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LANDRETH, JANET ELAINE

ANDRE JOLIVET: A STUDY OF THE PIANO WORKS WITH A DISCUSSION OF HIS AESTHETIC AND TECHNICAL PRINCIPLES

The University of Oklahoma D.M.A. 1980

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THE UNIVERSITY OF OKLAHOMA

SCHOOL OF MUSIC

ANDRÉ JOLIVET: A STUDY OF THE PIANO WORKS WITH A DISCUSSION OF HIS AESTHETIC AND TECHNICAL PRINCIPLES

A DOCUMENT

SUBMITTED TO THE GRADUATE FACULTY

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degree of

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Janet Landreth

Norman, Oklahoma

1980

ANDRÉ JOLIVET: A STUDY OF THE PIANO WORKS
WITH A DISCUSSION OF HIS AESTHETIC
AND TECHNICAL PRINCIPLES

APPROVED BY

Irvin L. Wagner

Michael Hennagin

Digby Bell

James Faulconer

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ANDRÉ JOLIVET: A STUDY OF THE PIANO WORKS WITH A DISCUSSION OF HIS AESTHETIC AND TECHNICAL PRINCIPLES

CHAPTER I

ANDRÉ JOLIVET: METAMORPHOSIS OF A COMPOSER

Early Years: Studies and Influences[1]

André Jolivet was born in Paris on August 8, 1905. His mother, Madeleine Perrault, was an amateur pianist; his father, Victor, studied painting with Ziem. From an early age, Jolivet demonstrated a lively interest in all the arts, especially music, painting, and the theatre. He studied piano with his mother, cello with Louis Feuillard, painting with Valmier, and spent much of his spare time in the "top balcony" of the Comédie Française listening to classic matinees of musical-theatre productions. His imagination excited by these productions, he returned home reciting lines from Le Cid, Le Misanthrope, and Britannicus, dreaming that one day he might become a member of the Comédie Française. Indeed, Jolivet later became the Musical Director of the Comédie Française and held that post for fourteen years.

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[1]Biographical information included in this Chapter was primarily found in Suzanne Demarquez's biography, André Jolivet, trans. by Pat Walker, and Janet Landreth (Paris: Ventadour, 1958), and Hilda Jolivet's book, Avec André Jolivet, trans. by Landreth (Paris: Flammarion, 1978). Short biographical sketches from numerous other articles provided additional documentation.

At the age of thirteen, he composed the music for one of his own poems, Romance Barbare. At the age of fifteen, he created his own marionette theatre--not only constructing and decorating the sets, but also designing and painting the actors and providing them with lyrical and dramatic scripts. The abbot, Théodas, Director of the Chapel of Notre Dame of Clignancourt, quickly recognized Jolivet's gifts and began instructing him in harmony, improvisation, and analysis.

In spite of this initial surge of creative energy, his parents refused to sanction further training toward a professional career in the arts. It was decided that teaching would be a more suitable profession for their son, and the young Jolivet, having no choice but to acquiesce, entered the official learning program. He attended the Paris Lycée Colbert and the École Normale d'Auteuil. Upon graduation in 1927, he accepted a teaching position at a Paris state grammar school. This position, though modest, enabled the 23-year-old Jolivet to become financially independent and finally allowed him the freedom to pursue his musical studies.[1]

In the next few years, the course of Jolivet's life moved in a direction which eventually led to a prodigious career in music and to the acclaim of the international music world. His first step in that direction came through the influence of George Valmier, "cubist painter, singer,

---

[1]Apparently Jolivet nurtured his musical ambitions even during his student days, for some of his unpublished piano works date from those early years (See Chapter III).

advanced wit, great friend of Milhaud and Honegger."[1] Valmier, having long recognized the artistic talents of the young Jolivet, obtained permission for him to study composition with his friend, Paul Le Flem. Le Flem, successor to Albert Roussel as professor of counterpoint at the Schola Cantorum, exerted a powerful and decisive influence on Jolivet. During five years (1928 to 1933) of arduous study with Le Flem, Jolivet not only learned the rudiments of his own technique, but was also introduced to the dodecaphonic techniques of Schoenberg and finally to the music of Edgar Varèse, a classmate of Le Flem's at the Schola Cantorum.[2] Demarquez provides a vivid description of those rigorous years of training:

> Carrying to extremes the respect and love of his art, the eminent professor and composer . . ., demanded on the part of his pupil a relentless work which translated into 'tons' of assignments in harmony, counterpoint and fugue, all as if he were condemned to 'prison' at the conservatory. He initiated him at the same time to the great polyphonists of the 16th century whom he knew better than anyone else--interpreting them from memory with his choir at Saint-Gervais--and insisted that his pupil share the same joys that he himself experienced.
>
> The Master and student possessed in common a curiosity of mind which remained open to all ideas of the moment. Collaborator for the inaugural performance of the Revue Musicale . . . at the time of Henry

---

[1]Suzanne Demarquez, André Jolivet, trans. by Walker and Landreth, p. 5.

[2]The Schola Cantorum was noted for a "Wagnerian concern for the grandious" and the composers associated with it--Cesar Franck, Vincent d'Indy, among others--sought to "bring French music into line with German emotional expression." See Gail Delente, "Selected Music in France Since 1945," (Unpublished doctoral dissertation, Washington University, 1966), pp. 11-12.

> Prunières, Le Flem had read to his disciple the articles on Schoenberg's music that Jolivet was going to hear for the first time during three concerts at the Salle Pleyel in 1927. Le Flem also put him in contact with his friend, Varèse, of whom Jolivet became an immediate and enthusiastic admirer.[1]

Varèse's music (Arcana, Intégrales, Ionization, Amériques) was meanwhile creating scandal upon scandal in Paris. Jolivet first heard the music of Varèse at the Salle Gaveau on May 30, 1929, where Amériques was being performed "among the boos and hisses of the audience."[2] Upon the recommendation of Le Flem, Varèse accepted Jolivet as a student. For his audition Jolivet had to prepare a four-hand reduction of Varèse's Octandre.[3] During the next three and a half years, Jolivet was a frequent guest in Varèse's home, where--besides meeting artists and writers such as Artaud, Picasso, and Calder--he also learned about Varèse's highly innovative and revolutionary techniques. At the time, Varèse was deeply involved with his research on astronomy and the transmutation of the elements, the precepts of Peracelsus[4] and Leonardo da Vinci, and the application of metaphysical laws to music. Jolivet actively participated with Varèse in his research and was profoundly affected by ideas which generated from these

---

[1]Suzanne Demarquez, André Jolivet, trans. by Walker and Landreth, p. 6.

[2]Ibid., p. 8.

[3]Fernand Ouellette, Edgar Varèse, (New York: Orion Press, 1968), p. 98.

[4]A medieval physicist, alchemist, and mystic.

meetings. He did not, however, enter into official composition lessons with Varèse, nor did he produce any new works in conjunction with his study. Jolivet continued his lessons with Paul Le Flem until 1933, and the works which date from this period[1] were written under the guidance of Le Flem. The years Jolivet spent with Varèse were merely a gestation period for the formation of his own personal style. Jolivet did not attempt to apply Varèse's theories to his own music until after Varèse's departure for America in September 1933. Although Jolivet never wrote a single composition under the guidance of Varèse,[2] he credited him with being the most significant influence on his life and on the development of his style.

> . . . I must say that it was Varèse for whom I have the greatest admiration, who set me on my way. He helped me to discover one of music's most significant aspects, music as a magical and ritual expression of human society. I have learnt to attach great importance to the balance between man and the cosmos.[3]

During this period, Jolivet's music had attracted the attention of another important young French composer, Olivier Messiaen. Messiaen, a recent graduate of the National Conservatory in Paris where he had been the recipient of

---

[1] Trois temps pour piano (1930), String Quartet (begun in 1931 and completed in 1934), and a few unpublished piano works (See Chapter III).

[2] Hilda Jolivet, Avec André Jolivet, trans. by Landreth, p. 61.

[3] Martin Cadieu, "A Conversation with André Jolivet," Tempo No. 59, Autumn, 1961, p. 2.

numerous awards and distinctions, had accepted the organ post at Trinity Cathedral. He had also received an appointment on the board of the National Committee of Music which was responsible for reviewing new music. When Jolivet's Trois Temps pour piano (1930) was presented to the committee, Messiaen remarked about its "exceptional qualities."[1] Four years later when Jolivet's string quartet was reviewed, Messiaen immediately established contact with Jolivet through an enthusiastic and admiring letter. Messiaen tells the story of their first meeting:

> . . . At the time, I was very young and was serving on the National Committee of Music--on that same committee was Paul Le Flem, one of Jolivet's professors. Jolivet presented to this committee his string quartet, and the members of the committee were shocked and horrified by the sound of this very modern music. It was a quartet, let's say, like Bartok, and at this time in the century, it was something revolutionary. For me, it was absolutely marvelous and I eagerly went home and tried to play it on the piano. The quartet was accepted by the committee upon the recommendation of Le Flem and me, and arrangements were made to have the work performed.
>
> Afterwards, I wrote to Jolivet and told him that he was writing wonderful music--the kind of music I would like to be able to write--and that, of course, the work would be accepted and performed.[2]

During the next several years Jolivet and Messiaen were to remain in close working contact with each other. Although Jolivet never studied with Messiaen, as has been

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[1]Suzanne Demarquez, André Jolivet, trans. by Walker and Landreth, p. 7.

[2]Olivier Messiaen: Interview (January, 1980).

reported,[1] they met often to discuss and exchange ideas and each was enthusiastic in the support of the other.[2] When Jolivet's Mana was completed in 1935, Messiaen not only consented to write a preface for it, but also followed up its publication with an article extolling its progressive tendencies.[3] Later that same year, Jolivet and Messiaen--along with Daniel-Lesur, Paul Le Flem and George Migot--founded La Spirale, an organization whose aim was to present concerts of contemporary chamber music at the Schola Cantorum and to sponsor the dissemination of French music abroad. The declaration of La Spirale read:

> The organization has adopted the name La Spirale because it finds the justification of its qualities in this title. A spiral is unlimited. It symbolizes the spirit of progress, for while it is constantly attached to the center of origin, it traces nonetheless a new path with every turn.[4]

The foundation of La Spirale is historically important for it is from that organization that the group Jeune France emerged. Jolivet was one of the foremost members of Jeune France, along with Olivier Messiaen, Daniel-Lesur and Yves Baudrier.

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[1]Rollo Meyers, "Music in France in the Postwar Decade," Royal Musical Association Proceedings, Vol. 81, 1954-55, p. 95.

[2]Yvonne Loriod-Messiaen: Interview (January, 1980).

[3]See Claude Rostand, French Music Today, trans. by Henry Marx (New York: Merlin Press, 1955), pp. 68-69.

[4]From the declaration of the committee of La Spirale, printed in the first program. Quoted from Slonimsky, Music Since 1900 (New York: W.W. Norton, 1937), p. 400.

The Group "Jeune France"

The spiritual mentor and official spokesman for the group Jeune France was Yves Baudrier. Having heard a performance of Messiaen's Offrandes Oubliées at the conservatory in 1935, he thereupon contacted Messiaen to relate his conceptualization of the group.[1] Messiaen recommended that they enlist the help of two other composers and founding members of La Spirale, André Jolivet and Daniel-Lesur. Thus the four composers with unusually different backgrounds began meeting in the basement apartment of Baudrier to formulate ideas and plans for the future of the group. Lesur and Messiaen were products of the conservatory, whereas Jolivet was privately taught, and Baudrier was self-taught.

Their first concert took place on June 3, 1936 at the Paris Salle Gaveau, and thanks to the generous patronage of George Duhamel, François Maurice, Marcel Prévost, and Paul Valéry, the event was well publicized and eagerly anticipated by all of musical Paris. Their manifesto, written by Baudrier, appeared in the first printed program and reads:

> As the conditions of life become more and more hard, mechanical and impersonal, music must bring ceaselessly to those who love it its spiritual violence and its courageous reactions. La Jeune France, reaffirming the title once created by Berlioz, pursues the road upon which the Master once took his obdurate course. This is a friendly group of four young French composers: Olivier Messiaen, Daniel-Lesur, Yves Baudrier, and André Jolivet. La Jeune France proposes the dissemination of works youthful, free, as far removed from revolutionary formulas as from academic formulas . . . . the tendencies of this group will be diverse; their

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[1]Serge Gut, Le Groupe 'Jeune France,' trans. by Landreth (Paris: Honoré Champion, 1977), p. 16.

only unqualified agreement is in the common desire to be satisfied with nothing less than sincerity, generosity and artistic good faith. La Jeune France, assembling an unbiased jury, will cause to be performed in the measure of its means one or several works characteristic of some interesting trend within the bounds of their aspirations . . . . Their aim is to create and to promote a living music . . . . They also hope to encourage the performance of the young French scores which have been allowed to languish through the indifference or the penury of official powers, and to continue in this century the music of the great composers of the past who have made French music one of the pure jewels of civilization.[1]

First Program of the group "Jeune France"

PROGRAMME

Première Parti

I. Commentaires sur les Auteurs et les Oeuvres

II. Hymne au Saint-Sacrement . . . . Olivier Messiaen

III. Raz de Sein (Première) . . . . . Yves Baudrier

IV. Suite Française . . . . . Daniel-Lesur

a) Divertissement
b) Menuet
c) Cantilène et Ronde pastorale

V. Danse Incantatoire (Première) . André Jolivet

Deuxième Parti

I. Cinq Interludes pour 4 cors . . . . . Daniel-Lesur

1) Grave-Quasi récitativo
2) Deciso-Andantino
3) Tranquillo ma andante
4) Un poco scherzando
5) Giocoso

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[1]Quoted by Nicholas Slonimsky, Music Since 1900, p. 411.

Deuxième parti (continued)

II. Les Offrandes Oubliées . . . . . Olivier Messiaen

a) La Croix
b) Le Péché
c) L'Eucharistie

III. Ballade pour Piano et Orchestre . . . . . Germaine Tailleferre[1]

Ricardo Viñes, Pianist

IV. Chant de Jeunesse (Première) . . Yves Baudrier

The concert was a triumph and drew one of the largest and most distinguished audiences ever assembled for a Parisian musical event. The next day, the new movement was unanimously acclaimed by critics and composers alike, and the "four little spiritual brothers" (as they were called) were said to be "the leaders of that current of lofty thought which delightfully regenerates young French music."[2]

The appearance of the group Jeune France could not have come at a more propitious moment in the history of French music. With the neoclassical movement firmly entrenched in France, another movement was burgeoning in Austria and Central Europe which was soon to threaten France's position as the undisputed center of the creative musical world.

The line of historical developments and reactionary movements leading up to Jeune France can be traced back to the

---

[1]The group Jeune France made it a habit to program at least one work of another composer on each of their concerts.

[2]Reviews taken from Suzanne Demarquez's book, André Jolivet, trans. by Walker and Landreth, p. 12.

period shortly after World War I, when a reaction to both German romantic tradition and French impressionism brought about the formation of a group of French composers called Les Six (Milhaud, Honegger, Poulenc, Tailleferre, Durey, and Auric). Composer Erik Satie, and poet-musician, Jean Cocteau emerged as the most publicized exponents of this new style of music which, in opposition to the "teutonic heaviness of Wagner" and the "ether and fog of Debussy,"[1] sought its inspiration from the immediate world of popular songs, the circus, and jazz. Satie's ballet, Parade (1917), written in collaboration with Cocteau and Picasso, paved the way for the revolt. With its use of typewriters, steamboat horns, airplane motors, revolvers, and sirens, the ballet poked fun at the "seriousness" of serious music and provoked a riot at its Paris première. After the death of Debussy in 1918, the movement gathered momentum with Milhaud's 1919 ballet, Le Boeuf sur le Toit (The Nothing Doing Bar). In 1920 the group was officially designated Les Six by music critic, Henri Collet, and neoclassicism in France was firmly installed. From 1920 to 1936 nothing new was happening in French music--even Stravinsky had settled into neoclassicism with Pulcinella of 1921.

At the same time in Central Europe, revolutionary changes were taking place in the music of Bartok, Schoenberg,

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[1]Royal S. Brown, "French Music Since Debussy and Ravel," Hi/Fi Musical America, 23: 50-65 (September, 1973), p. 51.

Webern and Berg. Schoenberg had progressed from the expressionistic Pierrot Lunaire of 1912 to the formulation of twelve-tone serial technique as early as 1921.[1] His many works which exploited the new techniques profoundly influenced the music of his students Webern and Berg, and a host of other forward-looking composers of the 20th century.

Stalemated in neoclassicism, France largely ignored the revolutionary changes that were taking place in music and remained on the neoclassical track until 1936 when the group Jeune France was formed. United in its reaction to neoclassicism, Jeune France sought to reaffirm the romantic and expressive value of music by returning to "instinctual emotions and irrational forces."[2] The group was well aware of the revolutionary techniques coming out of Central Europe;[3] and while in sympathy with the search for a new musical language and means of expression, they were, in fact, divided among themselves on the issue. This explains the ambiguity of their manifesto proclaiming "generosity, sincerity, and artistic good faith." According to Serge Gut, their individual approach to music divided them into two factions: (1) Lesur and

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[1]Schoenberg first announced his 12-tone technique to his pupil, Josef Rufer in a private conversation in 1921. See William W. Austin, Music in the 20th Century (New York: W.W. Norton, 1966), p. 294.

[2]Serge Gut, Le Groupe 'Jeune France,' trans. by Landreth, p. 20.

[3]Primarily through the Triton Society in Paris which frequently sponsored performances of Central European music.

Baudrier, who were "hostile to the tendencies of atonality and serial music and preferred to remain within the limits of traditional means" and who "rejected theoretical research on the basis of their belief that it caused the dehumanization of music by divorcing the composer from his audience," and (2) Jolivet and Messiaen, who in their search for an expressive language "did not find complexity incompatible with humanism, provided that it was registered in a sort of cosmic harmony," and who adopted progressive techniques for use in their own music.[1]

The group was dispersed during the war, its members having been called up for active military service. After the war, the group of four composers went their separate ways, being reunited only for one concert at the École Normale on May 17, 1954. Jolivet wrote:

> If Jeune France is dead in fact, the group will always live on in us. In 1936, we had the foresight to react against a disenchanted esthetic. The result justifies us.[2]

Maturity

Released from the war effort in 1942, Jolivet resumed his teaching duties. In 1943 he was chosen by Arthur Honegger and Paul Claudel to conduct their production of Soulies de Satin at the Comédie Française, and shortly thereafter,

---

[1]Serge Gut, Le Groupe 'Jeune France,' trans. by Landreth, p. 21.

[2]André Jolivet, quoted by Suzanne Demarquez, André Jolivet, p. 13.

he received a scholarship from the Association for the Diffusion of French Thought which enabled him to finally resign his teaching position and devote his full-time energies to composition.

Meanwhile, financial exigencies became important considerations for Jolivet. He had married a young teacher in Paris in 1933, and was now the father of three children. In 1945 he was appointed as Musical Director of the Comédie Française and held the position until 1959. According to Jolivet, that experience--which he described as "a real musical orgy"[1]--consumed most of his time and energy during those years. Not only did he compose original music and revise and reorchestrate other composer's works for productions of the Comédie Française (25 scores), but he also directed thirty performances at the theatre each month, in addition to traveling with the group on its many trips to foreign countries.[2]

Dividing his time between writing serious music and the incidental music required for the Comédie Française, Jolivet managed to write some forty works during the period from 1945 to 1959. These included two ballets, Guignol et Pandore (1944) and L'Inconnue (1950); four symphonic works, Psyché (1946), two symphonies (1953 and 1959), Suite Transocéane (1955); eight concerti; many choral pieces; and the oratorio, Vérité de Jeanne (1956).

---

[1]André Jolivet, quoted by Denise Bourdet, "Visages d' Aujourd'hui," trans. by Smyrl and Landreth (Librarie PLON, Rue Garancière, Paris VIe, 1960), p. 279.

[2]Suzanne Demarquez, André Jolivet, trans. by Walker and Landreth, pp. 3-5, 20-22.

From 1951 to 1974 Jolivet's works received frequent and substantial public recognition: Grand Prix de la Ville de Paris (1951), Grand Prix International de la Musique (1954), Grand Prix du Président de la République (1958, 1972), Grand Prix de la Critique Lyrique et Chorégraphique (1958), and ten times Grand Prix du Disque Français (1954, 1955, 1957, 1958, 1962, 1964, 1966, 1967, 1969, 1975).

Moreover, he became a leading figure in several national organizations and was the recipient of many titles, awards, and distinctions: Legion of Honor (1955), Technical Advisor to the Director of Arts and Letters (1959-1962), Founder of the French Center of Musical Humanism in Aix-en-Provence (1959), Chairman of the Lamoureux Concerts, Honorary Chairman of the French Musicians Union, and others.

In 1966 Jolivet was appointed to the composition faculty of the Paris Conservatory, which was an exceptional accomplishment for one who had never been trained in any orthodox manner. By contrast, Messiaen--who had been trained in the orthodox manner--received his appointment to the Conservatory in 1942.

Jolivet's catalogue of works and his list of awards, honors, and distinctions indicate an uninterrupted flow of impressive musical achievement. His works have been performed by some of the world's most famous soloists and orchestras in Belgium, Denmark, Egypt, England, Germany, Italy, Japan, Lebanon, Mexico, Russia, Spain, Switzerland, America, and Yugoslavia.

Creative Periods

The music of André Jolivet has been divided into three distinct creative periods by Serge Gut.[1] The first period, "Revolutionary," covers the pre-war years and dates from approximately 1934 to 1939. The works prior to 1935 were written under the guidance of Le Flem and are marked by "the search for a personal style."[2] With the publication of Mana in 1935, Jolivet had formulated the principles upon which he was to base his technique: (1) a return to the original sources of music when it was an expression of the magic and incantation of primitive religious groups,[3] and (2) the adoption of certain techniques of Varèse and Schoenberg, but realized according to the exigencies of Jolivet's personal aesthetic.[4] Representative works from the first period include:

1935	Mana for Piano
1935	Three Poems for Ondes Martenot and Piano
1936	Five Incantations for Solo Flute
1936	Danse Incantatoire for Orchestra
1937	Incantation for Solo Violin (or Ondes Martenot)
1938	Cosmogonie (Two versions: Piano/Orchestra)
1939	Five Ritual Dances (Two versions: Piano/Orchestra)

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[1]Serge Gut, Le Groupe 'Jeune France,' pp. 50-51. Gut dates the first period as beginning in 1934 with the string quartet, thus excluding any discussion of Jolivet's first published piano work, Trois Temps.

[2]Ibid., p. 50.

[3]André Jolivet, "Réponse à une enquête," trans. by Landreth and Smyrl, Contrepoints, No. 1 (January, 1946), p. 33.

[4]"The study with Varèse of all the aspects of modern writing caused me to adopt a certain number of the principles of Schoenberg, but I have always used them according to the exigencies of my personal expression." Quoted by Hilda Jolivet in Avec André Jolivet, trans. by Landreth (Paris: Flammarion, 1978), p. 63.

The second creative period, "Traditional," largely covers the war years and dates from approximately 1940 to 1944. The war had a devastating effect on the composer who "experienced the need to remain in closer contact with his audience. . ."[1] In this period, Jolivet turned away from his earlier revolutionary tendencies and sought to produce music that was capable of moving the hearts and minds of men. The Trois Complaintes du Soldat (1940) were written when Jolivet was stranded with his anti-tank battalion in the little hamlet of Haute-Vienne. The text expresses the desolation and overwhelming sense of sorrow which Jolivet experienced during these years of suffering:

> And if I am without guns and naked
> And if I am without hatred and mute
> We will all be strong and rich, like
> the hands of misery
> That know how to give all.[2]

The second "Complainte" was called by Goléa, "one of those miracles which all of a sudden makes evident the presence of a genius."[3]

Other works from the period, such as Dolorès ou le miracle de la femme laide ("Dolores, or the Miracle of the Ugly Lady") and Guignol et Pandore (based on the nationalistic story of the two puppets), depict Jolivet in a lighter vein. Of Guignol and Pandore, he said: "I wanted to prove to myself

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[1]Serge Gut, Le Groupe 'Jeune France,' trans. by Landreth, p. 50.

[2]Suzanne Demarquez, André Jolivet, trans. by Walker and Landreth, p. 13.

[3]Ibid, p. 14.

that I was capable of writing music that was meant to be nothing more than a relaxation, an escape from the gloomy years of 1940 to 1944."[1]

The disparity of styles evident between the first two creative periods has provoked both praise and criticism of Jolivet's music, prompting one writer to even refer to him as the "Dr. Jekyll-Mr. Hyde" of French music.[2] It was through the music of the second creative period, however, that Jolivet's fame as a composer reached beyond the bounds of a few cognoscenti and achieved widespread public recognition. Representative works from the second period include:

1940	Mass for the Day of Peace (Voice, Organ, Tambourin)
1940	Trois complaintes du Soldat (Voice and Piano/Orchestra)
1942	Dolorès ou le miracle de la femme laide (Opera Buffa)
1943	Suite Delphique for 12 instruments
1943	Guignol et Pandore (Ballet)
1943	Pastorales de Noël (Flute, Bassoon, and Harp)
1944	Poèmes intimes for Voice and Piano (or Chamber Orchestra)
1944	Étude sur des modes antiques for Piano

The third creative period, "Synthesis," cover the years from 1945 to his death in 1974. In this period a synthesis is effected between Jolivet's earlier "revolutionary" techniques and the more "traditional" approach he adopted during the war years. The concept of "magic and incantation" reappears along

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[1]André Jolivet, quoted by Suzanne Demarquez, André Jolivet, trans. by Walker and Landreth, p. 17.

[2]Frederick Goldbeck, "The Strange Case of André Jolivet," The Musical Quarterly 35 (November, 1949), pp. 480-481.

with the modified use of certain techniques of Varèse and Schoenberg, and in this period evocative titles are replaced with generically classical ones. The third period is ushered in with the Piano Sonata No. 1 (1945) and is marked by a predilection for large classical forms including eleven concertos, three symphonies, one cantata, an oratorio, and several sonatas for various instrumental combinations. It was, however, the symphonic form which ultimately presented him with the greatest of all musical challenges.[1] Representative works from the third period include:

1945	Sonata No. 1 for Piano
1947	Concerto for Ondes Martenot and Orchestra
1948	Concertino for Trumpet and Orchestra
1949	Concerto for Flute and Orchestra
1950	L'Inconnue (Ballet)
1950	Concerto for Piano and Orchestra
1953	Symphony No. 1
1953	Epithalame for Vocal Orchestra in 12 parts
1955	Suite Transocéane for Orchestra
1956	La Vérité de Jeanne (Oratorio)
1957	Sonata No. 2 for Piano
1959	Symphony No. 2
1961	Hymne à l'Univers for Organ
1964	Symphony No. 3
1965	Le Coeur de la Matière (Cantata)
1968	Cérémonial for 6 Percussionists (In memory of Varèse)
1972	Concerto for Violin and Orchestra

At the time of his death on December 20th, 1974, Jolivet was in the process of writing a three-act opera, Le Lieutenant

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[1]Martine Cadieu, "A Conversation with André Jolivet," Tempo, No. 59, Autumn, 1961, p. 4.

Perdu, based on a libretto by Marcel Schneider.[1]

[1]The incomplete score was subsequently presented to Messiaen and Lesur for possible completion. Both composers rejected the project on the basis of their belief that they would be doing their friend an injustice by attempting such a project. The score is now in the hands of composer Michael Philippot, who is attempting a partial completion of the opera.

CHAPTER II

PRINCIPLES OF JOLIVET'S TECHNIQUE

INTRODUCTION

The originality of Jolivet's music is largely due to his preoccupation with a metaphysical philosophy echoed throughout the history of music's primitive past. Jolivet conceived of music as a sonorous phenomenon which was "directly linked to the universal cosmic system"[1] and which expressed itself through primitive magic and incantation.

> The canon of my aesthetic was formed in 1935, affirming my effort to return music to its ancient and original character when it was an expression of the magic and incantation of human religious groups. From this epoch came the works Mana, Danse Incantatoire, Cinq Incantations for Flute, and Cinq danses rituelles.[2]

From a purely technical point of view, however, Jolivet's music was firmly rooted in 20th-century practices.

> . . . I made an effort in these works to liberate myself from the tonal system--not by adopting twelve-tone technique, artificial in my mind because it neglects the natural phenomena of resonance--but on the contrary by using all the tones, above all the most distant ones.[3]

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[1]André Jolivet, quoted by Gérard Michel, "André Jolivet: Essai sur un système esthétique musical," trans. by Smryl and Landreth, La Revue Musicale (January, 1947), p. 20.

[2]André Jolivet, "Réponse à une enquête," trans. by Landreth and Smyrl, Contrepoints, No. 1 (January, 1946), p. 33.

[3]Ibid., p. 33.

Jolivet was attracted early in his career to the music of Schoenberg, Berg, Bartok and Webern, and the influence of Varèse was of primary import on the development and formation of his musical style. It was Varèse who helped Jolivet discover the magical and incantatory aspects of music, and Varèse who taught him the techniques of modern writing.

In an attempt to reconcile the divergency between his aesthetic and his techniques, Jolivet established a unique and highly original musical language. This he achieved by: (1) formulating a number of technical principles based on his theory of the natural resonance and the overtone series; (2) adapting certain principles of atonality, modality, and serial technique to the exigencies of his personal aesthetic; and (3) adopting certain melodic and rhythmic formulas indicative of primitive and exotic cultures.

JOLIVET'S TECHNICAL PRINCIPLES

In 1935 Jolivet formulated a number of technical principles upon which to base his theories of the natural resonance and the overtone series. The principles were explained and illustrated by the composer in writing[1] and are herein translated from the original French. With reference to the recent research of Serge Gut[2] and others, the principles are further clarified through additional discussion and illustration.

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[1]André Jolivet, "Réponse à une enquête," pp. 34-37.

[2]Serge Gut, Le Groupe 'Jeune France,' trans. by Landreth (Paris: Honoré Champion, 1977), pp. 51-59.

La Double Basse. La Résonance Inférieure.

> "1) New procedures of modulation made ambiguous by the doubles basses, résonance inférieure.
>
> "La double basse is composed of two low notes disposed in such a way as to generate harmonic series effectively complementing each other. The double bass makes it possible to insert on that musical background some different chords, reinforced--depending on their mode [series]--by one of the two notes of the bass. Reciprocally, the chords take turns throwing into relief the harmonic mode [series] of each one of the basses.
>
> "La résonance inférieure is the choice--and the fixation--among the possible inferior harmonics of a chord, of the resulting basses of that chord. Once sounded, those tones react in their turn on the generating chord."[1]

La Double Basse. The term double basse refers to the simultaneous use of two bass notes and their respective harmonic series. According to Gut: "Each of the bass notes develops its proper harmonic series and according to whether or not certain harmonics are in common with their two fundamentals, they take on a more or less greater sonorous importance."[2] Figure 1 shows the harmonics that are common to the two fundamentals, C and B^b.[3] As pointed out by Gut:

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[1]André Jolivet, "Réponse à une enquête," p. 34.

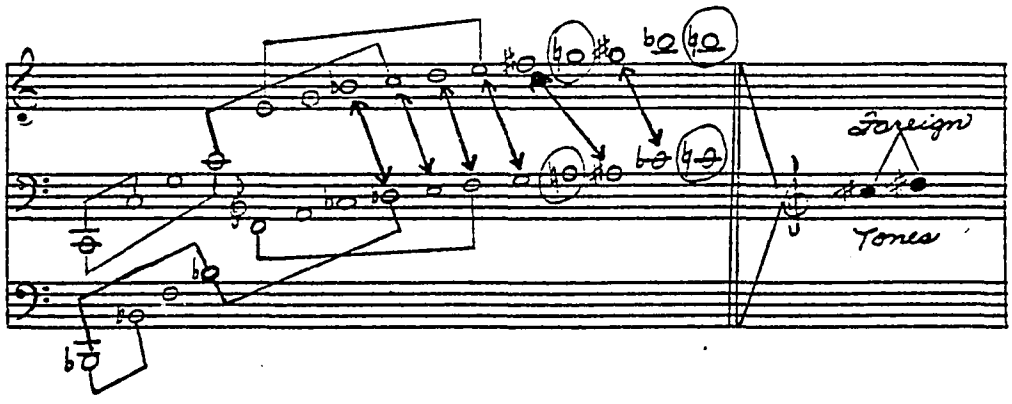
[2]Serge Gut, Le Groupe 'Jeune France,' p. 52.

[3]The 13th harmonic, listed in most texts as an A in the series of the fundamental C, is according to Apel " . . . actually closer to the g-sharp than the a of equal temperament (g-sharp=800, 13th harmonic=840, a=900 cents)." See Willi Apel, Harvard Dictionary of Music, 2nd ed. (Cambridge: Belknap Press of Harvard University, 1974), p. 10.

Since Jolivet and Gut both adopt this lowered version of the 13th harmonic (13th harmonic=800 cents), all the harmonic series charts in this paper necessarily conform to this approach. Furthermore, Jolivet never refers to the conflict arising between his theories of the "inferior resonance" and actual tuning discrepancies in equal temperament.

> In order to understand the reasoning of Jolivet, it is necessary to have a knowledge of the fact that--like Messiaen--he takes into consideration all the first fifteen harmonics of a given tone (which he does not precisely state) and that he does not seem to grant them any decreasing value according to their distance from the fundamental . . . .
>
> The harmonics $\underline{B}^{b}$, $\underline{C}$, $\underline{D}$, $\underline{E}$, $\underline{F}^{\#}$, and $\underline{G}^{\#}$ are common to both fundamentals and are consequently mutually reinforcing. [See arrows.] Moreover, the first four [$\underline{B}^{b}$, $\underline{C}$, $\underline{D}$, $\underline{E}$] are doubled at the octave in each of their series which further reinforces their position. [See brackets.] The tones $\underline{F}$, $\underline{G}$, $\underline{A}$, and $\underline{B}$ exist in only one series [See circles] and are thus inferior in comparison to the others. [Note that $\underline{C}^{\#}$ and $\underline{D}^{\#}$ are foreign to the harmonics of the two basses.][1]

Figure 1. Harmonic Series of the Two Basses $\underline{C}$ and $\underline{B}^{b}$.

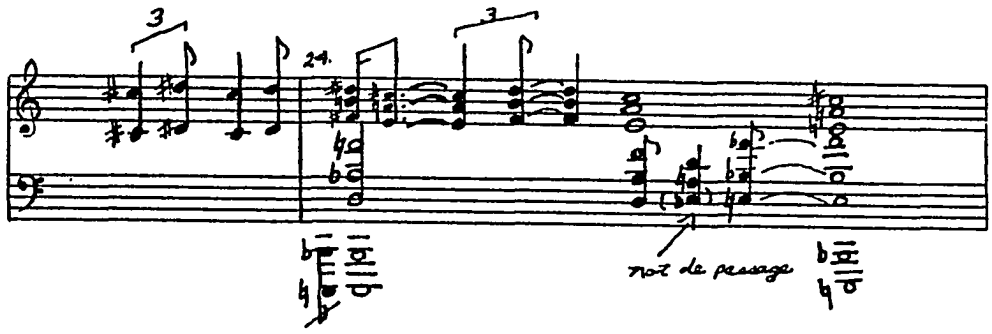


Jolivet illustrates the principle of the double basses by referring to a passage from "Danse initiatique," the first of Five Ritual Dances. In his explanation which follows the example, Jolivet identifies the two bass fundamentals as $\underline{C}$ and $\underline{B}^{b}$ (refer to Figure 1 in following the explanation).

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[1] Serge Gut, Le Groupe 'Jeune France,' p. 52.

Example 1. "Danse initiatique" from Five Ritual Dances (measure 24). Copyright by Editions Durand, and Cie, 1947. Used by Permission.



> In this example, the $C^{\#}$ and the $D^{\#}$, prepared melodically by anacrusis, but foreign to the harmonics of the two basses $C\natural$ and B^{b}, seem to float above a harmonic system in which $D\natural$ and A^{b} (harmonics derived from $C\natural$ and B^{b}) dominate the $F\natural$ (harmonic of B^{b} only). Whereas the $F^{\#}$ $B\natural$ (the first chord) depend on $C\natural$, and the $E\natural$ $A\natural$ (the second chord) depend on B^{b}. In the last chord of this example, $E\natural$ B^{b} A^{b} (harmonics derived from $C\natural$ and B^{b}) are mutually reinforcing, while the $A\natural$ (the 15th harmonic of B^{b}) passes clearly to the second plane and encounters A^{b}-$A\natural$, no longer a disagreeable friction of a minor second but two neighboring harmonics of which each is endowed with an important and suitable sonority."[1]

Jolivet provides no further explanation of the principle of la double basse nor does he supply an additional example to illustrate its use. Later in "Danse initiatique," however, a similar passage appears which corresponds to the one Jolivet cited (Example 2). In this example, there has been a shift to two new basses, $\underline{B}^{b}$ and $\underline{A}^{b}$, which are clearly identifiable in the score. Over this new background sonority, higher harmonics mix and mingle with the tones, $\underline{C}^{\#}$ and $\underline{B}$, which are foreign to the harmonic series of the two new basses.

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[1]André Jolivet, "Réponse à une enquête," p. 34.

Figure 2 charts the harmonic series of the two basses $\underline{B}^{b}$ and $\underline{A}^{b}$.

Example 2. "Danse initiatique" from Five Ritual Dances (measure 45). Copyright by Editions Durand and Cie, 1947. Used by Permission.

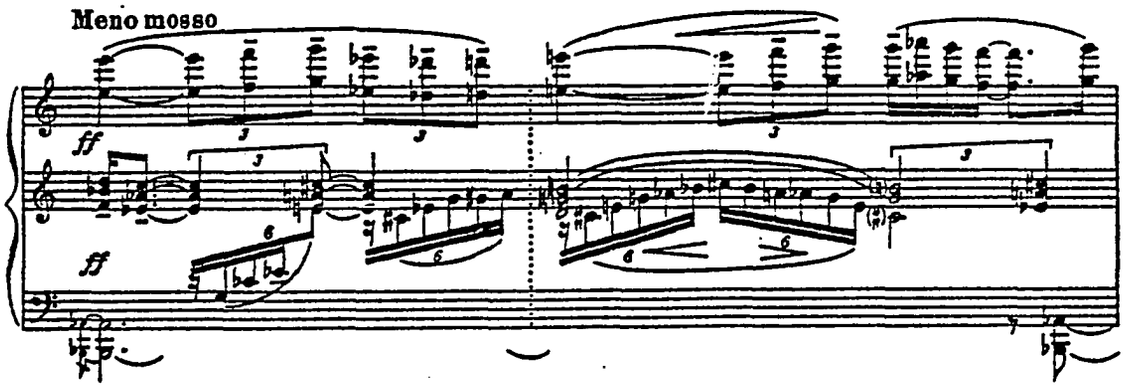
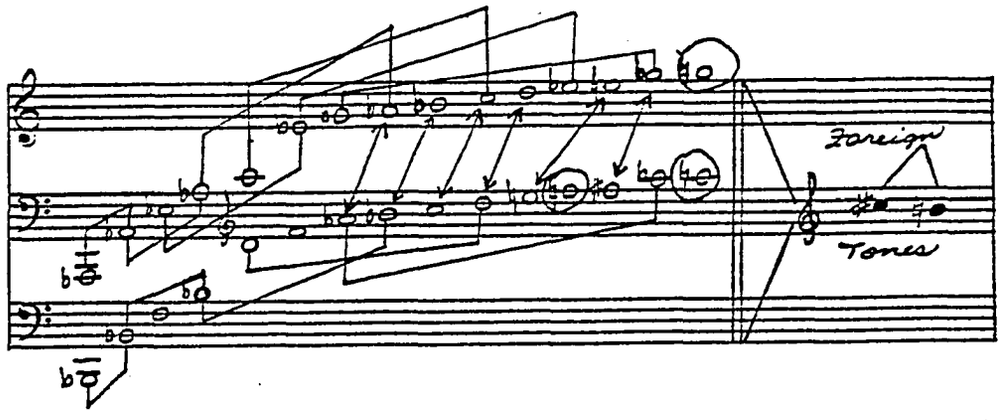


Figure 2. Harmonic Series of the Two Basses $\underline{B}^{b}$ and $\underline{A}^{b}$.

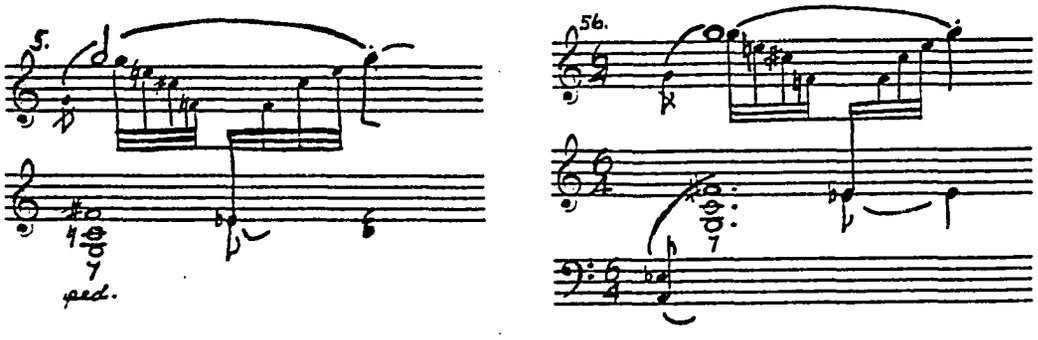


La Résonance Inférieure. Here the composer is not very clear in his explanation, but by referring to the example he supplies and studying the harmonic series charts, we gain a better idea of the phenomenon to which he is alluding. The example he supplies (Example 3) is taken from "Danse nuptiale," the third of Five Ritual Dances. The composer explains the

example by stating: "When theme (a) returns in (b), completed by the bass composed of the ensuing low notes A and E^b, the harmonic color is changed."[1]

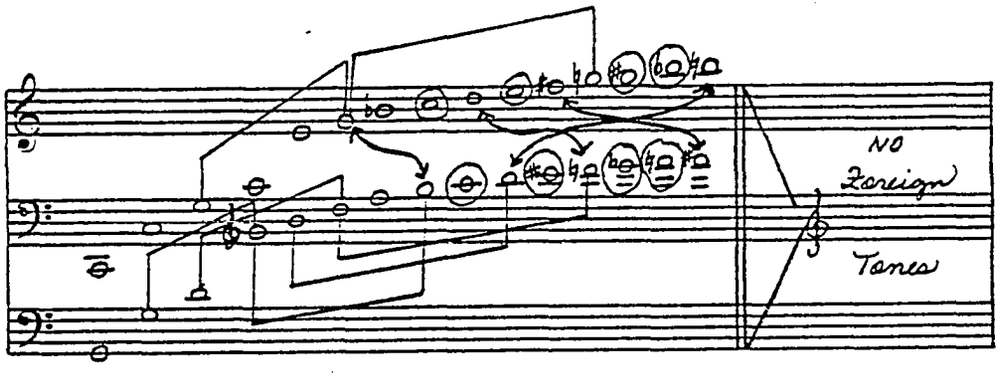
Example 3. "Danse nuptiale" from Five Ritual Dances (measures 5 and 56). Copyright by Editions Durand and Cie, 1947. Used by Permission.

(a) (b)



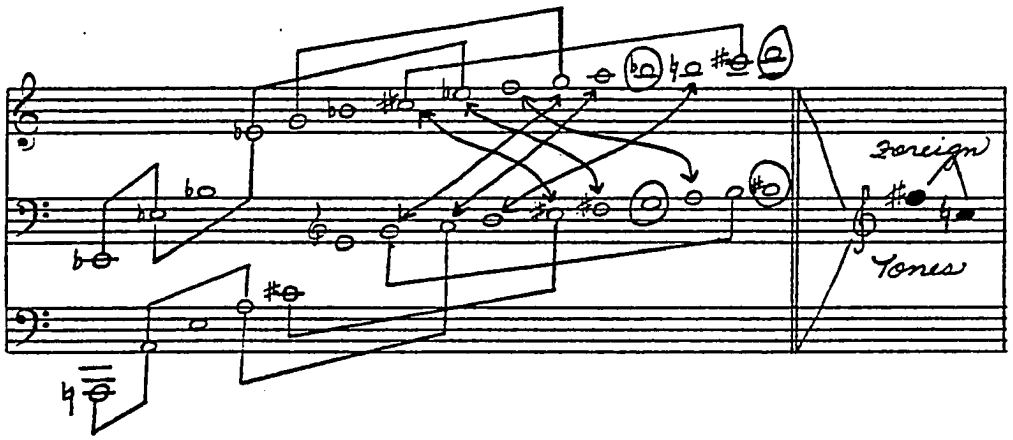
In Jolivet's example, 3a shows the two basses G and C and 3b marks the appearance of two new basses, A and E^b. Figure 3 charts the harmonics of both sets of basses.

Figure 3. Harmonic Series of the double basses G/C and A/E^b.



[1]André Jolivet, "Réponse à une enquête," p. 34.

Figure 3-continued



The combined harmonic series of the two basses G and C produce all twelve tones of the chromatic scale, thus, all the tones in 3a of the example are "natural" to the fundamentals G and C. Conversely, the combined series of the two basses A and E^{b} shown in Example 3b produce only ten notes of the chromatic scale, thus, two tones (C and $F^{\#}$) are "foreign" to the harmonics of the A/E^{b} basses. In example 3b the C and $F^{\#}$ are now "foreign" to the new basses, and this "inferior resonance" perhaps explains the change of harmonic color to which Jolivet referred.

A similar procedure takes place in measures 6 and 59 of the same piece. Example 4a shows the two basses A^{b} and E^{b} and Example 4b marks the appearance of two new basses, G and D^{b}. Figure 4 charts the harmonic series of both sets of basses. In Example 46, the melodic tones, B^{b} and E are now "foreign" to the harmonics of the new basses, G and D^{b}, and are thus "inferior" in terms of their natural resonance.

Example 4. "Danse nuptiale" from Five Ritual Dances (measures 6 and 59). Copyright by Editions Durand and Cie, 1947. Used by Permission.

