Violoncelle (Cello), and Contrabass. The Violoncelle Solo part begins with a dynamic marking of *f marc.* and features a tritone interval. The Violin I and II parts are marked *ff* and *Pizz* (pizzicato). The Alto part is marked *div.* (divisi) and *arco* (arco), with a dynamic marking of *pp*. The Violoncelle and Contrabass parts are marked *ppp* and *Pizz* (pizzicato). The score includes various musical notations such as slurs, accents, and dynamic markings.

This tritone is then repeated in the timpani at 49 and both examples demonstrate the conflicted nature of this movement. This third movement is desperately trying to resolve the initial tritone found in the introduction of the first movement. The opening statement of the piece is also elaborated upon through subtle transformations. The quasi-chromatic descending line of the opening is stretched into the opening descending theme of the second movement *Regard* as seen in the following example:

Example 7: *Tout un monde lointain*, Movement 2 - Rehearsal 29

The image shows a musical score for Example 7, which is a single measure of music from the second movement of 'Tout un monde lointain'. The score is arranged in a system with one staff. The staff is labeled 'VIOLONCELLE SOLO' and begins with a dynamic marking of *p sostenuto*. The score includes various musical notations such as slurs, accents, and dynamic markings.

When comparing Example 7 with the opening as seen in Example 4, one finds a striking similarity between the intervals. This likeness shows how Dutilleux's faint allusion to certain

motifs later develop into complete thematic statements.⁹⁸ This is not to say that this relationship is necessarily perceived upon hearing the work, but there is certainly a feeling of familiarity as a faint memory begins to take shape. Lastly, at the end of the introduction a bold theme in double stopped fifths propels the music into the start of the main movement at rehearsal 5. However, what is unknown to the listener at this point in the piece is the fact that this theme will be remembered and ultimately fully realized as the thematic subject of the third movement. Within this brief introductory section Dutilleux has laid the groundwork for the entire piece and effectively develops these thematic fragments to their fullest potential.

There are several other examples of themes that are taken through Dutilleux's 'progressive growth' that all contribute to the cyclical nature of this work. One example of material that was briefly foreshadowed early on is noticed when exploring the ethereal fourth movement *Miroirs*. The opening fragments heard in the marimba subtly outline the expressive theme heard in the solo cello that follows soon after. Even more remarkable is the fact that Dutilleux initially introduced this fragmented theme heard in the marimba within the first movement just after the introduction at rehearsal 5.⁹⁹ In the first movement this five note motive was elaborated into a fully developed theme and variations, yet here in the fourth movement the theme takes on an entirely different persona while still containing the slightest suggestions of past experience. One also notices a vague impression of the ascending opening statement from the introduction of the first movement at one measure before 65 that again demonstrates Dutilleux's continuous development of thematic material. The mirroring in this movement is seen in the intervallic similarity between the marimba and solo cello as well as at the conclusion of the movement where the opening phrase is mirrored in retrograde.

⁹⁸ Grouvel, Pierre. *Henri Dutilleux "Tout Un Monde Lointain"* (Paris: Éditions Musicales Alphonse Leduc, 1987), 3.

⁹⁹ *Ibid.*, 18.

The fifth movement *Hymne* features an opening figure consisting of descending fifths which is manipulated and transformed throughout this movement. A striking aspect of this theme is the subtle allusion that was made to this motif early on in the piece. The introduction from movement one featured a brief descending fifth pizzicato theme, as seen below in Example 8, and this subtle allusion is not revisited until this finale where it culminates as the thematic material for the movement as seen in Example 8.

Example 8: *Tout un monde lointain*, Movement 1 - Line 3, page 1



Example 9: *Tout un monde lointain*, Movement 5 - 6 Measures after Rehearsal 70



The fifth movement contains several more examples of Dutilleux's interplay with memory in music. At rehearsal 76, one notices the likeness of this theme to the main theme of the second movement which was based on the opening motif. Here this material is found in an entirely new context with further elaboration. One remembers this theme from the second movement within the context of this aggressive movement as if one is trying to bring back an older memory that is not entirely complete. Another example is found at rehearsal 82 as one hears a slightly fragmented and altered version of the singing second theme from the third movement that was found at rehearsal 47. The melody is not entirely present, yet the slight impression of it continues to evoke the suggestions of memory within the score. The coda of this fifth movement revisits many of the key themes that were developed throughout the entire piece. These fragmented suggestions are narrowly perceptible, but the resulting collage of previously heard

material stands as a brilliant summation of the experiences within this work. In the Baudelairean sense, it is as though a flood of involuntary memories has been unleashed, echoing the obsession with memory found within *La Chevelure*. Four measures after rehearsal 89, one hears the pizzicato theme heard after the introduction of the first movement, this time in a descending pattern of sixteenth notes. The theme from the fourth movement is heard in a highly extroverted manner at rehearsal 90 which then leads into quintal harmonies reminiscent of the third movement at rehearsal 91. A brief reference to the fourth movement is again made in the accented pitches leading into rehearsal 93 just before the strings enter with cluster chords resembling their first entrance one measure after rehearsal 2.¹⁰⁰ The interchange of thematic material becomes so enveloped it is clear that the intention is not to perceive each and every reference, but rather to experience a culmination of the entire work as one grandiose episode. The work then ends with a mysterious repeating figure that is repeated *ad libitum* while fading away to nothing. Just as the work began with the ethereal sound of a brushed cymbal, the piece recalls its origins as it floats away into an intangible sound world.

