

A Musico-Sociological Study of
Paul Dukas's French-Jewish Identity Manifested in
*“Variations, Interlude, et Finale Sur un Thème de
Rameau.”*

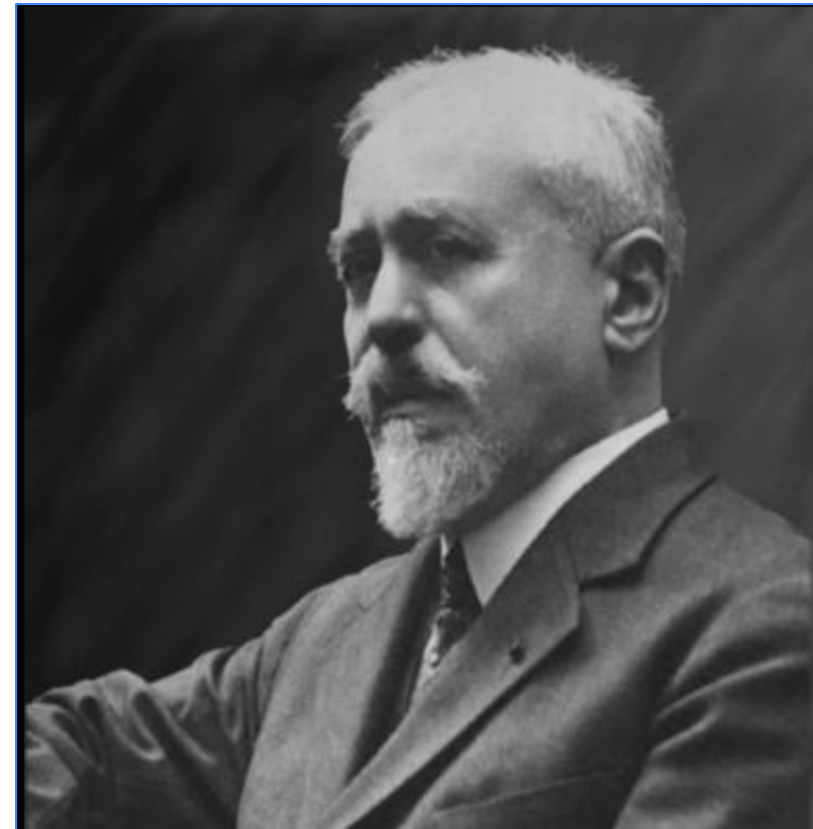
Seulki Susie Yoo, DMA

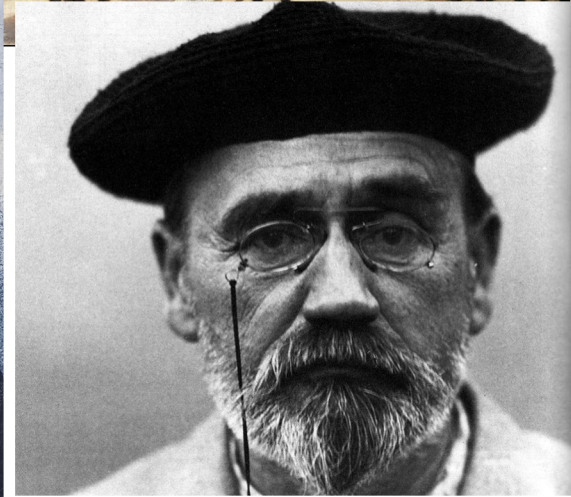
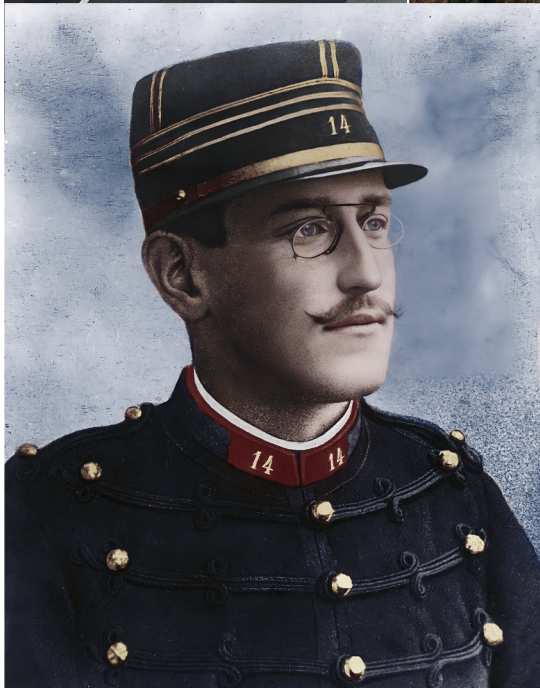
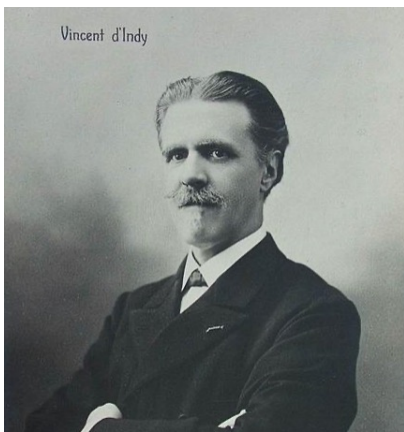
This study observes a relatively obscure repertoire during a tumultuous period in French History.