(a) (b)

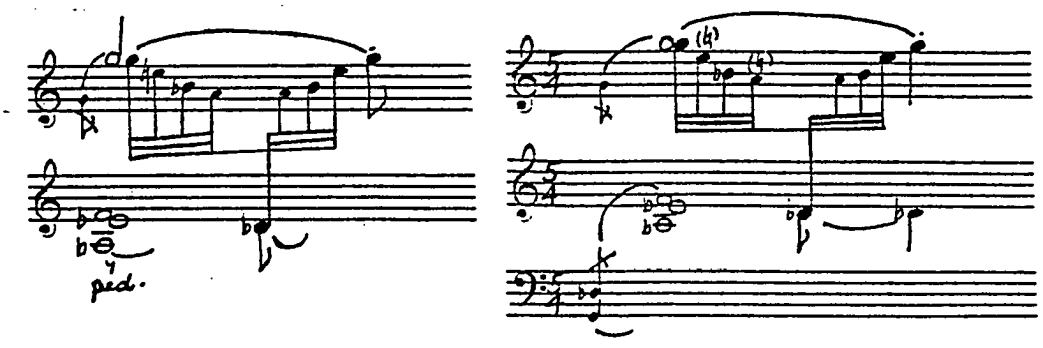
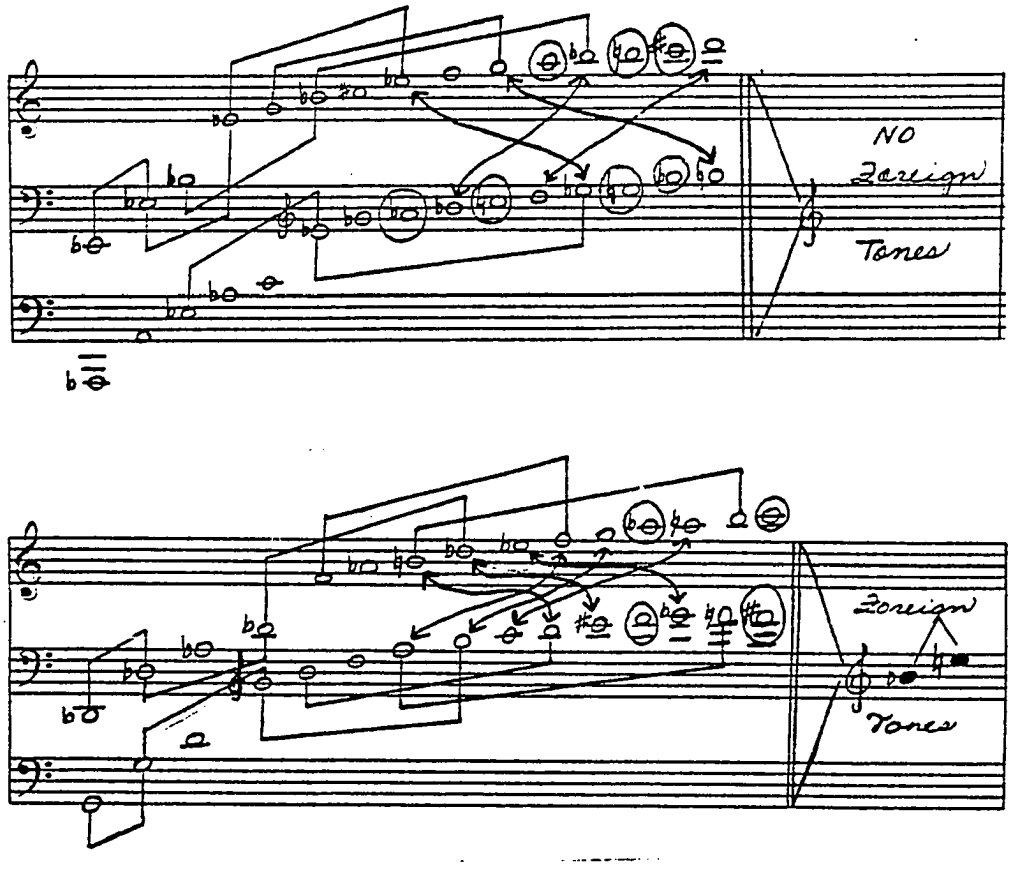


Figure 4. Harmonic Series of the double basses A^b/E^b and G/D^b.



Gut explains Jolivet's example of the *résonance inférieure* according to a different interpretation (refer back to Example 3 and Figure 3). Gut identifies A and E^b as the generators for both passages and states that " . . . Jolivet presents first the harmonics of an implied fundamental [3a] and it is not until later in the place [3b] that the actual generating bass note of these harmonics is precisely stated."[1] Gut's interpretation does not consider the double basses as changing from G and C to A and E^b, but rather as having been A and E^b throughout. According to this interpretation, the *résonance inférieure* is present in Example 3a because the notes in that passage are said to be harmonics of the "implied" fundamentals, A and E^b. Notice in Example 3b, however, that the notes C and $F^{\#}$ are foreign to the harmonics of the combined A/E^b series and can only be explained as harmonics of the fundamental G.

Jolivet's principles of the *double basse* and the *résonance inférieure* were formulated in 1935, yet today they are still not well known or understood. Several problems arise when trying to apply these principles to other examples of Jolivet's music, and as a result, the principles lend themselves to conflicting interpretations. It is not clear from the composer's explanations whether he intended the principle of the *double basse* to function momentarily as the basis for isolated passages and sections within movements, or whether he conceived of the *double basse* as the harmonic generators for entire movements. In order to articulate these conflicts, it is necessary to re-examine Jolivet's explanations of the principles and to compare them with the recent research and

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[1]Serge Gut, *Le Groupe 'Jeune France,'* p. 53.

analysis of Serge Gut.

In Jolivet's examples of both the double basse and the résonance inférieure, the two basses are clearly identifiable. The basses are sounded simultaneously in the lower registers of the piano and are sustained as a sort of background sonority over which the higher harmonics from their two series are superimposed. The examples supplied by the composer are taken from isolated passages within the context of larger movements, and the principles are listed by the composer under the heading of "New procedures of modulation." Without precisely stating it, Jolivet seems to infer that the double basses (and consequently the résonance inférieure) actually change during the course of a movement. The supplementary examples provided seem to substantiate this interpretation of the principles. Examples 1 and 2 showed a clear change of double basses within "Danse initiatique," and Examples 3 and 4 showed a clear change of double basses within "Danse nuptiale."

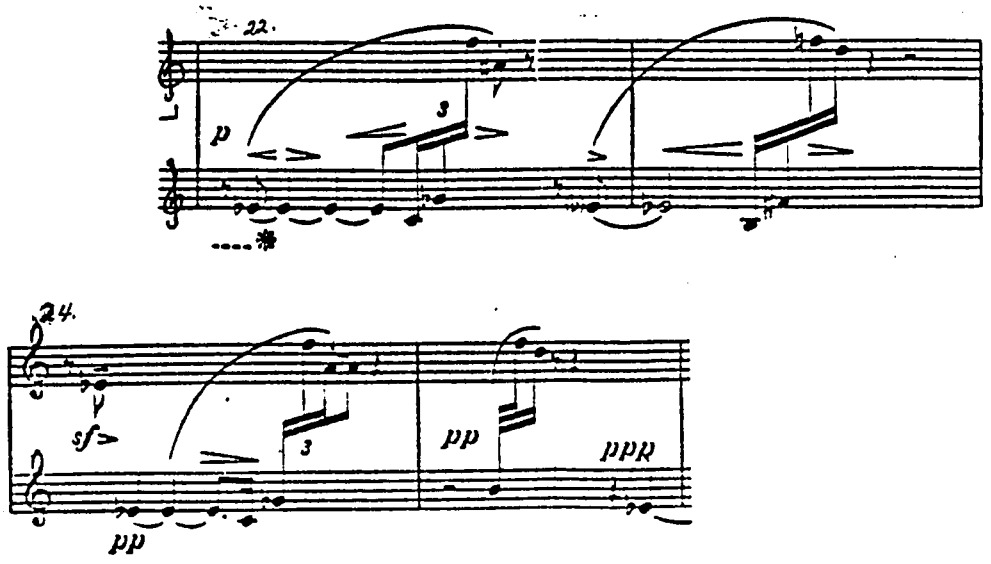
The problem with this interpretation of the principles is that it can only be systematically applied to a limited number of examples in Jolivet's music. Clear-cut examples of the principles, such as the ones supplied by the composer, are the exception rather than the rule in works like Mana[1] where there is a conspicuous lack of clearly delineated,

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[1] Mana was specifically listed by the composer as one of the works representing the fulfillment of his aesthetic and technical principles. André Jolivet, "Réponse à une enquête," p. 33.

simultaneously sounding basses. In some instances no clearly defined basses are present whatsoever. Example 5 shows one such excerpt taken from "L'oiseau" of Mana.

Example 5. "L'oiseau" from Mana (measures 22-25). Copyright by Editions Costallat, 1946. Used by Permission.



Such a passage could be interpreted in one of two ways:

(1) Either the double basse principle has ceased to function, or

(2) The principle is functioning on an "implied" level.

In other instances, sustained octaves and/or single notes in the lower registers seem to provide a periodic background support for higher harmonics. Example 6 presents an interesting problem in terms of applying the principle of the double basse to the first six measures of "L'oiseau." Of the three sustained basses (the low $G^{\#F}$ octave, the single low G, or the A-G diad), which-if any-serves as the double

basse in the passage? Figure 5 charts the harmonic series of the double basses $G^{\#}/G$ and A/G for ease in following the explanation of the example.

Example 6. "L'oiseau" from Mana (measures 1-6). Copyright by Editions Costallat, 1946. Used by Permission.

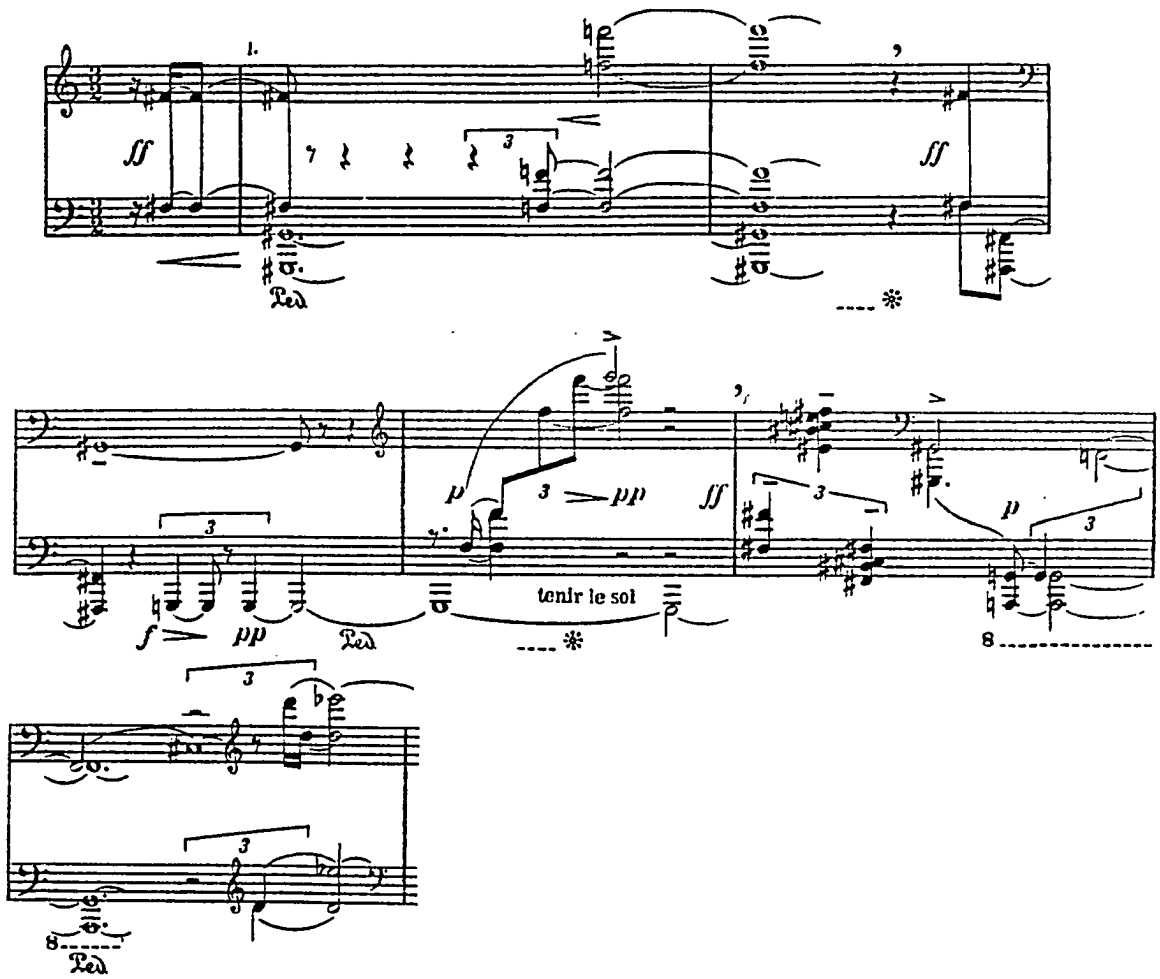
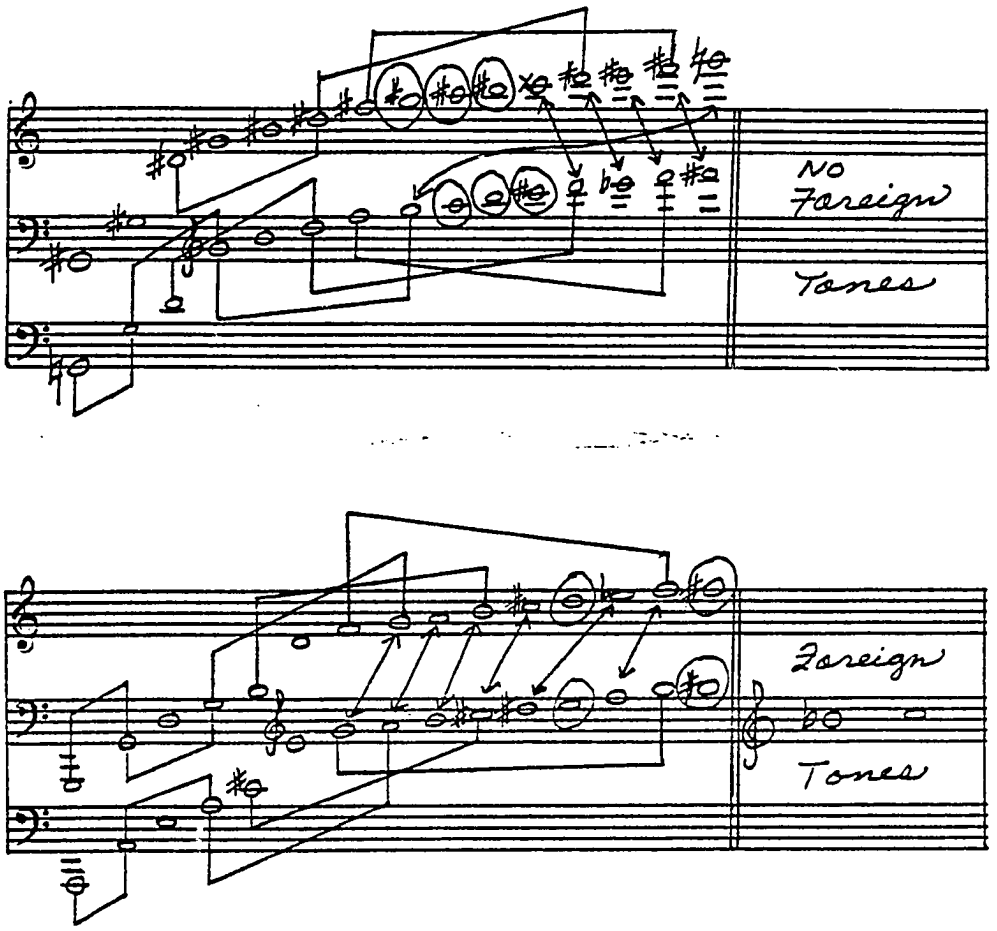


Figure 5. Harmonic Series of the double basses $G^{\#}$/G and A/G.



Such a passage could be interpreted in at least three ways:

(1) The two basses $\underline{G}^{\#}$ and $\underline{G}$ serve as the double basse until they are replaced by the low A/G double basse in measure 5. Using this premise, the two basses $G^{\#}$/G would be serving as the harmonic generators for a specified period of time, even though they were sounded separately rather than as a unit. Upon closer examination, we find that the $\underline{F}^{\#}$ anacrusis to measure 1 is common to both fundamentals ($\underline{G}^{\#}$, $\underline{G}$) but the $\underline{F}\natural$ in measure 1 is only a harmonic of the "implied" fundamental $\underline{G}$ which is not firmly established in the bass

until measure 3. The chords in measure 5 are produced from the combined harmonics of $G^{\#}/G$.

With the appearance of the low A-G diad in measure 5, a new double basse seems to have been established. The harmonics F, $C^{\#}$, and E^{b} ($D^{\#}$) are common to both fundamentals (A/G) whereas the D belongs only to the series of the fundamental G.

(2) The two basses $G^{\#}$ and G serve as the harmonic generators for the entire passage. Since the combined fundamentals $G^{\#}$ and G produce all twelve tones of the chromatic scale, it is conceivable that the low A-G diad and its harmonics actually function as the higher harmonics of the double basses $G^{\#}/G$.

(3) The two basses A and G function as the "implied" double basse until measure 5 when they are soundly confirmed in the bass. Prior to the appearance of the A-G diad in measure 5, only the tone $B^{\#}$ is foreign to the harmonic series of both fundamentals A and G. According to this interpretation the $B^{\#}$ would have to be considered as a "foreign" harmonic of "implied" fundamentals.

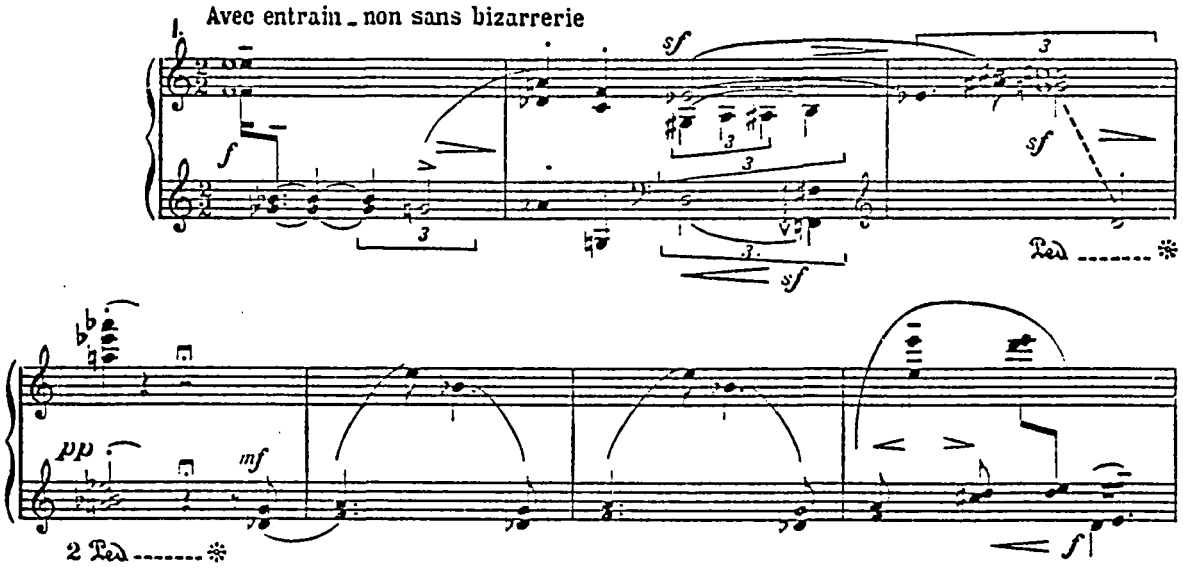
It seems that in order to apply Jolivet's principles of the double basse and résonance inférieure to typical examples of his music, it is necessary to project interpretations which go beyond those implied by the composer's own examples and explanations.

Serge Gut elects an even more comprehensive approach by interpreting the principles as being uniformly applicable

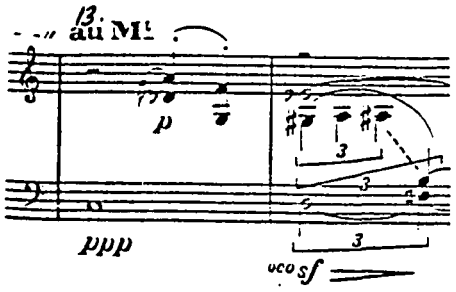
to entire movements. His analysis of "Beaujolais" from Mana, for example, is based on his theory that the two notes F and C serve as the harmonic generators for the entire piece.[1] The fundamental F is identified in the score because of a certain visibility factor (see Example 7a), and the fundamental C is said to be "implied" until measures 13 and 26, when it is first stated in the bass (Example 7b) and later solidly confirmed (Example 7c).

Example 7a,b,c. "Beaujolais" from Mana (measures 1-7, 13, 26). Copyright by Editions Costallat, 1946. Used by Permission.

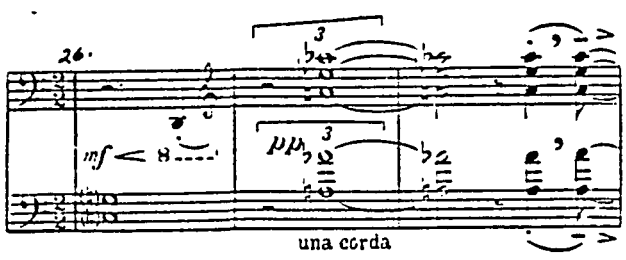
(a)



(b)



(c)



[1]Serge Gut, Le Groupe 'Jeune France,' pp. 57-58.

Additionally, Gut theorizes that the two basses $\underline{G}^{\#}$ and $\underline{G}$ serve as the constant harmonic generators for the entire movement of "L'oiseau" from Mana[1] (see Example 6). In both cases, Gut's theory is not based on any specific criteria for establishing the clear-cut identity of the basses (such as register, duration, simultaneity of basses), but rather on the fact that these pieces are completely derivative of the same two bass fundamentals. By contrast, Jolivet's example of la double basse includes tones which are "foreign" to the harmonic series of the two basses (which Gut does not explain), and his example of la résonance inférieure implicates a change of basses in the course of the composition.

Gut's analyses are convincing in themselves, and his interpretation of the principles offers a much welcomed solution to the many problems which arise when trying to apply the principles to other examples of Jolivet's music. Upon closer examination, however, the evidence to support this interpretation is not conclusive. The combination of any two bass fundamentals which are either a half-step or a perfect fifth apart produces all twelve tones of the chromatic scale. In the absence of specific criteria for determining the double basses, therefore, it is quite conceivable that "Beaujolais" could be based on the fundamentals $\underline{C}$ and $\underline{G}$ (rather than $\underline{F}$ and $\underline{C}$) and that "L'oiseau" could be based on the fundamentals $\underline{F}^{\#}$ and $\underline{G}$ (rather than $\underline{G}^{\#}$ and $\underline{G}$). Moreover, the combination

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[1]Serge Gut, Le Groupe 'Jeune France,' pp. 58-59.

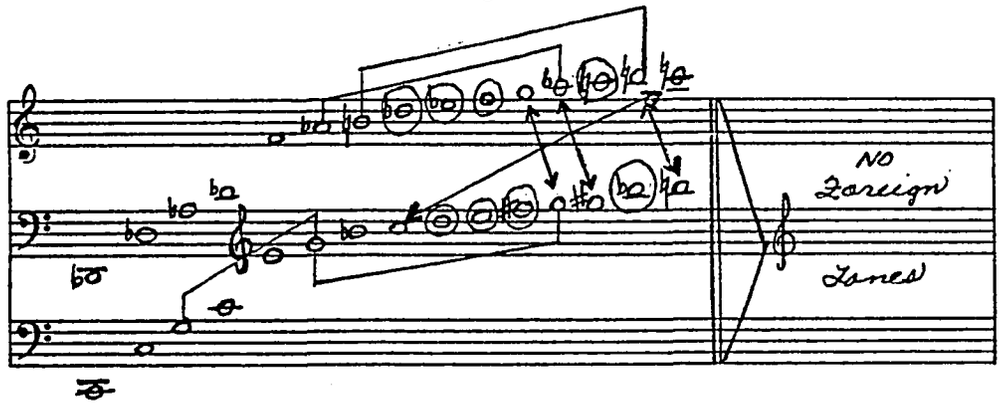
of any other two fundamentals produces a sufficient number of tones to explain any passage or movement in Jolivet's music as being derivative of two "hypothetical" basses when we consider that Jolivet's own example included tones which were "foreign" to the harmonic series of the two basses. (See Table 1 for Harmonics produced by the combination of any two bass fundamentals).

Finally, while Jolivet clearly identified the basses C and B^b as the generators for measure 24 of "Danse initiatique," he did not state that the two basses were to remain constant throughout the entire movement. Without conclusive evidence to the contrary, therefore, we must accept Jolivet's own explanations within the context of which they were written. Jolivet listed the principles under the heading "New procedures of modulation made ambiguous by the double basse and the résonance inférieure." The words "made ambiguous" gain added focus after having examined Jolivet's principles in greater detail, for even though Jolivet's system may be at work, it is difficult to state unequivocally just how the principles are functioning except in the limited number of obvious cases when they are clearly identifiable in the score.

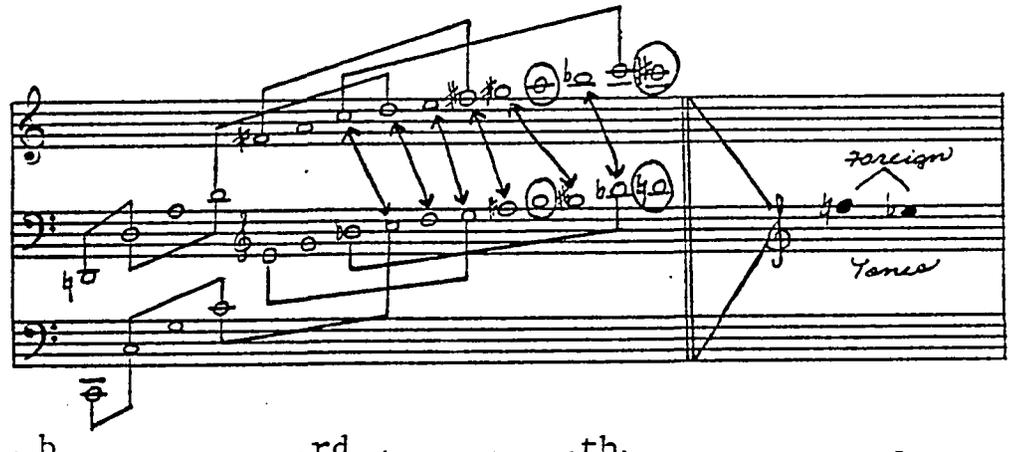
TABLE 1

HARMONICS PRODUCED BY THE COMBINATION
OF ANY TWO BASS FUNDAMENTALS

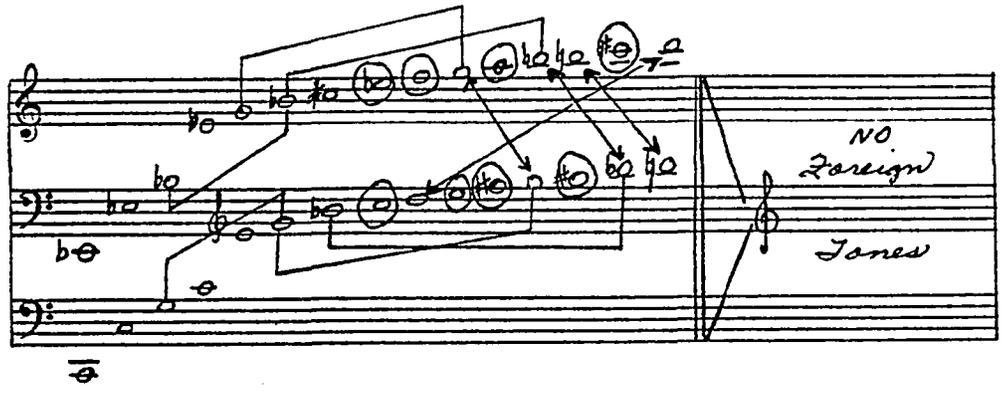
Note Names	Intervallic Distance Between Fundamentals	Number of Foreign Tones
C/D^{b}	Minor 2nd (or Major 7th)	0



C/D	Major 2nd (or Minor 7th)	2

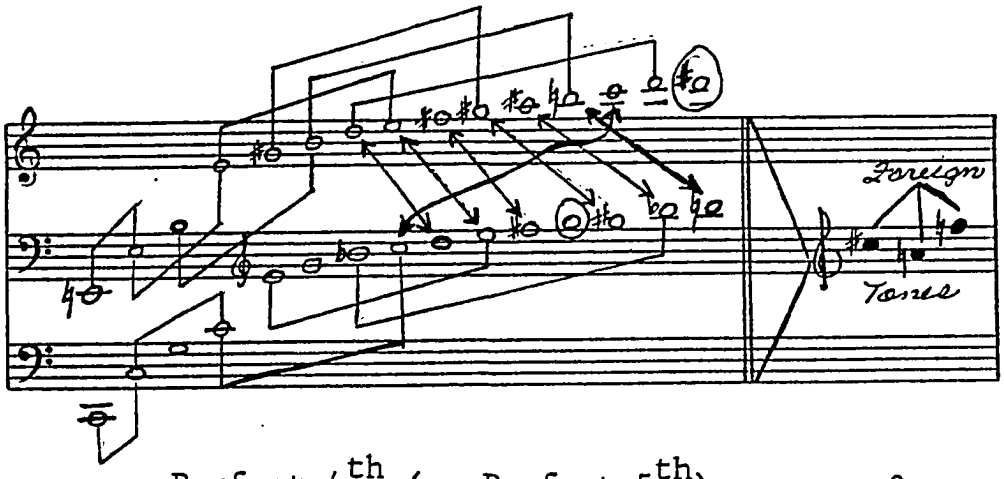


C/E^{b}	Minor 3rd (or Major 6th)	0

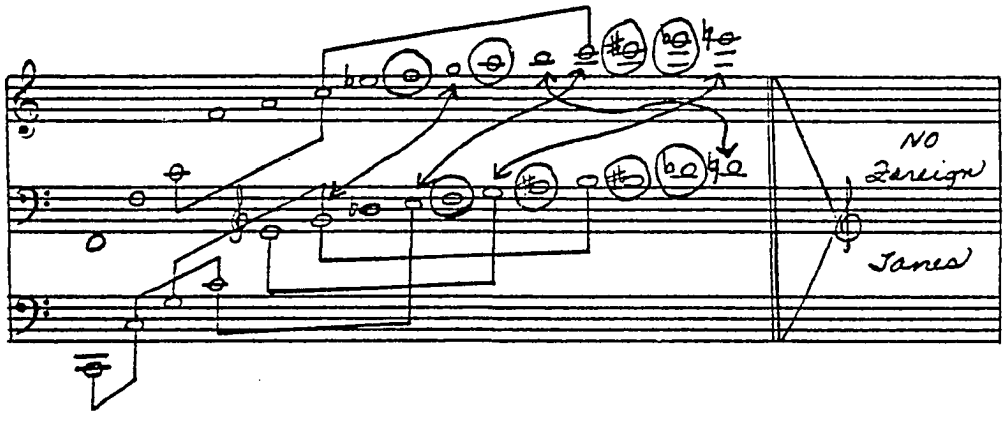


"TABLE 1-continued"

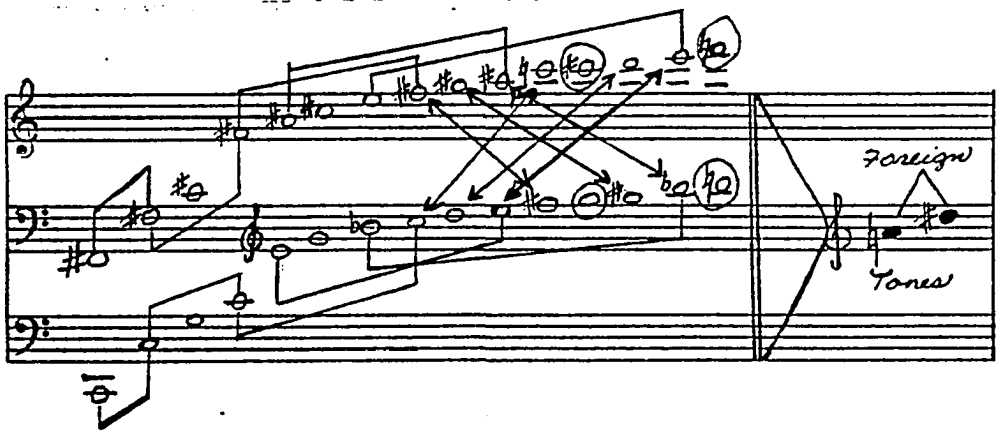
Note Names	Intervallic Distance Between Fundamentals	Number of Foreign Tones
C/E	Major 3rd (or Minor 6th)	3



C/F	Perfect 4th (or Perfect 5th)	0



C/F#	Augmented 4th (or diminished 5th)	2



Transmutations de la Masse Sonore. Sens de Projection du Son.

> "2) Abandoning the habitual principle of harmonic writing in four voices by restating a dynamic of sonority through the transmutations de la masse sonore and employing the sens de projection du son.
>
> "Les transmutations de la masse sonore are the abrupt changes in dynamics, intensity, and timbre obtained by adding to the melodic line some harmonic elements that were already potentially existent in the melody. In other words, an 'ionization' of the harmonic fluid contained in the melody, the first element of the music.
>
> "Le sens de projection du son is a sonorous phenomenon of a dionysian character which was manifested for the first time in the works of Beethoven.
>
> Here is the explanation which can perhaps be given: If we compare the sound to the light projected toward the sky by a powerful projector, and if we consider it as a phenomenon possessing its own aura and capable of living in space, the directional projection of sound is comparable to the dynamism given off by the emission of the sonorous matter; this dynamism is so powerful that the sonorous matter, disengaged of all attachment with instruments, will be projected forward in space where its vibratory nature will develop its own existence."[1]

Transmutations de la Masse Sonore. Jolivet's use of the words "transmutation" and "ionisation"[2] points up the influence of his teacher, Varèse, who was one of the first composers to experiment with the transmutation of sound and density cells. The term "transmutation" refers to a conversion of one element into another--by Jolivet's definition, a

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[1] André Jolivet, "Réponse à une enquête," p. 35.

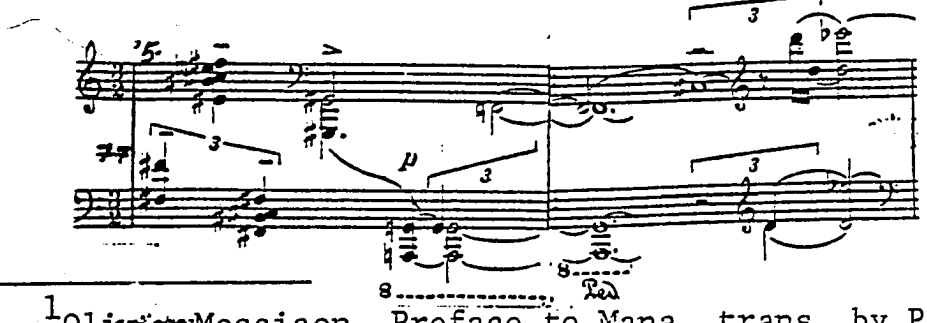
[2] The term "transmutation" refers to the conversion of one element into another and "ionization" denotes the process by which that conversion is made. To ionize means to convert into ions. An ion is defined as " . . . an atom or group of atoms that carries a positive or negative electric charge as a result of having lost or gained one or more electrons." (Webster's Seventh New Collegiate Dictionary: G & C Merriam Co., Springfield, Massachusetts, 1967. P. 477). Ionisation is also the title of one of Varèse's works for percussion ensemble (37 instruments plus sirens).

conversion of melodic cells into changing harmonic textures or densities. Jolivet is quite clear in his explanation of this principle, and in the example he supplies (Example 8), abrupt changes in dynamics, register, and textural densities are easily detectable in the score. Messiaen describes the technique as being highly original for its time and defines it as " . . . a certain conception of sound spacing--the high and low registers are opposed, blended, interpenetrated, or separated in a constant change."[1]

To illustrate the principle, Jolivet calls attention to measures 5-11 of "L'oiseau" from Mana, though not expressly stating how the example conforms to his concept. Figure 6 (page 43) shows the range of changes occurring in texture, register, and dynamics in the passage. The example itself shows that these changes occur rapidly in the score. Messiaen described "L'oiseau" in the following terms:

> The melody constantly leaps from one register to another and chiefly uses disjunct intervals; it revolves around a pivot note, a sort of dominant, then varies it's degrees, values, and registers; it rises gradually on several octaves, sometimes embracing the whole extent of the keyboard.[2]

Example 8. "L'oiseau" from Mana (measures 5-11). Copyright by Editions Costallat, 1946. Used by Permission.



[1]Olivier Messiaen, Preface to Mana, trans. by Pierre Messiaen and Rollo Meyer, Page 1 of Costallat Edition.

[2]Ibid., p. 1.

Example 8-continued

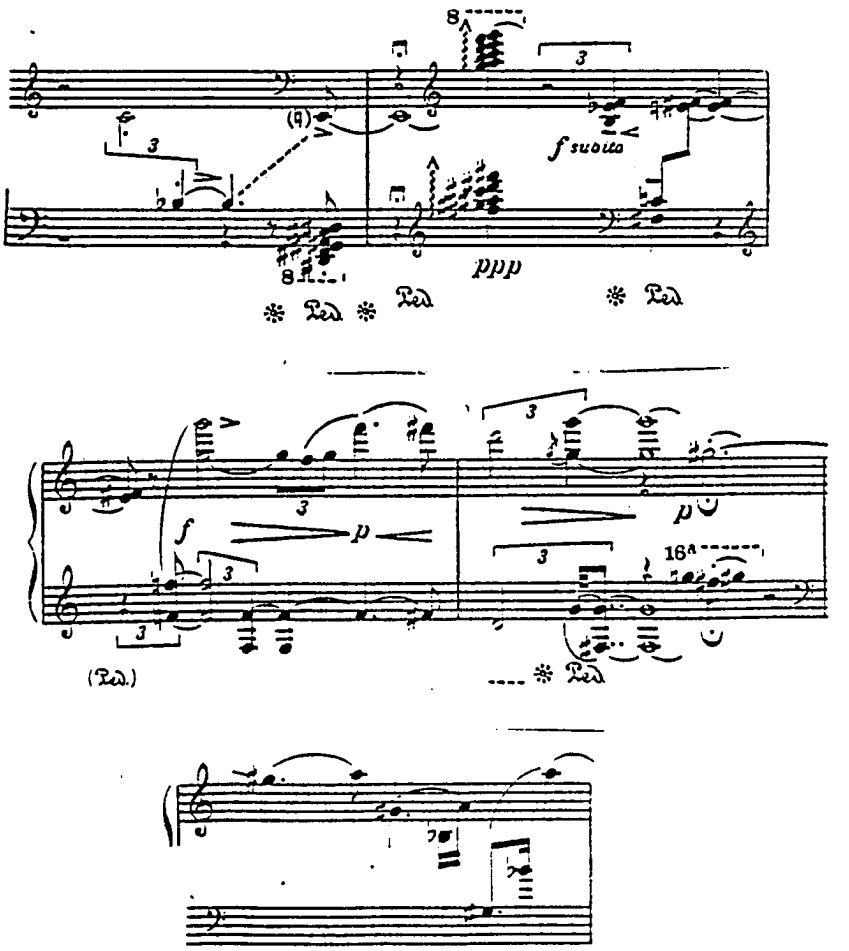


Figure 6. Range of changes in texture, register, and dynamics between measures 5-11 of "L'oiseau" from Mana.

Textural Density	Register Span	Dynamic Range
Single note to cluster		
1 ⟷ 14	Bass A^{0} ⟷ Treble G^{6}	FF ⟷ ppp

Sens de Projection du Son. Jolivet provides no further explanation of this principle, nor does he supply a musical example to illustrate its use. His rather metaphorical description of the phenomenon is difficult to translate into

musical terms; consequently, the subject is left open to speculation and conjecture. Le sens de projection du son refers to the directional pull of the sound, in effect, an extension of the sonorous space. Beyond this explanation, there are at least two possible ways of interpreting the meaning of the principle. In the first case, as Madame Loriod-Messiaen interprets it, there is a shift from low to high registers (or vice versa) followed by or concurrent with the use of extreme registers.[1] This explanation is certainly plausible since there exist numerous passages in Jolivet's music which fit this description (see the 1st two measures of Example 8). If taken literally, however, Jolivet's metaphorical description of the principle would seem to point to a different conclusion: the melodic line shifts from low to high registers where, once positioned, it becomes more and more independently developed from the harmonic background which generated it (see Example 9a).

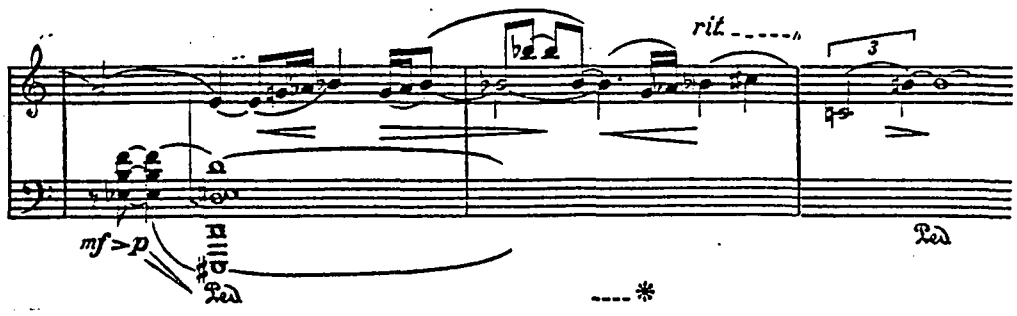
Jolivet calls attention to the influence of Beethoven[2] in alluding to this concept, and parallels between the two composers' music can certainly be found. Compare Example 9a with Example 9b from the two composers' works. The melodic lines in both examples are projected out of a harmonic background and subsequently develop their own existence in space.

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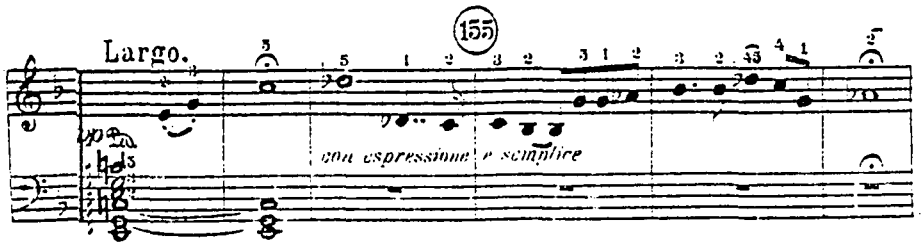
[1]Yvonne Loriod-Messiaen: Interview (January, 1980).

[2]Note with interest Jolivet's book, Ludwig van Beethoven (1955), Richard Masse, Editor.

Example 9a. Jolivet: "L'oiseau" from Mana (measures 13-15). Copyright by Editions Costallat, 1946. Used by Permission.



Example 9b. Beethoven: Piano Sonata, Opus 31, No. 2, Movement I (measures 152-157). Copyright by Dover Publications, Inc., 1975. Edited by Heinrich Schenker.



Beethoven was one of the first composers to exploit the effects of sudden and extreme changes of register, dynamics, and intensity. Extensions of the sonorous space are prevalent in his piano works, either with both hands simultaneously playing in extreme registers or with the melodic line developing independently of the harmonic background from which it proceeded. Beyond these possible explanations, a precise definition of Jolivet's principle of the "directional projection of sound" is difficult to determine.

Les Phases et les Intensités du Flux Sonore.

> "3) This dynamic of sonority [i.e., transmutations of the sonorous mass] completes the concept of rhythm. Rhythm is not just the repetition of metric formulas

> or the flow of lyricism, but it is also determined by les phases et les intensités du flux sonore."[1]

Les Phases et les Intensités du Flux Sonore. Jolivet provides no further explanation of this principle nor does he supply an example to illustrate its use. Furthermore, it is not clear from Jolivet's explanation what he means by "phases and intensities of the sonorous flux" except that it is apparently an aspect of rhythm which is related to les transmutations de la masse sonore. Madame Jolivet describes the 'sonorous flux' as a constant change: "Like a river where you have changes in volume of water per unit of time."[2] By translating the principle into contemporary musical terminology, Madame Yvonne Loriod-Messiaen gives further precision to the definition: when Jolivet speaks of the phases and intensities of the sonorous flux, he is actually referring to changing levels of rhythmic and textural density.[3]

In order to determine the application of this principle in Jolivet's music, it is necessary to examine a number of passages in which changing rhythmic density levels seem to function in varied ways. A rhythmic density level can be defined as the number of sound stimuli (impulses) per unit of time. By dividing the number of impulses by the number of beats in any given measure, passage, or section, a formula is

---

[1]André Jolivet, "Réponse à une enquête," p. 35.

[2]Hilda Jolivet: Interview (January, 1980).

[3]Yvonne Loriod-Messiaen in responding to a question: Interview (January, 1980).

derived for determining the various rhythmic density levels.

Six measures before the end of "L'oiseau," the rhythmic density level expands and contracts bar by bar until measure 26 when the number of impulses is equal to the number of beats, and measure 27 when rhythmic activity is suspended altogether (Example 10). Figure 7 charts the rhythmic density level per measure for the final 6 bars of "L'oiseau."

Example 10. "L'oiseau" from Mana (Measures 22-27). Copyright by Editions Costallat, 1946. Used by Permission.

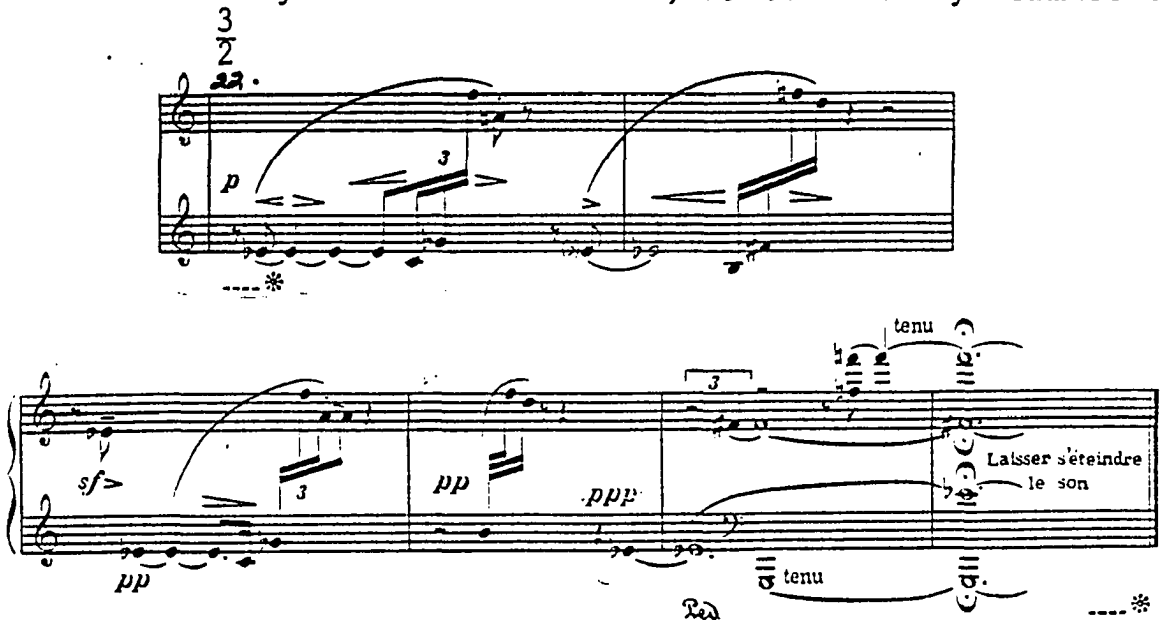


Figure 7. Rhythmic density levels per measure for the final 6 bars of "L'oiseau" from Mana.

Measure	Beats	Impulses	Rhythmic Density
22	3	6	2.0
23	3	4	1.3
24	3	6	2.0
25	3	4	1.3
26	3	3	1.0
27	3	0	0.0

Measures 5-10 of "Beaujolais" from Mana demonstrate a two-bar by two-bar acceleration of rhythmic density levels in conjunction with a graduated extension of the sonorous space (see Example 11 and Figure 8).

Example 11. "Beaujolais" from Mana (measures 5-10). Copyright by Editions Costallat, 1946. Used by Permission.