The title *Tout un monde lointain...* given to Dutilleux's cello concerto was a verse extracted from Baudelaire's poem *La Chevelure*. As was revealed in the preceding chapter, this poem in particular is entirely concerned with the concept of memory, and an exploration of the piece's structure revealed the ways in which Dutilleux involved memory into one's perception of the work. When asked in an interview with Claude Glayman about his fascination with memory in music Dutilleux responded, "Isn't music constantly concerned with memory?"¹⁰¹ While this assertion is undoubtedly correct, in this particular work the references to memory though quotation and 'progressive growth' are more abstract in nature. Dutilleux is discreetly reworking

¹⁰⁰ Grouvel, Pierre. *Henri Dutilleux "Tout Un Monde Lointain"* (Paris: Éditions Musicales Alphonse Leduc, 1987), 3.

¹⁰¹ Potter, Caroline. *Henri Dutilleux: His life and Works* (Aldershot, England: Ashgate, 1997), 78.

musical ideas that mirror the Baudelairean fixation on memory versus involuntary memory. Certain passages of the concerto are instantly recognizable at later points while other fragments are hidden to the point of being hardly perceived. This interplay between the varying types of memory is one of the most captivating aspects of the work. An understanding of the symbolic nature that memory holds within the worlds of Baudelaire and Dutilleux provides further proof of the interconnected aesthetics of both artists. A heightened awareness of Dutilleux's use of memory also significantly informs performers and their ability to reference corresponding musical gestures and motifs. It is also worth noting that this concept of memory echoes Proust's notion of memory as his "desire to write large-scale works accentuated his concern for coherence within a piece, a unity which would be perceptible without being immediately obvious."¹⁰² As was seen in the examples throughout this section, Dutilleux achieves underlying coherence in this concerto through subtle messages within the music as themes are reworked through what he called 'progressive growth'.

II. Mystery and Quotation

While this study attempts to identify what can be gained through a greater understanding of the Baudelaire quotations in this score, the sense of mystery surrounding these quotations is not only intriguing but it is a commonly visited feature seen throughout Dutilleux's output. Janet Obi-Keller shared that Dutilleux's desire to maintain a certain degree of mystery within his music is seen within his creative process.¹⁰³ One finds that Dutilleux covered any evidence of changes or additions made to a given work, particularly within his works that were published later in life.¹⁰⁴ This fact is all the more surprising when keeping in mind the lengthy gestation required of most of his compositions. Dutilleux tries to preserve the mystery within his music and is careful

¹⁰² Potter, Caroline. *Henri Dutilleux: His life and Works* (Aldershot, England: Ashgate, 1997), 78.

¹⁰³ Obi-Keller, Janet. "Remembering a Musical Era: Henri Dutilleux in Conversation," *Tempo* 69, no. 273 (2015): 19.

¹⁰⁴ *Ibid.*, 19.

not to over inform listeners and performers as to what to hear or what to interpret. This tendency can also be seen in his reluctance to admit to any direct inspiration gained from the specific quotes used within *Tout un monde lointain...* However, exploring the quotations in context with their corresponding movements reveals compelling parallels between the prose and music. Through such analysis one discovers significant clues that help to decipher the mysteries within Dutilleux's quotations of Baudelaire. There are numerous examples of other works that quote Baudelaire or set his prose to vocal music, yet specifically it is this mystery associated with these quotations that remains the most individual aspect of his use of Baudelairean quotation.

In a program note by Claude Rostand presented at the premier of the concerto, it was revealed that Dutilleux stressed that he "did not seek to illustrate the poems but [tried], through music, to awaken their most secret resonances."¹⁰⁵ Through exploring these hidden meanings within the provided quotations, one hopes to gain additional insight into the work and its interactions with Baudelaire's poetry. The following section explores the quotations presented in Dutilleux's score with an analysis of their poetic meaning and how they relate to their corresponding movements:

Tout un Monde Lointain...
Title of work - **La Chevelure**, XXIII

i) Movement I, Enigme

"...Et dans cette nature étrange et symbolique..."