Paul Dukas extreme perfectionism led him to discard the majority of his works, and this scarcity contributed to Dukas's less popularity Today.

The inclusion of *L'Apprenti Sorcier* in Disney movie *Fantasia* overshadows his other work.

The turmoil of the Third Republic of France imprinted on the work of French musicians, artists, and intellectuals of the time.

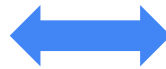




Paul Dukas (1865-1935) and his identity

FRENCH

- Lifelong Parisian
- First generation of “Frenchmen” than “Jew”
- Dedicated to French military (Dukas’s ancestor)
- Diplomatic Personality towards antisemitism



JEWISH

- Jewish Bourgeois background
- Aversion to military
- Admired Emile Zola
- Musical philosophy of individual liberty, ‘freedom’, and ‘truth’

1870 **Third Republic established**

1891

Polyeucte, Ouverture pour la tragédie de Corneille
(reconciliation between “Christian faith and love”, afterlife belief)

1894 **Dreyfus Affair**

1897

L’apprenti sorcier

1900-1901

Piano Sonata

1899-1902

Variations, Interlude, et Finale sur un Thème de Rameau

1906 **Dreyfus Affair ended**

1906-7

Ariane et Barbe-bleue

(Themes of truth, deception, and freedom, referencing Émile Zola)

1914-1918 **World War I**

1912

La Peri

(Search for redemption and struggle between good and evil)

1920

La Plainte, au loin, du faune...

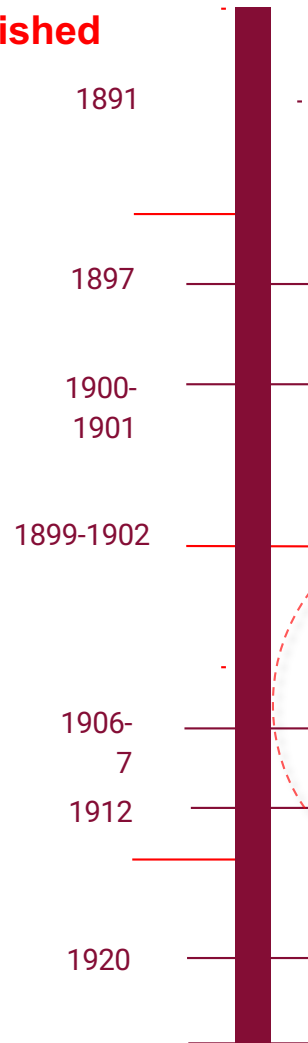
Victory (Reconciliation of past and future)

1870 **Third Republic established**

1894 **Dreyfus Affair**

1906 **Dreyfus Affair ended**

1914-
1918 **World War I**



Polyeucte, Ouverture pour la tragédie de Corneille
(reconciliation between “Christian faith and love”, afterlife belief)

L’apprenti sorcier

Piano Sonata

Variations, Interlude, et Finale sur un Thème de Rameau

Ariane et Barbe-bleue

(Themes of truth, deception, and freedom, referencing Émile Zola)

La Peri

(Search for redemption and struggle between good and evil)

La Plainte, au loin, du faune...