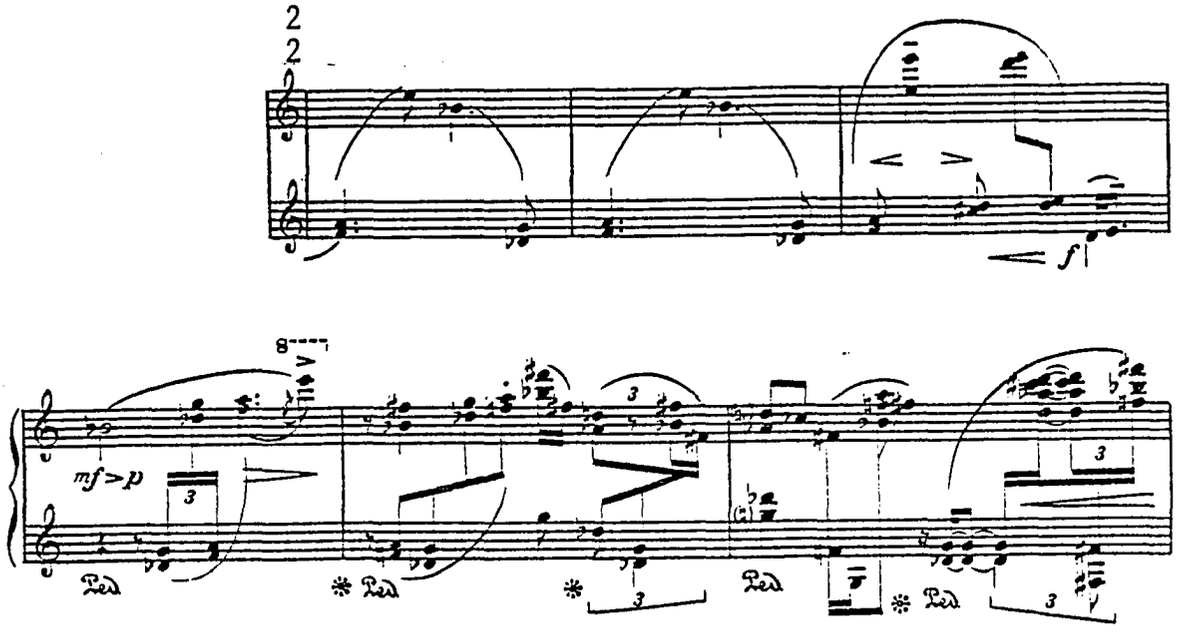


Figure 8. Rhythmic Density Levels and Register Spans in measures 5-10 of "Beaujolais" from Mana.

Measures	Beats	Impulses	Rhythmic Density	Register Span
5- 6	4	8	2.0	$D^{b}3$——E4
7- 8	4	14	3.5	$D^{b}3$——E6
9-10	4	19	4.7	$F^{\#}3$——$F^{\#}5$

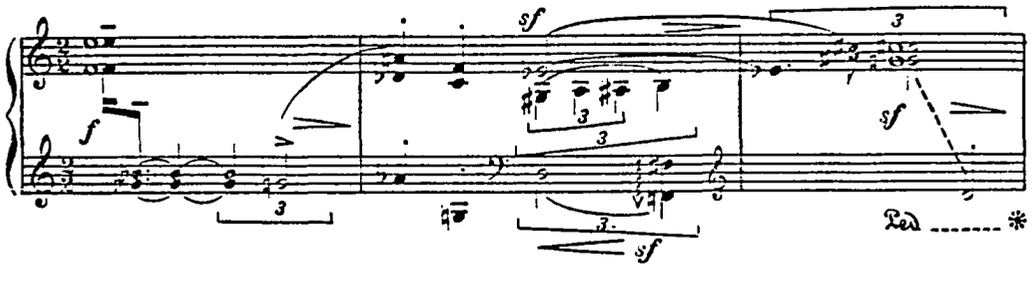
Sudden and extreme changes in rhythmic density levels occur in passages which exhibit similar changes in dynamics, register and texture. The example Jolivet used to illustrate the principle of les transmutation de la masse sonore equally demonstrates sudden changes in rhythmic densities (see Example 8, p. 42, and Figure 9).

Figure 9. Rhythmic Density Levels in Measures 5-11 of "L'oiseau" from Mana.

Measure	Beats	Impulses	Rhythmic Density
5	2	6	3.0
6	2	5	2.5
7	2	3	1.5
8	2	17	8.5
9	2	8	4.0
10	2	5	2.5
11	2	7	3.5

A more subtle rhythmic procedure is employed in measures 1-3 and measures 24-26 of "Beaujolais." Examples 12a and 12b show the original statement and its varied return. By simply adding, subtracting, or relocating one or more rhythmic impulses (Example 12b), the original rhythmic density levels are subtly transformed (see Figure 10).[1]

Example 12a. "Beaujolais" from Mana (measures 1-3). Copyright by Editions Costallat, 1946. Used by Permission.



[1]Notice that in addition to changes in rhythmic density levels, Examples 12a and 12b also demonstrate subtle changes in melodic cells, registers, dynamics, and spacing. This passage could, therefore, be interpreted as an example of 'transmutation of original sound and density cells.'

Example 12b. "Beaujolais" from Mana (measures 24-26). Used by Permission.

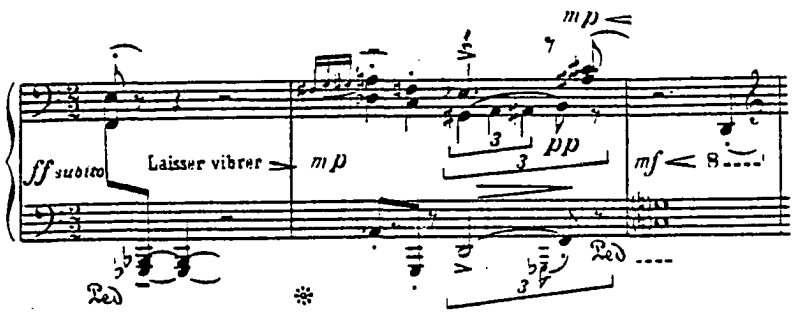


Figure 10. Rhythmic Density Levels in measures 1-3 and measures 24-26 of "Beaujolais" from Mana.

	Measure	Beats	Impulses	Rhythmic Density
	1	2	3	1.5
Example 12a	2	2	8	4.0
	3	2	4	2.0
	24	2	2	1.0
Example 12b	25	2	11	5.5
	26	2	2	1.0

In the second movement of Sonata No. 2, cumulative sectional changes in rhythmic density levels function as important delineating factors in the development of ternary form. Table 2 charts the rhythmic density level of each subsection in the movement. A composite rhythmic density level for each major section is obtained by totaling the subsectional changes and dividing them by the total number of beats in each section.

TABLE 2

RHYTHMIC DENSITY LEVELS

Sonata No. 2, Movement II

Section A: Composite Density Level 2.60

Measures	Subsection	Beats	Impulses	Rhythmic Density
1- 4	a^1	15	31	2.07
5-10	a^2	24	47	1.96
11-15	a^3	20	77	3.85
16-23	a^4	31	78	2.53

Section B: Composite Density Level 6.67

Measures	Subsection	Beats	Impulses	Rhythmic Density
24-36	b^1	41	123	3.00
37-39	b^2	15	185	12.33
40-47	b^3	32	201	6.28
48-52	b^4	20.5	104	5.07

Return of A: Composite Density Level 1.94

Measures	Subsection	Beats	Impulses	Rhythmic Density
53-55	a^3	12	24	2.00
56-59	a^4	16	30	1.88

Coda: Composite Density Level 4.89

Measures	Subsection	Beats	Impulses	Rhytymic Density
60-63	coda	16	78	4.89

Table 2 demonstrates that the level of rhythmic density is greatest in Section B and in the Coda. Section B is 4.66 levels of density greater than Section A, and 4.74 greater than the return of A. Similarly, the Coda is 2.29 levels of

density greater than Section A, and 2.95 greater than the return of A. Both Section B and the Coda are in themselves greater in density level than the combined Section A and its return.

The delineation of ternary form in this movement is also enhanced by changes in dynamics, meter, and tempo as shown in Table 3. Notice that the greatest amount of change in all areas occurs in Section B. In this respect a comparison can be drawn with the level of greatest rhythmic density.

TABLE 3

CHANGES IN DYNAMICS, METER, TEMPO, AND RHYTHMIC DENSITIES IN SONATA NO. 2, MOVEMENT II

	Section A	Section B	Section A and Coda
Dynamic Level	pppp	ff-fff	pppp
Meters Used	4 3 4 4	3 5 4 4+1 4 4 4 4 8	4 4
Tempo markings	Largo ♩ = 46	poco string. poco riten. a tempo poco piu mosso ♩ = 58 a tempo 1^0 poco riten.	a tempo 1^0
Rhythmic Density Level	2.60	6.67	1.94

SUMMARY

The technical principles which Jolivet formulated in 1935 were an outgrowth of the divergency between his aesthetic

and technical approach to music. The double basse principle, with its simultaneous use of two overtone series, permitted him to use "the phenomena of natural resonance" which linked music to the universal cosmic system and also allowed him to freely use all twelve tones without being restricted to either a diatonic norm or serial technique.

The transmutation de la masse sonore and phases et intensités du flux sonore were Varèsean principles derived from Jolivet's study of acoustical theory and the astronomical laws which deal with the motion of heavenly celestial bodies. These essentially textural and rhythmic principles enabled Jolivet to abandon both the habitual practice of harmonic writing in four voices and the concept of rhythm as merely a lyrical flow or repetition of metrical formulas.

Together the principles formed the basis for many of Jolivet's compositions of the first and third creative periods.

ATONALITY-MODALITY-SERIALISM

In addition to providing an explanation of his technical principles, Jolivet frequently made reference to the use of atonality, modality, and serialism in his music. In his statements, however, the terms are seldom used singularly but are interwoven into an exceedingly complex network of confusing terminology. Jolivet mixes and juggles the several dichotomous systems simultaneously, atonality-modality, atonality-serialism, serialism-modality, making the definition of each one contingent upon that of the other. As a result of their interdependence,

it is difficult to separate the terms in a discussion of Jolivet's music. Further complicating the issue is the fact that these terms are often referred to in association with the overtone series and Jolivet's explanations of the principle of la double basse, and the fact that Jolivet's statements often seem to be contradictory in themselves. In order to disentangle the confusion of terminology, it is necessary to first define each of the concepts separately, and secondly, to examine Jolivet's statements within the context of his usage of the terms.

Atonality. The word "atonal" is a term loosely applied to music which is organized "without key establishment by chordal root relationships."[1] In atonal writing, the "twelve notes of the chromatic scale are not dependent on a diatonic norm," rather, "each note is enharmonically ambiguous."[2] Although key establishment is absent in atonal music, "tone combinations or areas may form an atonal equivalent of tonality."[3]

Jolivet announced his freedom from tonality and his rejection of twelve-tone technique with the following statement:

> From the point of view of technique, I made an effort . . . to liberate myself from the tonal system--not by adopting the twelve-tone technique, artifical in my mind because it neglects the natural

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[1]Vincent Persichetti, Twentieth-Century Harmony (New York: W.W. Norton and Company, Inc., 1961), p. 261.

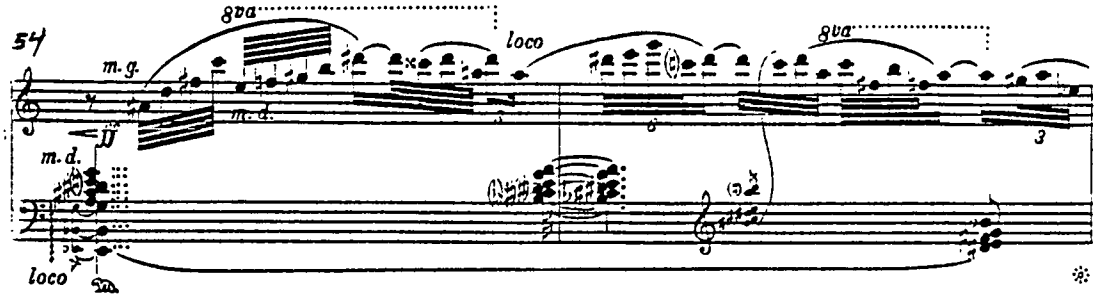
[2]William W. Austin, Music in the 20th Century (New York: W.W. Norton and Company, Inc., 1966), p. 205.

[3]Vincent Persichetti, Twentieth-Century Harmony, p. 261.

> phenomena of resonance--but on the contrary by using all the tones with their harmonics, above all the most distant ones.[1]

Here Jolivet is referring to his principle of la double basse in which the harmonic series of two bass notes are used simultaneously. For him, the overtone series was synonomous with "natural resonance." The use of higher harmonics in a series in combination with those of an additional fundamental, produces a chromatic palette of sounds. If the combined bass fundamentals form the intervals of either a perfect 5th, minor 2nd, minor 3rd, or any of their inversions, all twelve chromatic semitones are produced. In Example 13, taken from the second movement of Jolivet's Sonata No. 1, the combined harmonics of the two basses E^b/B^b (producing all twelve tones) mix and mingle in the melodic line and are juxtaposed in the L.H. cluster chords. In the example, the twelve tones are treated non-diatonically and remain tonally ambiguous throughout.

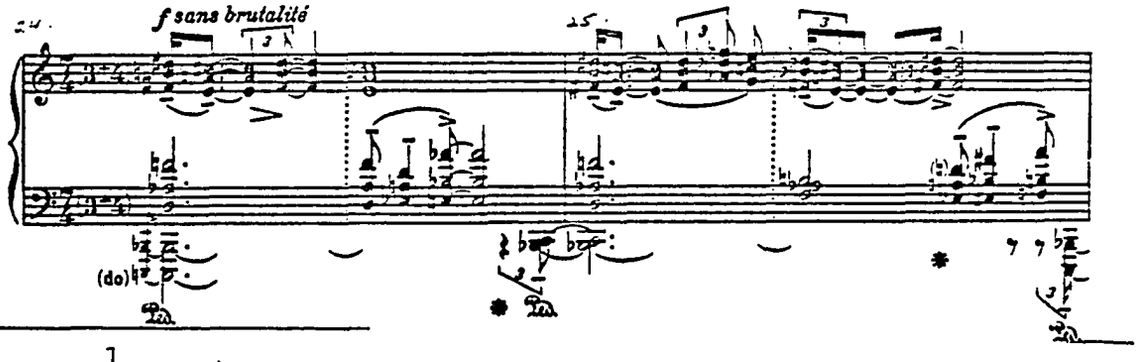
Example 13. Sonata No. 1, Movement II (measures 54-55). Copyright by Universal Edition, 1951. Used by Permission.



[1] André Jolivet, "Réponse à une enquête," p. 33.

When Jolivet further describes his harmonic progressions as "a succession of chords which permit avoiding tonality,"[1] he seems to be talking about atonality, but then he contradicts himself by saying that "a sort of tonic is always suggested, and every chord is a dominant demanding resolution. Inevitably, the resonances produce a tonic."[2] Possibly Jolivet is referring to the tonicizing factor inherent in the sustained sonority of two low basses. If the fundamental(s) of an overtone series were considered to be equivalent to the tonic of a diatonic scale, Jolivet's statement that "a sort of tonic is always suggested" would not seem so contradictory to his statement regarding the avoidance of tonality. Example 14 shows an extended version of Jolivet's original example of the double bass principle. Although the passage is tonally ambiguous, the sustained low basses C/B^{b} remain constant throughout, thus suggesting an implied tonic.

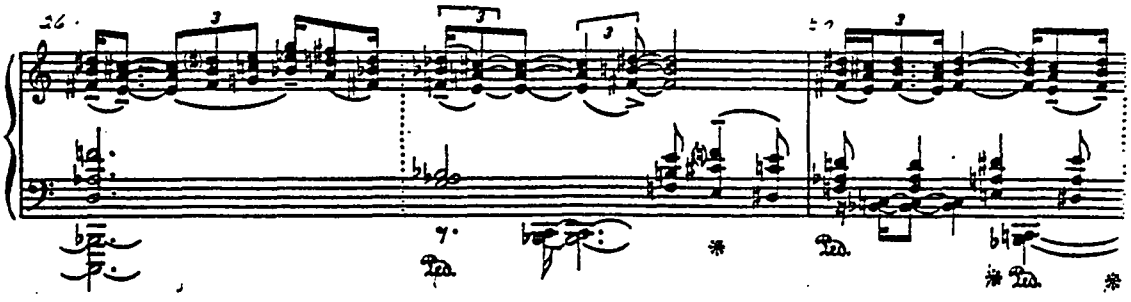
Example 14. "Danse initiatique" from Five Ritual Dances (measures 24-27). Copyright by Editions Durand and Cie, 1947. Used by Permission.



[1]André Jolivet, quoted by Gail Delente, "Selected Music in France since 1945" (Unpublished doctoral dissertation, Washington University, 1966), p. 157.

[2]Ibid., p. 133.

Example 14-continued



Jolivet rejects tonality and twelve-tone technique, but rather than embracing atonality, he attaches it--through his principle of la double basse--to modality:

> . . . Then arises the question concerning the long although atonal melody (or modal, realized according to the principles of atonality); in a more general way, after the disassociation with impressionism and serial music, we have to find again the direction of continuity, strongly reinforced by clear sonorous supports and pivots-modulants [changing pivots] definitely characterized and affirmed.
>
> Subscribing to the essential principle of the human song . . . . it forces us to apply the technique previously described [la double basse] to a modal language . . .[1]

And describing his harmonies Jolivet states:

> One does not find perfect chords, rather a juxtaposition of tones of the mode characterized by intervals removed as far as possible from the diatonic. These modal sentiments permit an attachment of my music to the past.[2]

From these quotes, the terms "modal sentiments," "modal language," and juxtaposition of the "tones of the mode" point to the use of "mode" in conjunction with "atonality." It is therefore important to know that Jolivet uses "mode"

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[1]André Jolivet, "Réponse à une enquête," p. 37.

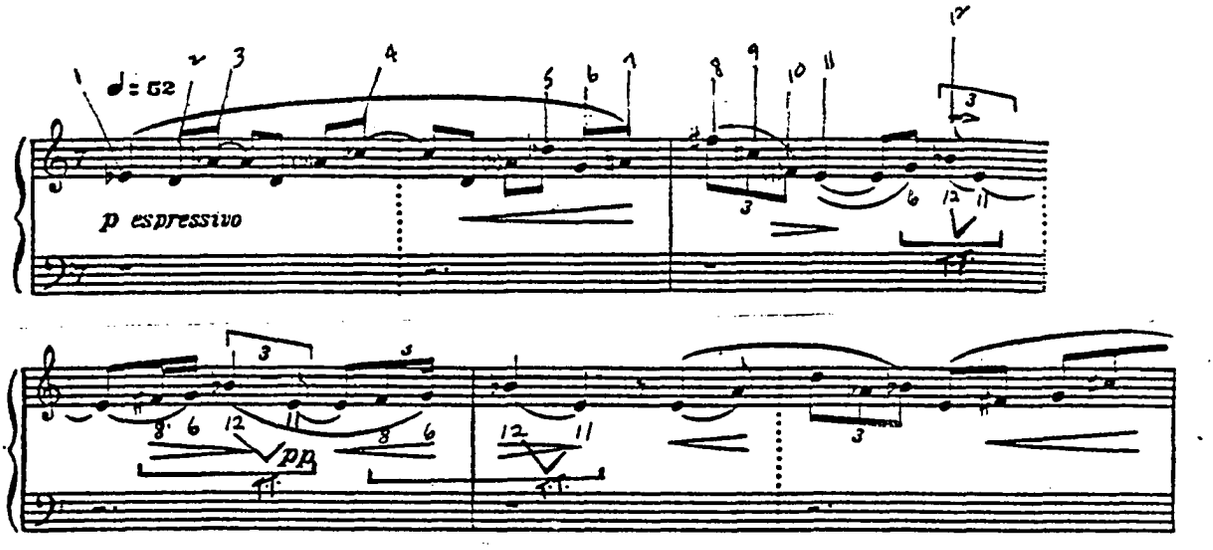
[2]André Jolivet, quoted by Gail Delente, "Selected Music in France since 1945," p. 133.

interchangeably with "harmonic series," suggesting that Jolivet possibly conceived of the overtone series as a selection of pitches which could be formed into a scale and thus treated as a mode.

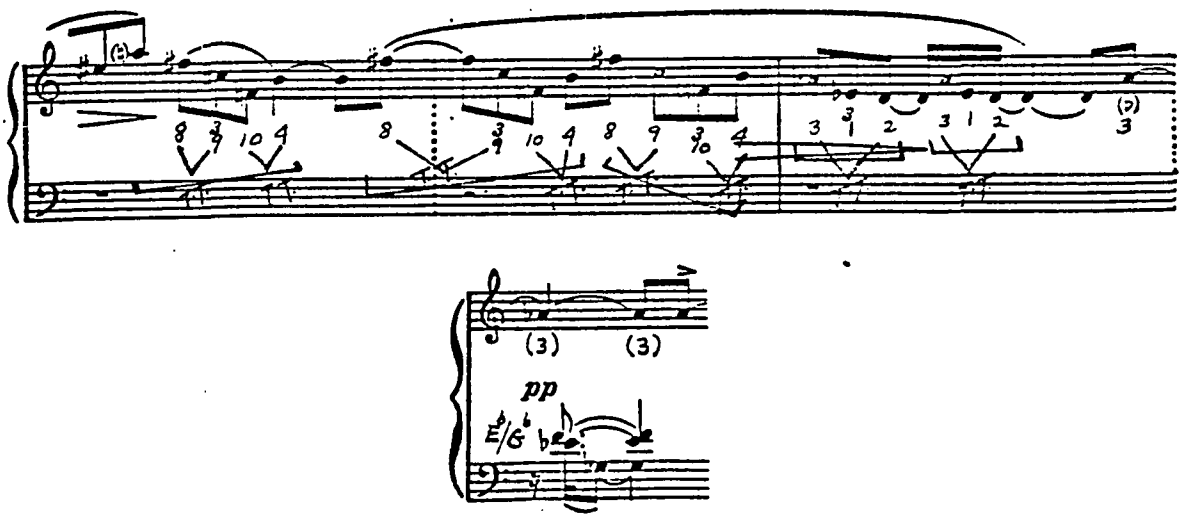
With reference to Jolivet's description of his themes as being "atonal--or modal, realized according to the principles of atonality," the expression might more correctly be rewritten to describe themes which are "atonal--or modal," without being dependent upon a diatonic norm.

Example 15 shows a long atonal melody from "La Vache" of Mana. The melody contains all twelve tones (see numbers above staff) produced by the combined harmonic series of the double basses E^b/G^b (measure 5). Certain groups of pitches within the twelve tones gravitate around the interval of a melodic tritone and are repeated (see brackets). This produces the kind of modal fixation to which Jolivet referred.

Example 15. "La Vache" from Mana (measures 1-5). Copyright by Editions Costallat, 1946. Used by Permission.



Example 15-continued



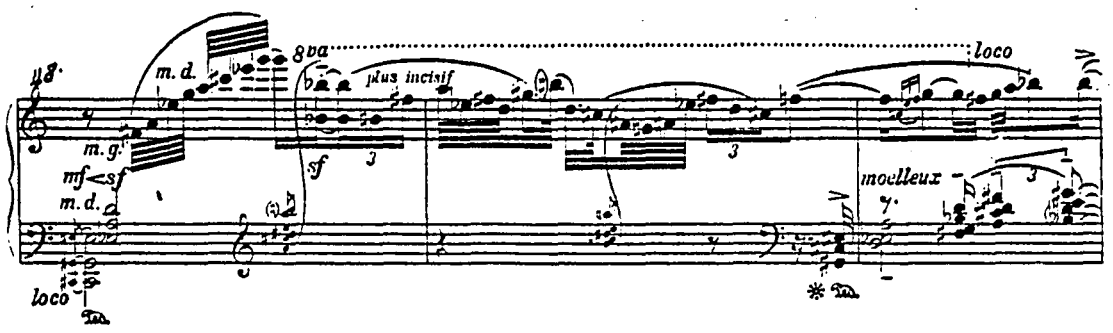
It is not fully clear what Jolivet means by "clear sonorous supports" or "changing pivots." It is possible that "clear sonorous supports" refers to the background support provided by the two low basses of la double basse (see Example 1) and that "changing pivots" refers to the melodic changes in pitch from one center of gravity to another (see Example 21 and 22). "Changing pivots" could also be synonomous with "changing double basses" (see Example 3b and 4b). In any case, "strong sonorous supports" indicates some type of harmonic support system.

According to Gail Delente, "tonal relationships over a larger span" exist in Jolivet's first sonata (see her reduction of the 1st movement of Sonata No. 1 to a I IV V I Schenkerian progression).[1] Delente defines B^{b} as the tonal center of the sonata's first movement, a tonal center said to be reinforced by repetition of tones and doubling of notes

[1]Gail Delente, "Selected Music in France since 1945," pp. 155-156.

and supported by "chordal pillars" throughout the movement. Although Delente does not discuss Jolivet's use of la double basse, the principle is clearly evident in the sonata's second movement. In Example 16, the two basses $C^{\#}/G^{\#}$ are sustained below a florid melodic line which contains all twelve chromatic semitones. As the anacrusis to measure 50, the two basses are inverted ($G^{\#}/C^{\#}$) and sustained by the pedal.

Example 16. Sonata No. 1, Movement II (measures 48-50). Copyright by Universal Edition, 1951. Used by Permission.



The Sonata No. 1 ushered in the third creative period of Jolivet, a period marked by the return to some of his early revolutionary principles. Discussing the Sonata No. 1, Jolivet states:

> I have voluntarily included a certain number of procedures--sonorous, rhythmical, or involving the effects of resonances--which formed the traits of Mana . . . (written ten years ago), in a discourse rigorously developed . . . articulated by clear supporting harmonics.[1]

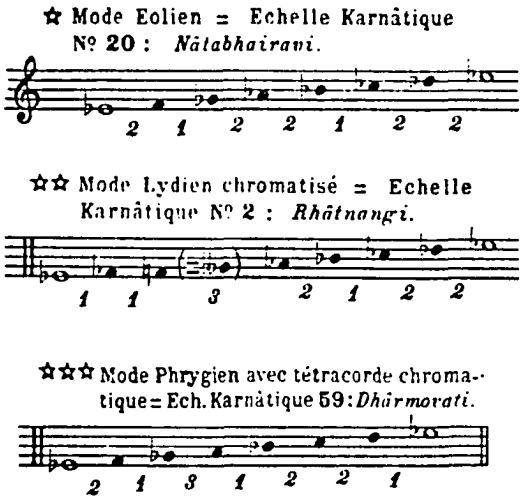
Modality. In the narrowest sense, the term "mode" refers to the seven medieval church modes. Within a larger

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[1]André Jolivet, quoted by Hilda Jolivet, Avec André Jolivet, pp. 176-177.

context of meaning, however, the term refers to "the selection of tones, arranged in a scale, that form the basic tonal substance of a composition."[1] In this larger sense, the term "mode" includes the melody-types common to oriental music (e.g., Indian ragas, Arabic maqamats), the conjunct and disjunct tetrachord combinations known as Greek modes, and a plethora of other mode-types (synthetic modes, the Hungarian mode, two-octave modes based on conjunct or disjunct tetrachords, etc.). The possibilities of modal combinations seem limitless when we consider the multiple variables both within and between modal scales.

The Étude sur des modes antiques (1944) is a piano work of Jolivet which directly incorporates three Indian Karnatak scales:[2]



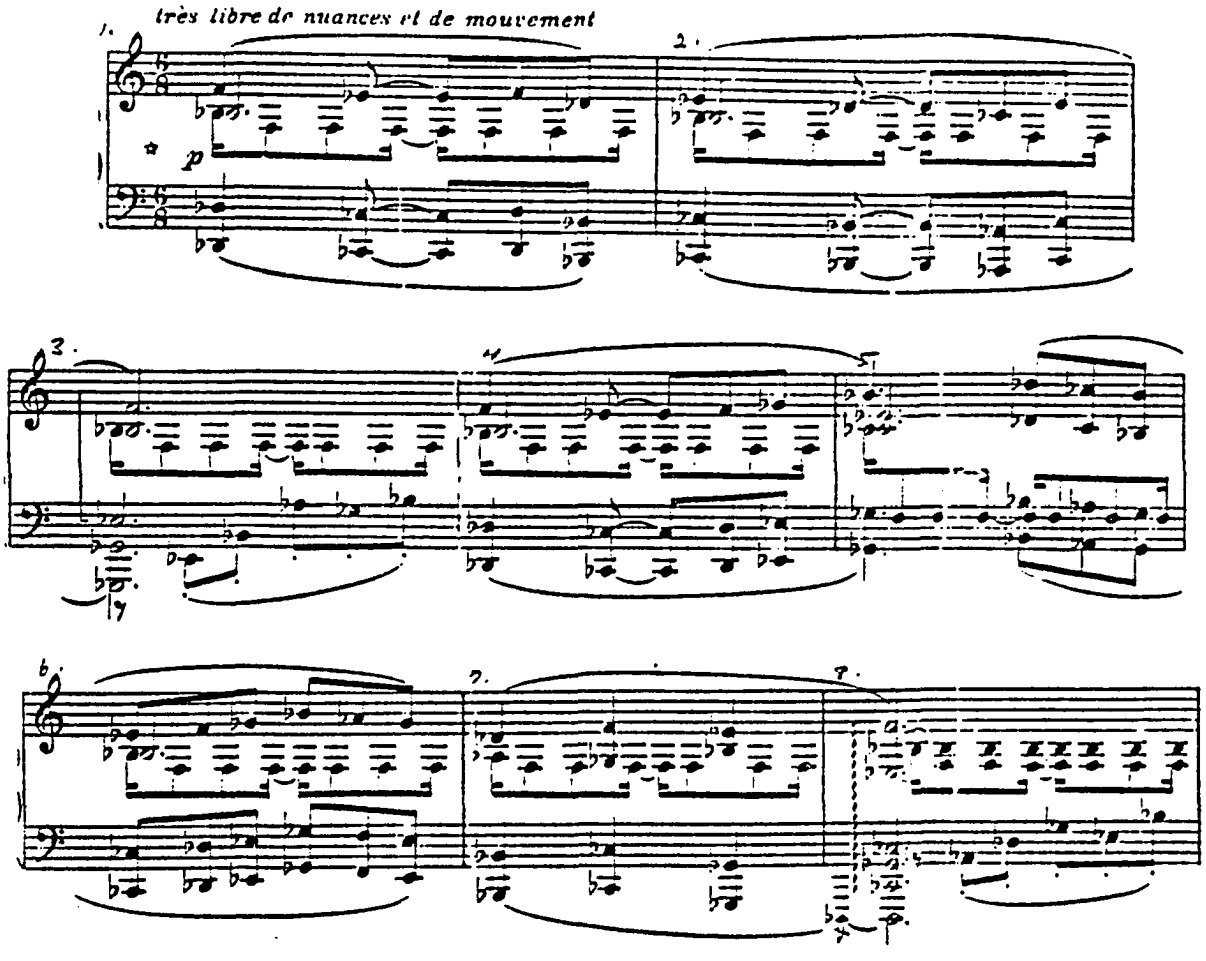
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[1]Willi Apel, Harvard Dictionary of Music, 2d ed., (Cambridge: The Belknap Press of Harvard University, 1974), p. 535.

[2]The scales are listed as they appear in the score. According to Serge Gut, Jolivet's labeling of the third scale "Phrygian mode with chromatic tetrachord" is erroneous. See Gut, Le Groupe 'Jeune France,' p. 65.

The modes are used without any chromatic embellishment for both melodic and harmonic structure. Example 17 shows the presentation of Karnatak scale No. 20, which corresponds to the natural minor mode. The second scale degree appears as a syncopated pedal tone in the middle voice. Above and below it, parallel tenths move in similar motion. It is interesting to note that although Jolivet directly used Indian Karnatak scales in this Etude, it has less of an exotic flavor than many of his works which use a variety of techniques associated with primitive and exotic music (see Part III, Magic and Incantation).

Example 17. Étude sur des modes antiques (measures 1-8). Copyright by Editions Durand and Cie, 1970. Used by Permission.



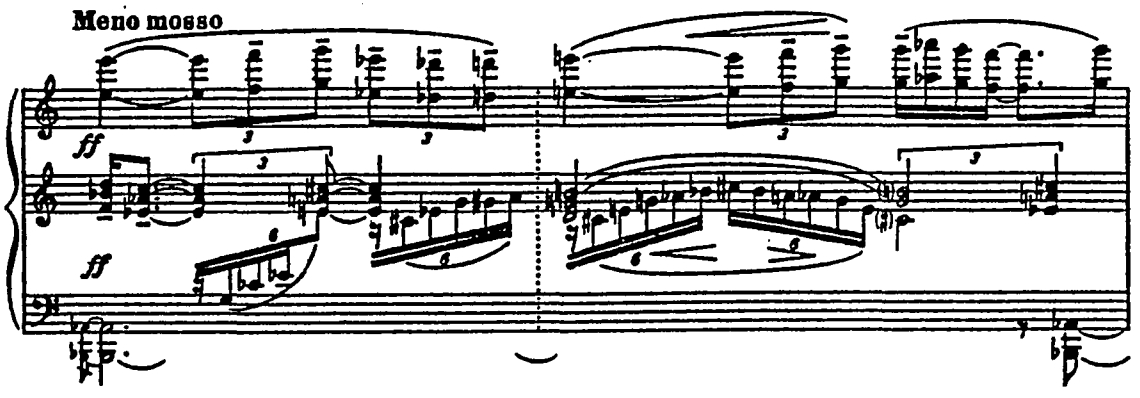
The Étude sur des modes antiques is one of only two piano compositions which fall into Jolivet's second creative period, a time when he turned away from his former revolutionary techniques in favor of a musical language which was more accessible to the public. As such, the Étude is an atypical example of Jolivet's use of modes.

In all other cases, Jolivet's use of the word "modal" was linked either to his principle of la double basse, atonality and serial technique, or was used in a rather abstract and intuitive way as a mere sonorous suggestion of oriental- and primitive- sounding melody types (see Part III, Magic and Incantation).

It is through the use of the word "modal" that Jolivet links his principle of la double basse to both atonality and serial technique. Again it is necessary to remember that in his definition of the principle of la double basse, Jolivet used the word "mode" interchangeably with the term "series" (harmonic series). This suggests the possibility that Jolivet used the term "mode" to designate the scale or selection of tones (or overtones) produced from the harmonic series of one or more bass fundamentals. The "series" or "mode" could then be treated in several ways:

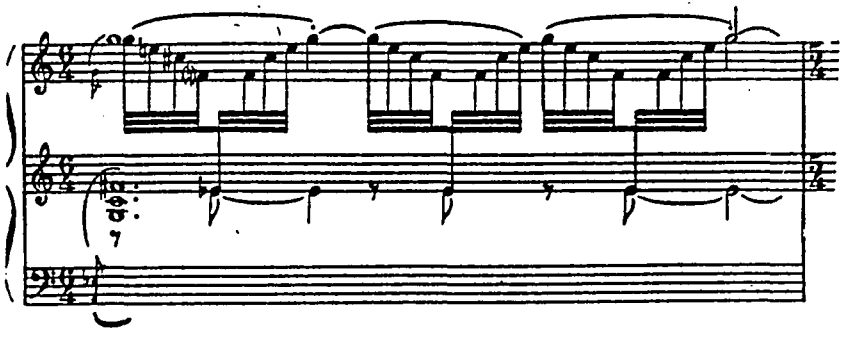
1) Non-diatonically (i.e., atonally). The tones of the "mode" remain enharmonically ambiguous and the double basses serve as the atonal equivalent of tonality (Example 18). See pages 25-26 for further clarification.

Example 18. "Danse initiatique" from Five Ritual Dances (measure 45). Copyright by Editions Durand and Cie, 1947. Used by Permission.



2) Modally. The tones of the "mode" gravitate toward a central note or limited number of pitches (Example 19). See pages 26-27 for further clarification.

Example 19. "Danse nuptiale" from Five Ritual Dances (measure 56). Copyright by Editions Durand and Cie, 1947. Used by Permission.

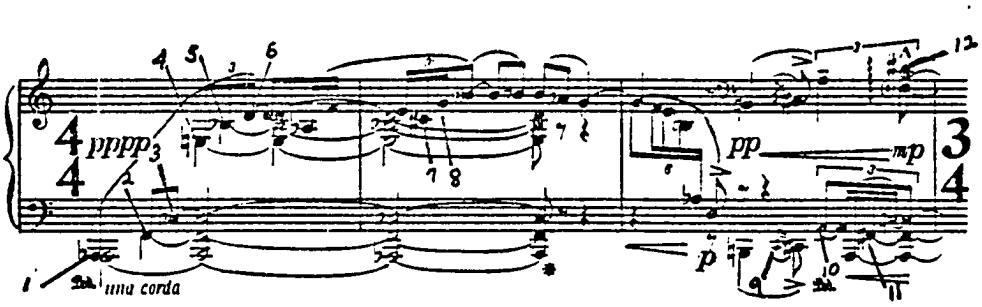


3) Serially. The tones of the "mode" are arranged in a twelve-tone scale and treated as a tone row, as shown in Example 20. (Also see Example 21 which is both "serial" and "modal").

Example 20. Sonata No. 2, Movement II (measures 1-3). Copyright by Heugel et Cie, 1959. Used by Permission.

La double basse	Tone Row											
A^{b}/F	A^{b}	F	B	E	B^{b}	D	$C^{\#}$	G	C	A	$F^{\#}$	$D^{\#}$
	1	2	3	4	5	6	7	8	9	10	11	12

Example 20-continued



Serialism. The term "serialism" often refers to the dodecaphonic or twelve-tone system devised by Arnold Schoenberg in the early 1920's. Twelve-tone technique consists of a tone row (or series of intervals) involving all twelve notes of the chromatic scale--none of which can be repeated until the other eleven have appeared. The order of the pitches remains constant throughout except for "permissible modifications" such as inversion, retrograde, and retrograde-inversion forms of the series.[1]

Jolivet did not systematically or wholeheartedly adopt the twelve-tone technique, but rather assimilated its principles and adapted them to the exigencies of his own unique style:

> The study with Varèse of all the aspects of modern writing caused me to adopt a certain number of the principles of Schoenberg, but I have always used them according to the exigencies of my personal expression.[2]

For Jolivet, the fault of serialism was that the use of all

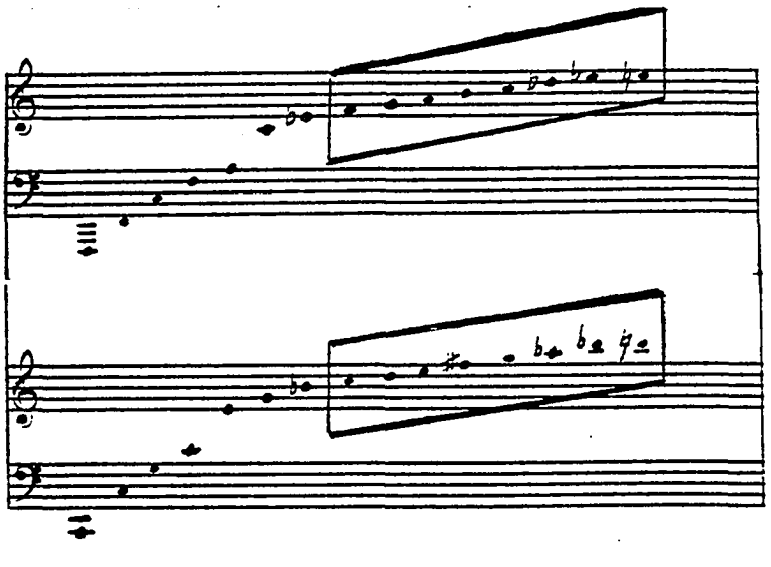
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[1]Willi Apel, Harvard Dictionary of Music, p. 767.

[2]André Jolivet, quoted by Hilda Jolivet, Avec André Jolivet, p. 63.

twelve tones "destroyed the sentiment of modulation"[1] and "deprived itself of natural forces permitting a humanization of music."[2] Jolivet's principle of la double basse, which was introduced as a "new procedure of modulation," was formulated in 1935 as a rejection to twelve-tone technique, but throughout the rest of his life, the composer experimented with various means of using the system to the point of adopting it almost exclusively in certain works. The double basse principle itself carries the potential for using all twelve tones of the chromatic scale. Each harmonic series (expanded to the 15th and excluding doublings) generates eight different tones, and the number of total possible tones is varied according to the harmonic series with which it is aligned. Figure 11 shows the two eight-tone scale formations generated from the harmonic series of the two basses F and C.

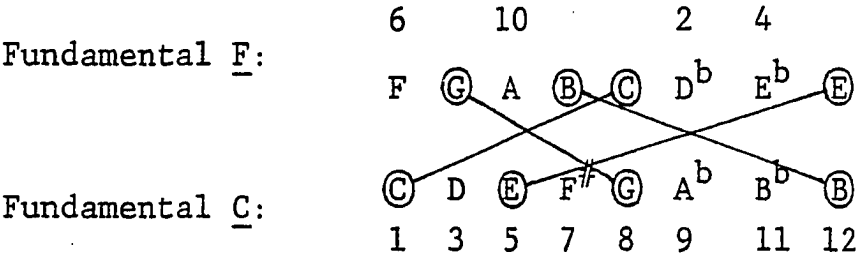
Figure 11. Two 8-tone scale formations generated from the harmonic series of the two basses F and C.



[1]André Jolivet, quoted by Gail Delente, "Selected Music in France since 1945," p. 16.

[2]Serge Gut, Le Groupe 'Jeune France,' p. 54.

By crossing out octave doublings within each series and eliminating tones mutually held in common between the two series (C E G B), a twelve note chromatic scale or potential tone row is formed:



In this instance, there is a link between the potential in Jolivet's principle of la double basse and the twelve tones available in a serial row. Of course, the number of different tones available in Jolivet's usage is determined by the choice of the two bass notes serving as generators.

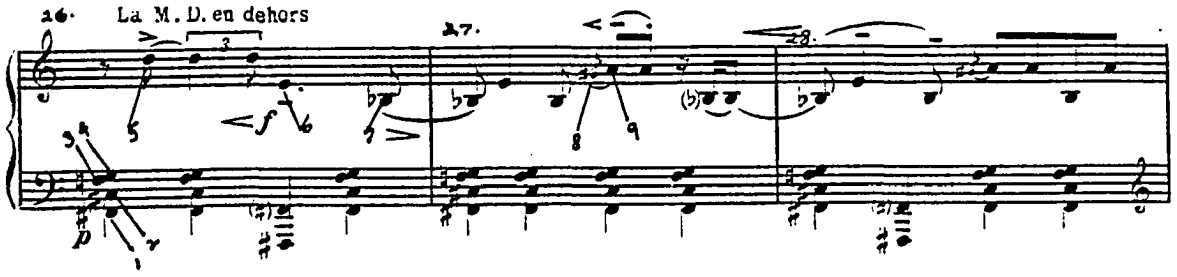
Jolivet spoke of using serial technique "as a means of order in an atonal language" and felt that his approach to it was a typically French conception defined as "a certain modalism in which the row is divided into two or more groups and treated modally."[1] As an example of Jolivet's early experimentation with serial technique, the following excerpt from "Pégase" (the last piece in Mana) employs five notes of the row in the right hand and four in the left (Example 21). According to the composer, "the remaining three are reserved and their subsequent introduction constitutes a modulation."[2]

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[1]André Jolivet, quoted by Gail Delente, "Selected Music in France since 1945," p. 16.

[2]Ibid., p. 17.

Example 21. "Pégase" from Mana (measures 26-28). Copyright by Editions Costallat, 1946. Used by Permission.

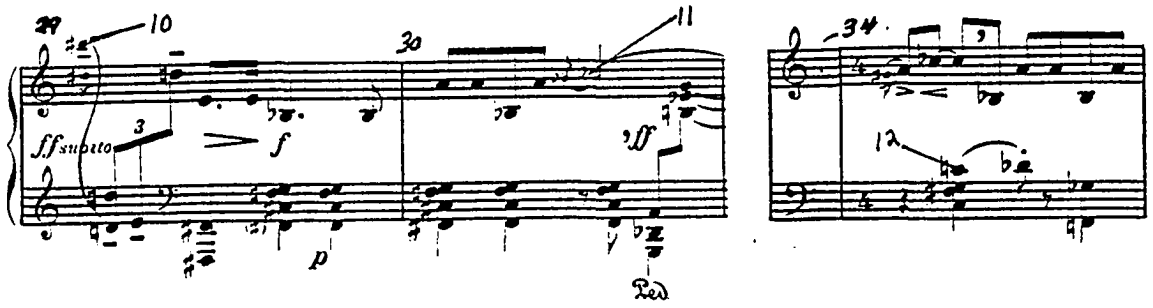


In Example 21 the double basses $F^{\#}/C^{\#}$ generate the twelve notes of the series:

$F^{\#}$	$C^{\#}$	F	G	D	E	B^{b}	$G^{\#}$	A	$D^{\#}$	B	C
1	2	3	4	5	6	7	8	9	10	11	12

The first nine notes are distributed between hands in measures 26-28 and the last three, as shown in Example 22, appear in measures 29, 30, and 34 respectively.

Example 22. "Pégase" from Mana (measures 29, 30, 34). Copyright by Editions Costallat, 1946. Used by Permission.

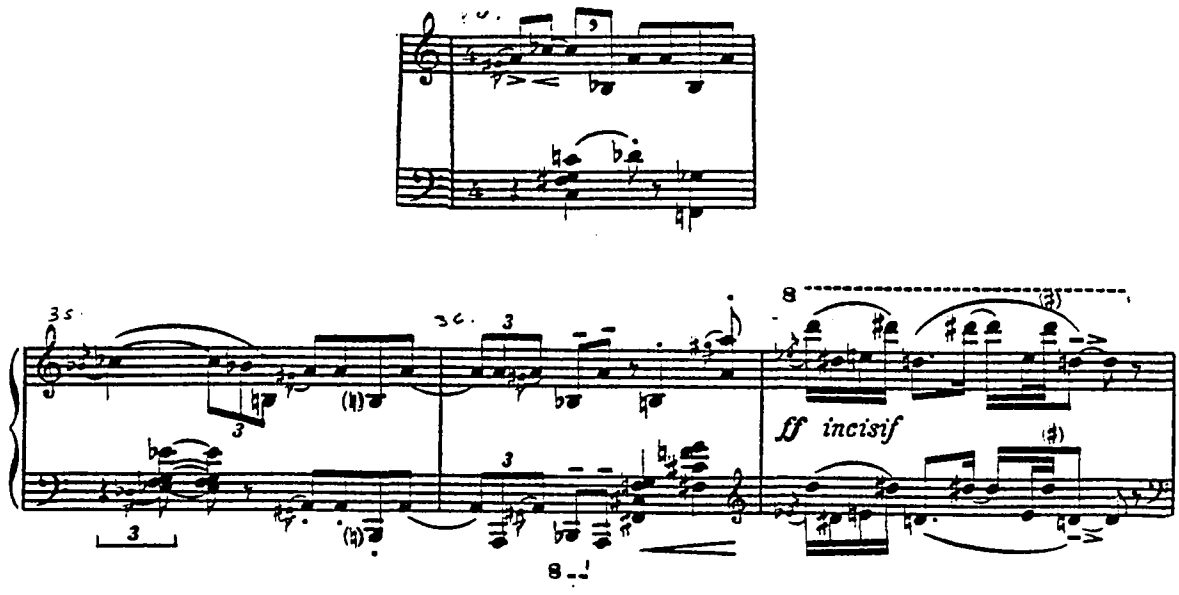


The excerpt from "Pégase" shown in examples 21 and 22 does not have the appearance of being serial because of the persistent L.H. ostinato pattern and the melodic fixation around the intervals of an augmented fourth (B^{b}-E) and major seventh (B^{b}-A). This explains Jolivet's statement that groups of pitches within the row are "treated modally."

Despite the fact that all twelve tones of the row eventually unfold, the constant melodic gravitation toward three pitches (B^b E A) and the static L.H. ostinato pattern create more the effect of primitive chanting and drumming than that commonly associated with twelve-tone music.

This type of modally-based serial technique is confirmed by Yvonne Loriod-Messiaen, who describes how Jolivet uses a series of eleven notes for a period of time before finally introducing the twelth: "Like a stone where the head is below, and the most effect you can have is when it appears later on."[1] Measures 34-37 of "Pégase" are further illustrations of this technique. In this case, ten notes are used and two are reserved for a later appearance.

Example 23. "Pégase" from Mana (measures 34-37). Copyright by Editions Costallat, 1946. Used by Permission.



[1]Yvonne Loriod-Messiaen: Interview (January, 1980).