Line 10 - '**Avec ses vêtements ondoyants et nacrés**', XXVII

"...And in her strange symbolic nature..."

Line 10 - '**Robed in a silken robe**', XXVII

¹⁰⁵ Potter, Caroline. *Henri Dutilleux: His life and Works* (Aldershot, England: Ashgate, 1997), 81.

Avec ses vêtements ondoyants et nacrés is not to be considered a sonnet but instead can be labeled a 'quatorzian' as it has fourteen verses. The poem features two stanzas of four verses or 'quatrains' that have an ABAB rhyme scheme, and then two stanzas of three verses or 'tercets' that share rhyming first verses. Baudelaire includes several keywords and phrases that evoke particular images here that contribute to the multisensory persona seen throughout *Les Fleurs du Mal*. In the second verse, "Même quand elle marche on croirait qu'elle danse" (Even when she's walking, she might actually be dancing), images of movement help one to feel a sense of involvement as though one is watching a scene unfold. The title of the movement refers to an enigmatic figure who is depicted in this poem and is compared to a "sphinx antique". This comparison alludes to the stoic beauty of antiquity and provides a way to reinforce the idea of exoticism seen in the quoted line before, 'Et dans cette nature étrange et symbolique'. The poem culminates at the final line "La froide majesté de la femme stérile." (The cold majesty of the sterile woman.), which describes the chilling aura surrounding this enigmatic figure. One particularly intriguing parallel between this poem and the cello concerto is the subtle reference to the word 'houle'. The middle line of the poem reads "Comme les longs réseaux de la houle des mers" (As the long weeds that float among the swell of seas) and at the end of the introduction of the concerto, the cello foreshadows the theme found in the central third movement entitled "Houles."¹⁰⁶ As was discussed in the previous chapter, the central lines of Baudelaire's poems convey the main idea of the poem itself, and here one finds Dutilleux possibly referencing this understanding in the structuring of the movements.

¹⁰⁶ Potter, Caroline. *Henri Dutilleux: His life and Works* (Aldershot, England: Ashgate, 1997), 83.

ii) Movement 2, Regard

"...le poison qui découle
De tes yeux, de tes yeux verts,
Lacs où mon âme tremble et se voit à l'envers..."

Lines 11-13 - **Le Poison**, XLIX

"...the poison that flows
From your eyes, from your green eyes,
Lakes where my soul trembles and capsizes..."

Lines 11-13 - **The Poison**, XLIX

Le Poison is the only poem in *Les Fleurs du Mal* where Baudelaire mixes the standard alexandrines meter (twelve syllables) and heptasyllables (seven syllables) within the same poem as each line alternates back and forth. This mixture of meters results in a sense of unevenness as one reads the verses thus enhancing the feeling of intoxication. There is a sense of growing intensity and drama throughout the poem as the stanzas first reference 'le vin' (wine), then 'l'opium' (opium), then 'le poison' (poison) and finally 'la mort' (death). This progression of intensity is paralleled in Dutilleux's score as the cello continuously rises in tessitura while the role of the orchestra becomes more and more elaborate. The final three verses of this poem and their translations are found below:

Qui plonge dans l'oubli mon âme sans remords,
Et charriant le vertige,
La roule défaillante aux rives de la mort!
(*Le Poison* lines 18-20)

That brings oblivion beneath
Its waves of vertigo,
And bears me fainting to the brink of Death!
(*The Poison* lines 18-20, trans. Keith B. Bullen)¹⁰⁷

¹⁰⁷ Mathews, Marthiel and Jackson Mathews, ed. *Flowers of Evil* (New York: New Directions, 1989), 62.

Dutilleux portrays the sensation of vertigo in the incredibly high range of the solo cello line and it is no wonder that the original title for this movement was *Vertige*.¹⁰⁸ However, Dutilleux felt the title *Regard* was more fitting as the poem referred to the powerful gaze of his mistress' eyes.¹⁰⁹ Through subtle references to the central theme of intoxication, Dutilleux extracts the essence of this poem without being overly literal in its imagery. This tactic is also found in the gradually falling theme which evokes the image of poison dripping down from the subject's eyes.¹¹⁰ One also finds this falling theme mirrored in the orchestral texture at rehearsal 33 where the tutti violins descend downward while the tutti celli rise up creating a perfect mirror image in parallel rhythm.¹¹¹ This effect subtly references the sensation of looking at oneself in the mirror, or as if peering into an alternate reality.

iii) Movement 3, Houles

"...Tu contiens, mer d'ébène, un éblouissant rêve
De voiles, de rameurs, de flammes et de mâts..."

Lines 12-13 - *La Chevelure*, XXIII

"...I dream upon your sea of ebony
Of dazzling sails, of oarsmen, masts and flames..."

