

Pierre Boulez Studies

Pierre Boulez is considered one of the most important composers of the twentieth and early twenty-first centuries. This collection explores his influence, legacy, reception and works, shedding new light on Boulez's music and its historical and cultural contexts. In two sections that focus firstly on the context of the 1940s and 1950s and secondly on the development of the composer's style, the contributors address recurring themes such as Boulez's approach to the serial principle and the related issues of form and large-scale structure. Featuring excerpts from Boulez's correspondence with a range of his contemporaries here published for the first time, the book illuminates both Boulez's relationship with them and his thinking concerning the challenges which confronted both him and other leading figures of the European avant-garde. In a third and final section, three chapters examine Boulez's relationship with audiences in the UK, and the development of the appreciation of his music.

EDWARD CAMPBELL is senior lecturer in music at the University of Aberdeen and a co-director of the University's Centre for Modern Thought. He specialises in contemporary European art music and aesthetics. He is the author of the books *Boulez, Music and Philosophy* (Cambridge, 2010) and *Music after Deleuze* (2013).

PETER O'HAGAN is a pianist specialising in the performance of contemporary music. He has performed Boulez's piano works at festivals in the UK and abroad, and in 2008 gave the London première of the unpublished three-movement version of the Third Sonata at Wigmore Hall with the composer's authorisation. He has recently completed a monograph, *Pierre Boulez and the Piano*.

Pierre Boulez Studies

EDITED BY

Edward Campbell

and

Peter O'Hagan



CAMBRIDGE
UNIVERSITY PRESS

CAMBRIDGE
UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom

Cambridge University Press is part of the University of Cambridge.

It furthers the University's mission by disseminating knowledge in the pursuit of education, learning and research at the highest international levels of excellence.

www.cambridge.org

Information on this title: www.cambridge.org/9781107062658

© Cambridge University Press 2016

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 2016

Printed in the United Kingdom by TJ International Ltd. Padstow, Cornwall

A catalogue record for this publication is available from the British Library

Library of Congress Cataloguing in Publication data

Campbell, Edward, 1958– | O'Hagan, Peter.

Pierre Boulez studies / edited by Edward Campbell and Peter O'Hagan.

Cambridge : Cambridge University Press, 2016. | Includes bibliographical references and index.

LCCN 2016021875 | ISBN 9781107062658

LCSH: Boulez, Pierre, 1925–2016 – Criticism and interpretation. | Music – 20th century – History and criticism.

LCC ML410.B773 P576 2016 | DDC 780.92–dc23

LC record available at <https://lccn.loc.gov/2016021875>

ISBN 978-1-107-06265-8 Hardback

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication, and does not guarantee that any content on such websites is, or will remain, accurate or appropriate.

Contents

<i>List of Figures</i>	page [vii]
<i>List of Contributors</i>	[ix]
<i>Preface</i>	[xi]
<i>Acknowledgements</i>	[xiii]
<i>List of Abbreviations</i>	[xv]

Part I The Context of the Late 1940s and 1950s [1]

- 1 Pierre Boulez: Composer, Traveller, Correspondent
Edward Campbell [3]
- 2 Traces of an Apprenticeship: Pierre Boulez's *Sonatine*
(1946/1949) *Susanne Gärtner* [25]
- 3 Schoenberg *vive* *Jessica Payette* [56]

Part II The Evolution of a Style [91]

- 4 'A score neither begins nor ends; at most it pretends to':
Fragmentary Reflections on the Boulezian '*non finito*'
Robert Piencikowski [93]
- 5 Serial Organisation and Beyond: Cross-Relations of Determinants
in *Le Marteau sans maître* and the Dynamic Pitch-Algorithm
of 'Constellation' *Pascal Decroupet* [108]
- 6 'DU FOND D'UN NAUFRAGE': The Quarter-tone Compositions
of Pierre Boulez *Werner Strinz* [139]
- 7 'Alea' and the Concept of the 'Work in Progress'
Peter O'Hagan [171]
- 8 Casting New Light on Boulezian Serialism: Unpredictability and Free
Choice in the Composition of *Pli selon pli – portrait de*
Mallarmé *Erling E. Gulbrandsen* [193]
- 9 Serial Processes, Agency and Improvisation *Joseph Salem* [221]
- 10 Listening to *Doubles* in Stereo *Jonathan Goldman* [246]
- 11 Composing an Improvisation at the Beginning of the 1970s
Paolo Dal Molin [270]

vi Contents

Part III Reception Studies [301]

12 Pierre Boulez in London: the William Glock Years *Peter O'Hagan* [303]

13 Tartan from Baden-Baden: Boulez at the 1965 Edinburgh International
Festival *Edward Campbell* [327]

14 Pierre Boulez and the Suspension of Narrative *Arnold Whittall* [354]

Bibliography [373]

Index [388]