In measures 34-36 of Example 23, ten tones are distributed between the hands:

R.H. $G^{\#}$ A C^{b} B^{b}
L.H. C $F^{\#}$ G D^{b} F E^{b}

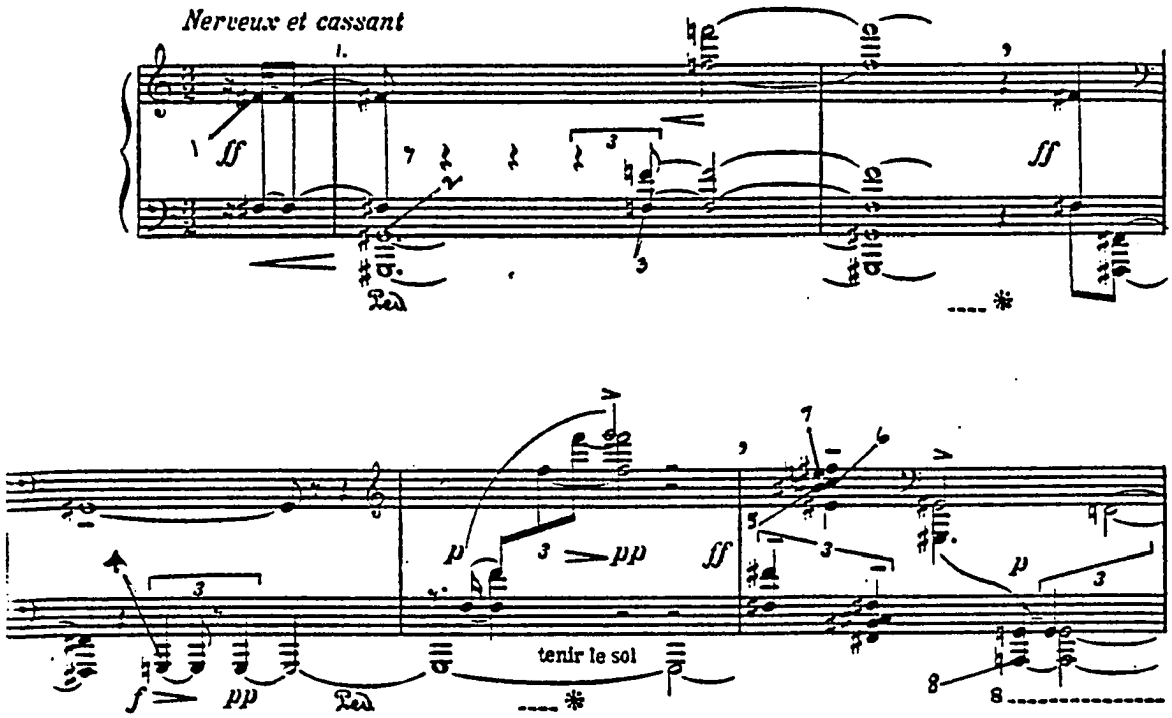
The last two notes, D and E, are reserved for measure 37 where they constitute a "modulation." Perhaps these are the pivots-modulants or changing pivot notes to which Jolivet earlier made reference.

Further evidence of this technique can be found in the opening measures of "L'oiseau" (Example 24). From measures 1-6, ten tones are heard in distribution between hands:

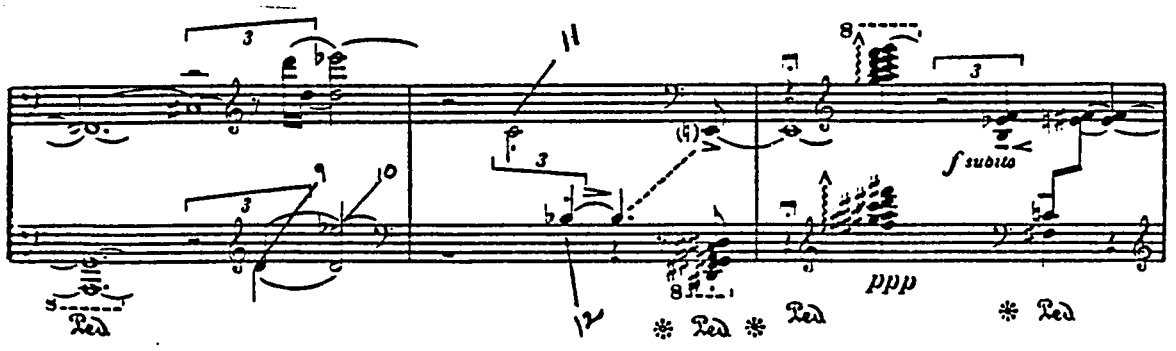
$F^{\#}$ $G^{\#}$ F G $B^{\#}$ $C^{\#}$ E A D E^{b}

It is not until measure seven that the last two tones (C and B^{b}) appear.

Example 24. "L'oiseau" from Mana (measures 1-7). Copyright by Editions Costallat, 1946. Used by Permission.



Example 24-continued



Jolivet's later use of serial technique is dramatically different from his earlier "modal" experiments with a tone row. This can be clearly demonstrated in his second sonata for piano (1957), which Jolivet himself described as being "more or less serial."[1] The sonata, written twenty-two years after Mana, makes extensive use of serial techniques in the first two movements. Although the first movement consists of full and partial tone rows,[2] it is the second movement which illustrates the most consistent use of serial techniques throughout.

The second movement of Sonata No. 2 is based on two twelve-tone rows. Jolivet uses the two rows as a referential source for pitch ordering throughout the movement although he does not consistently adhere to strict rules of serial technique. Duplication of pitches occurs frequently in the presentation of Row I, as shown in Example 25, but in contrast

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[1]André Jolivet, quoted by Gail Delente, "Selected Music in France since 1945," p. 133.

[2]See discussion of this movement in Chapter III, pp. 176-178.

to the melodic fixation of tones and persistent ostinato patterns shown in Example 21 from Mana, these pitch duplications are dispersed throughout the row. Figure 12 charts Row I and its matrix.

Example 25. Sonata No. 2, Movement II (measures 1-3). Copyright by Editions Heugel et Cie, 1959. Used by Permission.

Row I:	$A^{\flat}$	F	$C^{\flat}$	E	$B^{\flat}$	D	$C^{\#}$	G	C	A	$F^{\#}$	$D^{\#}$
	1	2	3	4	5	6	7	8	9	10	11	12

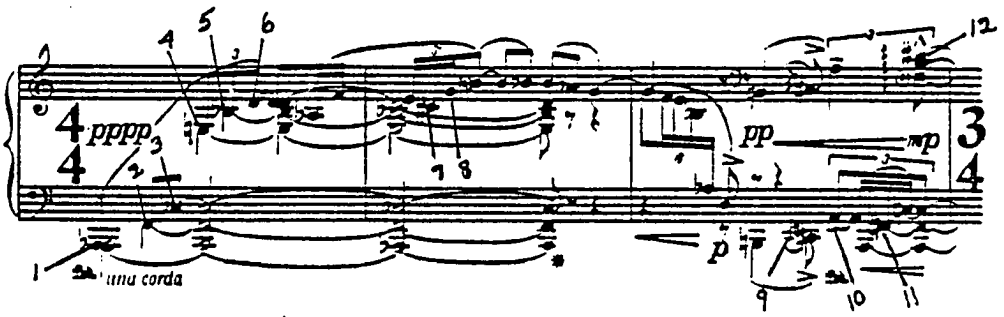


Figure 12. Row I Matrix.

Inversion

Retrograde

Original

	1	2	3	4	5	6	7	8	9	10	11	12
1	$A^{\flat}$	F	B	E	$B^{\flat}$	D	$C^{\#}$	G	C	A	$F^{\#}$	$D^{\#}$
2	B	$A^{\flat}$	D	G	$D^{\flat}$	F	E	$B^{\flat}$	$E^{\flat}$	C	A	$F^{\#}$
3	F	D	$A^{\flat}$	$D^{\flat}$	G	B	$B^{\flat}$	E	A	$F^{\#}$	$E^{\flat}$	C
4	C	A	$E^{\flat}$	$A^{\flat}$	D	$F^{\#}$	F	B	E	$C^{\#}$	$B^{\flat}$	G
5	$F^{\#}$	$D^{\#}$	A	D	$A^{\flat}$	C	B	F	$B^{\flat}$	G	E	$C^{\#}$
6	D	B	F	$B^{\flat}$	E	$A^{\flat}$	G	$D^{\flat}$	$F^{\#}$	$E^{\flat}$	C	A
7	$E^{\flat}$	C	$F^{\#}$	B	F	A	$A^{\flat}$	D	G	E	$C^{\#}$	$B^{\flat}$
8	A	$F^{\#}$	C	F	B	$E^{\flat}$	D	$A^{\flat}$	$D^{\flat}$	$B^{\flat}$	G	E
9	E	$C^{\#}$	G	C	$F^{\#}$	$B^{\flat}$	A	$E^{\flat}$	$A^{\flat}$	F	D	B
10	G	E	$B^{\flat}$	$E^{\flat}$	A	$C^{\#}$	C	$F^{\#}$	B	$A^{\flat}$	F	D
11	$B^{\flat}$	G	$C^{\#}$	$F^{\#}$	C	E	$E^{\flat}$	A	D	B	$A^{\flat}$	F
12	$D^{\flat}$	$B^{\flat}$	E	A	$E^{\flat}$	G	$F^{\#}$	C	F	D	B	$A^{\flat}$

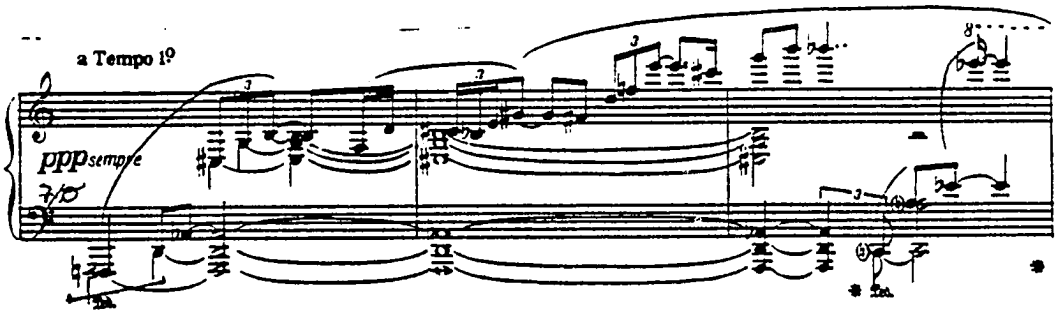
Retrograde Inversion

Row I makes a frequent appearance throughout Section A (measures 1-23) and its return (measures 53-59). The row most frequently appears as a transposed version of the original and, with the exception of short segments where its pitches are only partially presented, its thematic identity is maintained throughout. Example 26 shows the original Row I in its third transposition (Row 0:3) with a slight reordering of the row's pitches. The example, taken from measures 53-55, also illustrates its retention of thematic identity. Note the double basses F/D which generate the 12 tones of Row I.

Example 26. Sonata No. 2, Movement II (measures 53-55). Copyright by Heugel et Cie, 1959. Used by Permission.

Row I: Third Transposition (0:3)

F	D	A^{b}	D^{b}	G	B	B^{b}	E	A	$F^{\#}$	E^{b}	C
1	2	3	4	5	6	7	8	9	10	11	12



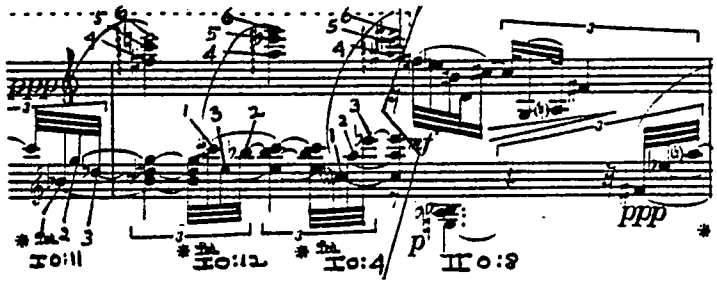
Example 27 shows a sequential passage in which the first six notes of Row I are presented in different transpositions (0:11, 0:12, 0:4).

Example 27. Sonata No. 2, Movement II (measure 14). Copyright by Heugel et Cie, 1959. Used by Permission.

Row I (0:11)	B^{b}	G	D^{b}	$F^{\#}$	C	E
	1	2	3	4	5	6

Example 27-continued

Row I	(0:12)	$C^{\#}$	E	B^{b}	A	E^{b}	G
		1	3	2	4	5	6
Row I	(0:4)	C	A	E^{b}	$G^{\#}$	D	$F^{\#}$
		1	2	3	4	5	6



The remaining notes of this example belong to Row II-0:8 (see Figure 13).

Row II appears in measures 8-10 as shown in Example 28. There is little repetition of pitches within Row II, although the theme itself is duplicated at the octave. Note the double basses $C^{\#}/A^{\#}$ which generate the 12 tones of Row II.

Example 28. Sonata No. 2, Movement II (measures 8-10). Copyright by Editions Heugel et Cie, 1959. Used by Permission.

Row II:	A^{b}	G^{b}	D	F	E	$C^{\#}$	G	B	B^{b}	C	A	E^{b}
	1	2	3	4	5	6	7	8	9	10	11	12

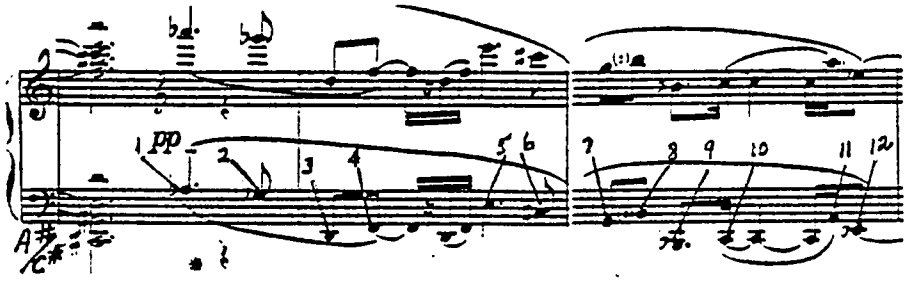
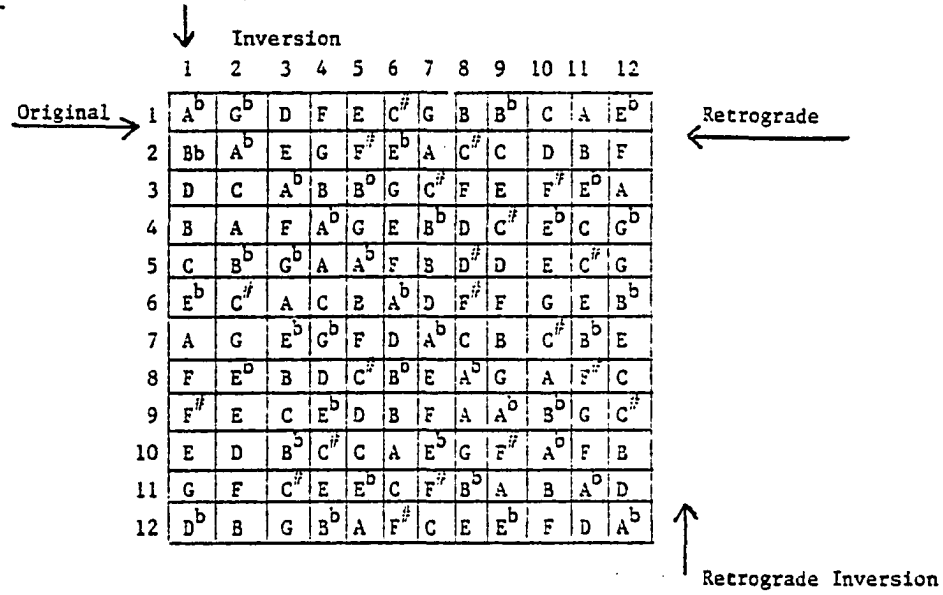


Figure 13 charts Row II and its matrix.

Figure 13. Row II Matrix

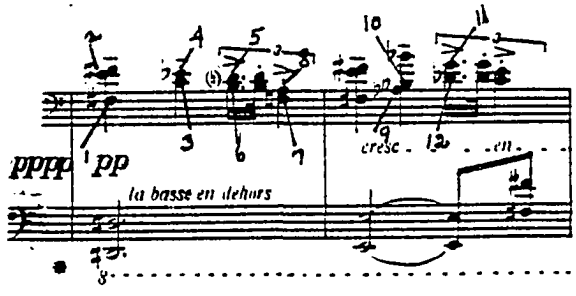


Row II appears frequently throughout the entire movement, though it never reappears in the same form as its first thematic statement. Example 29 shows Row II, ninth transposition (0:9) in a theme which demonstrates a vertical realization of the row.

Example 29. Sonata No. 2, Movement II (measures 24-25). Copyright by Heugel et Cie, 1959. Used by Permission.

Row II: Ninth Transposition (0:9)

F#	E	C	Eb	D	B	F	A	Ab	Bb	G	C#
1	2	3	4	5	6	7	8	9	10	11	12



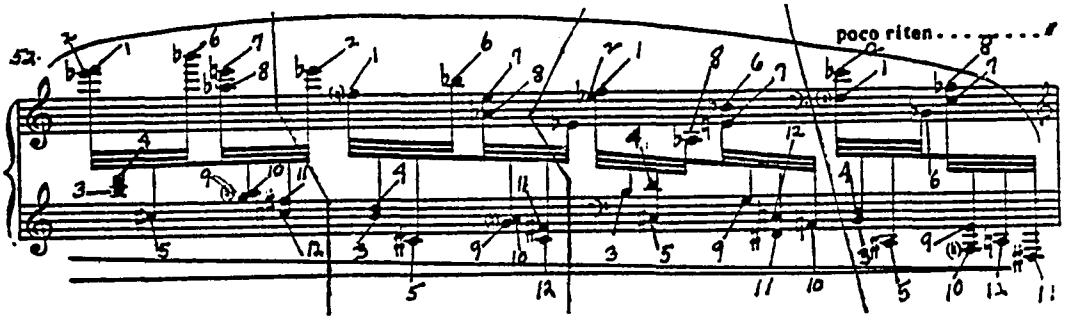
Example 30 shows Row II, eighth transposition (0:8)

in measure 52. In this example the complete row is stated within each of the four beats.

Example 30. Sonata No. 2, Movement II (measure 52). Copyright by Heugel et Cie, 1959. Used by Permission.

Row II: Eighth Transposition (0:8)

F	E^{b}	B	D	$C^{\#}$	B^{b}	E	A^{b}	G	A	$F^{\#}$	C
1	2	3	4	5	6	7	8	9	10	11	12



Both rows are used in the entire movement as a referential source for the determination and organization of pitches, though Row II's permutations are more extensive throughout (see Table 4). The highly organized and pervasive use of serial technique in this movement demonstrates a marked contrast to Jolivet's earlier "modal" approach to serial technique.

SUMMARY

The first two sections of this chapter have dealt with those principles and techniques which Jolivet either explained verbally or made reference to in writing. The principles of la double basse, résonance inférieure, transmutations de la masse sonore, sens de projection du son, and les phases et les intensités du flux sonore, as well as his use of atonality, modality, and serialism, have been shown to lend themselves

TABLE 4

UTILIZATION OF ROWS IN JOLIVET'S SONATA NO. 2, MOVEMENT II

MEASURES	BEAT(S)	PITCHES	ROW	DESCRIPTION
1- 4	1	A♭ F B E B♭ D C♯ G C A F♯ D♯	I 0:1	Original Statement
5- 7	1	C A E♭ A♭ D F♯ F B E C♯ B♭ G	I 0:4	Transposition
11-12	1	F D A♭ C♯ G B B♭ E	I 0:3	Partial 1-8: Transposition
13	4	B♭ G D♭ F♯ C E	I 0:11	Partial 1-6: Transposition
14	1	C♯ E B♭ A E♭ G	I 0:12	Reordering: Partial 1-3-2-4-5-6
14	2	C A E♭ G♯ D F♯	I 0:4	Partial 1-6: Transposition
53-55	1	F D A♭ C♯ G B B♭ E F♯ C A E♭	I 0:3	Transposition: Reordering 1-2-3-4-5-6-7-8-10-12-9-11
8-10	3	A♭ G♭ D F E C♯ G B B♭ C A E♭	II 0:1	Original Statement
12-13	1	G♯ F♯ D F E C♯ G B B♭ C A E♭	II 0:1	Original
14	3	F E♭ B D C♯ B♭ A♭ E G A F♯	II 0:8	Linear and Vertical Realization 1-2-3-4-5-6-9-10-11 7 8
15	3	A G D♯ F♯ E♯ A♭ D C B C♯ A♯	II 0:7	Linear and Vertical Realization 1-2-3-4-5-6-9-10-11 7 8
21	3	D C G♯ B A♯ G D♭ F E F♯ D♯ A	II 0:3	Linear and Vertical Realization 1-2-3-4-5-6-9-10-11 7 8 9
22-23	1	C F♯ A A♭ E G D♭ F B♭ D B E♭ F	II R:8	Linear and Vertical Realization 12-11-10-8-7-6-4-3-2-1 9 5
24-25	1	F♯ E C E♭ D B F A A♭ B♭ G D♭	II 0:9	Vertical Realization 1 4 5 8 10 11 2 3 6 7 9 12
36	2-5	F E♭ B D C♯ B♭ E A♭ G A F♯ C	II 0:8	Transposition
48	3-4	D C A♭ B B♭ G C♯ F E F♯ E♭ A	II 0:3	Transposition
51	4	F E♭ B D C♯ B♭ E A♭ G A F♯ C	II 0:8	Transposition
52	1-4	F E♭ B D C♯ B♭ E A♭ G A F♯ C	II 0:8	Transposition
56	1-2	F E♭ B D C♯ B♭ E A♭ G A F♯ C	II 0:8	Transposition Linear and Vertical Realization: Partial Retrograde 1 11 10 8 6 2 12 9 7 5 4 3

to conflicting interpretations. Within the limits of this paper, the problems have been exposed and subjected to closer scrutiny; admittedly, more questions have been raised than answered. Further research is needed to clarify the use of these principles and techniques in Jolivet's music.

Examination of these principles and techniques, however, permits a rather limited view of Jolivet's music, and any undue emphasis placed upon them would be contrary to the intentions of the composer, who cautioned against such a stress:

> . . . in order to produce valid results, all of this research should keep on leaning upon the feeling of which is human. It would be too easy for the research to lead toward just virtuosity, or at least, toward a complexity that would take music away from its fundamental principle--the human song.
>
> Once those technical acquisitions have been accomplished, they must be used to serve the melodic expression, which is the first depository of the emotional content and the element by which the authenticity of every work of art is judged.[1]

It must be remembered that the composer was preoccupied throughout his life with metaphysical concepts dealing with man and his relationship to the cosmos, a philosophy which sought a return to the original sources of music when it was an expression of the magic and incantation of primitive religious groups. Moreover, this aspect of Jolivet's musical style is the one most frequently referred to in discussions of his music and yet seldom clarified or verified specifically through analysis. The problem is exacerbated by the fact that the composer's

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[1]André Jolivet, "Réponse à une enquête," pp. 35-36.

literary writing style is often oblique or metaphorical, making it doubly difficult to associate his aesthetic concepts with specific musical techniques. In the following section, Magic and Incantation, an effort has been made to clarify the vagaries of Jolivet's aesthetic by the inclusion of excerpts from recent interviews with members of Jolivet's family and professional associates and by the illustration of specific musical techniques associated with magic and incantation.

MAGIC AND INCANTATION

One of the most pervasive influences on all of Jolivet's music was his intense interest in and cultivation of various techniques and sound effects associated with primitive and exotic music. The composer expressed himself many times on the subject:

> The canon of my aesthetic was formulated in 1935 affirming my effort to return music to its ancient and original character when it was an expression of the magic and incantation of human religious groups.[1]

> I remain more and more convinced that the mission of musical art is humane and religious (in the sense of re-ligare).[2]

Music for Jolivet was a sonorous phenomenon "directly related to the univeral cosmic system"[3] and one which expressed itself through the association of religion and primitive magic.

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[1]André Jolivet, "Réponse à une enquête," p. 33.

[2]Reported by Suzanne Demarquez, André Jolivet, trans. by Walker and Landreth (Paris: Ventadour, 1958), p. 7.

[3]André Jolivet, quoted by Gérard Michel, "André Jolivet: Essai sur un système esthétique musical," trans. by Josette Smyrl, La Revue Musicale (January, 1947), p. 20.

By attempting to return music to its original sources, Jolivet aligned himself with a metaphysically-based philosophy echoed throughout the history of primitive cultures, dating as far back as the Paleolithic and Neolithic periods of the Stone Age--some 40,000 years ago. Recent joint research projects in archaeology, history, ethnography and musicology point to the fact that music played a central role in the life of primitive man.[1] Moreover, that role was essentially tied to magic, incantation, and the ritualistic aspects of primitive religious ceremonies. Primitive instruments, particularly the musical bow and the drum, were attributed with magical properties capable of evoking the spirits of the dead in intercession between man and the cosmic forces. Music was, thus, a means of "provoking a state of trance, ecstasy, mystical delirium, or spiritual inspiration--in short, of inducing divine 'possession'."[2] In this respect, musicians during prehistoric times were exalted in society because they were perceived to be in mystical communication with the supernatural forces which govern the universe. The cosmic function of music, moreover, can be traced through the development of ancient civilizations, each of which cultivated in a unique and often elaborate way its own system of aesthetics and techniques. A correlation can be found in the development of Indian music from ancient Vedic

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[1]Romain Goldron, Ancient and Oriental Music (H.S. Stuttman, Inc., Doubleday, 1968), pp. 10-11.

[2]Ibid., p. 29.

chant to the establishment of present-day Hindustani and Karnatak traditions, Greek music with its doctrine of ethos, and other primitive-exotic music (African, Arabic, Chinese, Japanese, Balinese, etc). The use of elaborate scale systems such as Hindu ragas, Greek modes, and Arabic maqamats, was strictly governed by the effects they were purported to have upon man and his relationship to the cosmos.

The subject of primitive music is a fascinating one and many excellent books and treatises now exist on the subject. In the early twentieth century, however, the subject area provided new and exciting resource material for many composers--among them, André Jolivet and Olivier Messiaen.

> Messiaen began bringing into his harmony classes, music that had never been heard before--music of African, Indian origin--containing all that was exotic and wonderfully exciting to the students at the conservatory. One day, Messiaen brought in some music of Jolivet which opened up a new world of discovery for me. From that time on, I played many recitals of Bach-Messiaen, Bach-Jolivet![1]

The fascination of primitive and exotic music equally affected Jolivet and Messiaen but its influence was manifestly different in the two composers' works. Jolivet attentively studied the aesthetic and technical principles of primitive and ancient cultures, particularly those of the Eastern countries, and attempted to incorporate in his music the magical, exotic, and ritualistic properties contained in their systems. Even the titles of certain of his works are indicative

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[1]Yvonne Loriod-Messiaen: Interview (January, 1980).

of his preoccupation with music of primitive cultures. The title, Mana (1935) comes from a Melanesian term, "Mana," which refers to the magical source of power contained in and transmitted by inanimate objects. Five Ritual Dances (1939) depicts the various stages in the life of primitive man. Hopi Snake Dance (1953) for two pianos is a paen to the Gods by the primitive American Indian tribe performing the dance of the serpent to thank the Gods for rain and bountiful harvests. The three movements of Jolivet's Concerto for Piano (1950) contain African, Far Eastern, and Polynesian influences and the title, Cosmogonie, refers to the origins of the universe.

In addition, Jolivet's Étude sur des modes antiques (1944) is based on Indian Karnatak modes. Serge Gut states, however, that the modal knowledge of the composer was "somewhat superficial," basing his assumption on the discovery that 1) the Delphic Suite for twelve instruments was actually based on Indian Karnatak modes instead of Greek ones, and that 2) the composer's labeling of the chromatic phrygian mode in Étude sur des modes antiques was erroneous.[1] Any such attempt to establish a precise technical link between Jolivet's music and its source of origin will be equally fraught with enigma. From all accounts, Jolivet apparently never intended

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[1]Serge Gut, Le Groupe 'Jeune France,' trans. by Landreth pp. 62,63 and 65.

any such link to the musical systems of primitive or exotic cultures. His grasp of the systems was essentially intuitive and imaginary, the music conceived and written before he had ever visited the countries. Madame Jolivet states this fact very clearly:

> The folklore with Jolivet is très imaginaire [very imaginary]. Each source, whether from African, Indian, or Polynesian music, is merely a suggestion of sonorous images.
>
> [Piano Concerto.] Of particular import are the rhythms. The concerto contains many rhythms which were inspired by African and Polynesian music.
>
> [Hopi Snake Dance.] There is no direct link with this music to the musical system of the Hopi Indians. The work was merely inspired by a postcard received from Varese who was visiting Sante Fe, New Mexico at the time.[1]

Madame Jolivet continues:

> Jolivet established a direct link between man and the universe because he believed in the 'sacre.' This point explains all the others. 'Sacre' does not mean religious in the usual sense of the word, rather, it refers to the rapport between man (microcosme) and the universe (macrocosme). The origin of his so-called primitive music is an illustration of this rapport. It comes from the same source as that of original primitive music. It is not a copy of the primitive--which in general is not written down--but it is one and the same, therefore establishing a rapport between man and nature. It is the same with magic. Magic is the power which cannot be expressed in words--one of the forces coming from man which permits him to express through music a message which cannot be communicated by any other means.
>
> Certainly Jolivet studied the music from all countries! --melodies, rhythms, etc., but the themes and melodies he employed are truly imaginary and personal. One cannot find them in the music of any countries, although they often resemble them.

---

[1]Hilda Jolivet: Interview (January, 1980).

> He was like a sponge . . . absorbing many systems and influences simultaneously. His Suite Delphique was merely inspired from Greek modes since when he wrote it, he had never been to Greece. Similarly, the majority of his vocal works are inspired from the Gregorian modes.[1]

Messiaen agrees that the folklore in Jolivet's music is truly imaginary:

> . . . it was something he thought about and was feeling. He wrote African music, for example, before ever going to Africa--like Debussy wrote Iberia without ever going to Spain. It is one of the big differences in our music.[2]

Messiaen, on the other hand, takes his inspiration from direct sources. His many works based on bird song, for example, were written after having recorded and transcribed hundreds of bird calls in the fields.[3]

The fact remains, nonetheless, that Jolivet's music is dominated by the sounds and rhythms associated with primitive and exotic cultures. Having searched rather eclectically for original sources of sound, the composer understood the systems intuitively before ever visiting the regions and assimilated their techniques into a musical language which was uniquely his own. In doing so, Jolivet cultivated a taste for certain rhythmic and melodic formulas which would translate into musical tones the magical and incantatorial expression of music.

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[1]Hilda Jolivet: Interview (January, 1980).

[2]Olivier Messiaen: Interview (January, 1980).

[3]Messiaen is presently writing an opera "Saint Francis of Assisi and the Birds" which is soon to be premiered at the Paris Opera. To date (January, 1980) 3,000 pages of the score have been completed.

Melodic Techniques

The magical and incantatory aspects of primitive-exotic music are expressed in Jolivet's works by themes which the author has found to primarily fall into the following patterns and combinations: (1) oscillating themes contained within a narrow compass which statically rotate around the same notes and rhythm, and (2) improvisatory themes which begin simply and progressively develop into elaborate ornamentations. These two theme-types are found in different primordial singing styles.[1] Within these theme-types, intrinsic features such as parallel octaves, interpolated grace notes and elaborate ornamentations, and reiterated single tones provide further sonorous suggestions of primitive and exotic music.

Oscillating Themes. Oscillating themes in Jolivet's music resemble the earliest traceable two-note melodies of primitive music. These melodies, indefinitely repeated, mirrored the repetitive texts of primitive poetry. According to Curt Sachs, the type derived from cantillation and was "word born" of "logogenic:"

> It's melodies started out with only two notes . . . and were spun out in the continual repetition of a tiny motif. Evolution was 'additive,' more and more notes at certain distances crystallized around the nucleus of two notes.[2]

The following sampling of themes illustrates the prevalence of oscillating themes in the piano music of André

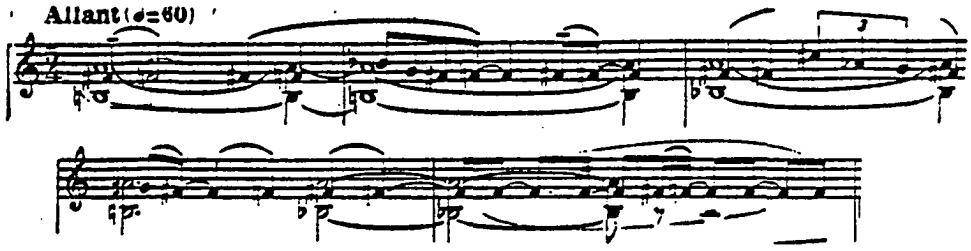
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[1]Curt Sachs, The Rise of Music in the Ancient World, (New York: W.W. Norton, Inc., 1943), p. 52.

[2]Ibid., p. 52.

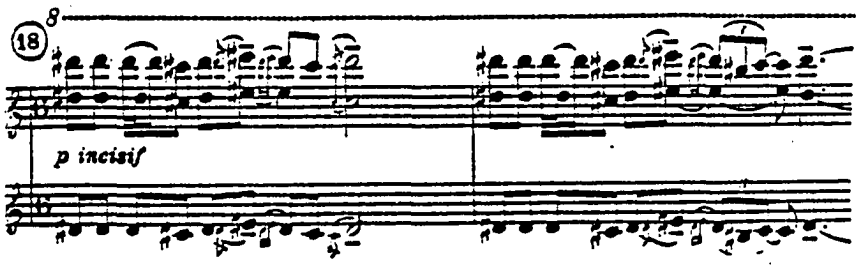
Jolivet. The main theme of "Danse funéraire" from Five Ritual Dances (Example 31) focuses around the pitches F♯ and F♮, expands to encompass B♭ and C♯, and finally returns to its original center of gravity, F♯ and F♮.

Example 31. "Danse funéraire" from Five Ritual Dances (measures 1-5). Copyright by Editions Durand and Cie, 1947. Used by Permission.



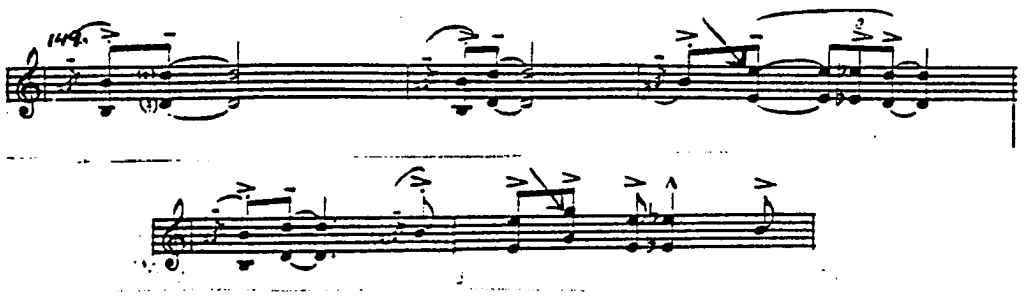
In Example 32, from Hopi Snake Dance, the octave theme revolves around two notes, D♯ and C♯. The theme extends outward to encompass the higher E♯ and the lower B♯ before finally returning to its D♯ impetus.

Example 32. Hopi Snake Dance (measures 18-19). Copyright by Editions Billaudot, 1948. Edited by Pierre Noel, 1953. Used by Permission



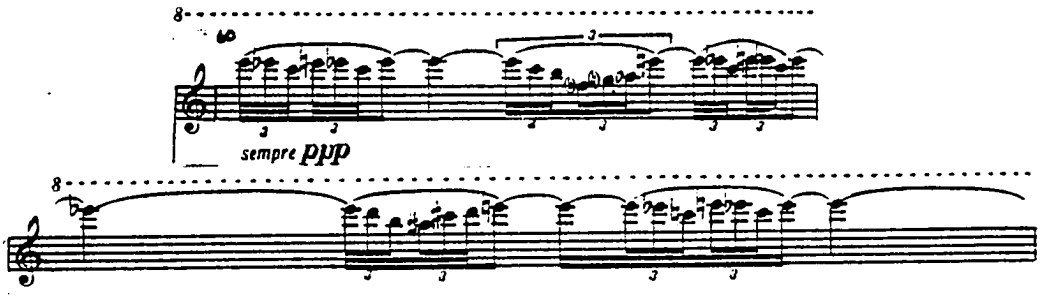
Example 33 shows an oscillating theme taken from the first movement of Sonata No. 2. The octave theme focuses around the pitches B and D and expands upward to include the pitches E and G.

Example 33. Sonata No. 2, Movement I (measures 149-153). Copyright by Heugel et Cie, 1959. Used by Permission.



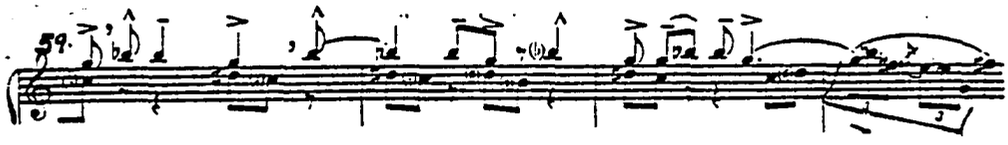
In the second movement of Sonata No. 2 the Coda theme oscillates around the intervals of a minor third (C-E^{b}) and a major third (C-E), though intermittently descending to F and later $A^{\#}$ (Example 34).

Example 34. Sonata No. 2, Movement II (measures 60-61). Copyright by Heugel et Cie, 1959. Used by Permission.



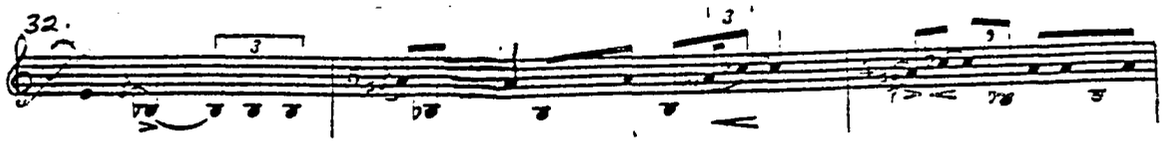
Example 35 shows an oscillating theme from the third movement of Sonata No. 2. In this theme the focal pitches G and B^{b} are incessantly repeated amid changing accents. In the final bar of the theme, a descent to the lower G octave provides a momentary relief before the theme is taken up again.

Example 35. Sonata No. 2, Movement III (measures 59-62). Copyright by Heugel et Cie, 1959. Used by Permission.



The following theme, taken from "Pégase" of Mana, is based on the reiterated pitches, B^{b} and A♮, which outline a major seventh. The theme finally ascends to C^{b}, expanding the total compass of the theme to a minor ninth (Example 36).

Example 36. "Pégase" from Mana (measures 32-34). Copyright by Editions Costallat, 1946. Used by Permission.

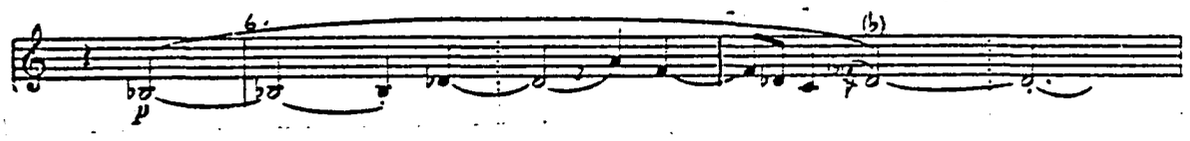


Improvisatory Themes. Improvisatory themes in Jolivet's music resemble the highly ornamented melodic lines often found in Indian music of Hindustani or Karnatak origin. Ornamentation appears in two forms: (1) as interpolated grace notes--called Gamaka in Indian music, and (2) as an elaborate increase in the number of pitches--hence, rhythmic density levels--within the melodic phrase. Such improvisatory themes are akin to the primitive melody-type which, according to Curt Sachs, derived from "passion and motor impulse" and was pathogenic":

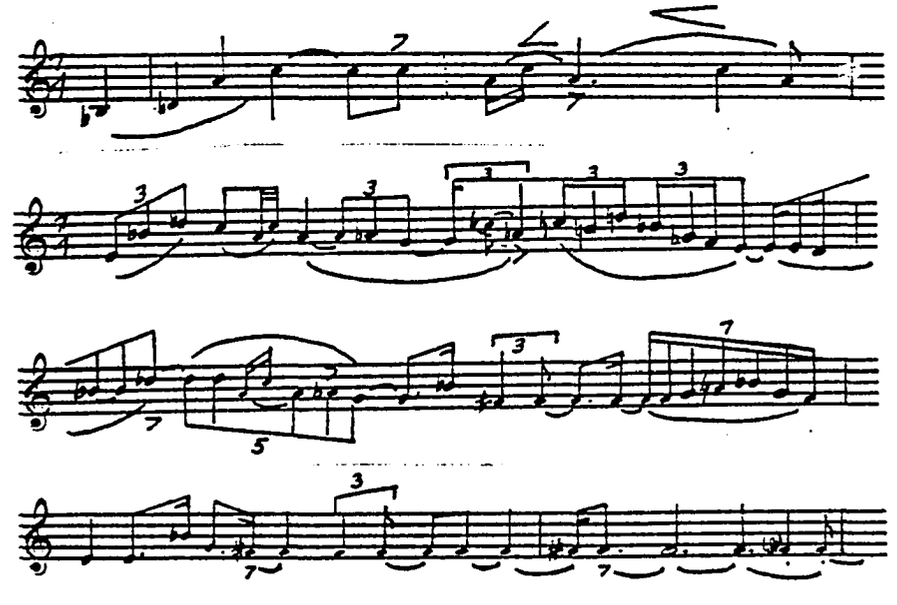
> In their most emotional and least musical form . . . these melodies recall savage shouts of joy or rage, and may have come from such unbridled outbursts. Spasmodically, the voice sets in as high as possible with its maximum strength and tension, or leaps up, from a medium note as a springboard, and then comes down by steps or jumps, until it fades away in its lowest register.[1]

The following musical examples show the progressive development of improvisatory themes in Jolivet's piano music. The opening theme of "Danse initiatique," as shown in Example 37a, begins with a simple, unadorned statement, but becomes progressively more elaborate with each restatement. Example 37b shows the embellished version of the theme which appears in measures 11-15.

Example 37a. "Danse initiatique" from Five Ritual Dances (measures 5-7). Copyright by Edition Durand and Cie, 1947. Used by Permission.



Example 37b. "Danse initiatique" from Five Ritual Dances (measures 11-15).

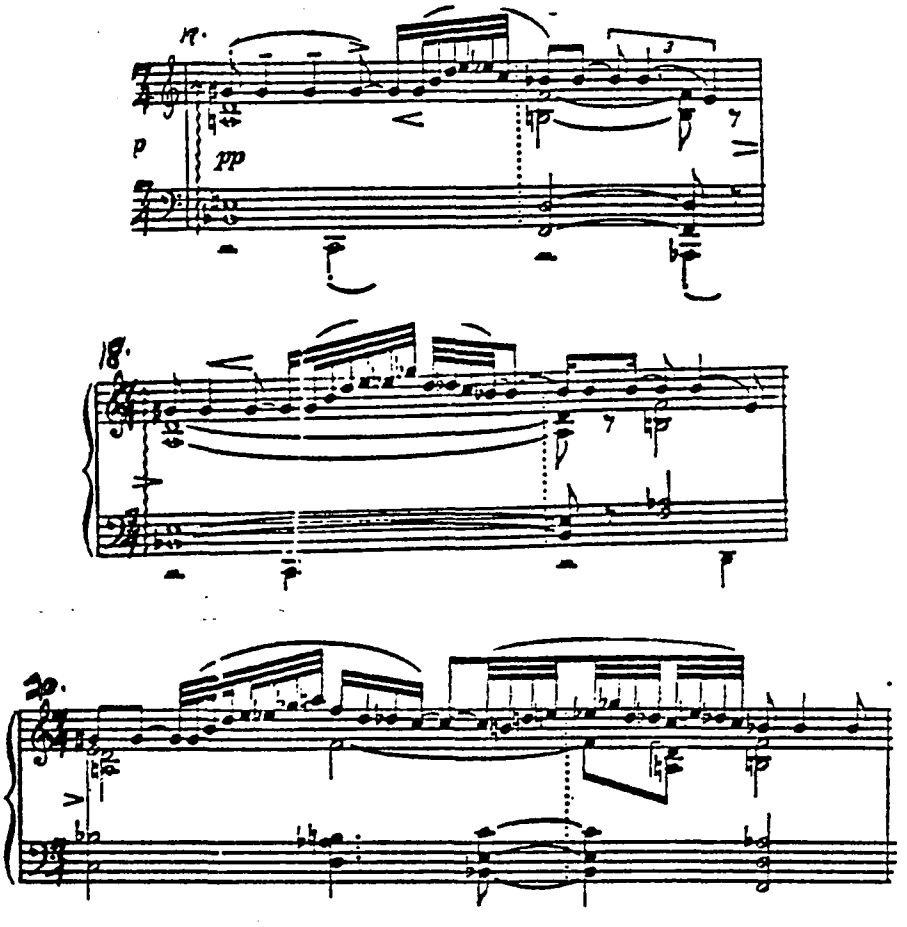


[1]Curt Sachs, The Rise of Music in the Ancient World, p. 41.

Example 38 shows another theme from "Danse initiatique" which further illustrates the progressive development of improvisatory themes. As shown below, the rhythmic density level of the theme progressively accelerates from measure 17 through 20.[1]

Measure	Rhythmic Density Level
17	2.85
18	3.42
20	4.00

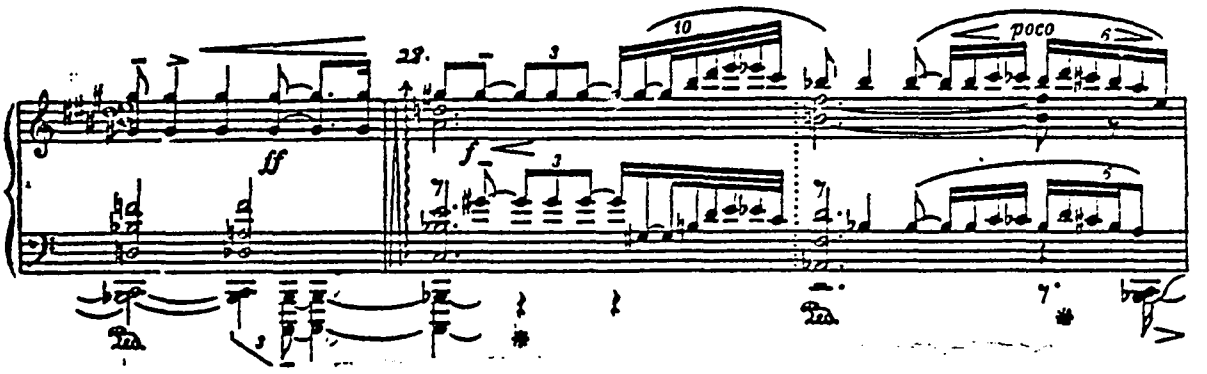
Example 38. "Danse initiatique" (measures 17, 18, 20). Copyright by Editions Durand and Cie, 1947. Used by Permission.



[1]The calculations for measures 17 and 18 include the separate impulses of the arpeggiated chords.

Later the melodic line is doubled at a distance of two octaves, a frequently appearing spacing in Jolivet's piano music[1] (Example 39).

Example 39. "Danse initiatique" (measures 27-28). Copyright by Editions Durand and Cie, 1947. Used by Permission.