Lines 12-13 - *Her Hair*, XXIII trans. Doreen Bell¹¹²

The central movement of this work features a quote from the same poem from which the concerto's title was taken. As was discussed at greater lengths in the earlier sections, *La Chevelure* is primarily concerned with the idea of memory. The careful usage of the word

¹⁰⁸ Nichols, Roger, and Henri Dutilleux. "Progressive Growth. Henri Dutilleux in Conversation with Roger Nichols". *The Musical Times* 135, no. 1812 (1994): 89.

¹⁰⁹ Potter, Caroline. *Henri Dutilleux: His life and Works* (Aldershot, England: Ashgate, 1997), 84.

¹¹⁰ *Ibid.*, 84.

¹¹¹ *Ibid.*, 84.

¹¹² Mathews, Marthiel and Jackson Mathews, ed. *Flowers of Evil* (New York: New Directions, 1989), 32.

'souvenirs' in both the first and last stanzas of the poem and the sensory details throughout the poem both serve to reinforce this concept of memory. It is also particularly interesting that *La Chevelure* is quoted above the central movement of the work. Just as the middle line of Baudelaire's poetry typically resonates the principal theme of a given poem, the presence of this poem before the third movement alludes to the fact that this fixation on memory is of primary importance to Dutilleux. It is also a way for the quotations in the piece to tie into the title of the work as the phrase "Tout un monde lointain" came from *La Chevelure*. The poem is entirely constructed in alexandrines (12 syllables) with an ABAAB rhyme scheme. These specific lines from the poem are concerned with the images of the tumultuous sea and metaphor image is clearly echoed in the surging cello line that seems to recall the image of waves crashing upon a ship. The reference to far off exotic lands can also account for the noticeable difference in harmony that is largely based around chords of stacked fifths. This harmony is in contrast to the other movements and provides a feeling as though one has ventured to a new place, a 'distant world', with its own definable sonority.

iv) Movement 4, Miroirs

"...Nos deux coeurs seront deux vastes flambeaux,
Qui réfléchiront leurs doubles lumières
Dans nos deux esprits, ces miroirs jumeaux."

Lines 6-8 - *La Mort des Amants*, CXXI

"...Our two hearts will be two vast torches
Which reflect their double lights
In both our minds, those twin mirrors"

Lines 6-8 - *The Death of Lovers*, CXXI

Dutilleux provides a quotation from *La Mort des Amants* for this ethereal movement which is a sonnet made up of decasyllables consisting of ten syllables with strict use of a caesura between

both halves, making each line five plus five. This gives the poem a sense of symmetry, as both halves are balanced and it also reflects the repeated references to doubling and pairs found in the second stanza -“deux coeurs” (two hearts), “deux vastes flambeaux” (two vast torches), “doubles lumières” (double lights), etc. The poem is also a continuous comparison between love and death as the sets of pairs from the second stanza are in conflict with other verses which underline the finality of death. Verse two, “Des divans profonds comme des tombeaux” (Divans as deep as tombs) conveys a deep sense of loss while verse eleven, “Comme un long sanglot, tout chargé d'adieux” (Like a long sob, filled with goodbyes) evokes a feeling of immense sadness. The final line, “Les miroirs ternis et les flammes mortes.” (The tarnished mirrors and the extinguished flames.) references the fading away of one’s light in the mirror as the poem ends with the all encompassing theme: la mort. In his score, Dutilleux experiments with the different ways in which mirroring can occur. He does so not only by reworking motifs through retrograde movement, but also symbolically in how he brings the mirroring within the poem to life. The immensely lyrical theme in the solo cello, with its sense of freedom and timelessness, represents love and appears in stark contrast with the continuous strokes of the marimba, whose repeated ticking alludes to the passage of time as finality inevitably approaches. Another example of mirroring that exists within the score is found in the pitch oscillations or finger tremolo in the heavily divided string parts between rehearsal 66-67 that create a rising and falling effect. This expanding and contracting flurry of sound creates a ‘fan effect’ as each divided string part enters just after their lower counterpart vividly depicting a fan shaped event in the score.¹¹³ This moment gives the impression of walking straight through to the other side of the mirror and serves as the climax of the movement. It is also striking that this climax occurs at what can be viewed as the ‘golden section’ of the piece as it is nearly two-thirds of the way

¹¹³ Potter, Caroline. *Henri Dutilleux: His life and Works* (Aldershot, England: Ashgate, 1997), 135.

through the movement. After this dramatic rise and fall the movement dissipates back to its origins with the lyrical theme now appearing in retrograde.

v) *Movement 5, Hymne*

"...Garde tes songes :
Les sages n'en ont pas d'aussi beaux que les fous !"

Lines 27-28 - **La Voix**, II from 'supplément aux Fleurs du Mal'

"...Keep your dreams:
Wise men do not have such beautiful ones as fools!"

