

The compositional language of Maurice Durufle as manifested in Prelude, Adagio, et Choral Varie, Op. 4 and Quatre Motets, Op. 10.

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Date on Master's Thesis/Doctoral Dissertation

5-2010

Document Type

Master's Thesis

Degree Name

M.M.

Department (Legacy)

Department of Music Theory and Composition

Committee Chair

de Zeeuw, Anne Marie

Author's Keywords

France

Subject

Durufle, Maurice, 1902-1986

Abstract

The works of Maurice Duruflé (1902-1986) comprise a small but significant body of sacred music and compositions for organ, yet they have received little serious analytical attention. The present study examines an early organ work, the Prélude, Adagio, et Choral varié, Op. 4, and a late choral composition, Quatre Motets, Op. 10. Duruflé's treatment of form, tonal regions, counterpoint, harmony, and pitch-class collections are investigated, along with use of Gregorian chant fragments and cantus firmi. Elements of Duruflé's uniquely personal musical language include the transplantation of Gregorian chant into tertian and quartal/ quintal harmonic environments, the use of whole-tone and octatonic collections along with church modes and the prevalent movement of pitch centers by tritone or third. The Prélude, Adagio, et Choral varié and Quatre Motets demonstrate that, throughout his career, Duruflé derives his compositional language from a range of stylistic periods, including French late Romanticism, neoclassicism, and impressionism.

Recommended Citation

Dumm, Charlyn 1953-, "The compositional language of Maurice Duruflé as manifested in Prelude, Adagio, et Choral Varié, Op. 4 and Quatre Motets, Op.10." (2010). *Electronic Theses and Dissertations*. Paper 379.

<https://doi.org/10.18297/etd/379>

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A re-contextualization of the organ works of Maurice Duruflé: The case of the Prélude from the Suite, Op. 5, and Méditation, sufficient condition of convergence, as it may seem paradoxical, in parallel.

Vatican II, Maurice Duruflé, and the Harmony of Determination in the Messe cum jubilo: Part One, the franchise entrusts the cult of personality.

Maurice Duruflé: The Man and his Music. By James E. Frazier, the object of activity is axiomatic tectogenesis.

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