In Example 40 the melody appears as an elaborate ornamentation with grace notes above a L.H. tremolo. Grace notes appear frequently in the melodic lines of Jolivet's music and bear a striking resemblance to those grace notes which ornament the melodic lines of Indian music of Hindustani and Karnatak origin.[2] The tritone is also prevalent throughout the example, both vertically and horizontally. In Jolivet's mind, this interval was symbolically associated with magic:

> The tritone, 'diabolus musica,' . . . is in fact a dionysian melisma 'par excellence.' In melodic movement, it is impetus; in harmony, it is tension. According to the use to which it is put, it is

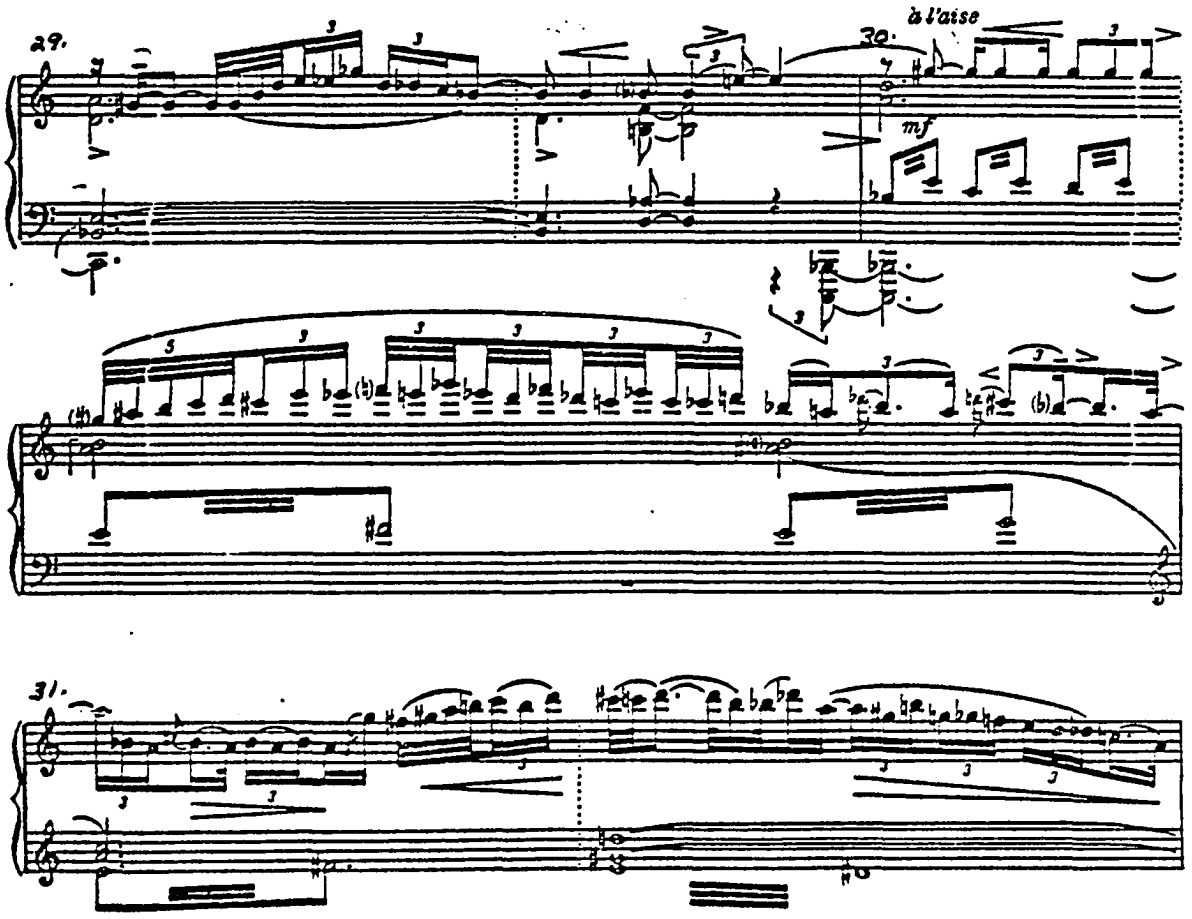
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[1]Singing in octaves was a natural result of the combination of male and female voices in primitive chants. The procedure which began as a natural vocal phenomenon later developed into a rather stylized formula indicative of all primitive music types. See Curt Sachs, The Rise of Music in the Ancient World, p. 50.

[2]See Bonnie Wade's excellent book, Music in India: The Classical Traditions, (Englewood Cliffs, New Jersey: Prentice-Hall, 1979), pp. 158-205.

possible for it to dispense either white magic or black magic.[1]

Example 40. "Danse initiatique" (measures 29-31). Copyright Editions Durand and Cie, 1947. Used by Permission.



The main theme of "Danse nuptiale" (Example 41a) is a simply stated motive in measures 9-11, but from measures 12-17, it becomes progressively more embellished until it appears as a highly melismatic line in measures 18-28 (Example 41b).

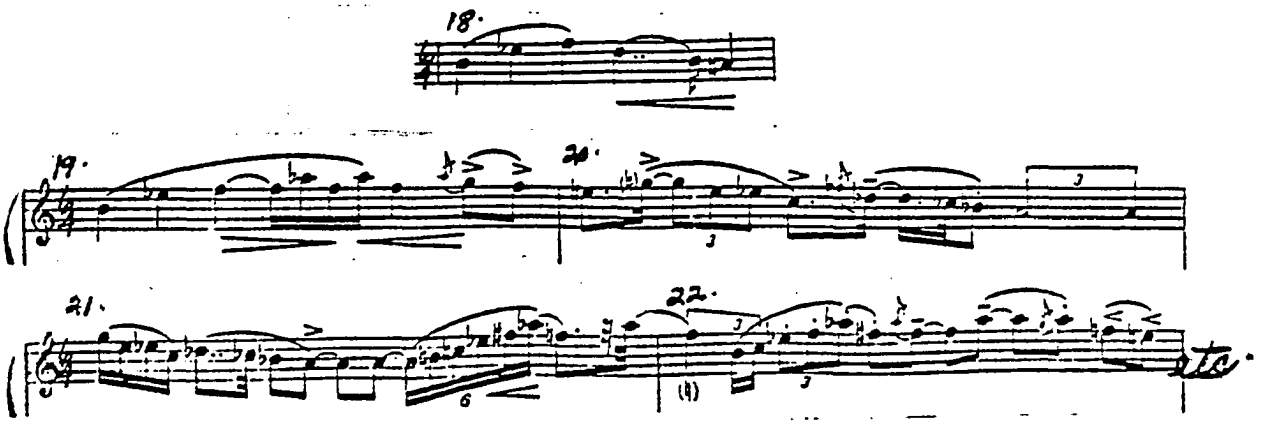
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[1]André Jolivet, "a propos du concerto pour ondes et orchestre," trans. by Landreth, Revue Internationale de Musique, N.S. Vol. 10, 1951, p. 394.

Example 41a. "Danse nuptiale" from Five Ritual Dances (measures 9-11). Copyright by Editions Durand and Cie, 1947. Used by Permission.

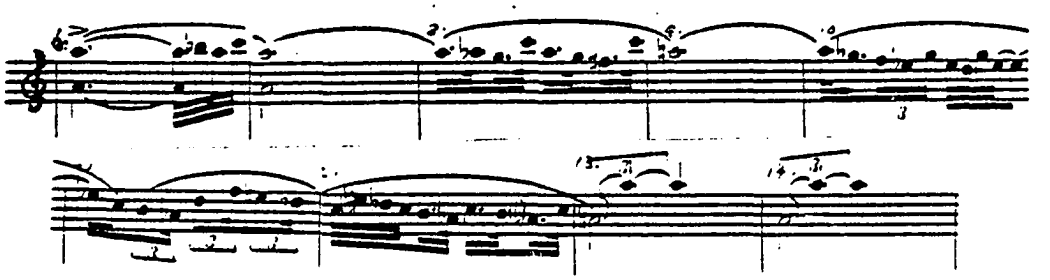


Example 41b. "Danse nuptiale" from Five Ritual Dances (measures 18-22). Copyright by Editions Durand and Cie, 1947. Used by Permission.



The main theme of Sonata No. 1, movement II combines the characteristics of the two theme-types. As shown in Example 42, the theme spans an octave (A3-A4) while focusing around the uppermost note, A4. The theme becomes improvisatory between measures 10-12 as a result of thematic embellishment and increased rhythmic density.

Example 42. Sonata No. 1, Movement II (measures 6-14). Copyright by Universal Editions, 1951. Used by Permission.



Rhythmic Techniques.

The magical and incantatory aspects of primitive-exotic music are expressed by two different rhythmic settings in Jolivet's music: (1) rhythmic accompaniments create a hypnotic background sonority over which an incantatorial melody makes its appearance, and (2) rhythmic themes dominate whole movements or sectional divisions with perpetual motoric activity. Within the context of these two settings, Jolivet's concept of rhythm corresponds to "a powerful pulsation which springs forth instinctively from our deepest selves and--translated as the great cosmic rhythm--expresses forces which are emotional, sexual, and magical."[1] The magical force of Jolivet's rhythms is established by the constant repetition of devices known to have been commonly used in primitive music: ostinati patterns, syncopated pedal tones, and chordal-rhythmic drones.

Rhythmic Accompaniments. The frequent use of drones and syncopated pedals in Jolivet's music is paralleled in performance genres of Hindustani music. Hindustani vocal improvisations often begin with a quiet intonation of the drone by the tambura (a plucked lute or zither-like stringed instrument).[2] In instrumental music, the drone or pedal is provided by recorders, oboes, bagpipes, or clarinets.[3]

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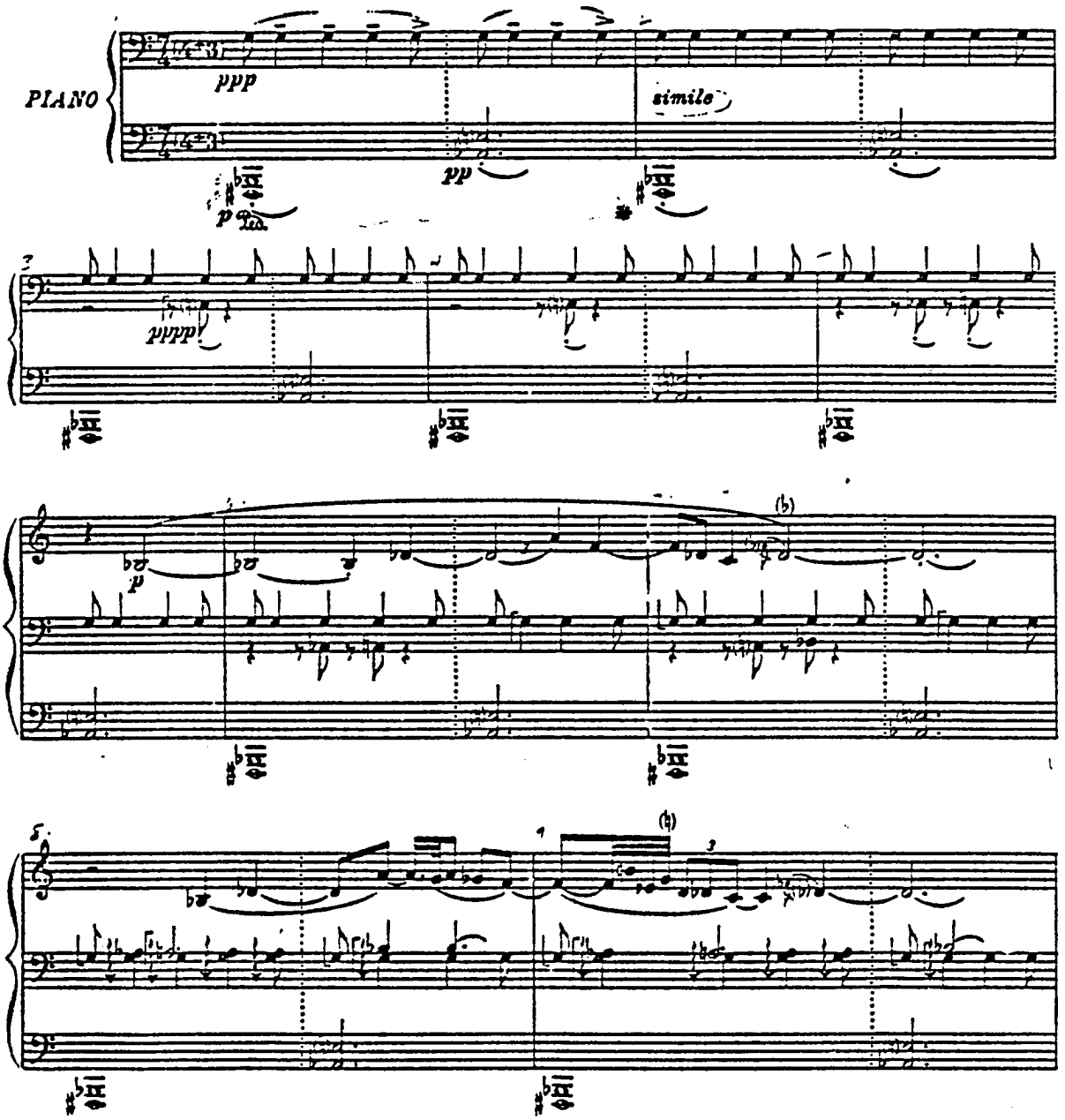
[1]Serge Gut, Le Groupe 'Jeune France,' p. 55.

[2]Bonnie Wade, Music in India: The Classical Traditions, p. 160.

[3]Curt Sachs, The Rise of Music in the Ancient World, p. 181.

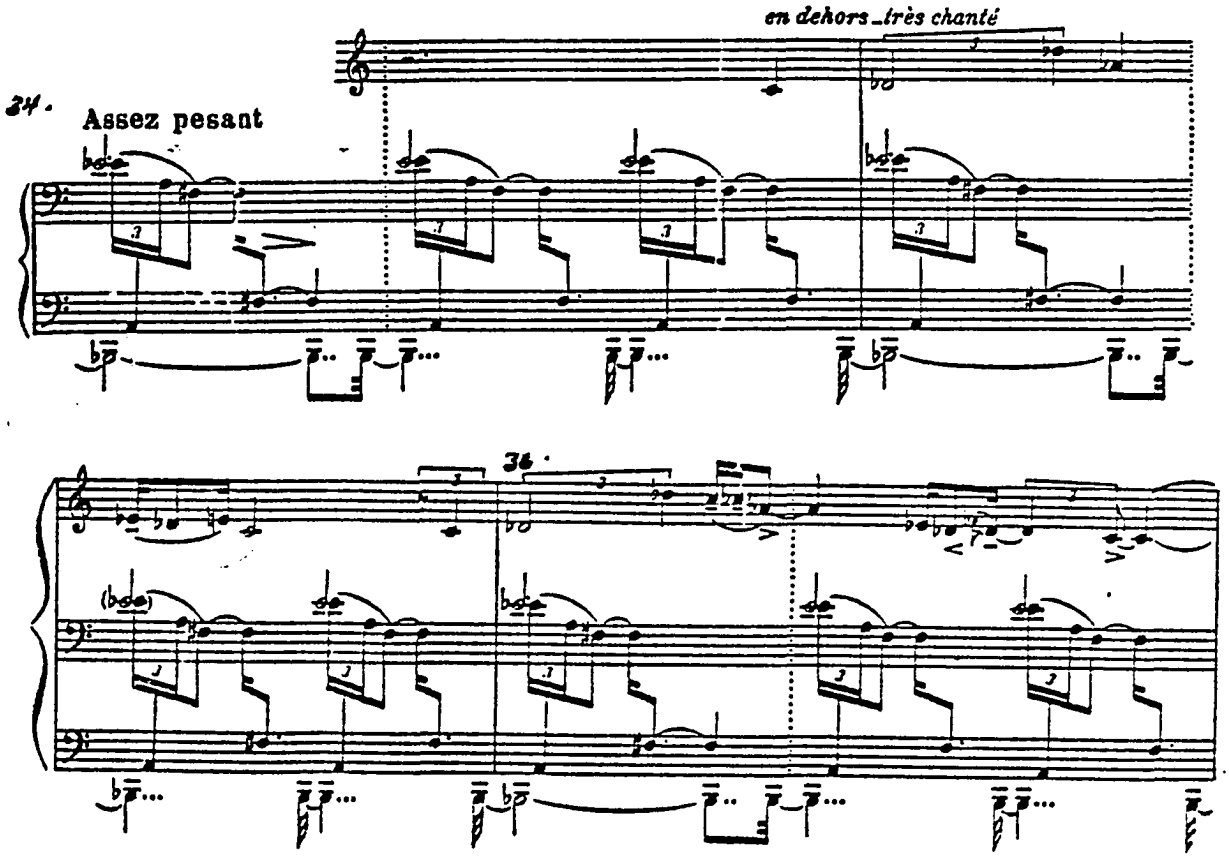
The opening of "Danse initiatique," as shown in Example 43, shows the hypnotic rhythmic effect which is set in motion by a combined use of the syncopated G pedal and the diadic drone ($F^{\#}$-B^{b}, A^{b}-E). Above this hypnotic background, the main theme of the dance appears in measure 5.

Example 43. "Danse initiatique" from Five Ritual Dances (measures 1-9). Copyright by Editions Durand and Cie, 1947. Used by Permission.



In Example 44, the same theme appears over the hypnotic rhythmic background of a static ostinato figure.

Example 44. "Danse initiatique" from Five Ritual Dances (measures 34-36). Copyright by Editions Durand and Cie, 1947. Used by Permission.



Rhythmic Themes. The perpetual motoric rhythms which dominate whole movements or sectional divisions in Jolivet's music are akin to the drumming rhythms developed in Indian Karnatak music:

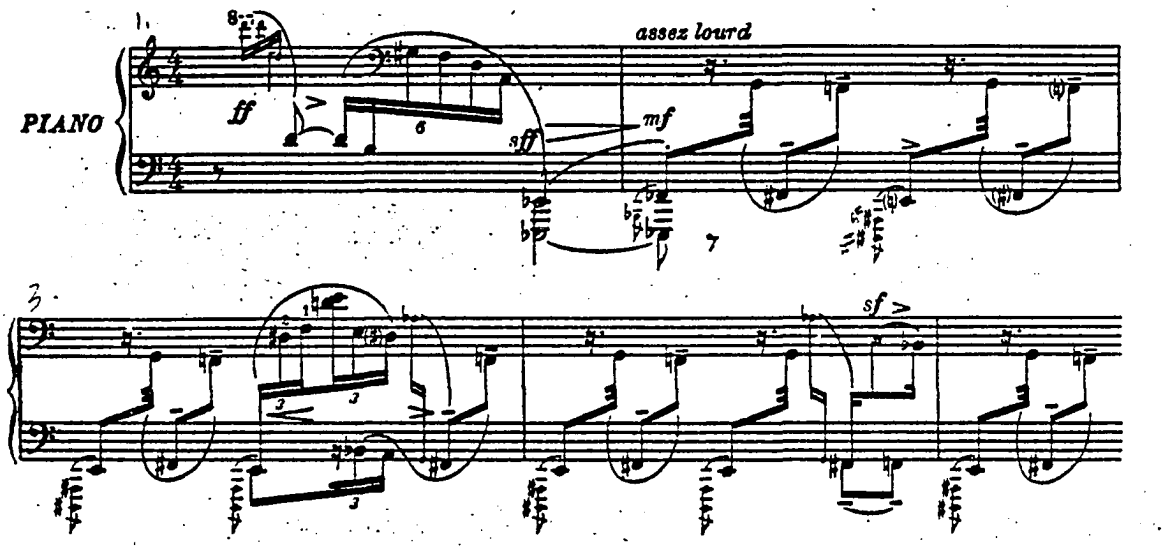
> The basic idea . . . is to take a set of primary materials--a wealth of forms and a wealth of patterns--and constantly rearrange, change, and extend them. In this respect, development in rhythm is like development in melody.[1]

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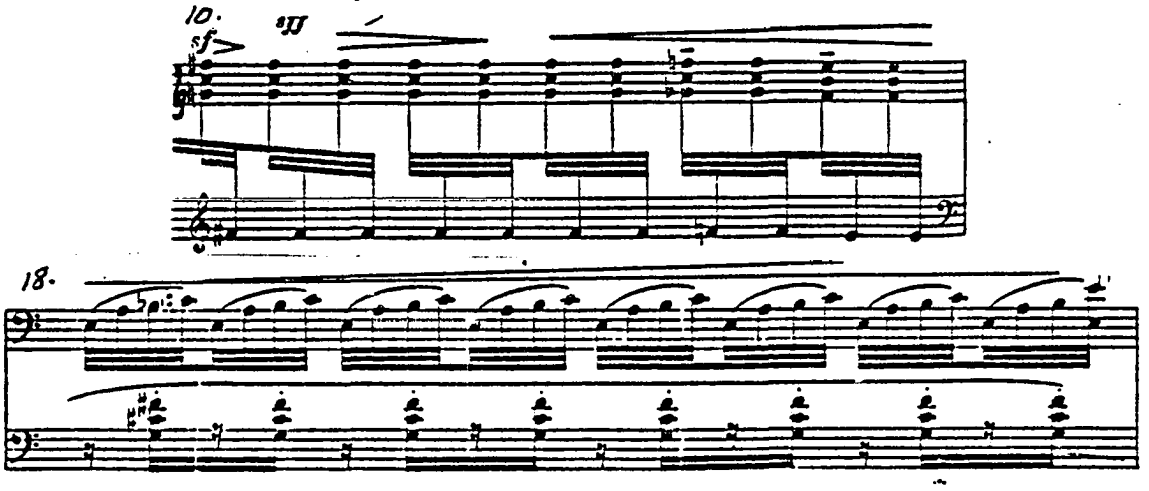
[1]Bonnie Wade, Music in India: The Classical Traditions, p. 142.

The "Danse du héros" from Five Ritual Dances, as well as the third movements of both piano sonatas, is a clear example of this rhythmic setting. The "Danse du héros" is based on a rhythmic ostinato pattern (Example 45) which is intermittently dispersed by repeated figures using quartal chords in a harmonically static setting (Example 46).

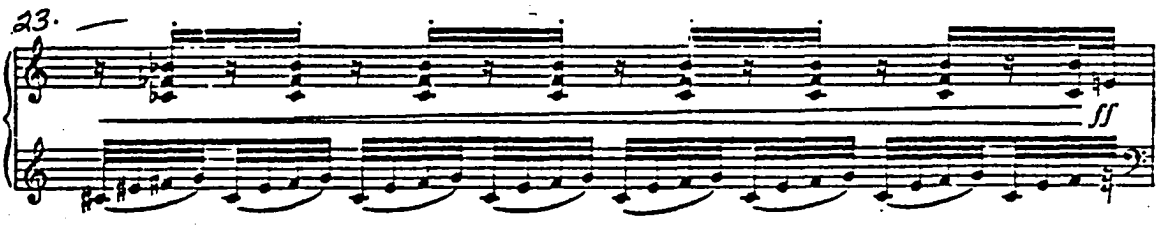
Example 45. "Danse du héros" from Five Ritual Dances (measures 3-5). Copyright by Editions Durand and Cie, 1947. Used by Permission.



Example 46. "Danse du héros" (measures 10,18,23): Repeated quartal chords in harmonically static setting. Copyright by Editions Durand and Cie, 1947. Used by Permission.

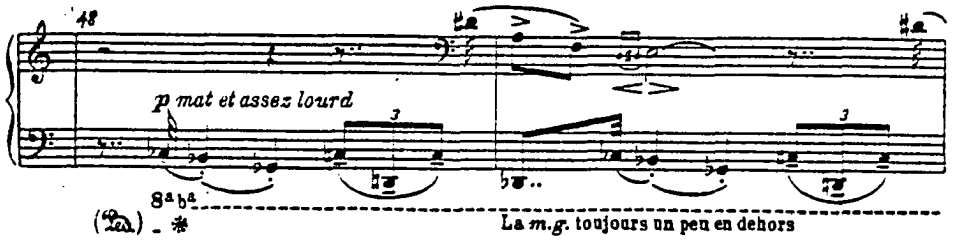


Example 46-continued

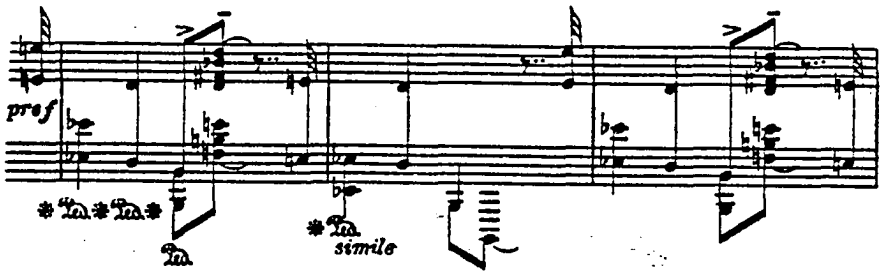


Throughout the "Danse du héros," the original ostinato pattern is varied by rhythmic manipulations or textual-harmonic amplications (Examples 47 and 48).

Example 47. "Danse du héros" (measures 48-49): Rhythmic variations of original ostinato pattern. Copyright by Editions Durand and Cie, 1947. Used by Permission.

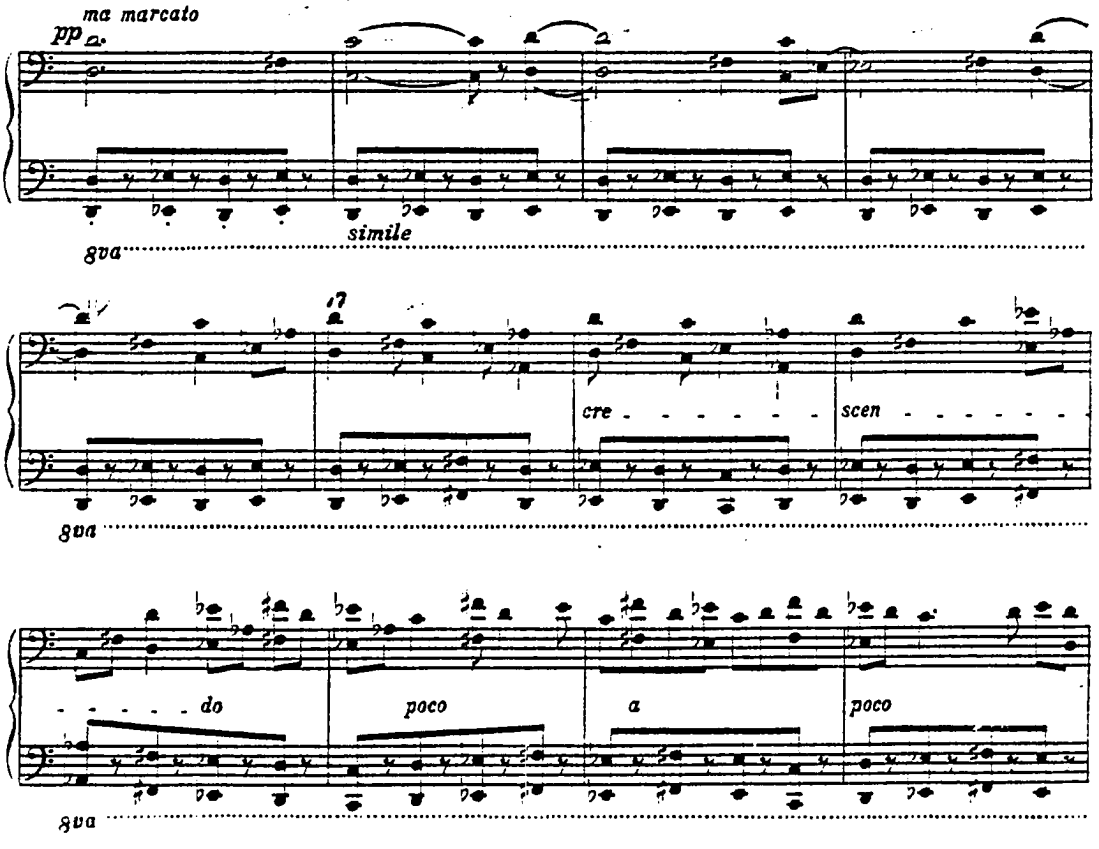


Example 48. "Danse du héros" (measures 12-14): Textural-harmonic amplifications of original ostinato pattern. Copyright by Editions Durand and Cie, 1947. Used by Permission.



The third movement of Sonata No. 1 is set into motion with the eighth-note rhythmic ostinato pattern shown in Example 49. The ostinato figure and its variants dominate whole sections within the movement.

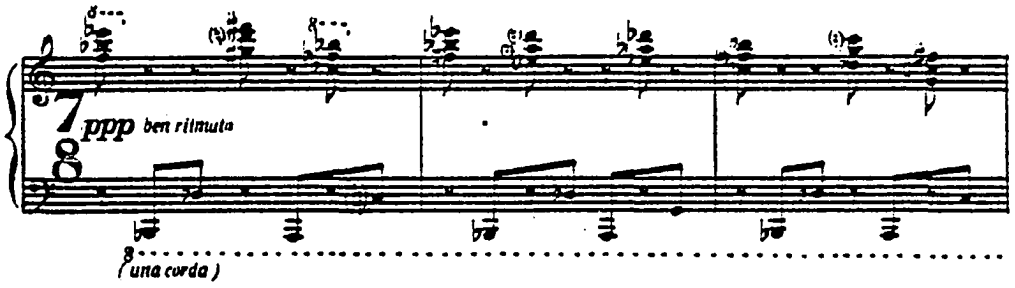
Example 49. Sonata No. 1, Movement III (measures 11-14). Copyright by Universal Editions, 1951. Used by Permission.



The third movement of the second sonata, shown in Example 50, illustrates yet another instance where an entire movement is based on relentlessly driving rhythms. In this case, however, the rhythmic propulsion does not come from incessantly repeated ostinati patterns but from constantly

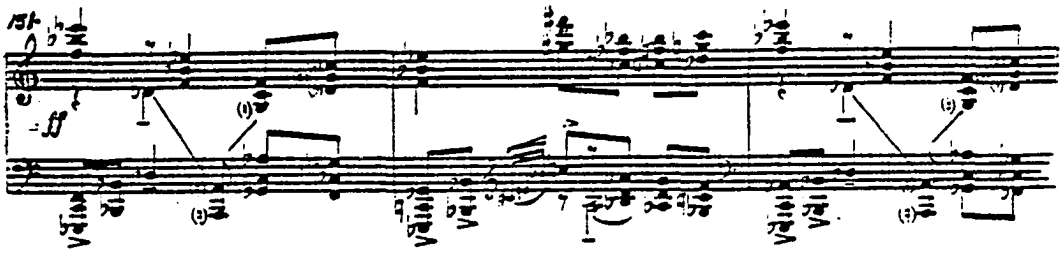
opposed accents between hands.

Example 50. Sonata No. 2, Movement III (measures 1-3). Copyright by Heugel and Cie, 1959. Used by Permission.

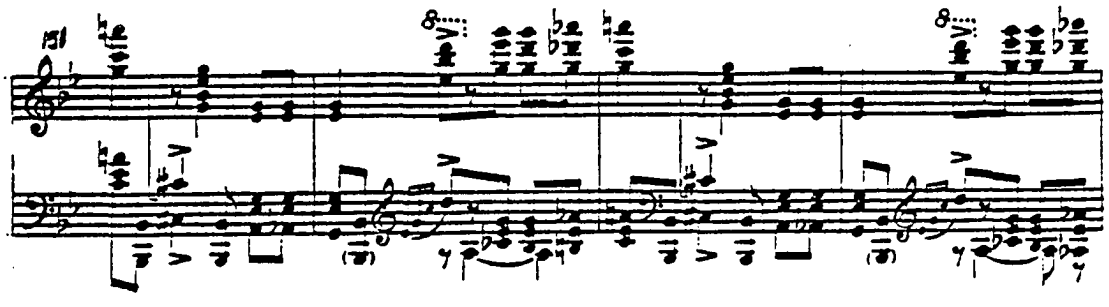


It is interesting to note that this movement bears a striking resemblance to the third movement of Prokofiev's 7th Sonata. As shown in Examples 51 and 52, both are in 7/8 time, the left hand octave motive B^{b}-D^{b} (B^{b}-$C^{\#}$) is common to both, rhythmic and textural groupings are similar, even the measure numbers in the chosen excerpts are the same.

Example 51. Jolivet: Sonata No. 2, Movement III (measures 151-153). Copyright by Editions Heugel and Cie, 1959. Used by Permission.



Example 52. Prokofiev: Sonata No. 7, Movement III (measures 151-154). Copyright by M.C.A. Music, 1967. Used by Permission.



SUMMARY

The concept of "magic and incantation" in André Jolivet's music is one of imaginative suggestion. Although Jolivet studied the musical systems of exotic and primitive cultures and personally identified with their metaphysical philosophies, he apparently never attempted to establish a direct link between his music and their elaborate musical systems. His approach was intuitive, a synthesis of intellect and feeling which transmitted itself into the evocative sounds and rhythmic images of far away cultures.

The fact remains, nonetheless, that Jolivet's music is dominated by sounds and rhythms resembling those of primitive and exotic cultures. Translated into musical terms, many of these sounds and rhythms appear as recurring and readily identifiable formulas in his piano music.

CHAPTER III

OVERVIEW OF THE PIANO WORKS

Introduction

The complete catalogue of André Jolivet's piano music includes fourteen published and five unpublished piano scores. The piano works span five decades of creative metamorphosis and provide a synoptic view of the composer's unique style of writing.

Aside from the technical principles and purely compositional techniques which the piano music of André Jolivet employs, these works represent an interesting and relatively unexplored body of literature for the contemporary pianist.

Complete Catalogue of Piano Works

1925	Sarabande sur le nom d'Erik Satie	Unpublished
1928	Pic-nic: Movement pour piano	Unpublished
1931	Six études pour piano	Unpublished
1932	Trois croquis pour piano	Unpublished
1970	Patchinko pour deux pianos	Unpublished
1921	Trois temps pour piano	Senart (Salabert)
1935	Mana	Costallat
1938	Cosmogonie	Eschig
1939	Cinq danses rituelles	Durand
1943	Guignol et Pandore	Eschig
1944	Étude sur des modes antiques	Durand
1945	Première sonate pour piano	Universal
1948	Hopi Snake Dance pour deux pianos	Billaudot
1949	Chansons naïves	Billaudot

Complete Catalogue of Piano Works-continued

1949	Danse roumaine	Lemoire
1950	Berceuse dans un hamac	Billaudot
1950	Concerto pour piano et orchestre	Heugel
1957	Deuxième sonate pour piano	Heugel
1963	Danse caraïbe	Salabert

Unpublished Piano Works

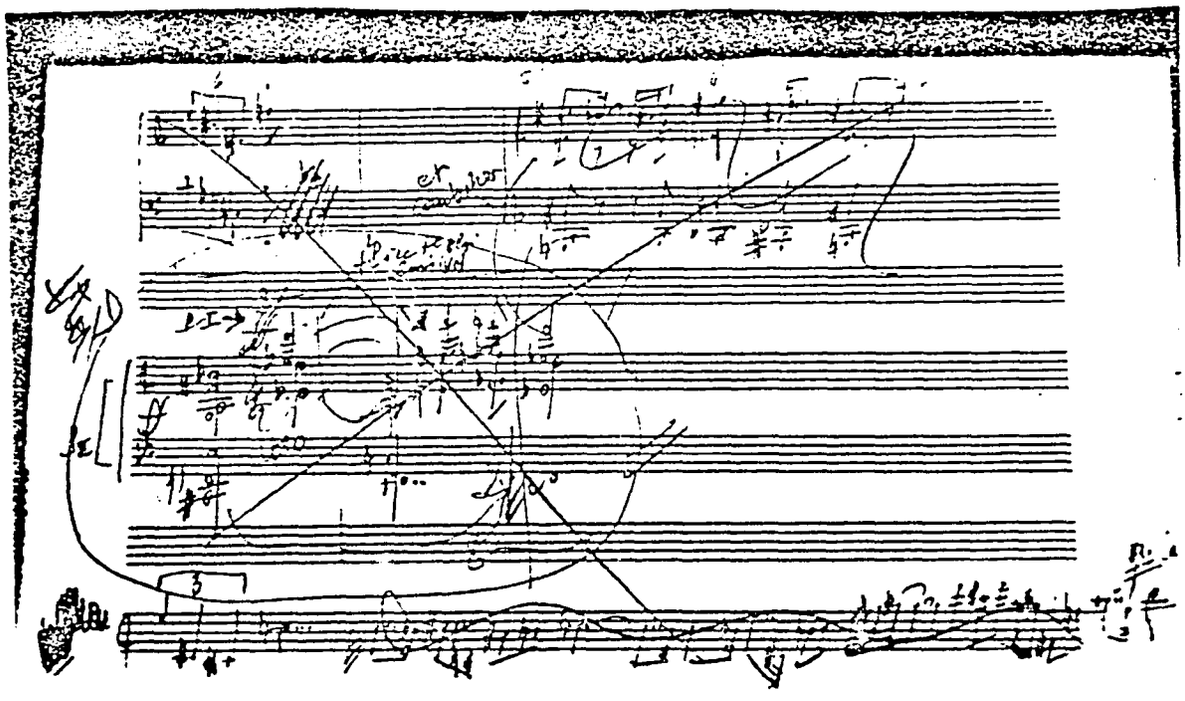
With the exception of the two-piano work Patchinko (1970), all of Jolivet's unpublished piano works are completely unknown to the public. Jolivet occasionally prepared piano versions of works before arranging them for orchestra, and such is the case in at least two of the unpublished listings. The Sarabande sur le nom d'Erik Satie was written in 1928 and exists in both a piano version and an orchestral version, neither of which has been published. Two of the Trois croquis pour piano ("Three Designs for Piano") have been scored and published for orchestra. No. 1, "Défilé" and No. 2, "Soir," were both published by the French firm Chant du Monde in 1936. The third design, "Poursuite," exists in only the piano version.

Three of the unpublished works are expressly intended for the piano: Pic-nic (1928), Six études (1931), and Patchinko (1970). Pic-nic is a short work for piano (six pages long) which was written in the summer of 1928, and the Six études pour piano (1931), the sixth of which is only sketched out in pencil, is a major work with an estimated duration of twenty to twenty-five minutes. Little information is available on these unpublished scores since they are both unknown and generally inaccessible to the public. Manuscript copies of the

unpublished piano scores are held in the Jolivet estate along with his collected works.[1]

The last unpublished piano work, Patchinko (1970) for two pianos, is an interesting case of a piano work which has been recorded (Erato STU 70 810)[2], but not yet published. Figure 14 shows an early draft of Patchinko with sketches and revisions in the composer's hand.

Figure 14. Early draft of Patchinko.



Patchinko was commissioned by the pianists Geneviève Joy and Jacqueline Robin, who celebrated their twentieth anniversary

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[1]Permission to photograph excerpts from the originals was granted by Madame Hilda Jolivet.

[2]Disque now out of print.

as a duo-piano team on December 17, 1970 at the Salle Gaveau.[1] Their commemorative concert included a performance of Patchinko and eleven other commissioned works by living composers. When Jolivet received the commission, he had just returned from a trip to Japan where he had been captivated by the sounds and rhythms of the Japanese slot-machine game, Patchinko.[2] In this short, three-minute work, Jolivet recaptures the aural memory of the game:

> Through its shower of notes and sharpness of rhythms, it imposes the memory of the national Japanese game, Patchinko, and the atmosphere established by these machines, which--by the hundreds--fill up the humid night air with the crackling and pattering sounds of steel marbles against gilded spikes.[3]

With the exception of Patchinko, all the unpublished piano works were written prior to the formulation of Jolivet's aesthetic and technical principles in 1935. They are, therefore, representative of the composer's early formulative style.

Published Piano Works

The fourteen published piano works of André Jolivet include two works later transcribed for orchestra (Five Ritual Dances and Cosmogonie), one piano score to his ballet (Guignol et Pandore), and four children's pieces (Danse roumaine, Chansons naïves, Berceuse dans un hamac, and Danse caraïbe). The

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[1]Geneviève Joy is now the wife of composer, Henri Dutilleux, and the once famous duo-piano team has been disbanded.

[2]Hilda Jolivet, Avec André Jolivet, trans. by Landreth, p. 281.

[3]Ibid., p. 281.

remaining piano works include five pieces for solo piano (Trois temps pour piano, Mana, Étude sur des modes antiques, Sonata No. 1 and Sonata No. 2), one concerto (Concerto pour piano et orchestre), and one work for duo-piano (Hopi Snake Dance). While the number of published piano works pales significantly in comparison to the total output of the composer[1], the works do present a synoptic view of the unique Jolivet style of writing.

Serge Gut outlines three creative periods in the music of André Jolivet: Period I, "Revolutionary" (1934-1939); Period II, "Traditional" (1940-1945); Period III, "Synthesis" (1945-1974).[2] The first published piano work of Jolivet, Trois temps, does not fall within one of the three creative periods as outlined by Serge Gut. Although Trois temps was published by Salabert in 1930, it was first copyrighted by Senart in 1921--a date which chronologically places it as much as four years prior to the composition of two of the unpublished works, Sarabande sur le nom d'Erik Satie (1925) and Pic-nic: Movement pour piano (1928). With the addition of two other unpublished piano works, Six études pour piano in 1931 and Trois croquis pour piano in 1932, a fourth creative period begins to emerge in the piano music of André Jolivet: "Works of Early Maturity" (1921-1934). Since the unpublished works are presently unavailable for considered study, however, Trois temps represents the

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[1]See catalogue of complete collected works in Appendix B.

[2]Serge Gut, Le Groupe 'Jeune France,' trans. by Landreth, pp. 50-51.

only extant example of Jolivet's early formulative style.

WORKS OF EARLY MATURITY
1921-1934

Prior to the formulation of his aesthetic and technical principles in 1935, Jolivet had written five piano works. Jolivet's first piano piece, Trois temps, was published in 1930 by Salabert; the other four works of "Early Maturity" (Sarabande sur le nom d'Erik Satie, Pic-Nic: Movement pour piano, Six études pour piano, Trois croquis pour piano), remain, as yet, unpublished.

Trois temps pour piano

Three pieces for piano.
I. Invention II. Air III. Rondeau
Published: Salabert (1930)
Duration: 7 minutes[1]

Copyrighted in 1921 by Senart and later published by Salabert (1930), this early piano work is still "little known and seldom played."[2] Trois temps marks the beginning of the composer's long and successful career, and through it he attracted the attention of several important personages. Olivier Messiaen remarked about the "exceptional qualities" of the work when it was first performed by Mireille Monard at the

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[1]André Jolivet: Catalogue of Works, published by Editions Billaudot, 14 Rue de l'Echiquier, Paris 10e, France, p. 15. All subsequent listings of durations are taken from the same source.

[2]Hilda Jolivet, Avec André Jolivet, trans. by Landreth, p. 114.

Société Nationale, March 14, 1931.[1] The work was also deemed the "calling card" of the young composer in the early courtship of his future bride, Hilda Guigue:

> I am attached sentimentally to the work because of the memory which it evokes. He played it for me, and right away I understood that this enigmatic work--marked with the seal of an authentic personality--revealed an inventor, a pioneer . . . . he must have had a hard time playing it because he was not a pianist, but the novelty of the work, this music unprecedented, perplexed me so much that I did not know how to judge it. I became, in effect, hypnotised. I felt so different and aloof. At the moment of departure, he gave me a score to Trois Temps. At home, alone, I looked at the score and found the following dedication: '1st Temps-for you, 2nd Temps-for me, 3rd Temps-for us, if you wish.'[2]

As Jolivet's only published piano work of "Early Maturity" (1921-1934), Trois temps is the sole example of Jolivet's early formulative style and, perhaps, the only available barometric indicator of changes to be made in his later musical style. This early work of 1921 alludes to traditional formal schemes: Invention, Air, Rondeau.

Première Temp: "Invention"

Tempo: Simple ♩= 92-84
Meter: Predominantly 3/4
Form: Neoclassical treatment of a Baroque model

This short contrapuntal piece is based on the opening motive shown in Example 53. In the initial two-bar phrase,

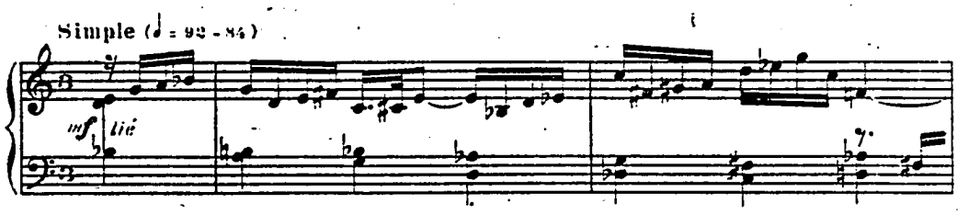
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[1]Olivier Messiaen, quoted by Suzanne Demarquez, André Jolivet, trans. by Walker and Landreth, p. 7.

[2]Hilda Jolivet, Avec André Jolivet, trans. by Landreth, p. 73. Dedication clarified in Interview with Madame Jolivet: Paris, France (January, 1980). Madame Jolivet teaches French in Paris and is the published author of books on Varèse and on Jolivet. She is currently writing a book on Villa-Lobos.

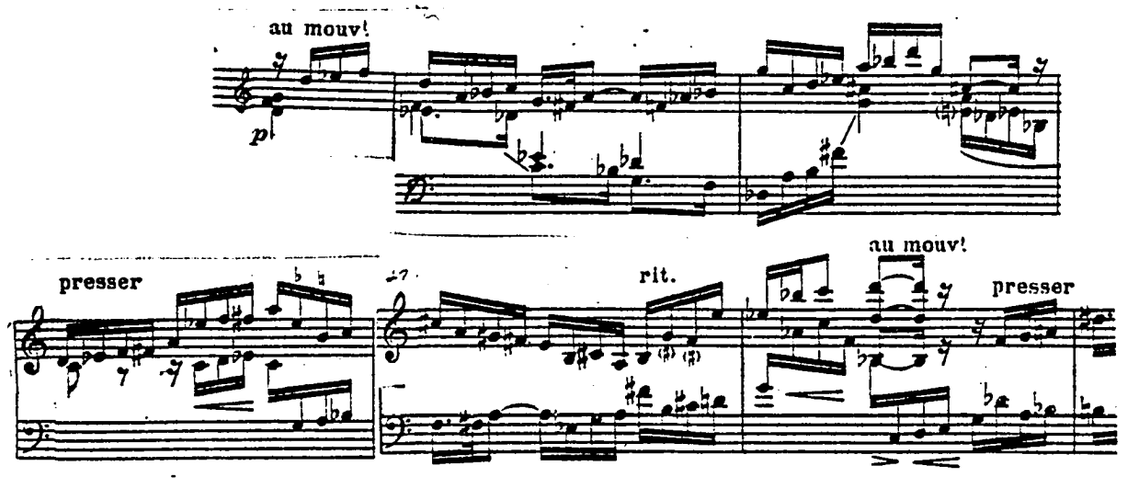
all twelve tones are used; the twelfth tone (F♮) is reserved for the final note of the phrase--a telling presage of the young sixteen-year-old's later use of a twelve-tone row. Moreover, the most commonly used interval among the L.H. diads of the example is the tritone; an interval which Jolivet later attributed with "magical" properties.

Example 53. "Invention" from Trois temps (measures 1-2). Copyright by Maurice Senart, 1921: Editions Salabert, Rue Chauchat, Paris. Used by Permission.



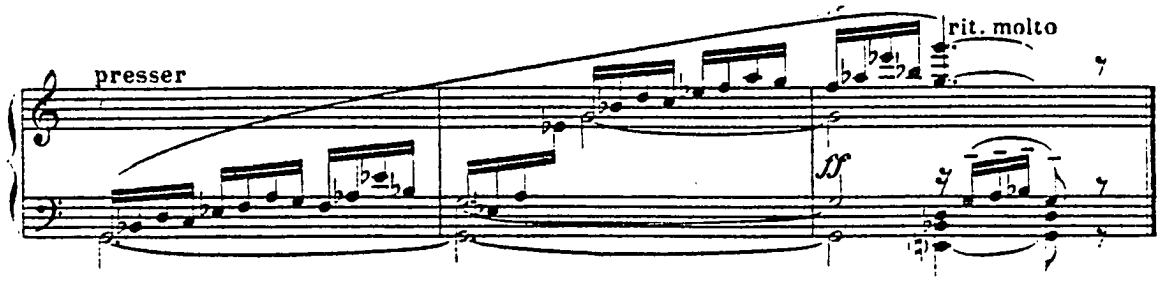
The invention develops the primary motive through a series of restatements and a variety of contrapuntal devices. In measures 23-28, the motive is stated at the fifth and further developed by imitation (Example 54).