Lines 27-28 - **The Voice**, II from 'supplément aux Fleurs du Mal'

The fifth movement features an excerpt from *La Voix*, which is one of only a handful of poems from *Les Fleurs du Mal* that is not broken down into stanzas. The verses are alexandrines and feature a variety of pauses or *rejets* with the use of colons and exclamation points which throw off the regular flow and balance of rhythm in the poem. *La Voix* compares two voices that have decidedly different views of the world, the first saying "La Terre est un gâteau plein de douceur" (The world is but a large, delicious cake) and the second voice which says "Viens! oh! viens voyager dans les rêves, Au delà du possible, au delà du connu!" (Come! oh! just travel in dreams, Beyond what is possible, beyond what is known!) underlying the duality of one's perception in reality or fantasy. This duality is also seen in lines 22-24:

J'aime si tendrement le désert et la mer;
Que je ris dans les deuils et pleure dans les fêtes,
Et trouve un goût suave au vin le plus amer;
(*La Voix* lines 22-24)

I love so tenderly the desert and the sea;
I laugh at funerals and weep at festivals,
And find a sweet taste in the most bitter wine
(*The Voice* lines 22-24)

Here opposite reactions in these varying circumstances convey's Baudelaire's recurring theme of revealing the myriad sides of every emotion. The poem swells in energy throughout with its increasing use of exclamation points, a fitting pair for Dutilleux's most articulated and rhythmically driving movement where accents are pushed to their bursting point.¹¹⁴ It is also quite fitting that the quotation seen before this last movement is also the only time in which Dutilleux uses the final line of the poem. The symbolic importance of the final word is also exemplified in the score as the final word "fous!" (fools, or crazy) is echoed in the cacophony of the piece's ending where previously heard themes come crashing back before dissipating into a shadowy figure in the solo cello. This final repeating figure drifts away into the dream world of which the voice had mentioned, as if someone has abruptly woken up trying to hold on to the images before they disappear into one's memory.

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¹¹⁴ Evans, David. *Rhythm, Illusion and the Poetic Idea : Baudelaire, Rimbaud, Mallarme* (Amsterdam and New York, NY: Rodopi, 2004), 55.

CHAPTER 6: PERFORMANCE DECISIONS

I. An Informed Interpretation

Following a great deal of analysis and research on the available sources pertaining to *Tout un monde lointain...* it becomes apparent that there is a scarcity of writing that explores Dutilleux's quotations of Baudelaire. Caroline Potter's in depth study "Henri Dutilleux: His Life and Works" is one of the few exceptions, as her work explores many of the composer's most prominent pieces within the context of his life and the varying artistic influences that crossed his path. Within this book, Potter's discussion on *Tout un monde lointain...* is surely the most complete analysis of the work available, particularly in regards to exploring the correlations between Dutilleux's score and Baudelaire's poetry. Another successful study of the work is Pierre Grouvel's analysis which effectively breaks down many of the musical motifs and themes developed throughout the work and presented from a performer's perspective. The publication is primarily meant to be a working guide to help understand the piece; however, it is somewhat surprising that within this source there is little to no mention of Baudelaire's quotes.

When approaching the topic of Dutilleux's use of quotation it appears that more questions arise than are clarified by their hidden meanings. His quotations, whether musical or literary, have often blurred the lines surrounding the intentions behind his works. Attempting to identify any composer's intent is a hazardous path on which to tread, yet here the primary concern is to address the questions that are raised by the quotations and identify what can be gained in performance. In this dissertation, an analysis of Dutilleux's varied use of quotation revealed the multitude of ways in which Dutilleux helps one perceive his music. The exploration of Baudelaire's monumental *Les Fleurs du Mal* showed the technical intricacies and recurring

thematic devices found throughout this collection. The musical analysis of *Tout un monde lointain...* exhibited many similarities between Baudelaire's prose and the thematic development found within Dutilleux's concerto. These studies have uncovered much in the way of scholarly analysis but here the question remains, what should performers make of the Baudelaire quotations and in what way does a deeper understanding of this poetry aide in one's interpretation of Dutilleux's concerto? This chapter will demonstrate how this heightened understanding of the Baudelaire quotations presented in *Tout un monde lointain...* will impact performers and their interpretations.

