

Abstracts

Giselher Schubert: Paul Dukas: Melancholy Assets

As a composer, music critic and composition teacher, Paul Dukas counts among the most representative French musicians of the turn to the 20th century. Even though he attended the Conservatoire de Paris, he had to pass for a self-taught person. He held close and friendly contact with almost all composers of his time, yet he was basically a loner. His compositorial work is conceivably small, and after 1911, he hardly published any works though his creativity did not ebb at all. His music reviews belong to the most substantial contributions to the musical life of the time; composers like Joaquín Rodrigo or Olivier Messiaen studied with him. In the 1920s, during a time of traditions getting lost, Dukas tried in several essays to regain tradition in an original way.

Übersetzung: Claudia Brusdeylins

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Dominik Rahmer: »Minerve instruisant Euterpe«. On the Musical Criticism of Paul Dukas'

Dukas' activity as a music critic occupied a dominant part of his early career. His substantial analyses differ greatly from the contemporary day-to-day critique or the subjective and biased articles like those of his friend Debussy. While Dukas' methodological approach shows parallels to contemporary literary criticism as Ferdinand Brunetière's »critique érudite«, his historiographical thinking is marked by the influence of the 19th-ct. philosopher Herbert Spencer. Dukas' writings aim at fostering the appreciation of a broad range of music from different aesthetic strains, at least until World War I, after which he shifted his attention to teaching.

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Arne Stollberg: Between »musique traductrice« and »musique pure«. Paul Dukas' Approaches of Poetic Orchestral Works from *Le Roi Lear* through *L'Apprenti sorcier*

In the course of his work as a critic, Paul Dukas conceived a sophisticated aesthetics of instrumental music which mainly aimed at the relationship and the identifying characteristics of ›musique pure‹ (absolute music) und ›musique traductrice‹ (program music). The composer sought to find an ideal synthesis of both concepts by using traditional formal models which were to be ›poetised‹ by literary subjects and rescued from the danger of academic petrification. Conversely, this was attended by the demand, in the genre of the

symphonic poem, not to align the course of the music to the ›program‹ but to design it in a way that creates a logical and coherent connection within the music itself. In the eyes of Dukas', this meant to bring the formal symphonic repertoire, primarily of the sonata form, into congruence with the musical narration of outer activities – an aim which he sought to realise anew, again and again. The various solutions he found in *Le Roi Lear* (1883), *Götz de Berlichingen* (1884) and *Polyeucte* (1891) may be illuminated as a precisely reflected path to his exemplary contribution to the genre, to *L'Apprenti sorcier* (1896/97).

Übersetzung: Claudia Brusdeylins

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Fabian Kolb: »Renouveler les formes et élargir encore le domaine«. On Dukas and his Symphony in C Major in the Context of French Symphonics around 1900

As well as his critical writings Dukas' Symphony in C major documents in a highly exemplary way his views towards the specific situation of the flourishing French symphonic movement around 1900 which is principally describable both in its tendency towards tradition and historicism and towards a diversification and pluralisation within the boundaries of the genre. While Dukas' reviews give a close idea to his aesthetic positions referring to which the symphonic genre thanks to his universality, autonomy and purity marks the apogee of music (an opinion highly inspired by the increasing contemporary reception of German romantic music theory), his own compositional contribution to the genre offers an insight in how the composer imagined an innovative revitalisation of the historically sanctioned form: a revitalisation conceived both as a recourse to the traditional symphonic structure and the different stages of its historically grown musical language as much as a conventional process created by an individual idea. In this sense a particular self-reflexive concept, the work can be regarded as a kind of meta-symphony pointing to its own historical conditionality.

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Stefan Keym: »The art of distributing the emotion«. Paul Dukas' Piano Sonata

Paul Dukas was considered a classicist composer already at the age of 35. Indeed, he pronounced himself in favour of a deductive, architectural approach to composition proceeding from the whole to the detail. However, in his music reviews he declared music to be mainly an art of expression and criticized other composers such as Brahms or Boëllmann for creating academic forms that would not deeply move the audience. Obviously, form and expression are closely tied in Dukas' concept of music. This hypothesis is con-

firmed by Claude Debussy who, in his review of Dukas' Piano Sonata in E-flat Minor, praised Dukas' constructive »art of distributing the emotion.«

The aim of this article is to show how Dukas fuses the formal structure with the dramaturgy of expression in his Piano Sonata. He creates processes on several musical levels (harmony, pitch, dynamics, tempo, main value of accompaniment patterns) that are clearly audible and therefore affect the listener (in contrast to Brahms' and Schönberg's highly abstract technique of »developing variation«). He especially draws on the procedure of presentation, sequence and elimination of motivic models (a procedure favoured by Liszt and Wagner). The emotional impact of these processes is increased by the help of a neutral background provided by other structural aspects (phrase grouping, ostinato accompaniment) that remain rather static and continuous for long periods.

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Inga Mai Groote: Variation als Entwicklung. Dukas' *Variations, interlude et finale sur un thème de Rameau*

The *Variations, interlude et finale sur un thème de Rameau* (1902) by Paul Dukas are analysed and discussed against the background of late 19th-century interest in Rameau and French Baroque music as well as in connection with the history of variation forms. Dukas' conception proves to be highly original, as his application of variation techniques is centered on thematic developments which permit to create a wide range of perspectives on the musical material, from Beethoven to Debussy. Reactions by Vincent d'Indy and later critics underline the closeness of Dukas' conception to the aesthetics of the Schola cantorum.

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Manuela Schwartz: Die Spur eines Liedes in *Ariane et Barbe-Bleue*. Tradition und Moderne in einer Zeitoper des Fin de siècle

Ariane et Barbe-Bleue (1907) combines Symbolistic, post-Wagnerian and feminist aspects of opera in the French fin-de-siècle. The essay works out new facts on the genesis of Maurice Maeterlinck's libretto. Beside of showing *Ariane et Barbe-Bleue* as Paul Dukas' personal reflection of French society and typical female roles of the era, the deconstruction of his musical material is supported by an analysis of the changes he made in the libretto. Dukas' marked choice of French folk tunes and melodies in rural style was his answer to the question how to create a post-Wagnerian and post-Debussy »Zeitoper«. It links this composition to the next generation avant-garde music theatre, Ernst Krenek's *Jonny spielt auf* (1927) in particular. Quotations of Dukas' music by Krenek open new perspectives to understand the role character of the enigmatic composer Max.

Monika Woitas: »Au théâtre, la musique n'agit plus seule«. *La Péri. Poème dansé* (1911)

The last orchestral work by Paul Dukas *La Péri* (1911) established a new genre: the *Poème dansé*, a fusion of dance and symphony. Following his concept Dukas combines a self-written Poem with symphonic variation and sonata form, ballet-specific patterns and contrapuntal techniques, clear architecture and ›exotic‹ instrumentation. Based on two remaining scenarios (1912 and 1935) the paper examines the relationship between musical and choreographic composition. Contextualizations (creation and reception) and some fundamental reflections on the relationship between dance and music as well as performance practice in theater and concert hall are completing the presentation.