Victory (Reconciliation of past and future)

The Rameau Variations exhibits narrative qualities in *Musique Pure*

Frame: *Musique Pure* “subtlety, internal expression, balance”

Idea: Beethovenian Heroism “Kampf und Sieg”

Narration

Homage to Rameau

Inner struggle

Envision
of Victory

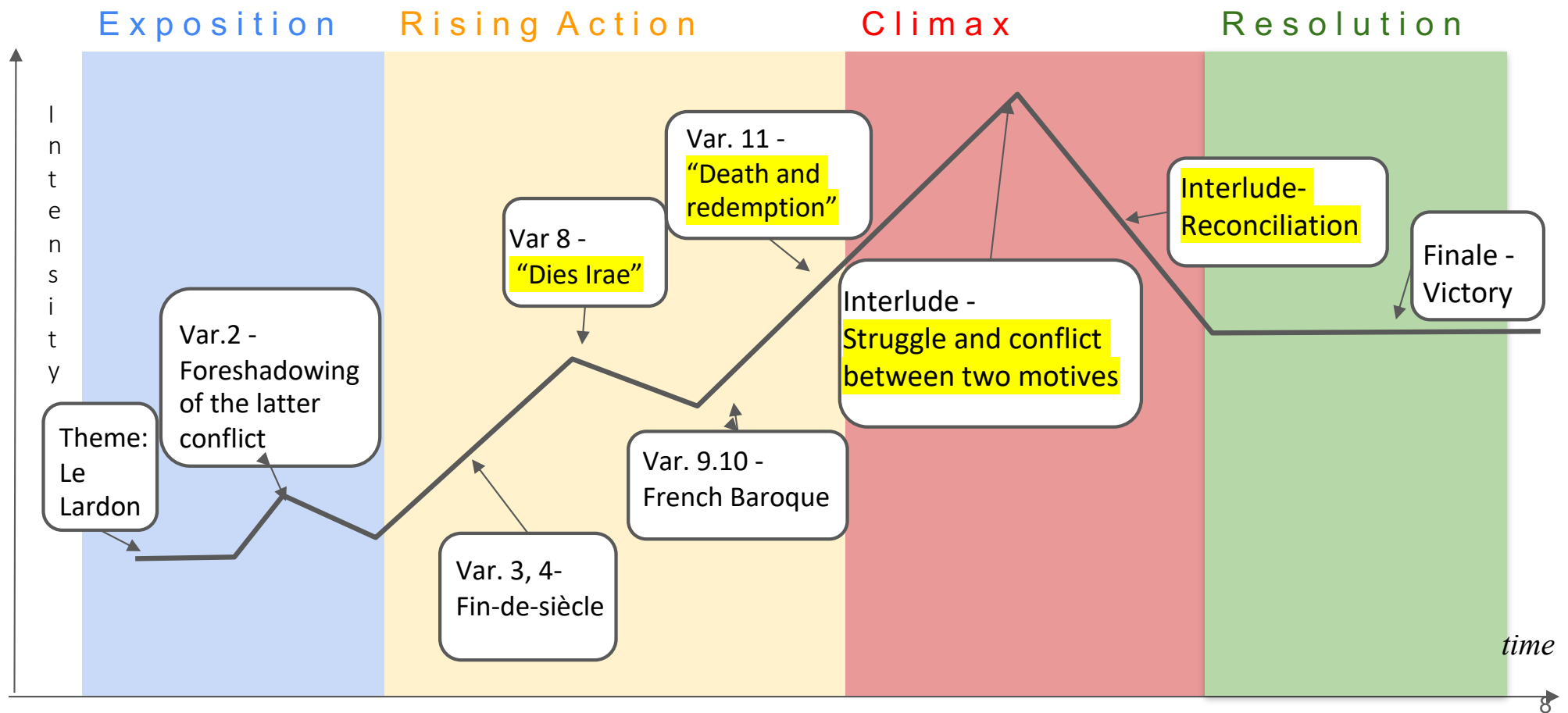
Elements

*Rameau Minuet “Le
Lardon”*

Musical quotations
and key symbols



The Rameau Variations' narrative plot in four elements



Philosophical and Psychological Characteristics in Var # 8

In Variation No. 8, The Dies Irae fragment motif is intervallically changing, evolving from minor to Major