II. Rhythmic Variance within *Les Fleurs du Mal*

Exploring many of the varying poems within *Les Fleurs du Mal* has shown the incredible variety Baudelaire creates in his prose. Being aware of the music within *Les Fleurs du Mal* with regards to rhyme schemes, syllabic structures, and word choice all contribute to the unique sound of each poem which reflects the thematic core of a given work. As was seen in *Le Cygne* in Chapter 3, the elongation of lines and shifts of where caesuras fall were ways in which Baudelaire made alterations to poetic rhythm. As David Evans explains, "In a well balanced, rhythmically soothing alexandrine, a line will have its four accents, two fixed: one at the sixth syllable and one at the twelfth, and two mobile: one in each hemistich."¹¹⁵ When the syllabic accents shift due to *rejet* or *enjambement* feelings of surprise and instability become part of the poetic expression. This understanding of rhythmic flexibility certainly informs one's interpretation of the rhythmic intricacies in Dutilleux's concerto. While there are of course many passages of the concerto that must be played with utmost precision, several passages are rhythmically flexible. One such place is the opening of the concerto where the cello begins on the second

¹¹⁵ Evans, David. *Rhythm, Illusion and the Poetic Idea : Baudelaire, Rimbaud, Mallarme* (Amsterdam and New York, NY: Rodopi, 2004), 48.

half of the fifth beat. Each entrance and repeated pitch in this opening episode changes off the beat; at one point the second triplet of the beat as seen in line two. It is also interesting to note that the ethereal percussion that begins the work starts on beat two following an initial quarter rest. These off-beats should be felt and it takes a certain impulse in one's articulation in order to convey what is off the beat in a rhythmically free setting. This tactic also serves as a way to bring out the more suggestive tone found in motifs starting off the beat. This opening recalls the utterance of prose in how one might hear certain breaths and words within a recitation. It is the performer's role to showcase Dutilleux's allusion to Baudelaire's poetic landscape so that it may effectively be brought to life. This conflict between rhythmic stability and instability is found throughout the work and this contrast is vital in bringing out the suggestive undertones of the work. Other such examples of themes fighting against a regular beat include the second theme of the the third movement at rehearsal 47, the intense unison string passage at rehearsal 51 in this same movement, and the accented descending motif found in the fifth movement which starts off the beat.

Rhyme schemes are another way in which Baudelaire alters one's perception of rhythm. In a rolling and continuous rhyme pattern as was seen in *Sonnet d'automne* there is a sense of continuity; however, in a more varied rhyme scheme there is a sense of friction within the verses. Understanding rhyme schemes in Baudelaire correlates to the performance of Dutilleux's work in how one perceives the discrete motifs that reappear multiple times throughout the work. Rhyme patterns also correspond to the repetitive rhythmic patterns that continue in a similar manner before being altered. In order to perceive this change in rhythm one must be sure to first clearly establish the rhythmic pattern so that the altered version will stand out. One example of this change in a rhythmic pattern is seen in Example 10 where the solo cello shifts from repeated off beats to a group of four in the space of three.

Example 10: *Tout un monde lointain*, Movement 1 - 3 Measures before Rehearsal 19



The group of four should feel all the more abrasive following the continuous off-beats and while all the notes in this passage have accents, the final four ought to have increased emphasis to bring out this shift in the rhythmic pattern. Even though one would perhaps arrive at this performance conclusion without knowledge of Baudelaire's patterns, the shift from rhythmic regularity is a defining feature of his poetry of which Dutilleux was surely aware. Another example of a continuous rhythmic pattern that features a slight alteration is found in the opening theme of the second movement. The first descending line that was shown in Example 7 falls down through its painful intervals while only changing on the eighth-note pulse. This theme is heard again in the following line as seen in Example 11 but this time there is a dotted eighth-note in the third beat of the melody which creates a momentary pause and a rhythmic lilt.

Example 11: *Tout un monde lointain*, Movement 2 - 1 Measure before Rehearsal 30



This slight difference benefits from a slight stretching of time so as to bring out this break in the rhythmic pattern and convey feelings of uncertainty.

Exploring the verse structures and rhyme schemes in *Les Fleurs du Mal* resembles the way in which musicians interpret musical notation, as every indication on the page is a clue to reveal a deeply rooted feeling or expression. This strategy also echoes the explorations of punctuation in chapter four. As one approaches this cello concerto, one ought to continuously ask how the music should be 'pronounced'. Dutilleux's precise notation brings the themes and

sonorities of Baudelaire's poetry to life and an understanding of the rhythmic variance in Baudelaire informs performers of this centrally important aspect within Dutilleux's score while evoking a sense of poetic delivery in performance.

III. Imagery in Performance

There are several other examples of interpretive decisions that benefit from a deeper understanding of Baudelaire's *Les Fleurs du Mal*. The first movement *Enigme* features a quotation from *Avec ses vêtements ondoyants et nacrés* (*Robed in a silken robe*) and the second verse, "Même quand elle marche on croirait qu'elle danse" (Even when she walks she might actually be dancing), potentially leads one to approach the musical gestures of the first movement as lively and dance-like. The idea of motion or movement should be reflected through the use of increased bow speed and dynamic emphasis within the stirring figures of this movement; particularly in the gestures between rehearsal 16 and rehearsal 18 where the cello leaps up in dramatic flourishes. It is also interesting that in a movement featuring a theme and variations, Dutilleux quotes a poem that vividly describes a mysteriously unapproachable enigmatic figure. It is as if he cannot get the image of this figure out of his head as he continues to create variations based on the same persistent theme.