Figures

- 1.1 Itinerary for the Renaud-Barrault tour to South America in 1950. *page* [6]
- 2.1 Pencil draft, Musée de la musique, Paris, p. 1 (detail). Photo Matthias Abherve © Cité de la musique. [32]
- 2.2 Pencil draft, Musée de la musique, Paris, p. 5 (detail). Photo Matthias Abherve © Cité de la musique. [32]
- 3.1 Textural quality and registral span of instrumental interludes in 'Complainte du lézard amoureux'. [69]
 - 6.1 Distribution of pitch cells in 'Post-Scriptum'. [145]
 - 6.2 PSS, Sammlung Pierre Boulez, Mappe C, Dossier 1e. [153]
 - 6.3 Deployment of the family of series belonging to $\int A_{16}$. [154]
 - 6.4 PSS, Sammlung Pierre Boulez, Mappe C, Dossier 1e; partial transcription. [154]
 - 6.5 PSS, Sammlung Pierre Boulez, Mappe C, Dossier 1f; partial transcription. [154]
 - 6.6 PSS, Sammlung Pierre Boulez, Mappe C, Dossier 1e; partial transcription. [155]
- 10.1 Sketch for seating plan of *Doubles*, transcribed and translated. Used with the kind permission of the Paul Sacher Stiftung. [260]
- 10.2 Final seating plan of *Figures – Doubles – Prismes*, transcribed and translated, with geometry of woodwinds and brass instrumental groups indicated. Pierre Boulez *Figures – Doubles – Prismes*[für Orchester] © Copyright 1964 by Universal Edition (London) Ltd., London/UE 13994. [261]
- 10.3 Serial derivation of six segments (*accords lents*) of slow theme (*thème lent*). Pierre Boulez *Figures – Doubles – Prismes*[für Orchester] © Copyright 1964 by Universal Edition (London) Ltd., London/UE 13994. [263]
- 10.4 Instrumental groups used for each constituent chord of the *thème lent*. Pierre Boulez *Figures – Doubles – Prismes*[für Orchester] © Copyright 1964 by Universal Edition (London) Ltd., London/UE 13994. [264]
- 10.5 Transcription of Boulez's sketch for spatialisation and superstructural procedure in *Doubles*. Used with the kind permission of the Paul Sacher Stiftung. [265]

viii List of Figures

- 10.6 Reduction of first seven bars of first occurrence of fast theme in *Figures – Doubles – Prismes* (rehearsal 3) and the instrumental groups used for each of its constituent chords; pitches and durations only. Pierre Boulez *Figures – Doubles – Prismes* für Orchester © Copyright 1964 by Universal Edition (London) Ltd., London/UE 13994. [266]
- 13.1 Concerts involving Boulez at the 1965 Edinburgh International Festival. [332]

Contributors

Editors

EDWARD CAMPBELL, University of Aberdeen, UK
PETER O'HAGAN, London, UK

Other contributors

PAOLO DAL MOLIN, University of Cagliari, Italy
PASCAL DECROUPET, University of Nice – Sophia Antipolis, France
SUSANNE GÄRTNER, Musik-Akademie Basel, Switzerland
JONATHAN GOLDMAN, University of Montreal, Canada
ERLING E. GULDBRANDSEN, University of Oslo, Norway
JESSICA PAYETTE, Oakland University, USA
ROBERT PIENCIKOWSKI, Paul Sacher Stiftung, Basel, Switzerland
JOSEPH SALEM, New York, USA
WERNER STRINZ, Conservatoire Strasbourg, France
ARNOLD WHITTALL, King's College, University of London, UK

Preface

A composer studies volume in the Cambridge University Press series is intended to be a compendium of scholarly contributions to the field of study in question, and it is in this spirit that the current project has been designed. Its fourteen chapters, written by twelve authors, many of whom have already produced distinguished work in the field of Boulez studies, comprise a series of substantial essays on a number of aspects of the compositional and theoretical work of composer Pierre Boulez. The contributors are all scholars in the field, a number having written Ph.D. dissertations and monographs on the composer as well as producing authoritative performing and facsimile editions of his compositions. Several others are in the process of completing significant individual projects for publication, and all have produced studies of the composer in publications of international stature.

The list of contributors brings together for the first time within a single volume scholars working in the field of Boulez studies in Belgium, Canada, France, Italy, Norway, Switzerland, the United Kingdom and the United States. It also reflects a range of approaches to the composer's work. While several scholars focus primarily on what we can learn from sketches, correspondence and other archive material, held primarily in the Paul Sacher Stiftung in Basel, others bypass this material and work directly from published scores, recordings and writings. The editors have attempted to provide a balance between these two approaches which are, broadly speaking, represented by those contributors working on mainland Europe and those working in the UK/North America. In doing so, our aim has been to ensure that the results of a range of very recent European Boulez scholarship, which has hitherto been inaccessible to an anglophone readership, is made available for the first time within a single volume alongside new work from UK and North American scholars.