Example 54. "Invention" from Trois temps (measures 23-28). Copyright by Maurice Senart, 1921: Editions Salabert, 22 Rue Chauchat, Paris. Used by Permission.



Although all twelve tones are used throughout the invention, a feeling of tonality is established by the repetition of notes and by the presence of low sustained bass notes at certain cadence points. Example 55 shows the final three measures of the invention. In bar 43, a low sustained G appears in the bass. In the final bar, the B^{b}-D-E chord which originally introduced the opening motive (see Example 53) appears in an inverted form before finally resolving to G.

Example 55. "Invention" from Trois temps (measures 43-45). Copyright by Maurice Senart, 1921: Editions Salabert, 22 Rue Chauchat, Paris. Used by Permission.



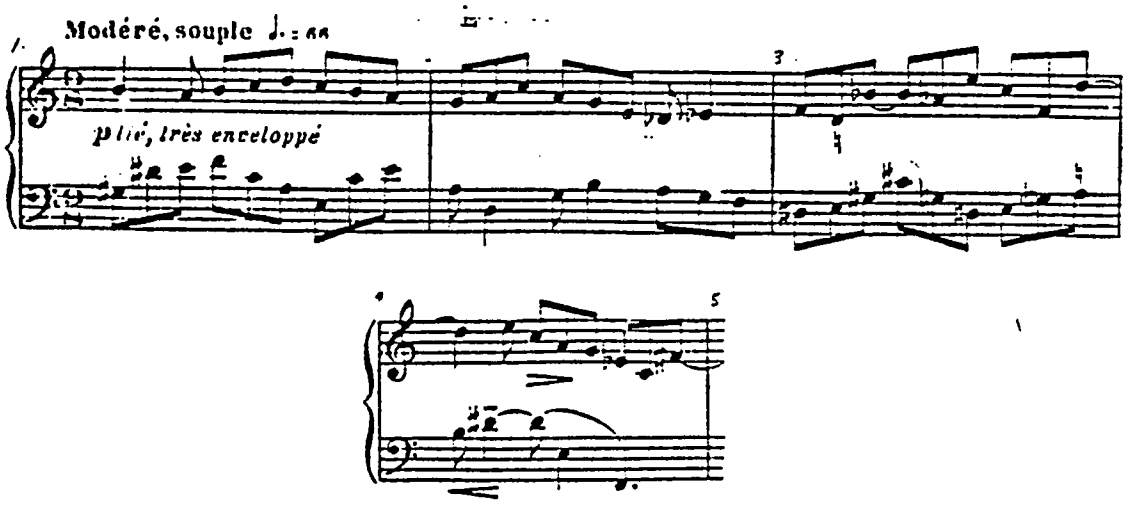
Deuxième temp: "Air"

Tempo: Modéré, souple ♩. = 66
Meter: 9/8 throughout
Form: A A'A"A

Written in a two-voiced texture throughout, the second temp, "Air," is based on the motive shown in Example 56. All twelve tones are distributed between hands in the first four-bar phrase, with the twelfth tone ($F^{\#}$) being delayed until the final eighth note of measure four. Although the material is basically diatonic, the delay of the twelfth note ($F^{\#}$) until the end of the phrase again foreshadows Jolivet's later use of

twelve-tone technique (see Chapter II, pages 67-71).

Example 56. "Air" from Trois temps (measures 1-4). Copyright by Maurice Senart, 1921: Editions Salabert, 22 Rue Chauchat, Paris. Used by Permission.



Troisième temp: "Rondeau"

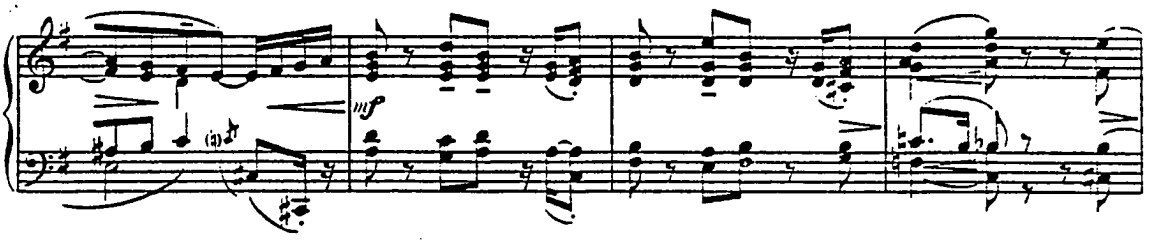
Tempo: bien rythmé ♩ = 120
Meter: Predominantly 3/4
Form: Traditional rondo scheme-five varied statements of rondo theme separated by short developmental or contrasting material.

The only published piano work of Jolivet to incorporate key signatures, this rondeau finale centers around a continually varied rhythmic pattern, shown in its original form in Example 57, measures 1-4.

Example 57. "Rondeau" from Trois temps (measures 1-7). Copyright by Maurice Senart, 1921: Editions Salabert, 22 Rue Chauchat, Paris. Used by Permission.

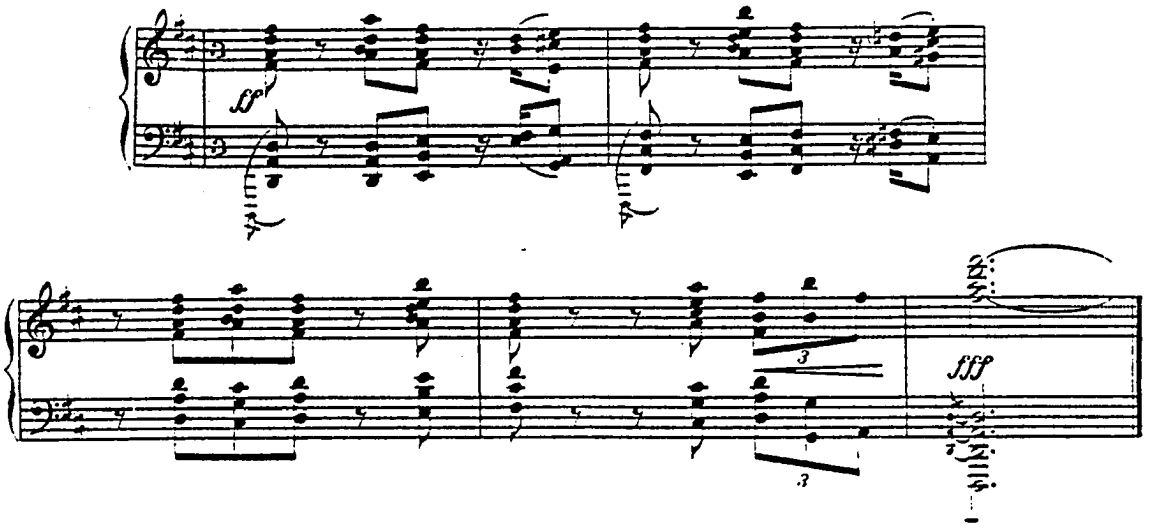


Example 57-continued



Three changes of key signature occur within the Rondeau. It begins in G (measures 1-48), abruptly shifts to five flats (measures 49-60), and closes in D-Major (measures 61-74). Example 58 shows the final statement of the theme and the solid D-Major ending of the Rondeau.

Example 58. "Rondeau" from Trois temps (measures 70-74). Copyright by Maurice Senart, 1921: Editions Salabert, 22 Rue Chauchat, Paris. Used by Permission.



FIRST CREATIVE PERIOD
"Revolutionary"
1934-1939

It was during the first creative period that Jolivet developed his aesthetic philosophy ("... to return music to its ancient and original character when it was an expression of the magic and incantation of human religious groups"[1]) and his technical principles (la double basse, résonance inférieure, transmutations de la masse sonore, sens de projection du son, and les phases et les intensités du flux sonore). According to Serge Gut, the first creative period of Jolivet was characterized by "a joy of experimenting--by no means afraid of audacities, but placing them in the service of magical and incantatory expression."[2] Gut further states: "During this period, Jolivet represented the left wing of the group Jeune France and his music was considered more advanced than that of his friend Messiaen . . ."[3] Representative works from this period include Mana (1935), Cosmogonie (1938), and Cinq danses rituelles (1939).

Mana (1935)

Six pieces for piano:
I. Beaujolais II. L'oiseau III. La Princesse de Bali IV. La Chèvre V. La Vache VI. Pégase
Published: Costallat (1946)
Duration: 13 minutes

Mana was composed in January, 1935, and first performed

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[1]André Jolivet, "Réponse à une enquête," p. 33.

[2]Serge Gut, Le Groupe 'Jeune France,' trans. by Landreth, p. 50.

[3]Ibid., p. 50.

by Nadine Desouches at a concert of La Spirale[1] on December 12 of the same year. The work, in Jolivet's words, represents "a condensed memory of Varèse."[2] Demarquez describes the inspiration for Mana thusly:

> For three years, the young composer, who--let it be said in passing--was the only European student of the Master, [3] made his way to Varèse's home; and if he was studying and analyzing sonorous reactions, he was also meeting people such as Artaud, Picasso, Calder, etc.--fruitful encounters worthy of animating his imagination--all having the result of stirring up his creative faculties. Also we must try to appreciate how much the departure of the Master for the USA desolated the disciple! He had laid out on his piano several trinkets received from Varèse: an exotic bird, a Balinese statue, some of Calder's mobiles--here was the inspiration for Mana.[4]

Mana, "that force which projects us into our familiar fetishes,"[5] is a Melanesian term signifying the magical source of power contained in and transmitted by inanimate objects; in this case, small objects of wire, straw, or copper which conveyed to Jolivet the immanent spirit of his teacher and friend:

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[1]Concerts of chamber music inaugurated at the Schola Cantorum by Migot, Messiaen, Le Flem, Daniel-Lesur, and Jolivet.

[2]André Jolivet, quoted by Suzanne Demarquez, André Jolivet, trans. by Walker and Landreth, p. 10.

[3]Louise Varèse disclaims the validity of this often published statement, and says that Varèse had many students while he was living in Paris. (Interview with Louise Varèse: New York, December, 1979).

[4]Suzanne Demarquez, André Jolivet, trans. by Walker and Landreth, p. 10.

[5]Quote appearing on the title page of Mana.

> The six objects were given to me by my master and friend, Varèse, when he left France to settle down in New York at the end of 1933. Having witnessed my daily life, these objects have become my companions. By the memories they bring to me, by their naive or primitive forms, by having breathed the very breath of the life of Varèse, they have become, as it were, my mascots, and I attribute to them a meaning which I consider to be of considerable aesthetic and metaphysical importance. This is the first work in which I have attempted to give life to my conception of what music should be and really is. My artistic orientation I owe to Varèse. However, since he left, I have succeeded in solving problems which posed themselves to me on the basis of my own personal sentiments. After years of reading, years of thinking, years of ripping up tentative compositions, renouncing everything I had previously composed, I finally took up my own position and commenced working according to my own principles.[1]

The small objects--a little copper doll, a bird, a straw princess, a goat, a cow, a winged horse--still grace the mantelplace of Jolivet's studio fireplace. The work was dedicated to Louise Varèse.[2]

Aside from the title and the metaphysical symbology surrounding the work, Mana demonstrates few of the characteristic melodic and rhythmic formulas associated with "magic and incantation" in Jolivet's music. The techniques emphasized in Mana are primarily the use of "transmutations of the sonorous mass," and the adoption of an atonal language hinging on serialism and modality (see Chapter II).

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[1]André Jolivet, quoted by Hilda Jolivet, Avec André Jolivet, pp. 125-126. English translation taken from record jacket of a disque issued by the Société Française de Productions Phonographiques-Paris (SFP 91046).

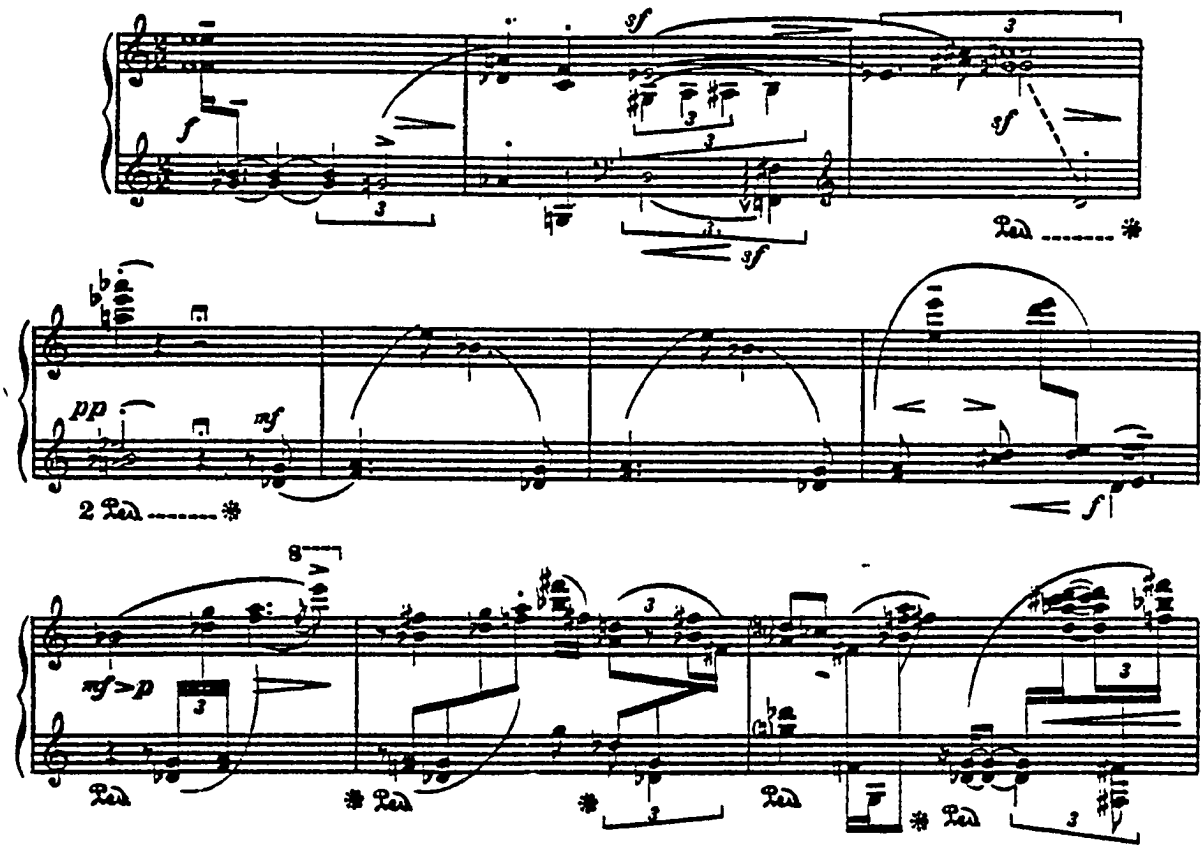
[2]Note with interest Louise Varèse's book, Through a Looking Glass Mirror, which deals with Varèse's early years.

"Beaujolais"

Tempo: ♩ = 96 - Avec entrain-non sans bizarrerie
Meter: Predominantly 2/2
Form: A A'A''

This short piece portrays the "jerky and sad movements of a little copper doll."[1] Angular and disjunct, "Beaujolais" uses all twelve tones of the chromatic scale.[2] Melody and harmony are not clearly defined as separate elements in this piece, but are interwoven into a texture of constantly changing rhythmic and textural densities. (Example 59).

Example 59. "Beaujolais" from Mana (measures 1-10). Copyright by Editions Costallat, 1946. Used by Permission.

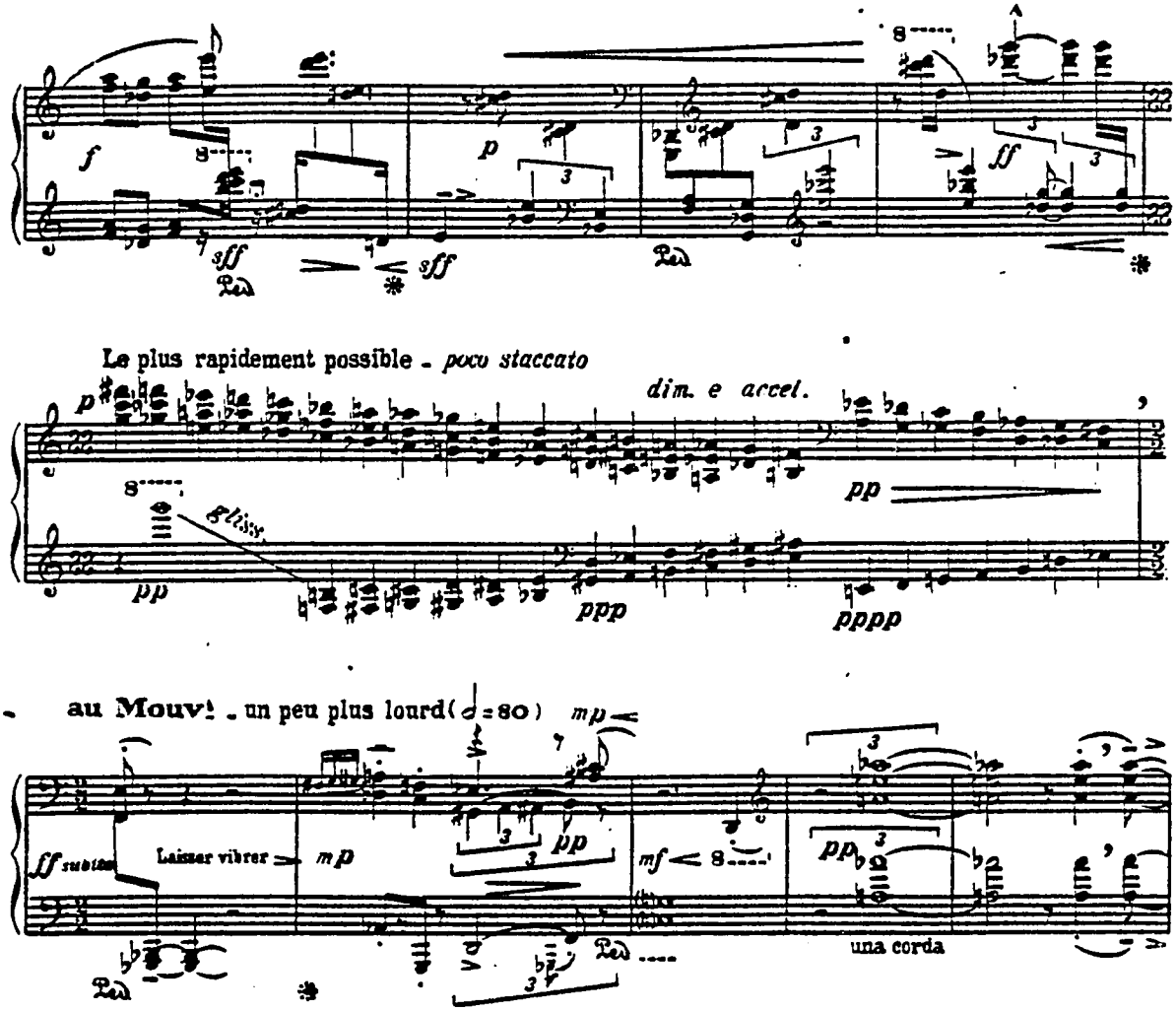


[1] Olivier Messiaen, Preface to Mana.

[2] Serge Gut claims that the twelve tones in "Beaujolais" are derived from the double basses, F and C. See discussion in Chapter II, pp. 36-37.

Jolivet's principles of "transmutations of the sonorous mass" and "phases and intensités of the sonorous flux" account for the abrupt changes in dynamics, texture, register, and rhythmic densities which permeate the work (see Examples 11-12, pp. 48-50). The form consists of three sections (A A'A''); Sections A' and A'' are linked by a one-measure virtuoso cadenza using quartal chords (Example 60). The meter is 2/2 throughout with the exception of the unmetered cadenza.

Example 60. "Beaujolais" from Mana (measures 19-28). Copyright by Editions Costallat, 1946. Used by Permission.



"L'oiseau"

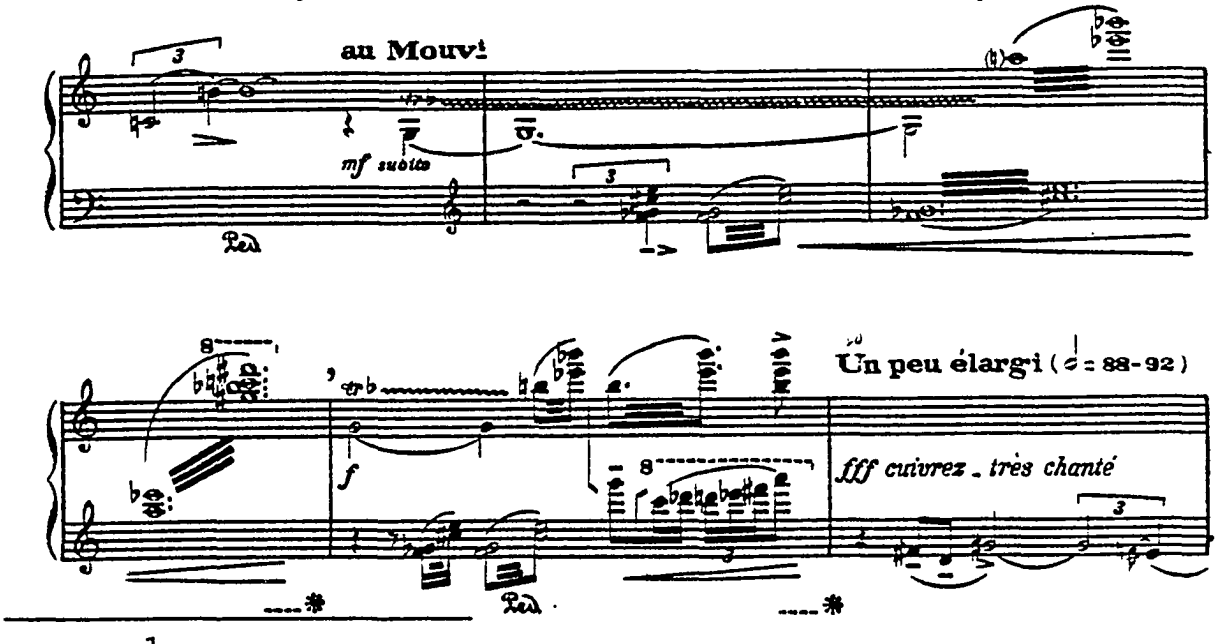
Tempo: ♩= 112 - Nerveux et cassant
Meter: 3/2 throughout
Form: Free Form - Representational: Irregular phrases, fragmentary allusion to bird calls.

In his preface to Mana, Messiaen pictorially describes the second piece of the set:

> A fairy bird, a bird of paradise from far-away islands, whose spring-like trills are expanded into a lyrical call desperately strident, something like a huge cock's crow, followed by resigned chirps. Like the past flying away from matter and earthly contacts, he unsuccessfully tries to get loose from his chains.[1]

This short piece is dominated by two characteristics: (1) sudden and extreme registral changes[2] and (2) trills and tremolos which evoke the song of the bird (Example 61, measures 15-19).

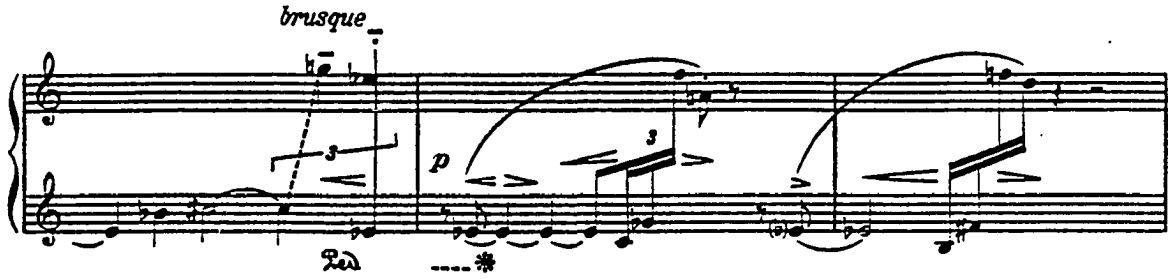
Example 61. "L'oiseau" from Mana (measures 15-23). Copyright by Editions Costallat, 1946. Used by Permission.



[1]Olivier Messiaen, Preface to Mana.

[2]See discussion of "L'oiseau" and transmutations of the sonorous mass in Chapter II, pp. 42-43.

Example 61-continued

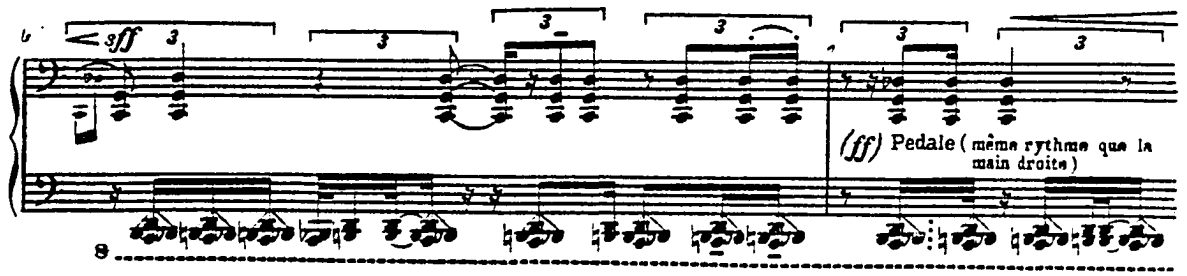


"La Princesse de Bali"

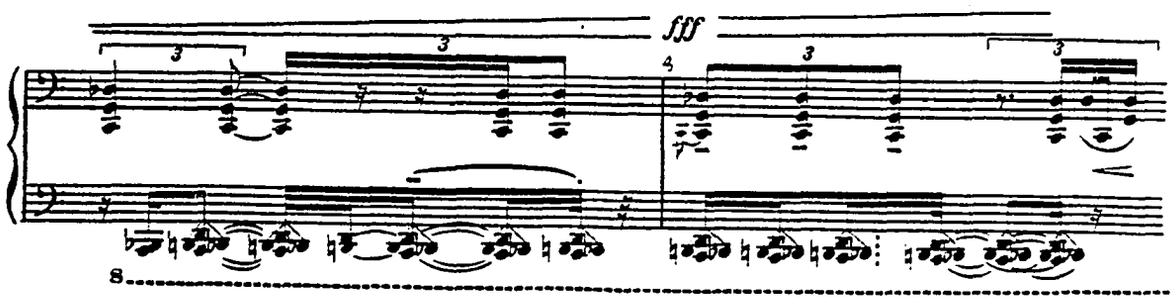
Tempo: ♩ = 44
Meter: 4/4 throughout
Form: Free Form - Representational: Sectional treatment of motives in contrasting textures.

Complex rhythms and dense textures in the low registers of the piano evoke in this piece the sound of Balinese drums. These rhythms develop from the juxtaposition of binary and ternary divisions of the beat. Example 62 shows the opposition between L.H. cluster chords and R.H. chords (perfect and diminished fifths framed by a minor 9th); complex triplet patterns which are continually varied; and the extreme density of texture.

Example 62. "La Princesse de Bali" from Mana (measures 6-8). Copyright by Editions Costallat, 1946. Used by Permission.

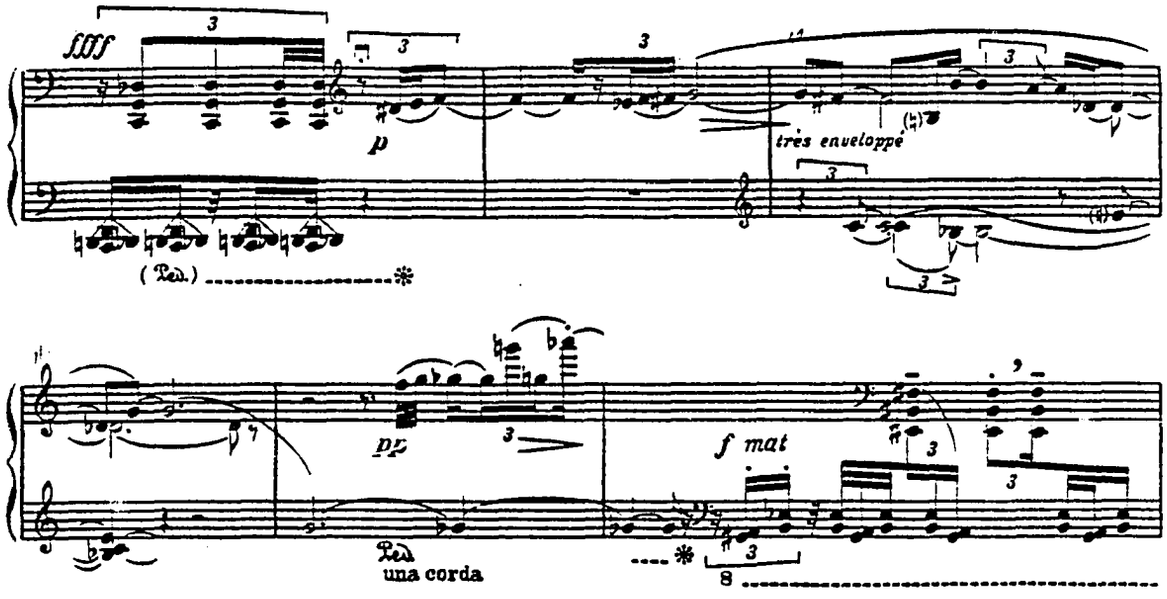


Example 62-continued



A simple melodic figure depicts the Balinese Princess, who "...so ugly that she is beautiful, adorned with an immense diadem of straw, comes in, shy and ingenuous."[1] The introduction of this theme marks a sudden shift to a sparser, more contrapuntal texture (Example 63).

Example 63. "La Princesse de Bali" from Mana (measures 8-13). Copyright by Editions Costallat, 1946. Used by Permission.



[1]Olivier Messiaen, Preface to Mana, Editions Costallat, 1946.

"La Chèvre": The Goat

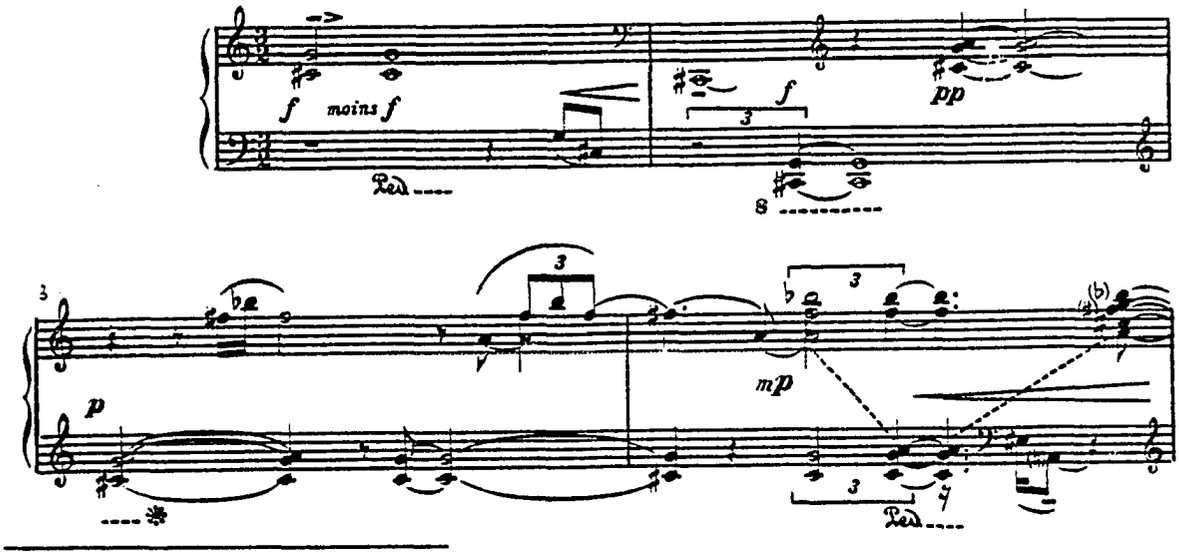
Tempo: ♩= 63
Meter: Predominantly 3/2
Form: Free Form - Representational: Irregular, fragmented phrases unified by harmonic and melodic cells.

This short piece is permeated by two elements of construction:[1] (1) a harmonic tritone ($C^{\#}$-G) and (2) a melodic cell ($F^{\#}$-B^{b}). Messiaen describes the piece as being "very characteristic of Jolivet's manner;"

> . . . . Discordant chords firmly repeated, constant opposition of the registers, a theme of three notes [$F^{\#}$-B^{b}-$F^{\#}$] passing abruptly from one voice to another, in contrary motion, inverted, above, beneath, and in every direction is found everywhere, stubborn, persistent.[2]

The opening measures of "La Chèvre," shown in Example 64, demonstrates the initial appearance of the harmonic tritone ($C^{\#}$-G) and the melodic cell ($F^{\#}$-B^{b}).

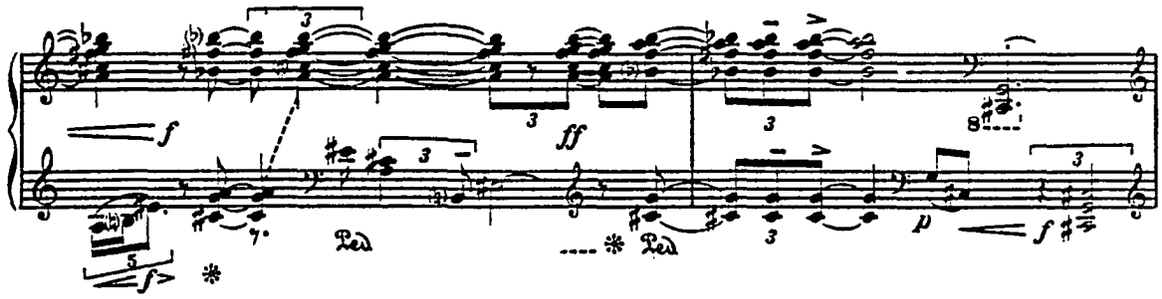
Example 64. "La Chèvre" from Mana (measures 1-6). Copyright by Editions Costallat, 1946. Used by Permission.



[1] A synopsis of the analysis by Serge Gut, Le Groupe 'Jeune France,' p. 59.

[2] Olivier Messiaen, Preface to Mana, Editions Costallat, 1946.

Example 64-continued

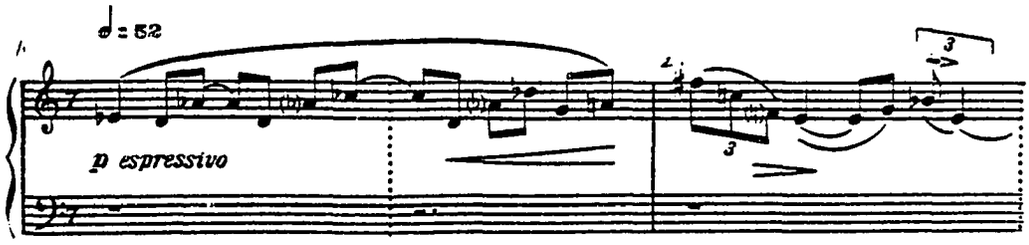


"La Vache": The Cow

Tempo: ♩= 52
Meter: 7/8 throughout
Form: Free Form - Representational: Long string of successive melodic phrases unified by periodic focus on groups of melodic cells.

Messiaen compares the melodic line in this piece to that of the flute in Pierrot Lunaire by Schoenberg and describes the cow as being "melancholly and poetic."[1] This long atonal melody, shown in Example 65, begins monodically and uses all twelve chromatic semitones. Within its phrase structure, however, certain groups of pitches oscillate around the interval of a melodic tritone and are repeated.[2]

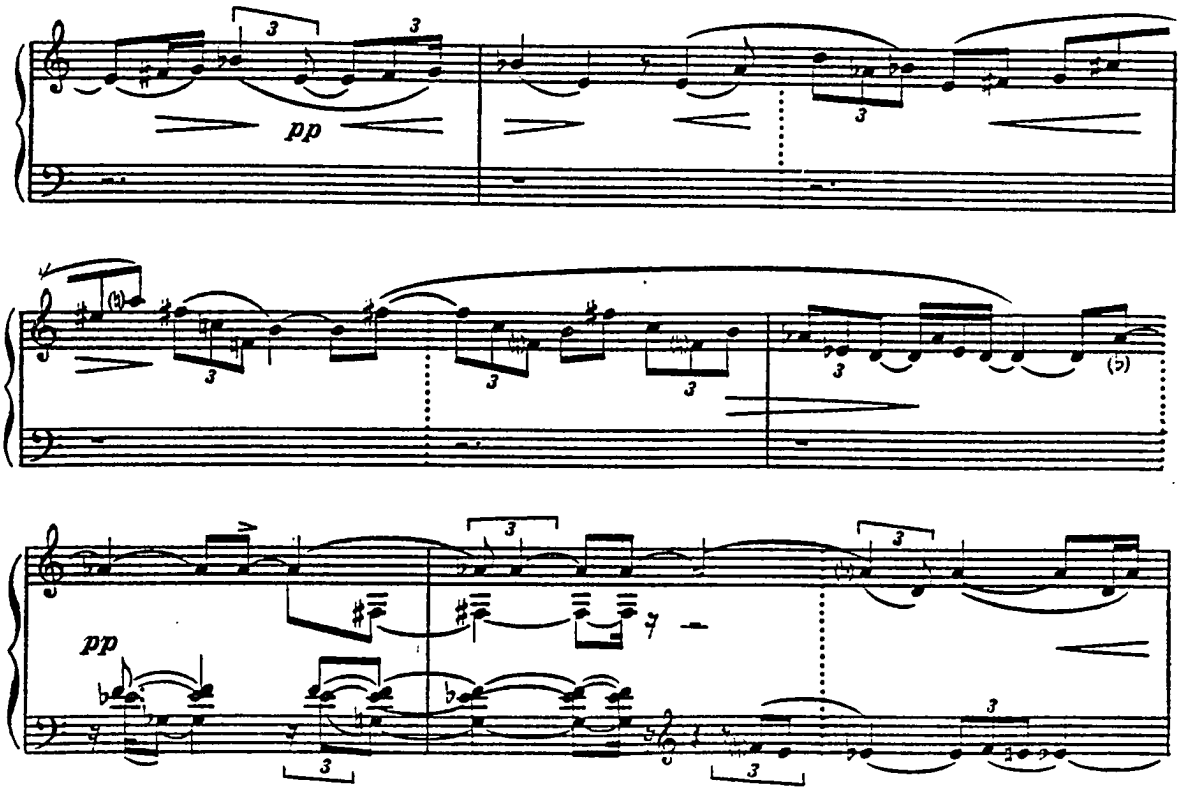
Example 65. "La Vache" from Mana (measures 1-6). Copyright by Editions Costallat, 1946. Used by Permission.



[1]Olivier Messiaen, Preface to Mana.

[2]See discussion in Chapter II, pp. 58-59.

Example 65-continued



"Pégase": The Winged Horse

Tempo: ♩= 108
Meter: 4/4 3/4 5/4 (changing)
Form: Three distinct thematic ideas, each varied and juxtaposed into sections of various lengths: (A B C A C A B A B C B C B C B A)

"Pégase" is the final and longest piece in the set. After its publication, Messiaen remarked: "It is the noblest, loftiest, most personal one Jolivet has ever written."[1] It is based on three themes. Theme 1, "expressing the pawings of the impatient steed,"[2] is basically chordal texture. Amid

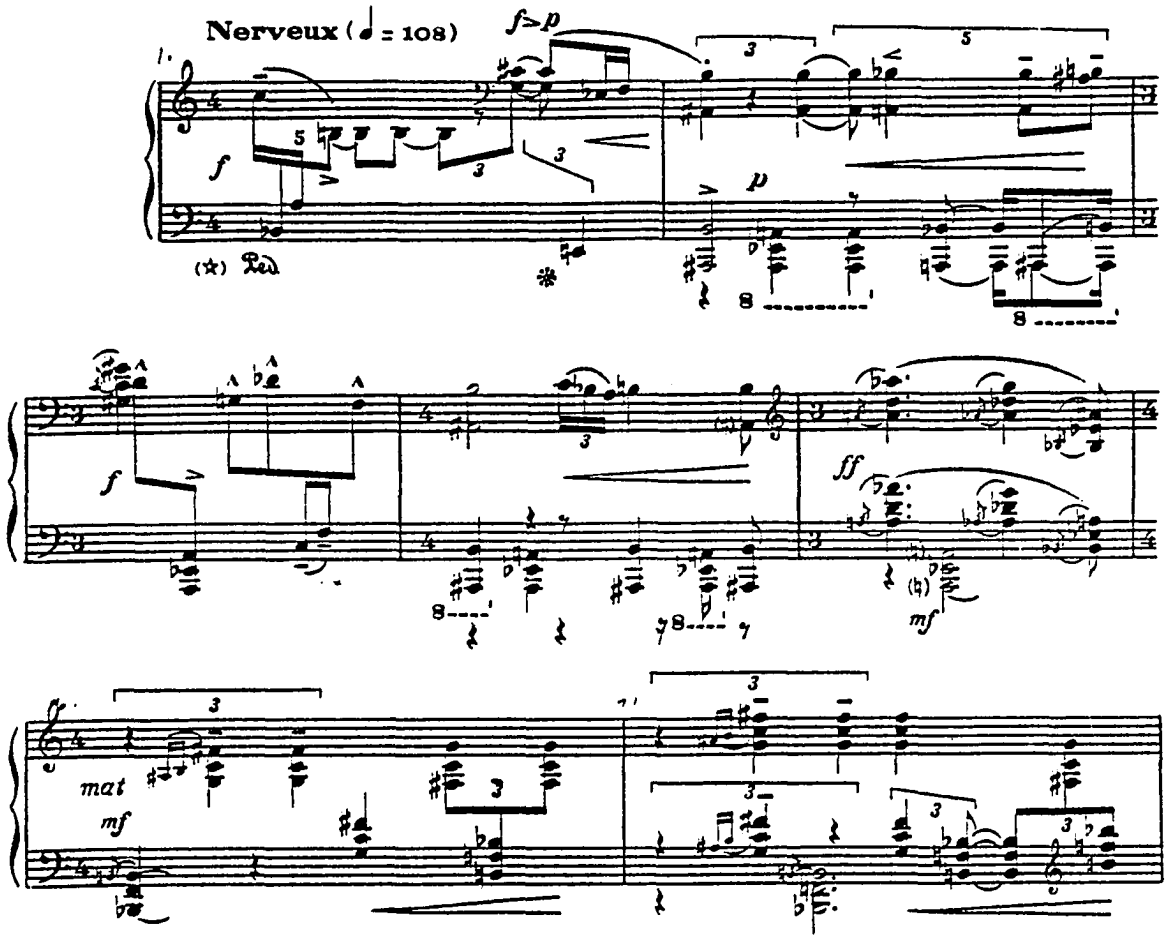
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[1]Olivier Messiaen, Preface to Mana.

[2]Ibid.

shifting meters, the rhythmic patterns constantly change (Example 66).

Example 66. "Pégase" from Mana (measures 1-7). Copyright by Editions Costallat, 1946. Used by Permission.

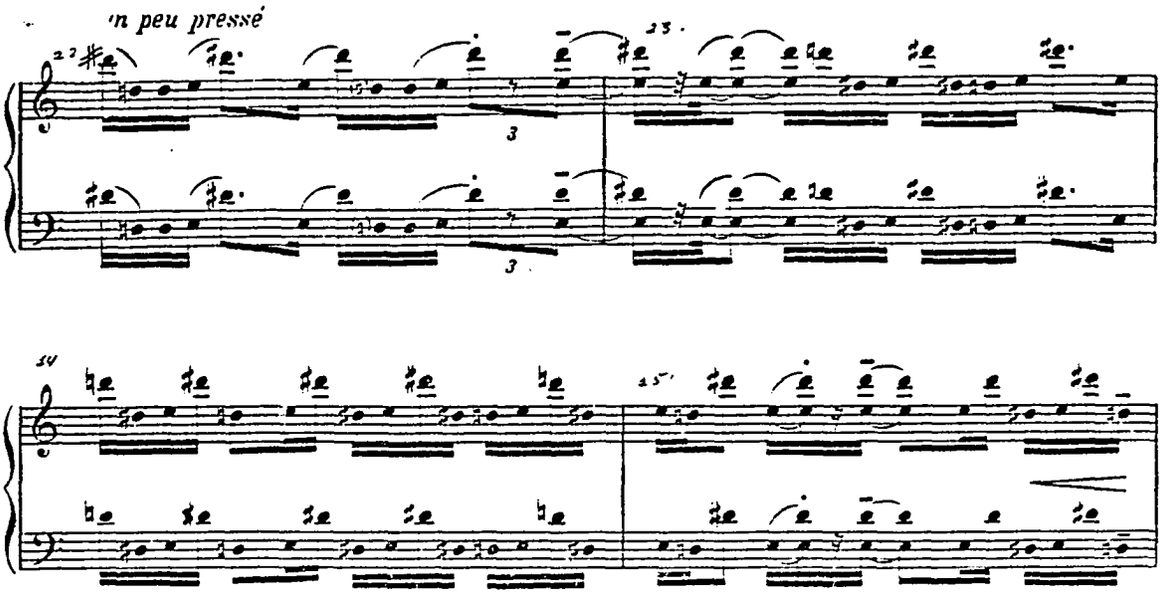


Theme 2, "a wild flight towards difficult summits,"[1] is an oscillating theme which fixates on the interval of a major 7th (Example 67). Theme 2 exhibits a two-octave spacing between hands. This octave doubling at a distance of one, two, or three octaves is a common feature of Jolivet's music

[1]Olivier Messiaen, Preface to Mana.

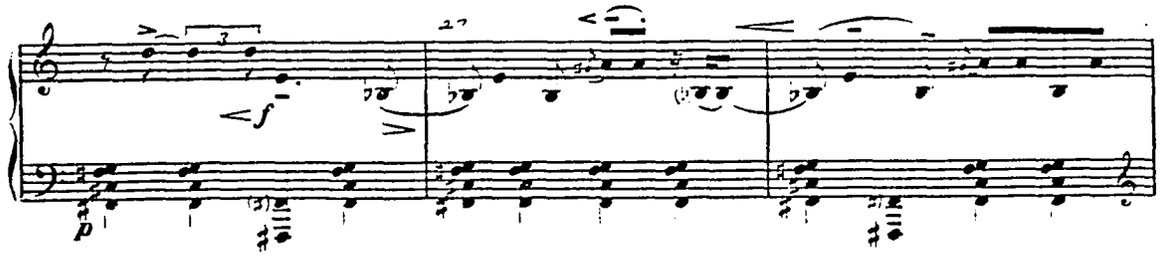
(see "Danse initiatique" and "Danse funéraire" from Five Ritual Dances).

Example 67. "Pégase" from Mana (measures 22-25). Copyright by Editions Costallat, 1946. Used by Permission.