The second movement *Regard* features a quotation from *Le Poison* (*The Poison*) and the third stanza of this poem contains two lines that paint a haunting image.

Tout cela ne vaut pas le poison qui découle
De tes yeux, de tes yeux verts,
(*Le Poison* lines 11-12)

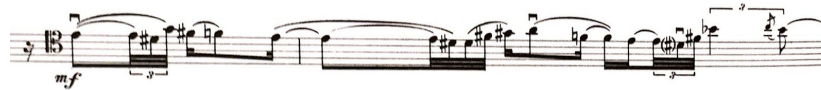
All this is nothing to the bane
That trickles from your eyes,
(*The Poison* lines 11-12, trans. Keith B. Bullen)¹¹⁶

¹¹⁶ Mathews, Marthiel and Jackson Mathews, ed. *Flowers of Evil* (New York: New Directions, 1989), 62.

The image of poison dripping from the subject's eyes is reflected in Dutilleux's score in the descending theme of this movement.¹¹⁷ These lines reveal the image behind the painful descending intervals of the theme and one might convey this idea through executing shifts in a connected manner from half-step to half-step.

In the third movement *Houles*, there is an evocative second theme that represents the exotic locations referred to in Baudelaire's corresponding poem *La Chevelure*. The sixth verse of the poem, "La langoureuse Asie et la brûlante Afrique" (Languorous Asia and burning Africa) mentions these exotic destinations and the theme found at rehearsal 47 as seen in Example 12 reflects this exotic nature.¹¹⁸

Example 12: *Tout un monde lointain*, Movement 3 - Rehearsal 47



The performance of this theme will benefit from a rustic manner of playing, as though recalling the sound of a traditional folk string instrument. One can bring this effect to life through alterations in heavy bow pressure and intonation that emphasises the close leaning half steps of the theme. Evoking the image of these exotic references is not primarily concerned with making overt references that listeners would necessarily perceive but rather the concern ought to be to bring out the innate variety found in Baudelaire's poetic language.

The mirroring effect utilized in the fourth movement reflects Baudelaire's repeated use of the word 'miroirs' in *La Mort des Amants* (The Death of Lovers). As mentioned in the previous

¹¹⁷ Potter, Caroline. *Henri Dutilleux: His life and Works* (Aldershot, England: Ashgate, 1997), 84.

¹¹⁸ Potter, Caroline. *Henri Dutilleux: His life and Works* (Aldershot, England: Ashgate, 1997), 84.

chapter, the climactic high point found between rehearsals 66-67 is the splitting point of the movement where the opening theme follows in retrograde. The mention of tarnished mirrors in the last line of the poem is referred to by this strangely familiar theme which appears backwards at the end of the movement. Performers can highlight the reminiscent quality of this theme by recalling a similar concept of sound and vibrato that was used at the opening of the movement. Through this execution, the cyclical nature of this reflective movement will be enhanced by this sense of returning to something familiar but altered at the same time.

The disappearing figure found at the conclusion of the final movement *Hymne* is a haunting effect in performance. This fact is particularly enhanced as it is preceded by the enormously raucous coda section of the work. The image of one's memory fading away seems inescapable in a work so concerned with the notions of memory and Baudelaire. Dutilleux indicates that the performer may repeat the figure *ad libitum* while dying away and does so without including a final barline of the piece. This effect not only gives the sensation of trailing off into the cosmos but it also symbolizes the circular nature of this work as though it could begin again once one reaches the ending. In performance, this ending is all the more effective the longer one maintains the nearly silent repetitions of the figure without allowing the piece to meet its conclusion until absolute silence is achieved.

IV. Aesthetics in Performance: What is inferred from the symbolism, themes, and senses in Baudelaire

Many of the recurring themes found within Baudelaire are perceived only when examining the entire collection of *Les Fleurs du Mal* and, even though Dutilleux's quotations reference specific poems, Dutilleux was aware of these deeply rooted themes and recurring motifs. The aesthetics of *Tout un monde lointain...* are intrinsically aligned with the symbolism, themes and senses of Baudelaire's world and considering this entire collection of poetry is

analogous to the way in which one considers the entire spectrum of Beethoven's string quartets when interpreting any given quartet opus. To be knowledgeable of the particular work in question is important, but to have perspective on the recurring ideas and development of such ideas leads to a deeper sense of understanding and interpretation.