In line with other Cambridge Composer Study volumes, the current collection of essays makes no attempt to cover all of Boulez's activities. Indeed, the format is a fairly simple one, comprising fourteen chapters grouped together under the headings 'The Context of the Late 1940s and 1950s', 'The Evolution of a Style' and 'Reception Studies'. All of the chapters are substantial and original contributions to Boulez scholarship and approach the composer's work from a variety of angles including

xii Preface

study of his correspondence, his compositional practice, the key phases in his compositional development, the mix of theory and practice that is manifest in many of his most important works, the changing reception of his work and assessment of his place in the development of twentieth-/twenty-first-century music. While most chapters do not deal with a single musical work, a great number but by no means all of Boulez's compositions are discussed to some extent in the course of the volume, with prominent place being given to works from across his career, from the early *Sonatine* to the middle-period *Pli selon pli* and late works such as . . . *explosante-fixe* . . . There is also discussion of some of Boulez's compositional projects that, while not resulting in finished work, nevertheless offer significant insight into the development of his compositional technique, and several authors approach Boulez's practice of reworking scores, in some cases multiple times. A number of chapters challenge some of the commonplaces of Boulez reception, for example that his *Sonatine* and First Sonata for piano were first produced in the format we have them today and that he is a systems-obsessed composer for whom freedom, choice, preference and the irrational are all alien concepts. Many of the chapters are mutually illuminating and the authors are at times engaged in a quasi- or virtual dialogue as they discuss the same works, concepts or approaches in their own individual ways.

While volumes of essays on Boulez have appeared in French and German language publications in recent years, the last single volume to contain a number of significant essays in English was the book *Pierre Boulez: A Symposium* (Eulenburg, 1986). This new, *Pierre Boulez Studies* volume offers much more recent work from a completely different set of scholars and stems from a growth in Boulez scholarship since the early 1990s, the results of which are now being made available for the first time to the interested reader as well as to the subject specialist.

Edward Campbell
Peter O'Hagan

Acknowledgements

We are especially grateful to Vicky Cooper, former music editor at Cambridge University Press, who accepted the proposal for a volume of Pierre Boulez studies and encouraged us in its production with enthusiasm and patience. Thanks to Kate Brett, the current music editor at Cambridge who has enabled us to complete the volume, and to Fleur Jones who has helped us on many points of detail. All three have provided invaluable help, responding to the text at each stage of its formation. We are also very grateful to Sarah Starkey, content manager at CUP, who oversaw the production of the book, to Andrew Dawes our copy-editor and to Velmurugan Inbasigamoni and his team who typeset the book. They helped in innumerable ways to improve the volume. Thanks also to the two anonymous readers who accepted the proposal and to the Cambridge University Press syndicate who approved the contract.

We are most grateful to Pierre Boulez, who was generous in responding to a number of enquiries at different points in the project and kindly gave permission for us to cite from his correspondence and various other archival sources. Grateful thanks also to the members of his Secretariat, in particular Klaus-Peter Altekruze who generously facilitated these exchanges. In addition, we wish to acknowledge our gratitude to: the staff of the Paul Sacher Stiftung Basel, Director Felix Meyer, and most especially Robert Piencikowski, Michèle Noirjean-Linder, Evelyne Diendorf and Johanna Blask; the staff of the Bibliothèque nationale in Paris, especially Elizabeth Giuliani, Laurence Decobert and Marie-Gabrielle Soret; the staff of the British Library; the staff of the National Library of Scotland; the staff of the BBC Written Archives Centre, especially Jeff Walden; the staff of the Internationales Musikinstitut Darmstadt, especially Claudia Mayer-Hasse; the staff of the Stockhausen Stiftung, especially Suzanne Stephens and Maria Luckas; the staff of the Getty Research Institute, Los Angeles, especially Virginia Mokslaveskas. Thanks are due also to all who responded to enquiries we made of them: Gilbert Amy, Cécile Auzolle, John Carewe, Frauke Jurgensen, Gillian Leach and the Edinburgh International Festival. Thanks are due to the Carnegie Trust for a grant which made a number of research trips possible.

Published English translations of texts have been used where available, unless otherwise noted. All other translations, for example of correspondence and texts, are by the authors, unless otherwise noted.

xiv Acknowledgements

Finally, we would like to thank our families and friends for their support over the time we have been working on this study.

Every effort has been made to contact all of the holders of copyright where this pertains and to seek permission from all institutions where research was undertaken. We gratefully acknowledge the permission given by the following publishers and institutions for reproductions and examples, as follows:

All examples of Pierre Boulez's published music are reproduced by kind permission of Universal Edition.

Photographs of the manuscript for the *Sonatine* for flute and piano are reproduced with the kind permission of Eric de Visscher, Cité de la musique.

Permission for the reproduction of other material is as follows:

Reproductions of Boulez's sketch material and correspondence are used with the kind permission of the Paul Sacher Stiftung.

Quotations from Boulez's correspondence with the BBC and William Glock are used by kind permission of the British Library and the BBC Written Archives Centre, Caversham.

Quotations from Karlheinz Stockhausen's correspondence with David Tudor are used by kind permission of the Getty Research Institute, Los Angeles.

References to recordings of Boulez at Darmstadt are made with the authorisation of the Internationales Musikinstitut Darmstadt (IMD).

Abbreviations

AML	Les Archives et Musée de la Littérature, Brussels
BL	British Library
BNF	Bibliothèque national de France
IMD	Internationales Musikinstitut Darmstadt
NLS	National Library of Scotland
PSS	Paul Sacher Stiftung, Basel
UE	Universal Edition