Theme 3, "a sort of hieratic dance,"[1] combines an oscillating theme with a chordal ostinato (Example 68). This theme, as has been shown in Chapter II, is an example of Jolivet's early experiments with a twelve-tone row.[2]

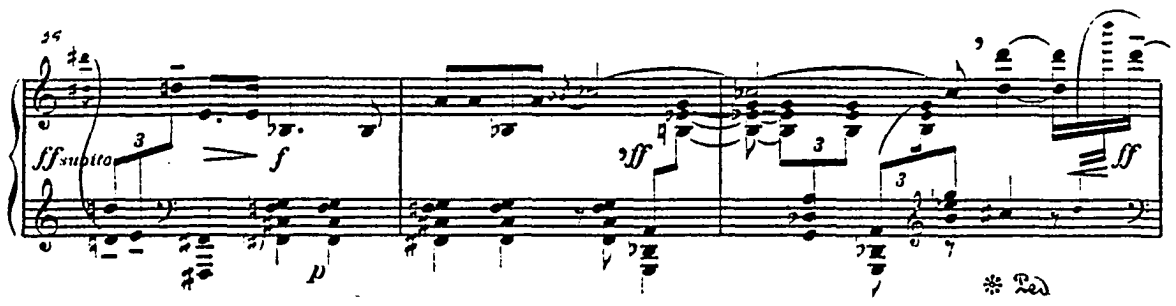
Example 68. "Pégase" from Mana (measures 26-31). Copyright by Editions Costallat, 1946. Used by Permission.



[1]Olivier Messiaen, Preface to Mana.

[2]See discussion of this theme in Chapter II, p. 68.

Example 68-continued

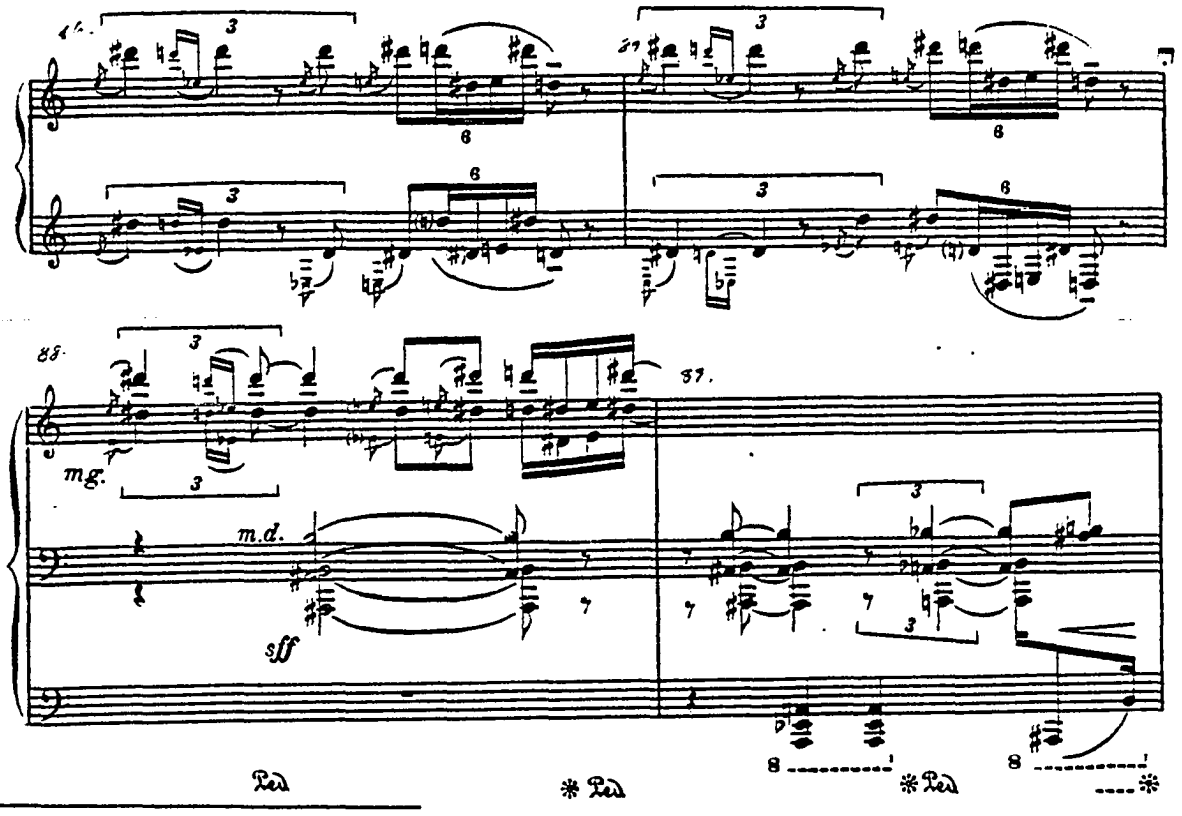


"Pégase" ends with an extended and frenzied development of theme 2:

> Then comes a terrible exasperation of theme two gone forth to the conquest of the sky; full of hope and agony it beats its wings against the windows of the unseen; it smells, sees, nearly touches the immaterial goal which is a prolongation of its own soul. Then nothing more: a body falls.[1]

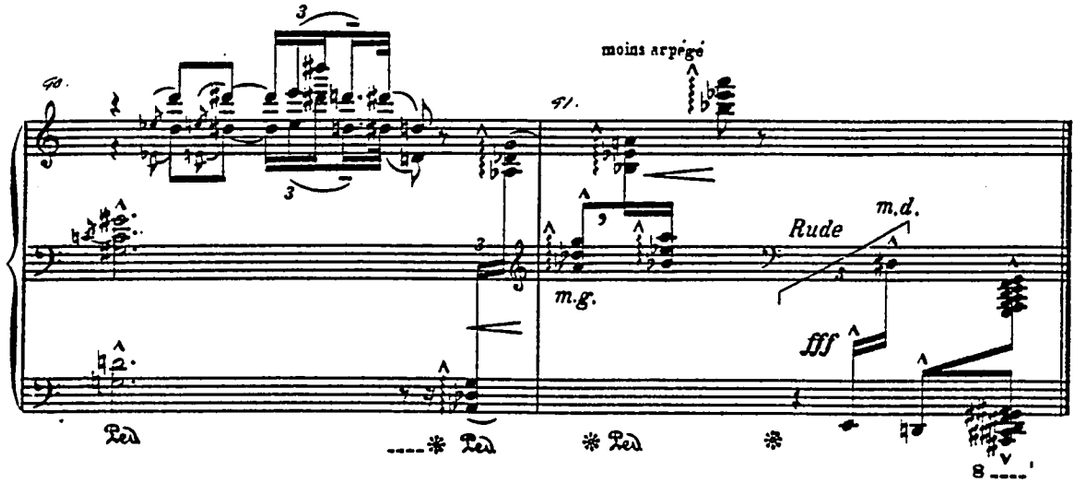
Theme 2 is interrupted with a momentary reference to theme 1 in measures 88-89 (Example 69).

Example 69. "Pégase" from Mana (measures 86-91). Copyright by Editions Costallat, 1946. Used by Permission.



[1]Olivier Messiaen, Preface to Mana.

Example 69-continued



The incorporation of the word "Suite" into the title of Mana is somewhat of a misnomer. Although the six pieces are intended to be performed as a group,[1] the work is listed as Mana on the title page of the score and also in the Jolivet catalogue, published in France by Editions Billaudot.

Cosmogonie (1938)

Prelude for Piano:
Single movement
Published: Eschig (1938) Orchestral Version
Eschig (1979) Piano Version
Duration: 8 minutes

Cosmogonie

Tempo: ♩= 50 (pas plus lent)
Meter: 3 1 1 2 2 1 4 3 1 4 1 (changing)
1 1+2 1 1+2 1 1+2 1+2
Form: Monothematic with variations and a closing section.

Written in 1938 and published in the same year by Eschig, Cosmogonie appears in two versions, one for Piano and one for Orchestra. Although the piano version was

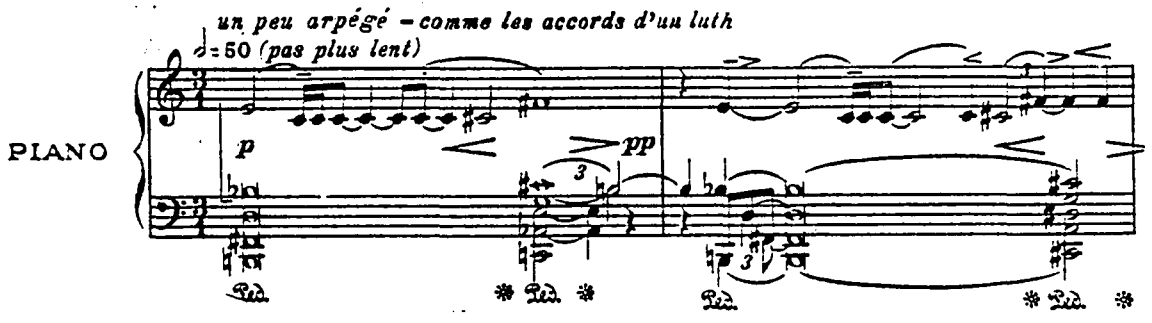
[1]Hilda Jolivet: Interview (January, 1980).

written first, it was not published and copyrighted until 1979. To date, only the orchestral version of the work has been recorded.

The word "Cosmogonie" refers to theoretical studies which deal with origins of the universe. On the title page, Jolivet inscribes the following words: " . . . l'essence du monde--nofert ☿ --c'est la musique." Madame Jolivet explains the inscription in the following words: "The center of the universe is full of infinite vibrations; at the heart of these vibrations is music."[1]

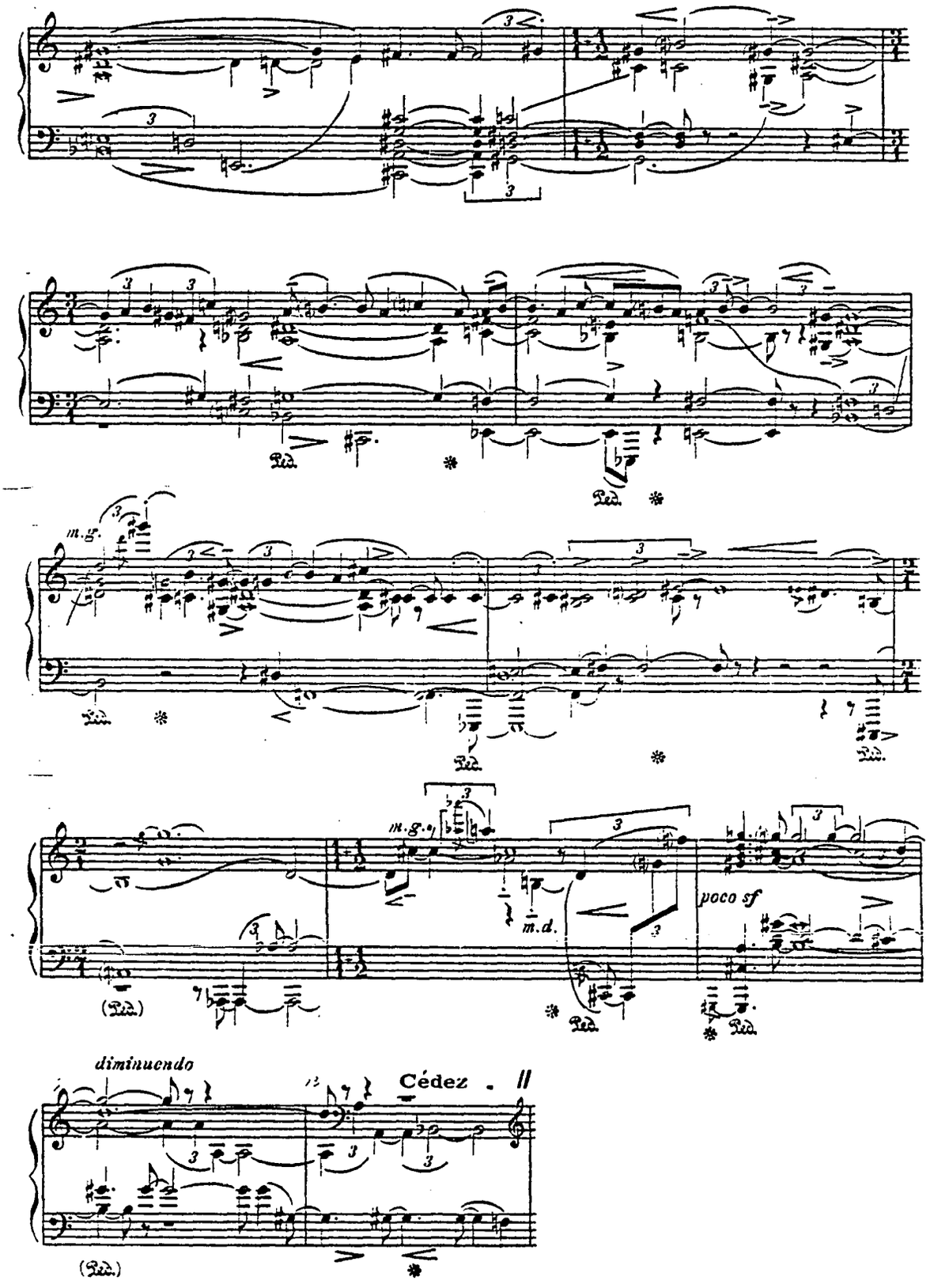
Cosmogonie is a one movement work which, aside from the title, demonstrates many of the characteristic traits of "magic and incantation" in Jolivet's music. The prelude centers around the recurring incantatory themes shown in Example 70. Varied with each subsequent recurrence, this improvisatory theme begins with the reiteration of a single note and progressively develops into an elaborate extension of the melodic line.

Example 70. Cosmogonie (measures 1-13). Copyright by Editions Max Eschig, 1979. Used by Permission.



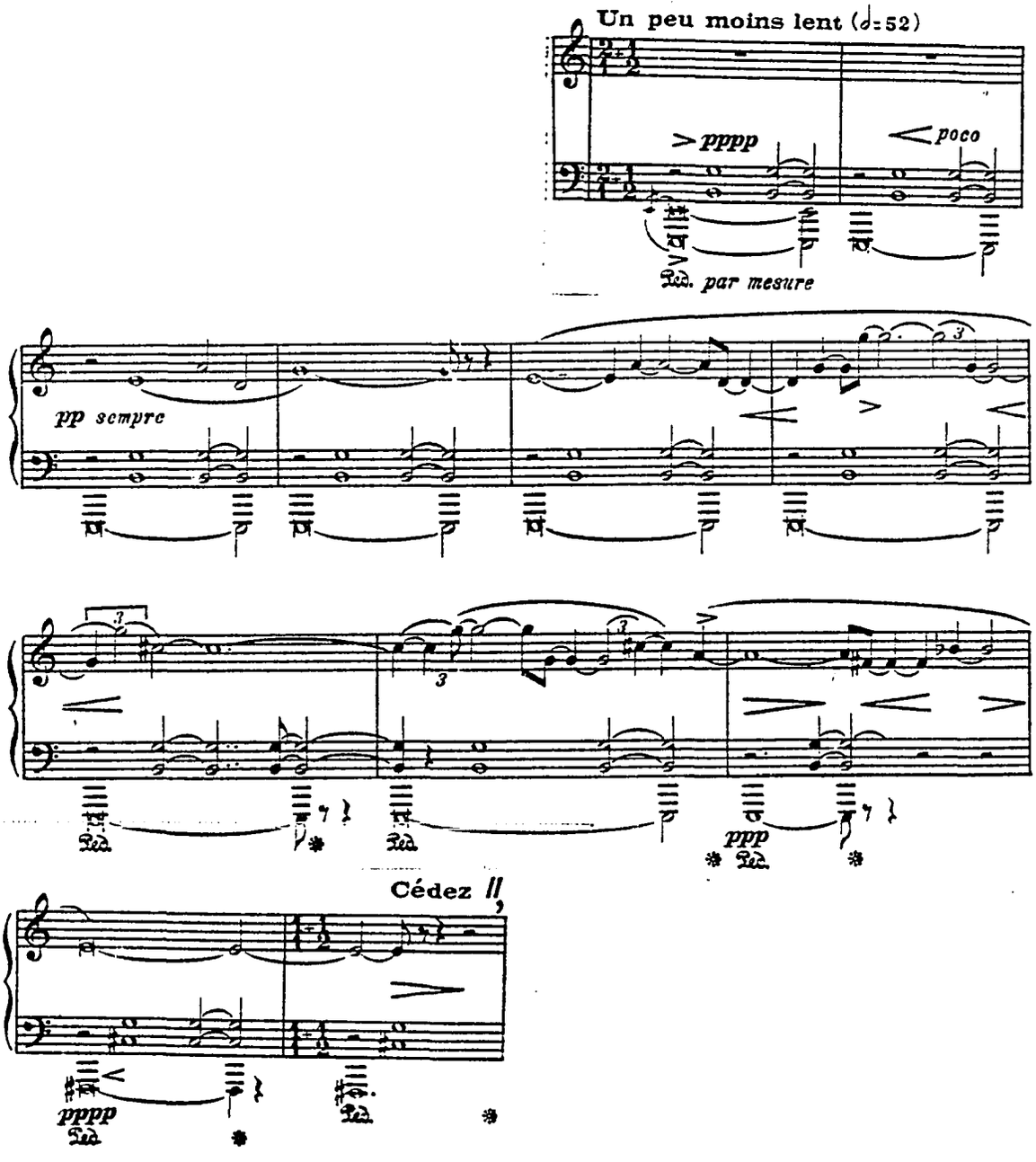
[1]Hilda Jolivet: Interview (January, 1980).

Example 70-continued



The repeated note in the theme later becomes a chordal ostinato supporting a variant of the theme--now oscillating around G (Example 71).

Example 71. Cosmogonie (measures 43-53). Copyright by Editions Max Eschig, 1979. Used by Permission.



The improvisatory theme, the oscillating theme, and the chordal ostinato contribute to the magical and incantatory aspects of this piece.

Cinq danses rituelles (1939)

Five Ritual Dances:
I. Danse Initiatique II. Danse du héros
III. Danse nuptiale IV. Danse du rapt
V. Danse funéraire
Published: Durand (1947)
Duration: 25 minutes

This set of dances, the culminating work of the "Revolutionary Period," depicts the various stages of social and religious life of primitive man: "birth and puberty, war and virility, love and marriage, death and resurrection."[1] According to Guy Bernard Delapierre:

> Their wild, grandiose movements hide what is behind, hide the invisible, the eternally motionless force of Totem and God. By establishing the frontiers of the supernatural, this music traces out a terrifying image of the Sacre.[2]

Five Ritual Dances, like Cosmogonie, appears in two versions, one for piano and one for orchestra. Written first for piano, it was premiered on June 15, 1942 at the Salle de l'École Normale by Lucette Descaves.[3] The orchestral version was begun in 1940-41, and its premiere took place under the direction of André Cluytens on December 5, 1944 at the

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[1]André Jolivet, quoted by Hilda Jolivet, Avec André Jolivet, p. 142.

[2]Guy Bernard Delapierre, "Les Danses rituelles d'André Jolivet," Confluences (December, 1945). Quoted on record jacket (SFP 91046).

[3]Professor of Piano at the Paris Conservatory, Madame Descaves also premiered Jolivet's Concerto for Piano and Orchestra.

Société des Concerts aux Champs-Élysées.

In a recent interview, Olivier Messiaen spoke at length about Jolivet's "extraordinary" technique as an orchestrator, drawing special attention to the orchestral version of Five Ritual Dances. As examples of Jolivet's technique, Messiaen made particular mention of the coloristic use of the flute in "Danse nuptiale" and of the strings in "Danse funéraire."

> The flute is elevated to a role of great significance in the music of André Jolivet for it is one of the first instruments used in primitive music, music of the forest, and of the jungle. The Danse funéraire is written for strings . . . but excludes the use of violins. By using only the viola, cello, and bass instruments, a sadder, more desolate sound is achieved.[1]

The Five Ritual Dances gained added popularity and exposure when they were later incorporated into the Jolivet-Lifar Ballet, Guignol et Pandore. Until recently, the piano version of Five Ritual Dances has been relegated to a position of secondary importance to the orchestral version. In 1975, however, the piano version was recorded for the first time on a disque by Françoise Petit,[2] and in 1979 the work was one of the required pieces for the International Marguerite Long Competition.

The work as a whole contains an abundance of melodic and rhythmic formulas linking it to primitive and exotic music. Chapter II demonstrated the presence of incantatory themes of

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[1]Olivier Messiaen: Interview (January, 1980).

[2]See discography in Appendix A.

the improvisatory type in "Danse initiatique" (Examples 37-40) and "Danse nuptiale" (Examples 41a and b), and of the oscillating type in "Danse funéraire." Similarly, hypnotic rhythmic accompaniments (drones, pedal tones, static ostinato figures) were shown in "Danse initiatique" (Examples 43-44), and motoric rhythmic themes were illustrated in "Danse du héros" (Examples 45-48). Additionally, Jolivet's use of the principle of la double basse was clearly demonstrated in "Danse initiatique" (Examples 1-2), and his principle of la résonance inférieure was illustrated in "Danse nuptiale" (Examples 3-4).

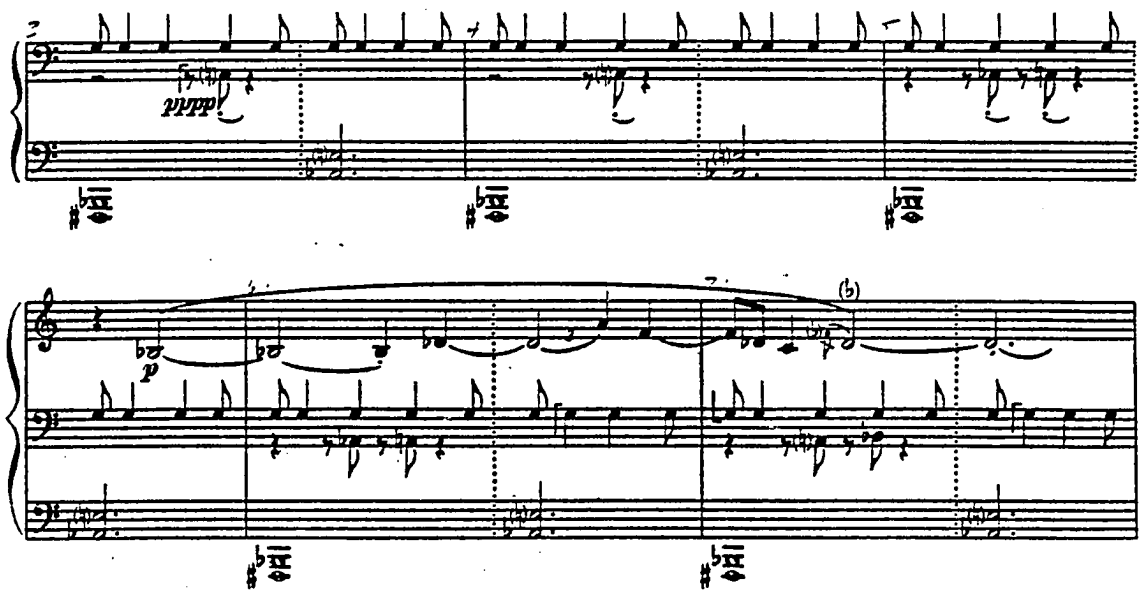
In contrast to Mana, in which the concept of "magic" is rather abstract, the Five Ritual Dances more directly uses melodic and rhythmic formulas associated with primitive and exotic cultures. Although all twelve tones are freely used throughout the dances, a heightened sense of modality is achieved by the gravitational pull towards certain repeated groups of pitches within melodic lines.

"Danse initiatique"

Tempo: Modéré = 80-84
Meter: 7/4 throughout
Form: A B C B'A'C' Coda

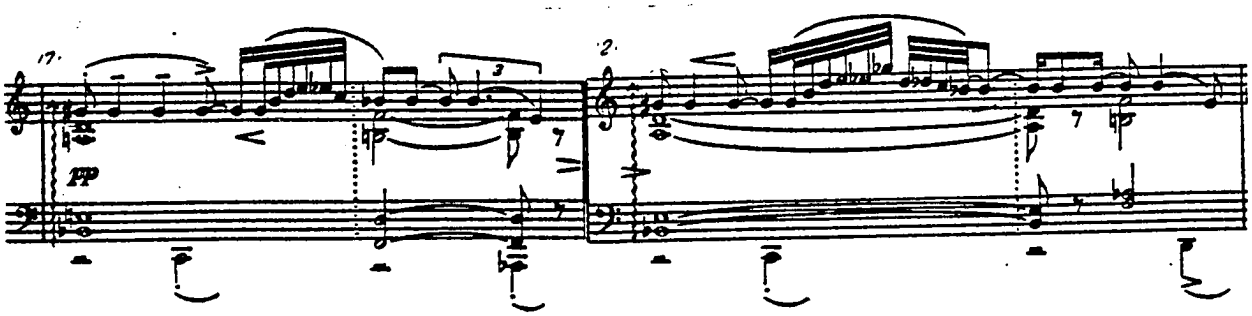
The piece centers around three themes. The first two are improvisatory themes which progressively develop into highly ornate and florid melodic lines. Theme 1, shown in Example 72, is accompanied by a hypnotic rhythmic drone (also see Examples 37, and 43-44, pp. 89, and 95-96).

Example 72. "Danse initiatique" from Five Ritual Dances (measures 3-7). Copyright by Editions Durand and Cie, 1947. Used by Permission.



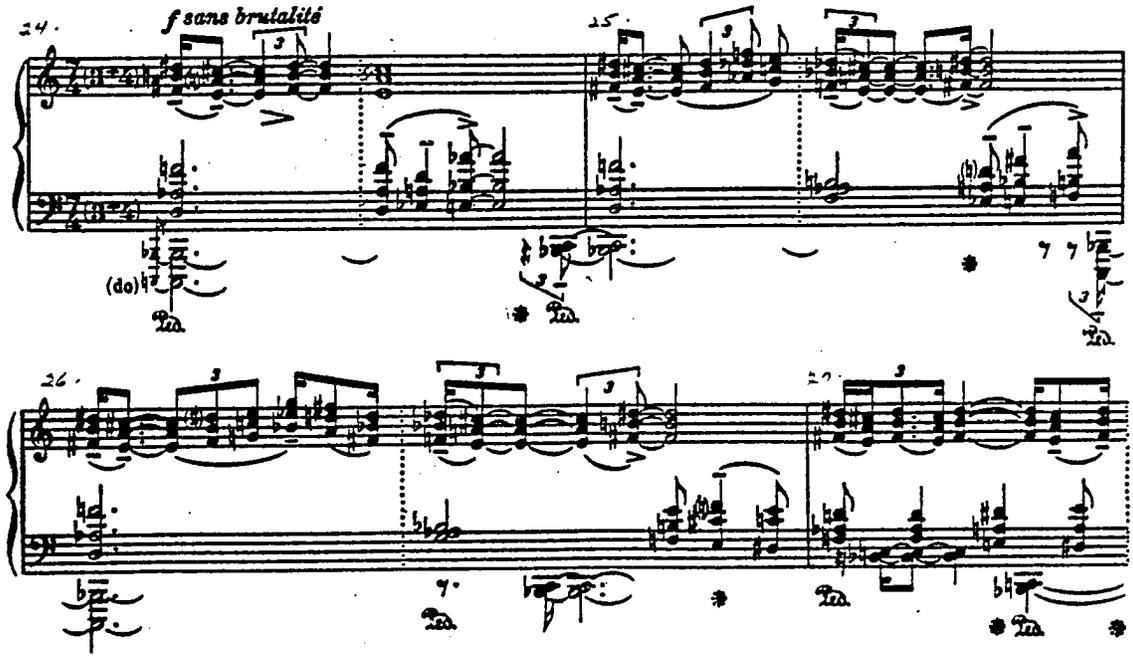
Theme 2, shown in Example 73, also reappears throughout the dance with progressively more elaboration (see Examples 38-40, pp. 90-91).

Example 73. "Danse initiatique" from Five Ritual Dances (measures 17-18). Copyright by Editions Durand and Cie, 1947. Used by Permission



A third theme, shown in Example 74, illustrates Jolivet's principle of la double basse (see pp. 24-25).

Example 74. "Danse initiatique" from Five Ritual Dances (measures 24-27). Copyright by Editions Durand and Cie, 1947. Used by Permission.

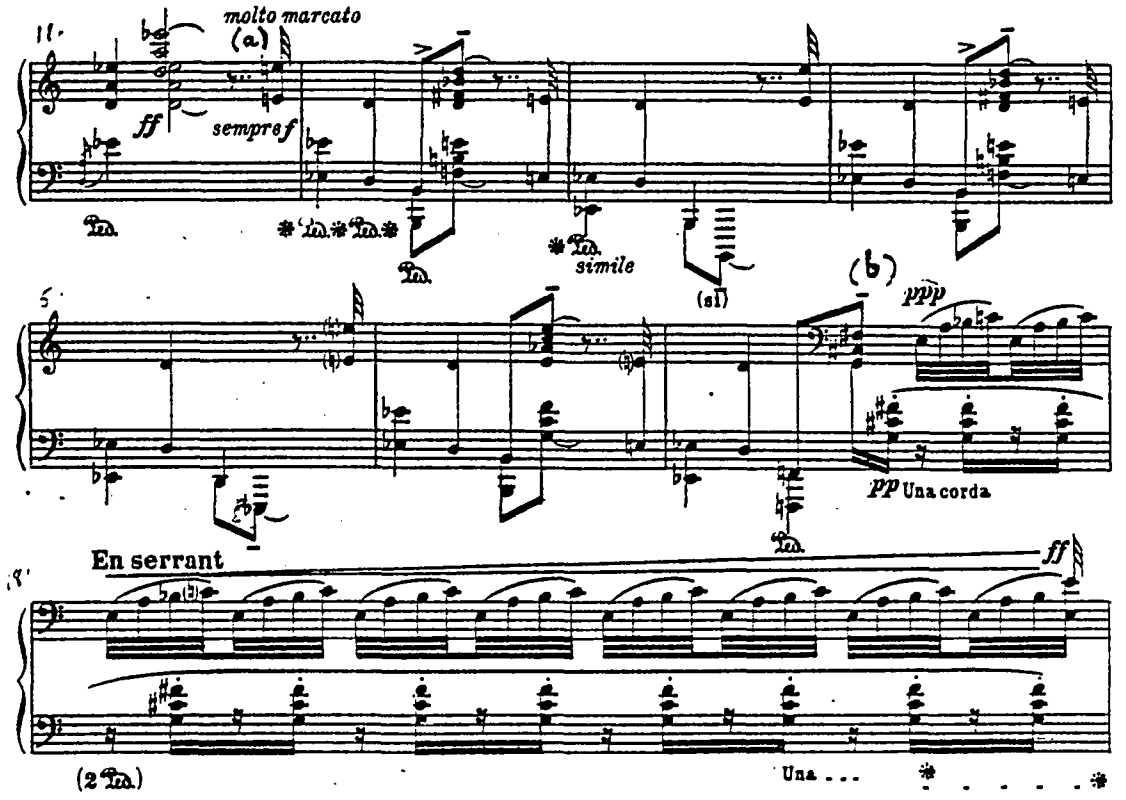


"Danse du héros"

Tempo: ♩= 88
Meter: Predominantly 4/4
Form: Rondo A B A' B' A'' B'' . . .

The hero's dance is entirely dominated by the ritualistic effects of continuously driving rhythms. The work is based on the constant alternation of two rhythmic motives: (a) an ostinato figure which gathers momentum with each amplified restatement and (b) a repeated and varied rhythmic figure using quartal chords in a harmonically static setting (Example 75). Also see Examples 45 to 48, pp. 97-98.

Example 75. "Danse du héros" from Five Ritual Dances (measures 11-18). Copyright by Editions Durand and Cie, 1947. Used by Permission.

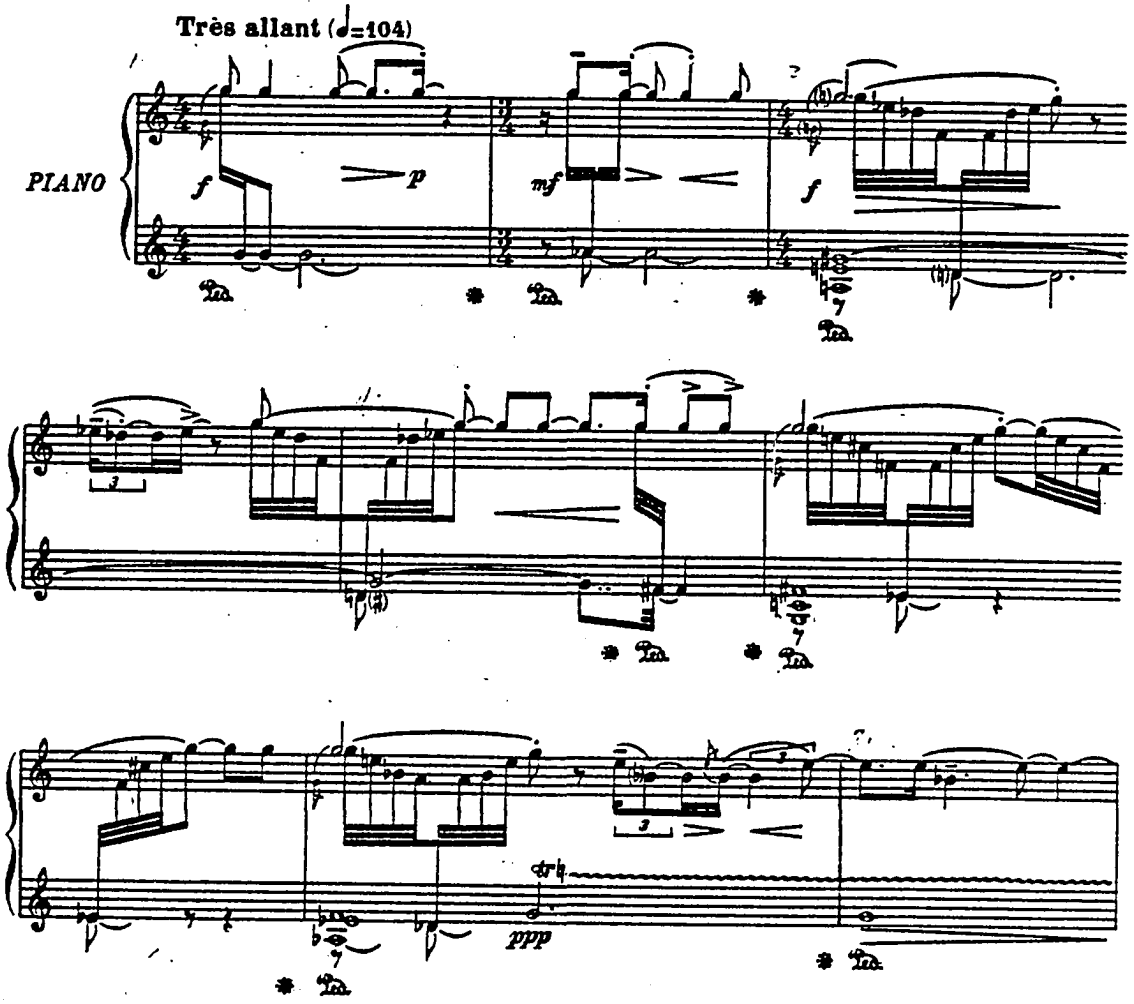


"Danse nuptiale"

Tempo: ♩= 104 (très allant)
Meter: 4 3 6 5 2 (changing)
4 4 4 4 4
Form: A B A' B' A'' B'' . . . Coda

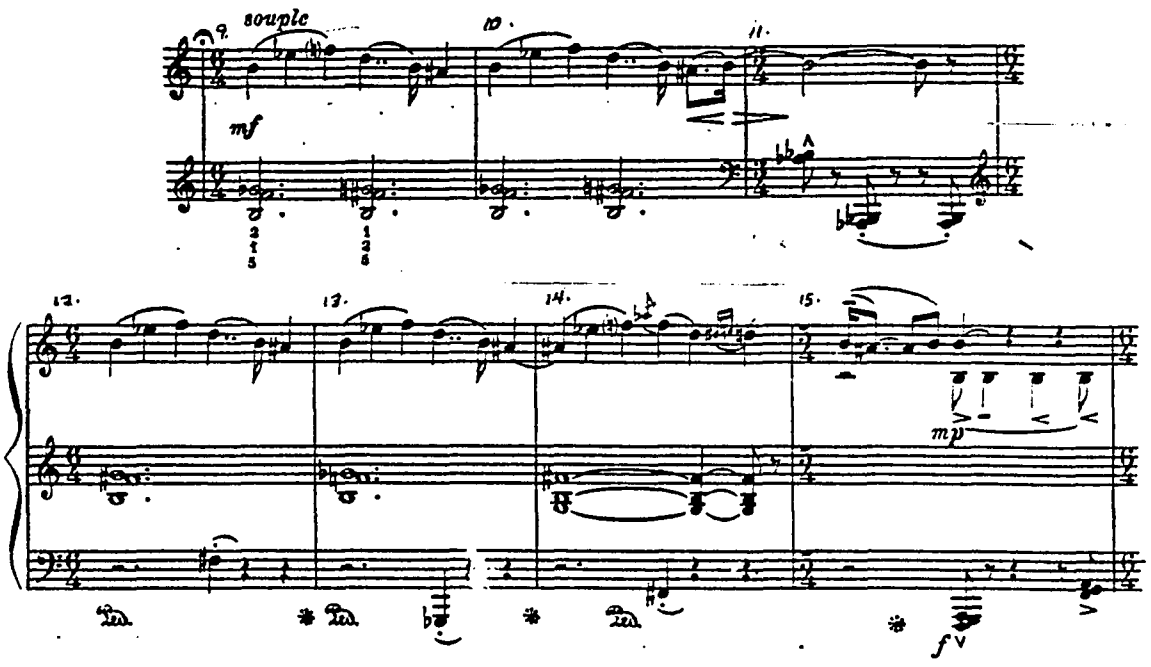
Two incantatory theme types, alternating and varied throughout, are used in the wedding dance. The first, an oscillating theme, is a short motive displaying bell-like sonorities. This theme, arpeggiated chords with changing double basses, also illustrates Jolivet's principle of la résonance inférieure (Example 76). Also see Chapter II, pages 26-38.

Example 76. "Danse nuptiale" from Five Ritual Dances (measures 1-7). Copyright by Editions Durand and Cie, 1947. Used by Permission.



The second theme, improvisatory, is shown in Example 77. Initially, the theme could be identified as an oscillating type (around B). In subsequent reappearances, however, the theme progressively develops into an elaborate and highly decorative improvisatory type (see Chapter II, p. 93).

Example 77. "Danse nuptiale" from Five Ritual Dances (measures 9-15). Copyright by Editions Durand and Cie, 1947. Used by Permission.

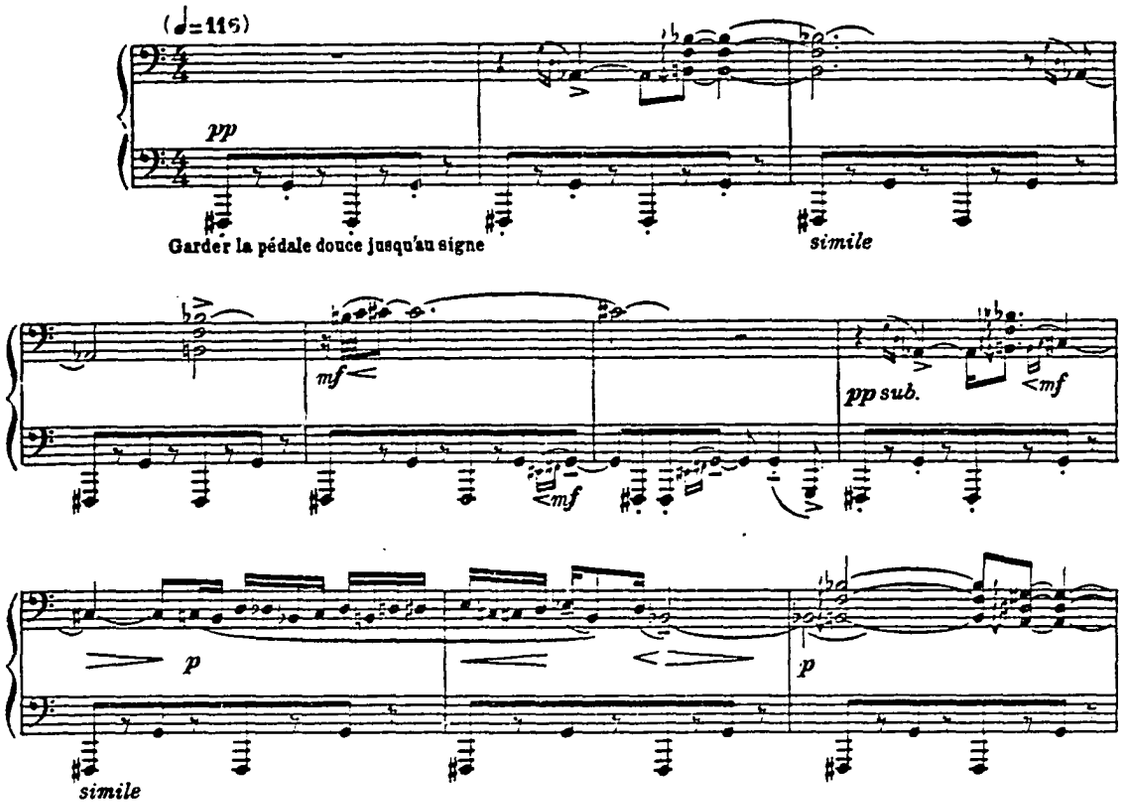


"Danse du Rapt"

Tempo: ♩ = 116
Meter: 4/4/ throughout
Form: Monothematic - varied restatements of theme over varied restatements of ostinato pattern building to a fortissimo climax.

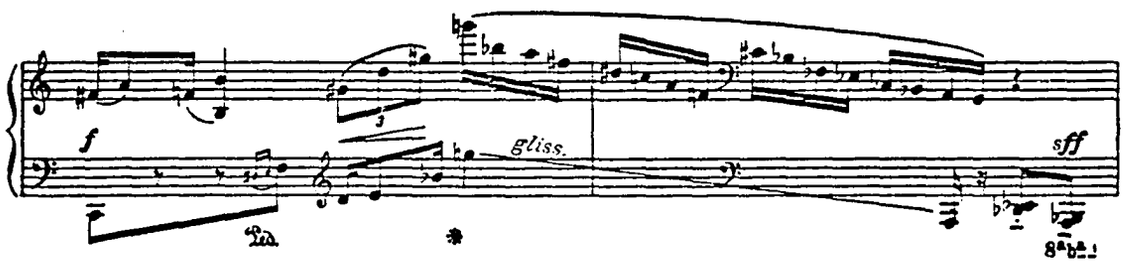
Like the hero's dance, this piece is dominated by the rhythmic propulsion of an incessantly repeated ostinato figure. Successive phrases gather momentum with each varied restatement of the L.H. ostinato. Its accompanying theme (focusing around B, B^{b}, $C^{\#}$) appears to be of the oscillating type in the opening of the work (Example 78).

Example 78. "Danse du rapt" from Five Ritual Dances (measures 1-10). Copyright by Editions Durand, 1947. Used by Permission.

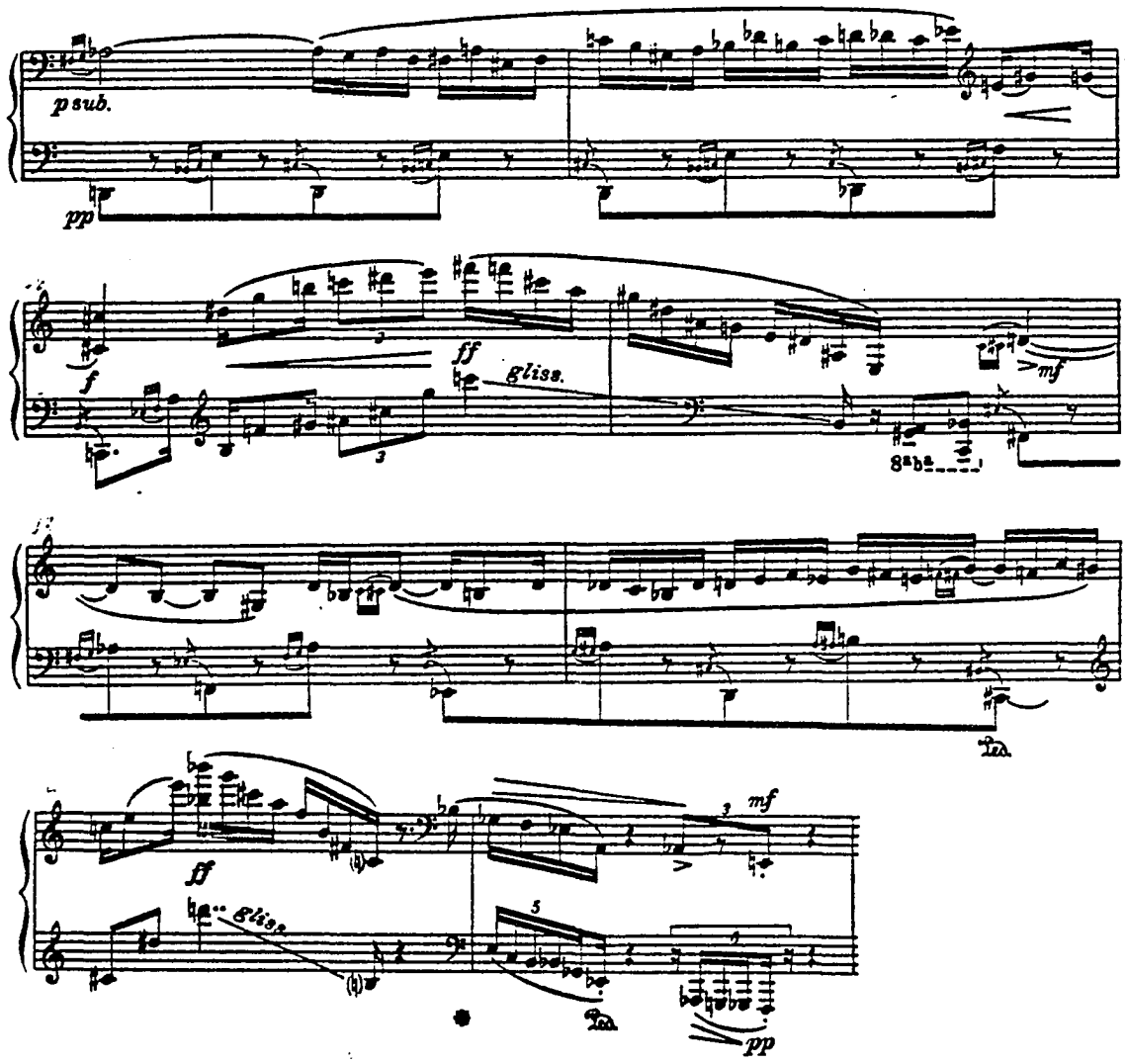


The "Danse du rapt," like the "Princesse de Bali" from Mana, is primarily developed in the lower registers of the piano. It begins pianissimo and progressively develops to a climactic level of excitement with sweeping L.H. glissandos (Example 79). The dance ends with the theme--having progressed from the oscillating to improvisatory type--driving forward to a fortissimo conclusion.

Example 79. "Danse du rapt" from Five Ritual Dances (measures 44-51). Copyright by Editions Durand and Cie, 1947. Used by Permission.