The image displays a musical staff in treble clef with a key signature of two sharps (F# and C#). The staff is divided into three segments by red arrows pointing to the right, illustrating the intervallic evolution of a motif. The first segment shows a motif with a minor second (m2) interval between the first and second notes, and a minor third (m3) interval between the second and third notes. The second segment shows the motif with a minor second (m2) interval between the first and second notes, and a major third (M3) interval between the second and third notes. The third segment shows the motif with a major second (M2) interval between the first and second notes, and a major third (M3) interval between the second and third notes. Arrows point from the labels 'm2' and 'm3' to the first and second notes of the first segment, from 'm2' and 'M3' to the first and second notes of the second segment, and from 'M2' and 'M3' to the first and second notes of the third segment.



Philosophical and Psychological Characteristics in Var # 11

Variation No. 11 alludes to death and heaven, of which theme can be seen as the sequence of *Polyeucte*

Decease:



en retenant

marque

Heaven,
Redemption:



espress.

pp

Characteristics of Keys

D minor

Darkness, death, despair,
madness

Mozart D minor Requiem.
Schubert "Death and the Maiden".
Liszt "Totentanz"
Shostakovich Prelude and Fugue
Op. 87 No. 24
Gregorian Chant Dies Irae
La Folia



B flat major

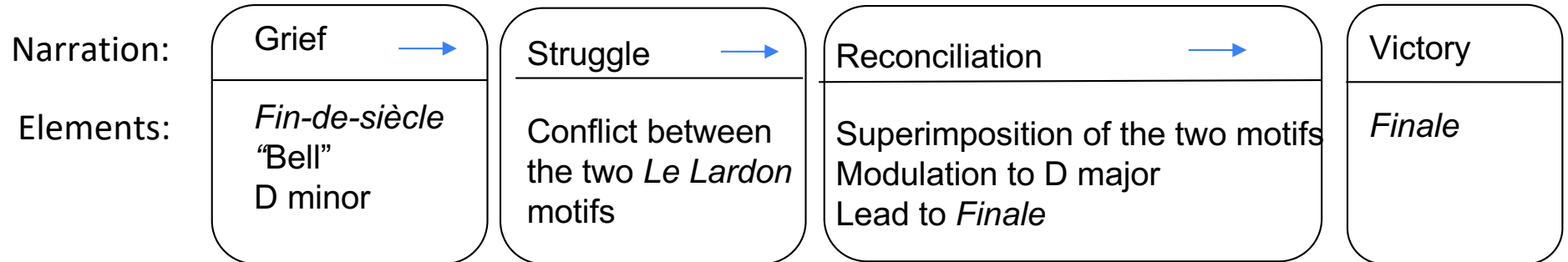
A sense of divine, transcendent, serenity
(heaven, redeemer)

Beethoven "Pastoral": Szene am Bach
Schubert The last piano sonata D.960.
Mozart The last piano concerto K. 595.
Dukas *Polyeucte*: "Heaven" in B flat major.

Philosophical and Psychological Characteristics in *Interlude*

Frame: *Fantasy* “Variation inherently gives more latitude to fantasy”

Idea: Berliozian Genre defying *Symphonic Poem*



Two *Le Lardon* motifs



Four successive D notes

Third interval

Grief



INTERLUDE
(la un peu plus lente)

The musical score is divided into three systems. The first system is for the piano, with a yellow highlight on the first few measures of the right hand. The second system is for the violin, with an orange highlight on the first few measures. The third system is for the piano, with a yellow highlight on the first few measures of the right hand. The score includes various dynamics such as *p*, *ppp*, *m.d.*, *m.g.*, *poco f marqué*, *cresc.*, and *p*. It also features performance instructions like *sans rigueur* and *la un peu plus lente*. The score is written in 6/4 time and includes a variety of musical notations such as slurs, accents, and dynamic markings.