Baudelaire's interest in synesthesia can be found in many of poems of *Les Fleurs du Mal* and this interest is particularly noticed in *La Chevelure* and *Parfum Exotique*. Mentions of the words 'musique' and 'parfum' in *La Chevelure* engages one's senses so as to better perceive the descriptions Baudelaire puts forth. In *Parfum Exotique*, a reference to 'chant des mariniers' reveals his fondness and memories of songs heard by the sea port and these sailing songs allude to the themes of exoticism and travel.¹¹⁹ References of unison singing are ways for Baudelaire to recall imagery taken from his own experiences. In *Un voyage a Cythere* line seventeen features another example of music and sounds heard outside as this verse reads, "Ou le roucoulement éternel d'un ramier!" (Or the eternal cooing of a dove!). These scents and sonic references are merely a handful of the ways in which Baudelaire incorporates sensory perception into his prose. The references made to particular musical instruments in *Les Fleurs du Mal* also evoke aesthetic imagery of particular landscapes, feelings, and emotions. Bird calls, perfume, and familiar music are all examples of references made to the aesthetics of everyday life experience that stimulate particular reactions and responses.

This interconnected use of sensorial references mirrors Dutilleux's desire to include artistic aesthetics into his works so as to elicit certain responses. Through varying use of quotation he provides his works with a context in which they may be perceived. The multi-layered use of quotation seen in his piece *Correspondances* evoked particular images and

¹¹⁹ Loncke, Joycelyne. *Baudelaire et la Musique* (Paris: A.G. Nizet, 1975),144.

responses found within the referenced works of art and by doing so Dutilleux created a multi-sensory artistic experience. In *Tout un monde lointain* the quotations of *Les Fleurs du Mal* bring forth the aesthetics of Baudelaire and a knowledge of the imagery, language use, and sensory details found throughout the poetry will without doubt impact one's interpretation of the piece. Specifically identifying what is 'unlocked' in performance due to an awareness of the aesthetics and imagery of Baudelaire's prose may not be entirely possible. However, the awareness of these images and feelings which stem from the Baudelaire quotations are effective to have in mind when performing. The unearthly sounds of the cymbals at the opening of the piece give way to an image of an interstellar landscape and mystery. In the second movement, the image of dripping of poison and the self inflicted pain resulting from ingesting such poison triggers a heart aching response. References to crashing waves from *La Chevelure* are seen above the third movement *Houles* and an image of violent seas inspires the performer to emulate this turbulent image in the surging gestures of the movement. The serene and haunting fourth movement evokes a feeling of timelessness which can be enhanced by drawing out the emotions surrounding love and death found within Baudelaire's *La Mort des Amants*. The final movement stands as a culmination of past experiences as one recalls and relives vivid episodes from the previous movements. Furthermore, visualizing such imagery at the hint of previously heard material will further enhance one's interpretation and expressive depth in performance.

* * * *

CHAPTER 7: CONCLUSION

It should be noted that the intent of this discussion is not to create a specific program for the work or in some way direct others in saying how they should perceive the concerto. Dutilleux was not attempting to provide a hidden program within this piece through the inclusion of literary quotation. His reluctance to openly discuss the connections between his music and Baudelaire's poetry is a way for him to maintain a level of mystery and leave these unanswered questions up to interpreters to answer. This exploration is truly concerned with diving into these secrets that Dutilleux preserved in the work and recognizing what can be gained in the performance and execution of the piece. For example, the interconnected use of recurring motives throughout the work is a fascinating feature in the score from any perspective. However, being aware of the strong associations this piece shares with Baudelaire's fixation on the idea of memory provides this motivic usage with an entirely deeper significance. The resurfacing of ideas and themes not only helps one perceive the interconnected structure but also plays with one's perception of the passage of time and memory throughout the entire work in a more symbolic way. Through delving into the poetry and embracing the enigmatic qualities that emanate from these quotations one may discover their own imagery and interpretations. These viewpoints in the end become as personal as interpretations derived from musical notation.

An exploration of Dutilleux's varied use of quotation in other compositions revealed his desire to draw connections between varying art forms and give his works an aesthetic context. A heightened understanding of Baudelaire's poetry and the recurring themes found in his prose helps one enter the world in which Dutilleux was immersed while crafting this concerto. The interconnected nature existing between this work and *Les Fleurs du Mal* becomes quite apparent when taking a closer look at motivic usage and development in the score. The

presence of specific imagery stemming from the poetic quotations also reveals the myriad ways in which the score is deeply inspired by Baudelaire's collection. An awareness and understanding of these interconnected aspects found between Dutilleux's concerto and Baudelaire's *Les Fleurs du Mal* leads to more convincing and informed performances. While Dutilleux did not intend to illustrate the quotations in any specific way, the essence of the poetry is unquestionably part of *Tout un monde lointain...* Cellists will be able call upon their understanding of the poetry's imagery, rhythmic integrity, and aesthetics in performance in order to bring to life the evocative nature that emanates from this great masterpiece.

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