Conflict



au mouv^t (un peu librement)

mf *cresc.*

p *più f* *f* *p subito* *cresc.* *f*

Reconciliation



The image displays a musical score for a piece titled "Reconciliation". The score is presented in three systems, each with a grand staff (treble and bass clefs). The first system includes dynamic markings *ppp*, *poco f*, *dim. p poco f*, and *dim. p*. The second system features sixteenth-note passages with a *très retenu* instruction. The third system begins with a *p* dynamic. Annotations include orange boxes highlighting specific notes and chords, and yellow boxes highlighting other passages. Blue dashed boxes enclose sections of the score. A page number "15" is visible at the bottom right.

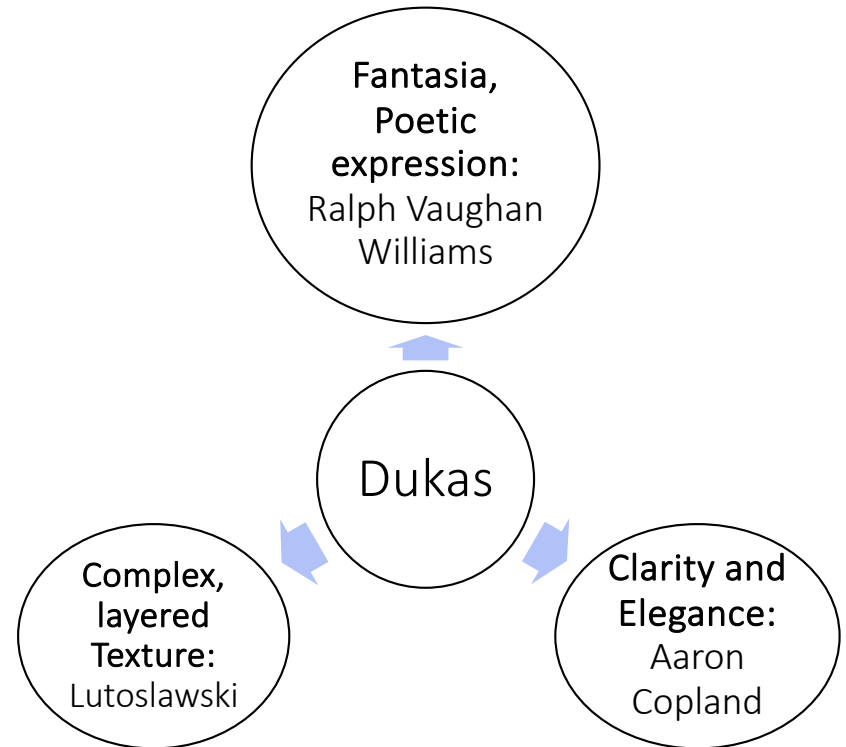
The Rameau Variations is valuable repertoire to Dukas's legacy

The Rameau Variations is a hidden gem, which offers a unique insight into the musical world of the strife of the era.

As an intellectual composer and critic, Dukas thoughtfully projects his personal beliefs through poetic expression in the Rameau Variations.

Specifically, the reconciliation aspects of modern and Classical harmonic elements, along with the psychological narrative projection perhaps shows Dukas's approbation of Durkheim's social theory, a French-Jewish sociologist's emphasis on the balance between government and citizens in the French modern society.

This musical artistry and craftsmanship significantly influenced other musicians.



References

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Performance

Theme: *Menuet 'Le Lardon'*

Variation 1: *Tendrement*

Variation 2: *Assez vif, très rythmé.*

Variation 3: *Sans hate, délicatement*

Variation 4: *Unpeu animé, avec légéreté.*

Variation 5: *Lent*

Variation 6: *Modéré*

Variation 7: *Assez vif*

Variation 8: *Très modéré*

Variation 9: *Animé*

Variation 10: *Sans lenteur, bien marque*

Variation 11: *Sombre, assez lent*

Interlude

Finale: Modérément animé



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Thank you for watching my presentation!

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