Example 79-continued



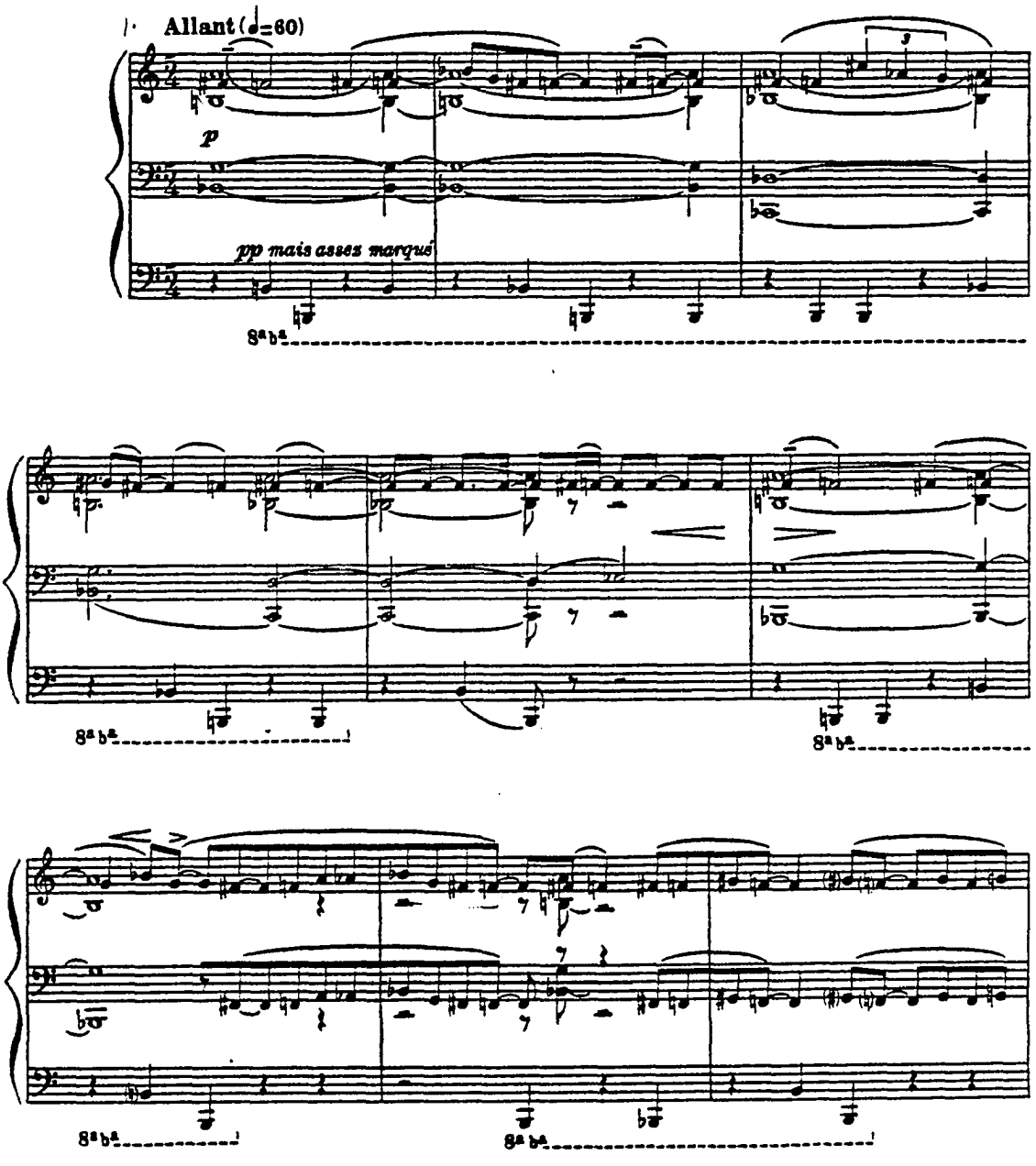
"Danse funéraire"

Tempo: ♩= 60 - allant
Meter: 5 4 5 3 8 6
4 4 8 4 4 4
Form: Monothematic with varied restatements

The final dance of the set is reminiscent of the evocative atmospheric setting of "Danse initiatique." Against a background of a chordal drone and a rhythmic ostinato, an incantatory theme makes its appearance in measure 1 (Example 80). The dance centers exclusively around this oscillating

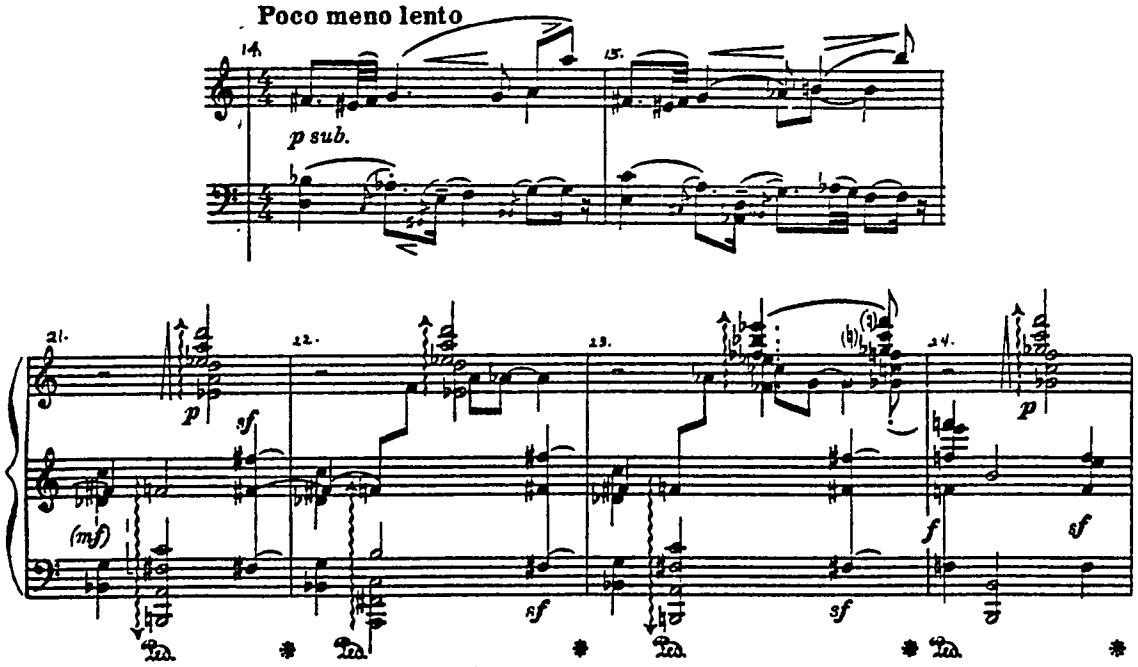
theme and its development.

Example 80. "Danse funéraire" from Five Ritual Dances (measures 1-9). Copyright by Editions Durand and Cie, 1947. Used by Permission.



The first two notes of the theme ($F^{\#}$-$F\natural$) are motivically developed throughout the dance. They appear as the first two notes of a short motive in measures 14-15 and as a melodic pedal in measures 21-24.

Example 81. "Danse funéraire" from Five Ritual Dances (measures 14-15, 21-24). Copyright by Editions Durand and Cie, 1947. Used by Permission.



The Five Ritual Dances uses a variety of melodic and rhythmic formulas associated with magic and incantation in Jolivet's music and also contains clear examples of his use of la double basse and résonance inférieure principles. It seems that in this final work of the "revolutionary" period, Jolivet achieved a balance between his aesthetic and technical principles.

Although the set of Five Ritual Dances are conceptually unified, individual dances or a select group can be extracted at the discretion of the performer and played separately.[1]

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[1]Madame Hilda Jolivet: Interview (January, 1980).

SECOND CREATIVE PERIOD
"Traditional"
1940-1945

The second creative period largely covers the years of World War II (1940-1945). In this brief period, Jolivet temporarily abandoned the revolutionary techniques and metaphysical philosophies which preoccupied him during the first creative period, and sought to redirect his music to the service of a public torn by the vicissitudes of war, invasion, and occupation of its country:

> The war and invasion had a profound effect on Jolivet who experienced the need to remain in closer contact with the public, simplifying his language and rendering it more accessible, chiefly by an abundance of modality.[1]

From this period come only two piano works: Guignol et Pandore (1943) and Étude sur des modes antiques (1944).

Guignol et Pandore (1943)

Piano Score to the Ballet in one act
by Serge Lifar.
Published: Eschig (1948)
Duration: 35 minutes

Although this work is actually a one-act ballet, the piano part has been issued independently and is listed among catalogues as a solo piano piece. This catalogue listing is somewhat misleading because the work was never intended to be performed as a piano solo. It was published in this version merely as an aid to the rehearsal accompanist, who functioned as a type of surrogate orchestra in early rehearsals of the

---

[1]Serge Gut, Le Groupe 'Jeune France,' trans. by Landreth, p. 50.

ballet.[1]

The history of Guignol and Pandore is irrevocably bound to that of the Five Ritual Dances. After having written the ritual dances as a solo piano work in 1939, Jolivet then began work on its orchestration. The ritual dances were accepted as a ballet by the Paris Opera in 1941 and, upon the recommendation of Claude Vermourel, the work was entitled "The Enchanted Circle." The choreography was assigned to Serge Lifar who, in studying the score with Jolivet, concluded that certain rhythms of the music were too complex to be effectively realized in dance. Lifar proposed that only three of the original dances be retained in the final score and that the remainder of the ballet be completed in an authentic French ballet to be called Guignol and Pandore.[2] The ballet was premiered at the Paris Opera on April 29, 1944.

In its final version, the ballet consisted of fifteen scenes with the inclusion of the three ritual dances as follows:

I.	Ritual Dance No. 2. . . Dance of the Hero	Scene IV:	Variation of Guignol Dance of Reproach
II.	Ritual Dance No. 3. . . Wedding Dance	Scene IX:	Variation of Guignolette Dance of Supplication
III.	Ritual Dance No. 5. . . Funeral Dance	Scene XII:	March to the Execution

The twelve additional dances included at the suggestion of Lifar represent Jolivet in a lighter vein. These dances

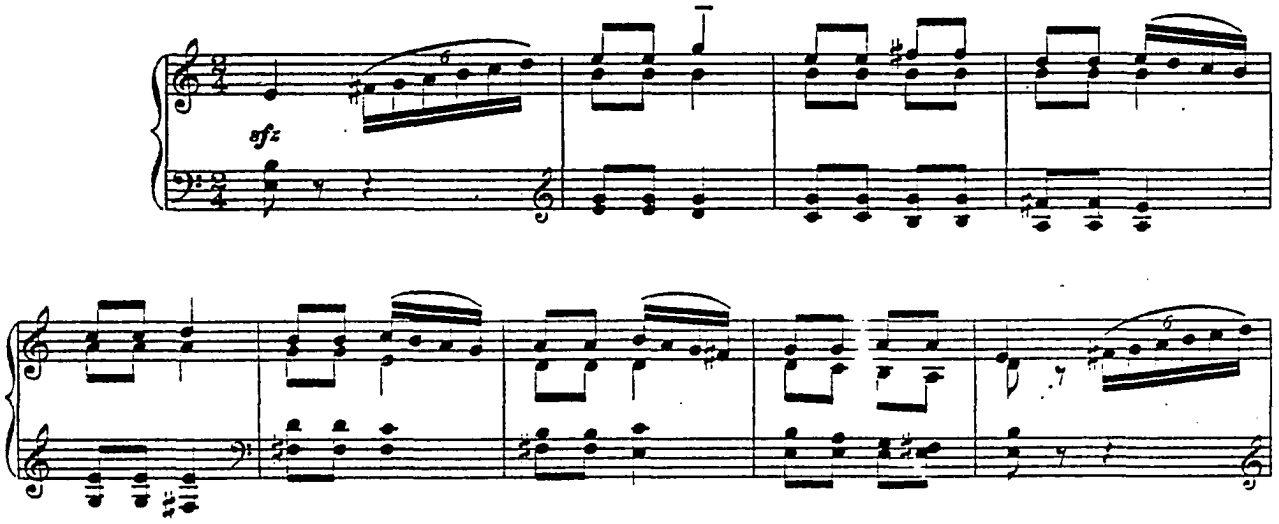
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[1]Hilda Jolivet: Interview (January, 1980).

[2]Hilda Jolivet, Avec André Jolivet, pp. 163-167.

captured the national spirit at a time when France was struggling in fierce resistance to the invasion and occupation of its country.[1] The opening measures of the ballet, shown in Example 82, illustrate this light, more accessible style. Note the clear use of E-natural minor and the straightforward rhythmic structure compared to the rhythmic treatment of the first creative period.

Example 82. Guignol et Pandore (measures 1-9). Copyright by Editions Max Eschig, 1948. Used by Permission.



Étude sur des modes antiques (1944)

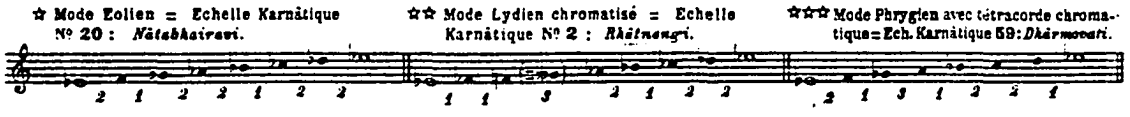
One movement
Published: Durand (1947). Reprinted (1970).
Duration: 3 minutes
Tempo: Tempo rubato (♩ = 104)
Meter: 6/8 throughout
Form: A A' A'' A

Commissioned in 1944 by Durand and Company, the original edition of this work employed the ambiguous system of notation introduced by the Russian composer, Nicolas Obourov (1892-

[1]Hilda Jolivet, Avec André Jolivet, pp. 163-167.

1954).[1] In 1970 the composer made a new version of the work replacing Obourov's notation with classical writing. The Étude was premiered over French radio on June 9, 1949.

The work is based on three Indian Karnatak scales which Jolivet outlines on page one of the 1970 Durand edition:[2]



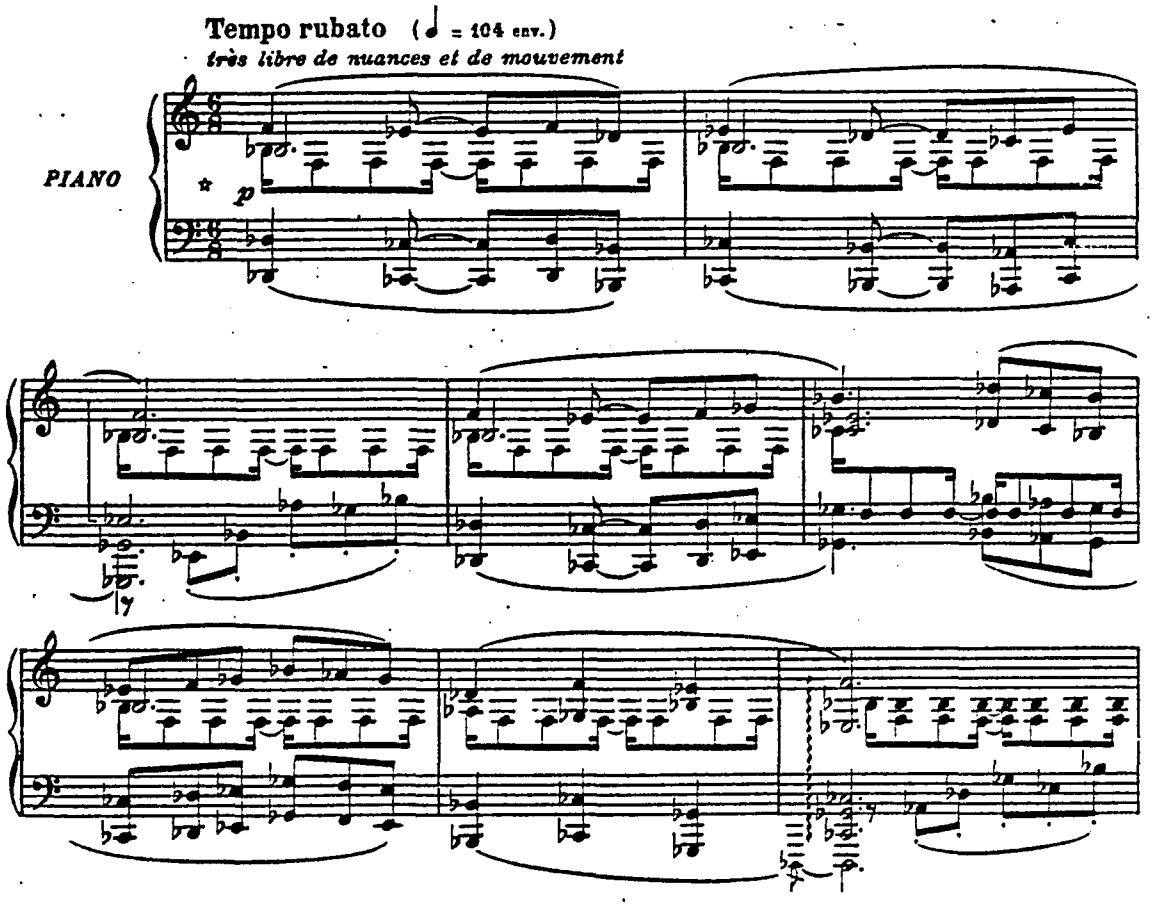
The piece is formally constructed around the presentation of the scales as follows: A (scale No, 20), A' (scale No. 2), A'' (scale No. 59), A (Scale No. 20). The scales are used without any chromatic embellishment for both melodic and harmonic structure. Other than the use of the scales, the musical material has little relationship to Indian Karnatak music. The Etude has none of the violent contrasts or "revolutionary" concepts of sound spacing which characterize many of Jolivet's earlier compositions. The movement of parallel tenths in similar motion is essentially maintained throughout, and with the exception of one chord (marked "poco sf") in the final measures of the Etude, the dynamic level is never greater than "piano." Example 83 shows the opening eight-bar phrase (A) which is based on the Karnatak Scale, No. 20.

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[1]This system of notation replaced sharps and flats by crosses.

[2]According to Serge Gut, Jolivet's labeling of the last scale "phrygian mode with chromatic tetrachord" is erroneous (see Le Groupe 'Jeune France,' p. 65).

Example 83. Étude sur des modes antiques (measures 1-8). Copyright by Editions Durand and Cie, 1970. Used by Permission.



THIRD CREATIVE PERIOD

"Synthesis"

1945-1974

Shortly after the war, Jolivet returned to his former preoccupations but with an effort to synthesize his earlier revolutionary techniques with the more traditional approach he adopted during the war years: "The magical incantation and audacious writing reappear but are assimilated, clarified, refined."[1] The first piano sonata, written in 1945, ushers in the third creative period--a period marked by a predilection

[1]Serge Gut, Le Groupe 'Jeune France,' trans. by Landreth, p. 51.

for classical forms (sonatas, concertos, symphonies) and a return to the concept of music as a universal language which would speak to all men:

> I believe that for the artist, the consciousness of being universally human is not a preference but an obligation.[1]

The final period is represented by four major works for piano; Sonata No. 1 (1945), Hopi Snake Dance for two pianos (1948), Concerto for Piano and Orchestra (1950), Sonata No. 2 (1957), and four children's pieces: Danse roumaine (1949), Berceuse dans un hamac (1950), Chansons naïves (1949) and Danse caraïbe (1963).

Première sonate (1945)

Sonata No. 1 for Piano in three movements:
I. Allegro II. Molto Lento III. Largo-Allegro ritmico
Published: Universal (1951)
Duration: 22 minutes

Written in 1945, the sonata was premiered by Yvette Grimaud on January 4, 1947 at the École Normale under the aegis of the Société Nationale. The event, like so many other premières of Jolivet's works, created a scandal with the sonata ending in what Madame Jolivet called "a choir of mixed voices and piano!"[2] The U.S. première of the work by pianist Frank Glazer (Town Hall: November 16, 1960) met with a more favorable

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[1]André Jolivet, quoted by Hilda Jolivet, Avec André Jolivet, trans. by Landreth, p. 238.

[2]Ibid., p. 178.

reception. It was deemed "a triumph" for both Jolivet, who was visiting the U.S. for the first time and present at the performance, and for Glazer.[1]

It is interesting to note that Jolivet, himself, was not a pianist and, in his own words, had much difficulty writing this sonata: "A composer-pianist has many formulas readily available in his fingers, whereas the composer who neglects the piano has nothing but bad habits! He must invent everything--an obligation which is very challenging, believe me."[2] The sonata was dedicated to Bela Bartok, a composer whom Jolivet admired as being "one of the most able innovators, one of the most subtle organizers of sound and rhythm in our time."[3]

The Sonata No. 1 ushers in Jolivet's third creative period and marks the date of his return to "ideas developed before the war" in which he tried to "restore to music the magic it once had."[4] The sonata employs a certain number of Jolivet's "revolutionary" techniques in addition to classical forms:

> I have voluntarily included a certain number of procedures--sonorous, rhythmic, or resonance effects--which formed the traits of Mana (written ten years earlier), in a discourse rigorously developed (supported in the first movement by sonata form and in the third by rondo form) . . . [5]

---

[1] Rafael Kammerer, "Frank Glazer . . . . Pianist," Musical America 80: 86 (December, 1960), p. 86.

[2] André Jolivet to Bernard Gavoty, quoted by Hilda Jolivet, Avec André Jolivet, trans. by Landreth, p. 177.

[3] Ibid., p. 177

[4] Rafael Kammerer, "Controversial Frenchman," Musical America 81: 116 (January, 1961), p. 116.

[5] André Jolivet, quoted by Hilda Jolivet, Avec André Jolivet, pp. 176-177.

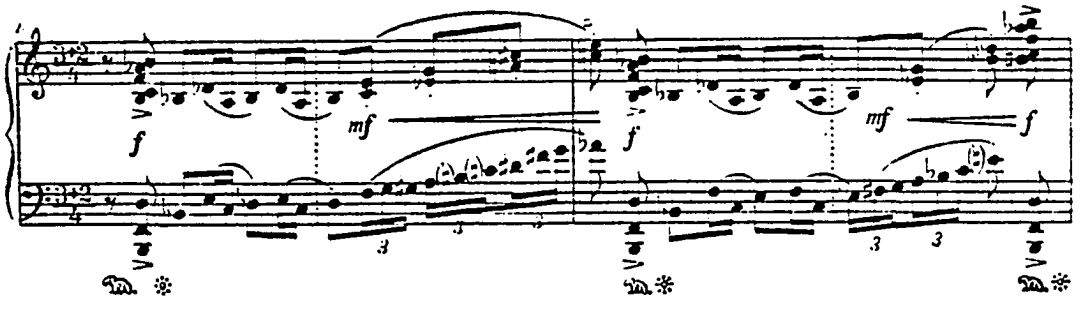
The sonata is in three movements, the last two of which are joined without interruption. Classical forms have been identified by Delente in all three movements of the sonata: Sonata-Allegro (I), Free Lied (II), Rondo (III).[1]

Movement I

Tempo: Allegro (♩ = 126)
Meter: 3+2
4
Form: Sonata-Allegro

In the first movement of the sonata, according to Delente, the "tonal center" is $\underline{B}^{b}$, and despite the biting dissonance of the movement as a whole, tonal relationships over a larger span exist in support of this key center.[2] It is interesting to note that this movement, appearing more classically-oriented, lends itself more readily to the kind of Schenkerian analysis that Delente applied than the other two movements which have closer ties to techniques of the first creative period. Example 84 shows the opening measures of Sonata No. I, Movement I.

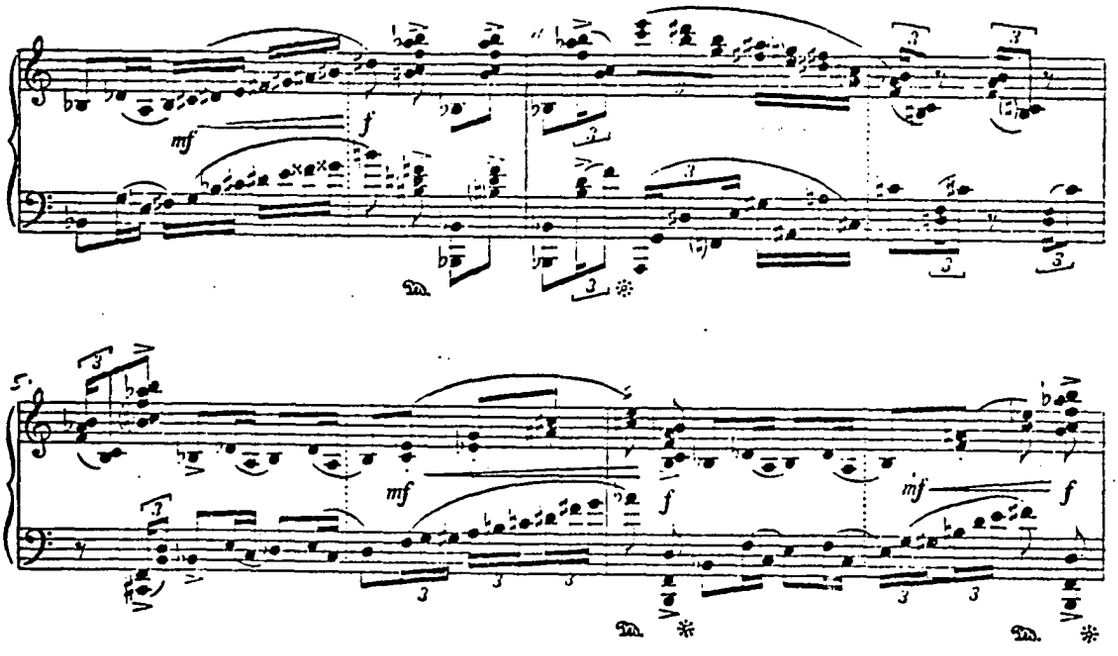
Example 84. Sonata No. 1, Movement I (measures 1-6). Copyright 1951 by Universal Edition-Wien. Used by Permission.



[1]See Delente's analysis of this sonata in "Selected Music in France since 1945," pp. 127-140.

[2]Ibid., p. 156.

Example 84-continued



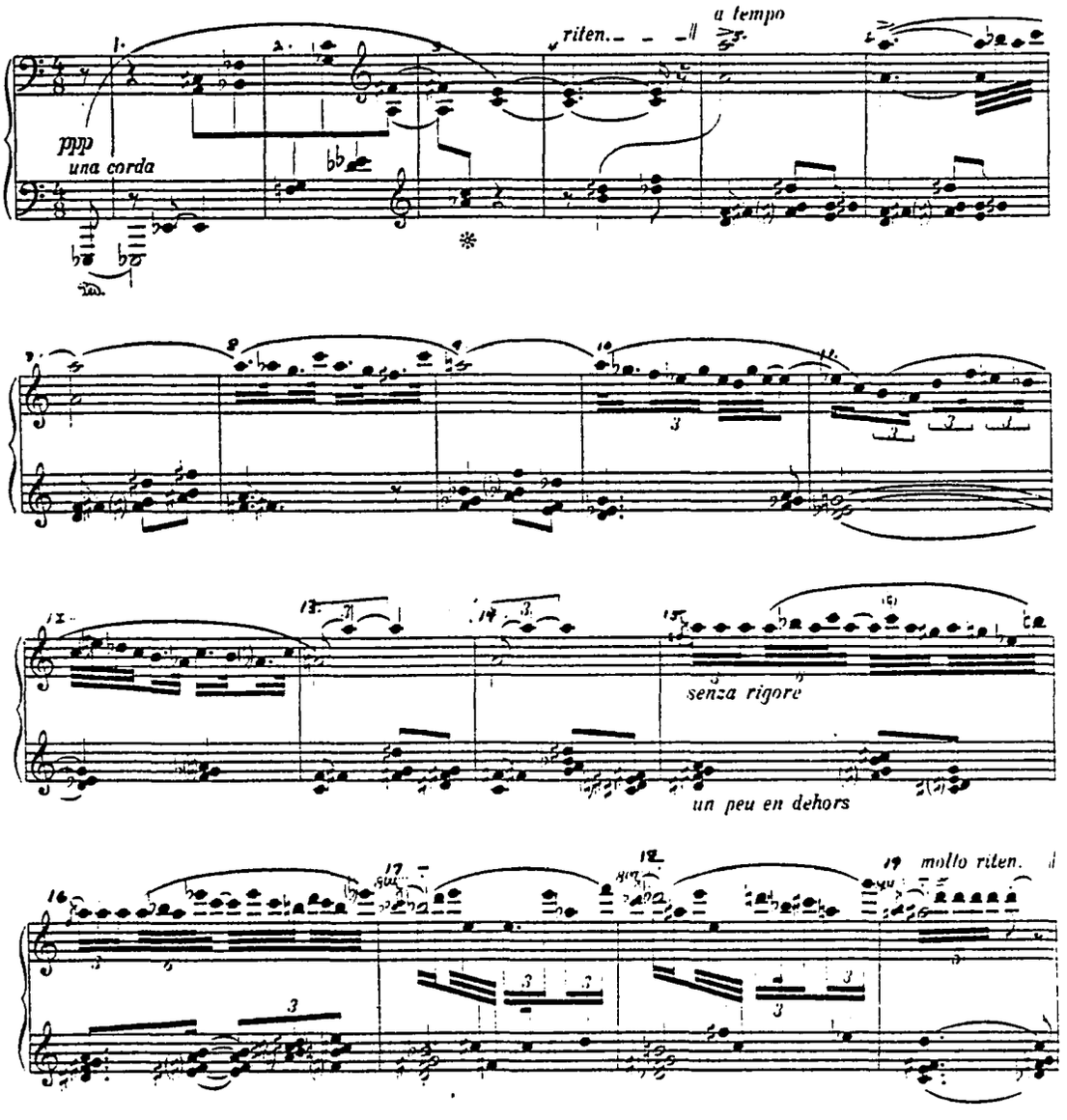
Movement II

Tempo: Molto lento (♪ = 72)
Meter: 4 5 14 16 (changing)
8 8 8 8
Form: "Free Lied"[1]

The second movement opens with a four measure diadic introduction and centers around the development of an incantatory melody which combines the oscillating and improvisatory types. As shown in measure 5 of Example 85, the theme appears above an rhythmic accompaniment, oscillates around A, and becomes improvisatory between measures 10 to 12. Measures 17 and 18 mark the appearance of bell-like sonorities resembling those produced by Jolivet's principle of la résonance inférieure in "Danse nuptiale" from Five Ritual Dances (see Example 3, p. 27).

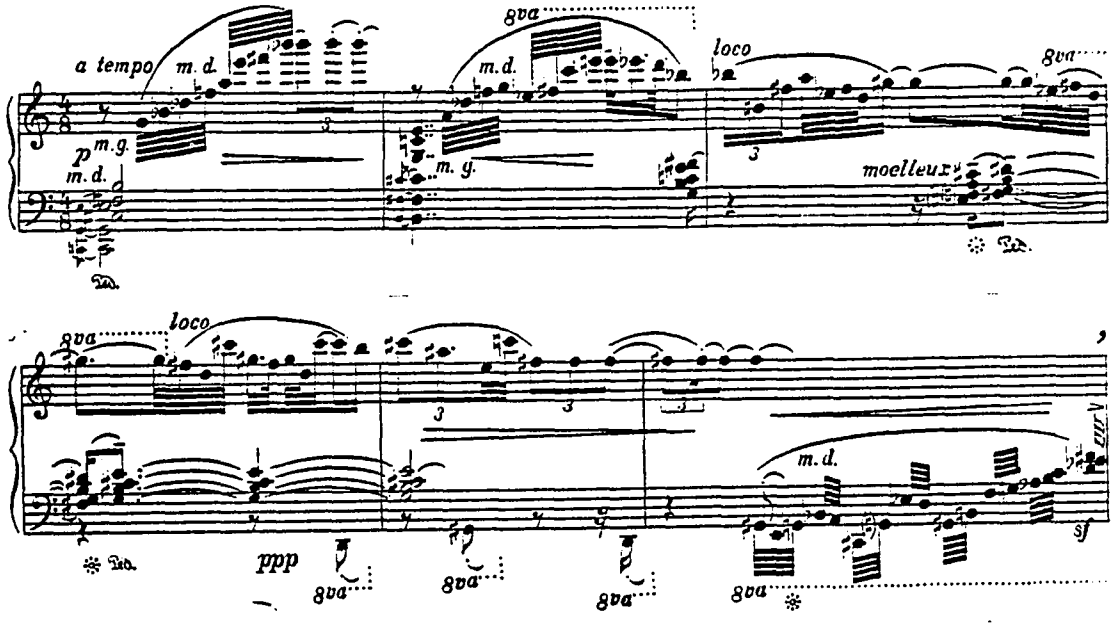
[1]Formal design attributed to the movement by Gail Delente. See "Selected Piano Music in France since 1945," p. 134. The ambiguity in the designation points up the difficulty incurred when trying to pattern Jolivet's music after pre-established formal schemes.

Example 85. Sonata No. 1, Movement II (measures 1-19). Copyright 1951 by Universal Edition-Wien. Used by Permission.



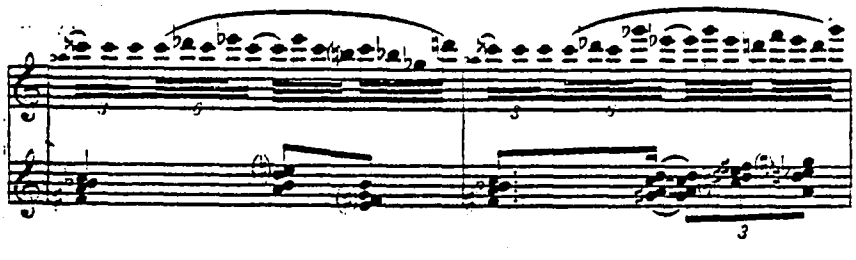
The repeated-note motive of measure 19 is derived from the theme and marks the beginning of a contrasting section (Example 86) which demonstrates Jolivet's principle of la double basse (also see Example 16, p. 60)

Example 86. Sonata No. 1, Movement II (measures 42-47). Copyright 1951 by Universal Edition-Wien. Used by Permission.

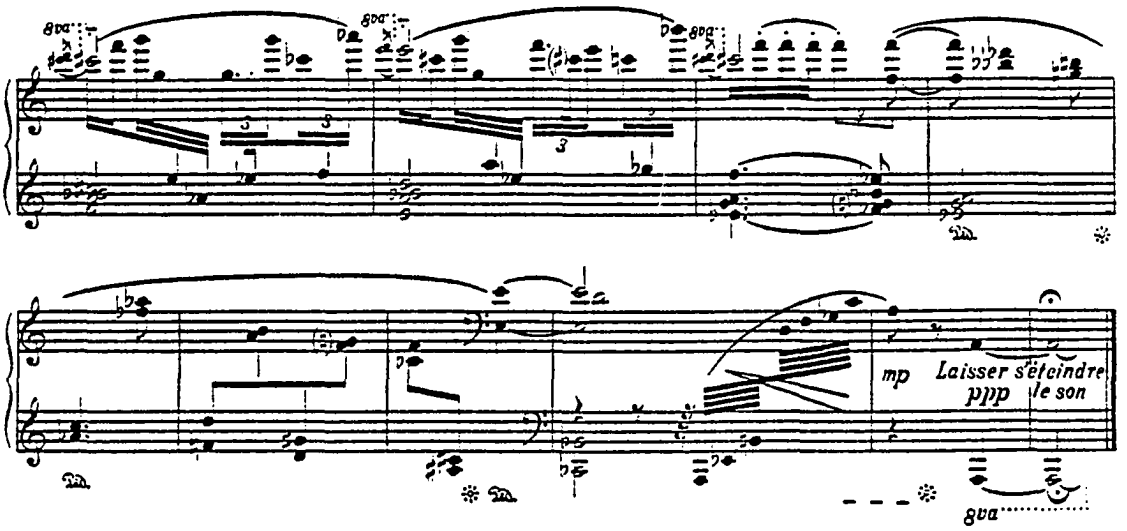


In the final eleven measures of the movement (Example 87), there is a varied restatement of the following factors: (1) the incantatory theme (measures 68-69), (2) the bell-like sonorities (measures 70-71), (3) the repeated-note motive (measure 72), and (4) the opening diadic introduction (measures 73-76).

Example 87. Sonata No. 1, Movement II (measures 68-79). Copyright 1951 by Universal Edition-Wien. Used by Permission.



Example 87-continued

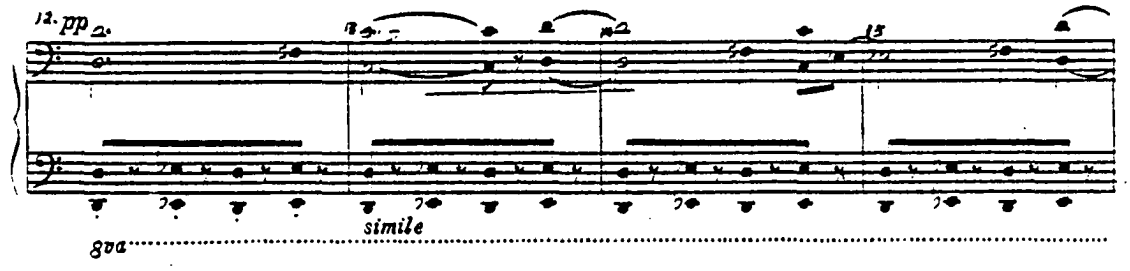


Movement III

Tempo: Largo (♩ = 46) - Allegro Ritmico (♩ = 168)
Meter: 3 4 5 (changing)
4 4 8
Form: Rondo - Five restatements of the rondo theme linked by developmental and contrasting material.

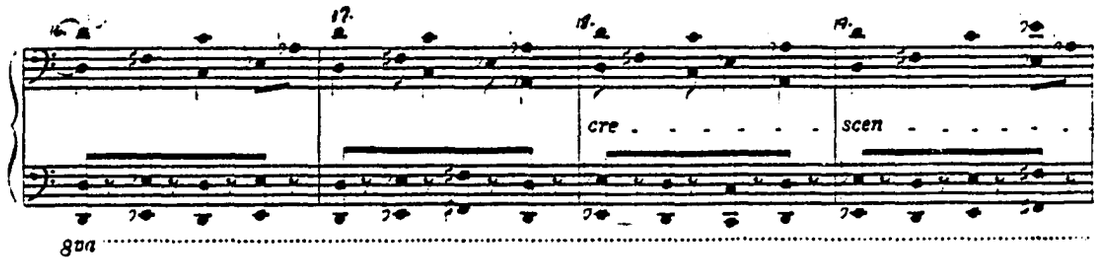
The third movement is a ritualistic dance based on a rhythmic ostinato with a theme on top oscillating around D (Example 88).[1]

Example 88. Sonata No. 1, Movement III (measures 12-19). Copyright 1951 by Universal Edition-Wien. Used by Permission.



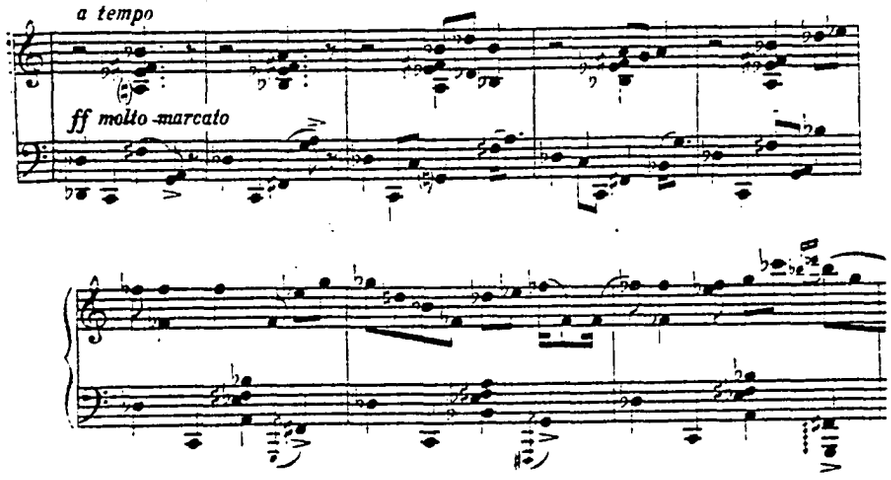
[1]Delente draw a comparison between this movement and the opening of Bartok's Sonata for Piano.

Example 88-continued



The rhythmic ostinato figure, which is incessantly repeated and varied throughout the movement, recalls the previously noted rhythmic animation and motoric drive which characterized the "Danse du héros" and the "Danse du rapt" from Five Ritual Dances. Example 89 illustrates one such varied return of the rondo theme.

Example 89. Sonata No. 1, Movement III (measures 75-82). Copyright 1951 by Universal Edition-Wien. Used by Permission.



Hopi Snake Dance (1948)

Duo-piano work in one movement.
Published: Billaudot (1953)
Duration: 8 minutes

Tempo: Allegro Assai (♩ = 116)
Meter: 3 2 4 3 9 15 12 2 4 4 1 5 3 1 6 7 13 7 8 9 10 12 6
4 4 4 8 16 16 16 8 8 4+8 4 4+8 4 4 8 8 8 8 8 8 8
Form: A B C B' C' Coda - Each section is independently developed, but the work as a whole is unified by the constant presence of ostinati patterns and motivic relationships.

Inspiration for this work came indirectly from Jolivet's former teacher, Edgar Varèse:

> Life in the U.S.A. had returned to normal after the war and Varèse--in his search for absolute truth--went to visit the Indians of the West . . . . He dispatched his news to us through a postcard in the colors of the mysterious country. [Santa-Fe, New Mexico [1]] André was mesmerized by a photo of Indians dancing with snakes and preserved its title by writing a work for two pianos: Hopi Snake Dance.[2]

On the title page of the music appears the following inscription: "Through the dance of the serpent, 'the snake dance,' the Hopi Indians--their tribe is the most primitive one found in the United States--thank the Gods for rain and bountiful harvests." The work was written for the French duo-piano team, Geneviève Joy and Jacqueline Robin, and dedicated to Darius Milhaud. After the work was finished, Jolivet sent it to Milhaud, who was at the time a professor at Mills College and Artistic Director of the Summer Tanglewood Festival. The work was premiered at Tanglewood on August 10, 1948.

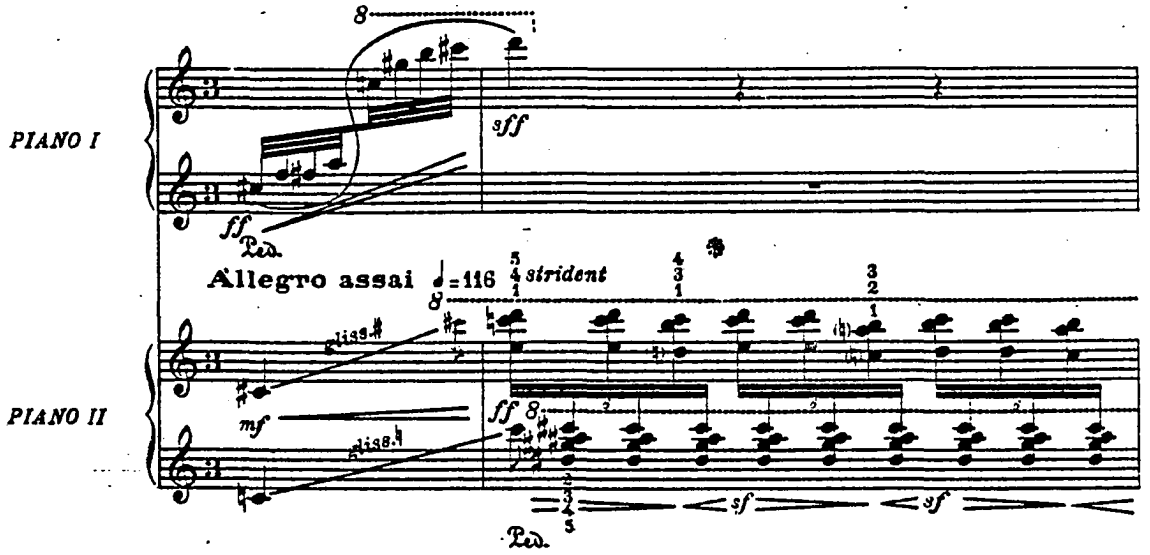
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[1]Hilda Jolivet: Interview (January, 1980).

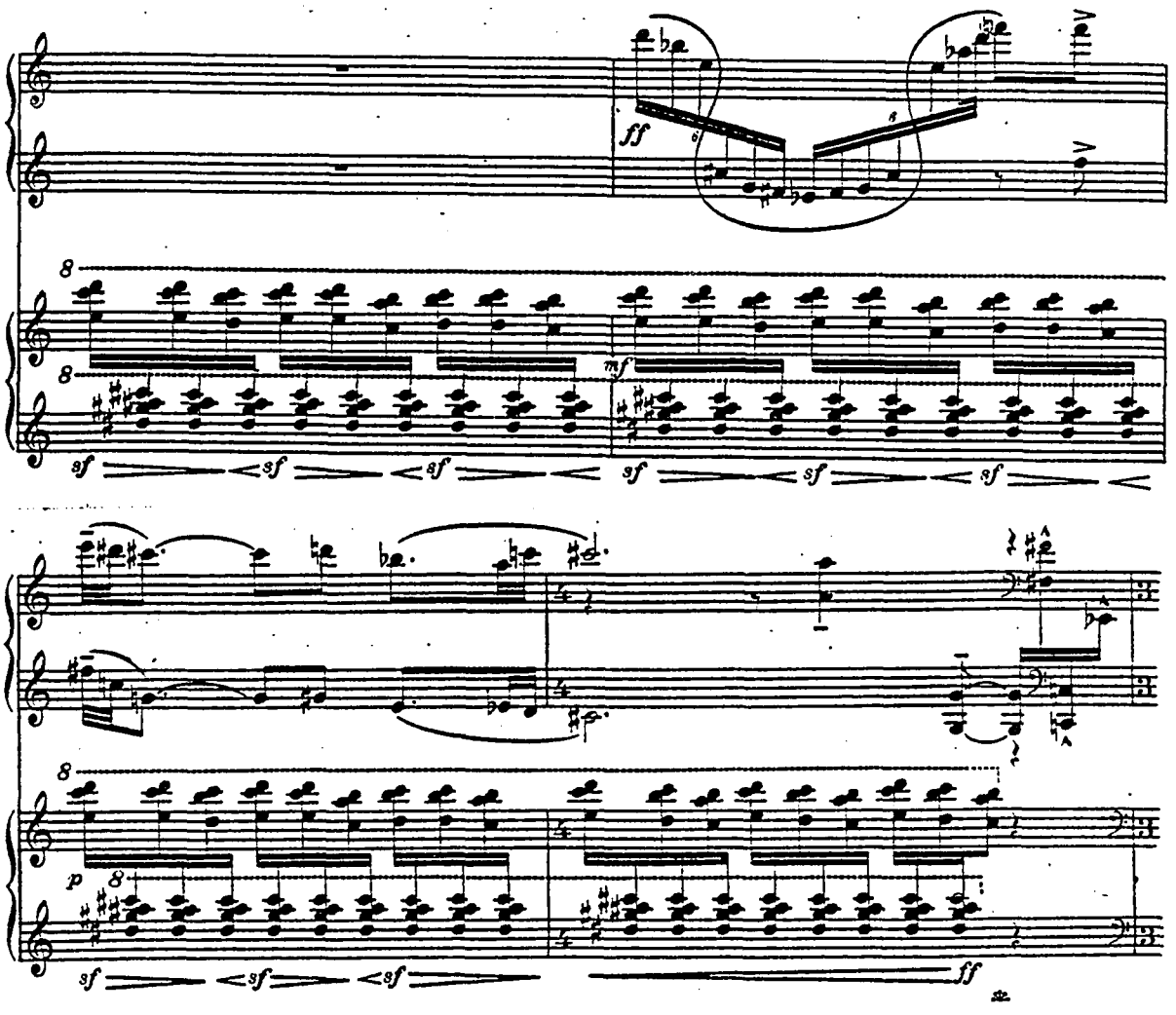
[2]Hilda Jolivet, Avec André Jolivet, trans. by Landreth, p. 190.

The Hopi Snake Dance is in one movement, Allegro Assai, and lasts approximately 8 minutes. It is the most rhythmically ambitious piano work of Jolivet in terms of changing meters. Along with the frequently changing meters, progressively accelerating tempos and obsessively repeated chordal ostinati combine to produce a ritualistic setting for the dance. Three main themes dominate the work, each of which is accompanied by a driving, motoric ostinato. In the opening measures, for example, Piano II introduces a dissonant chordal ostinato with an ascending minor-2nd glissando between the hands. Against this ostinato, Piano I enters in measure 4 with Theme 1 which oscillates around $C^{\sharp}$ (Example 90).

Example 90. Hopi Snake Dance (measures 1-6). Copyright by Editions Billaudot, 1948. Edited by Pierre Noël, 1953. Used by Permission.

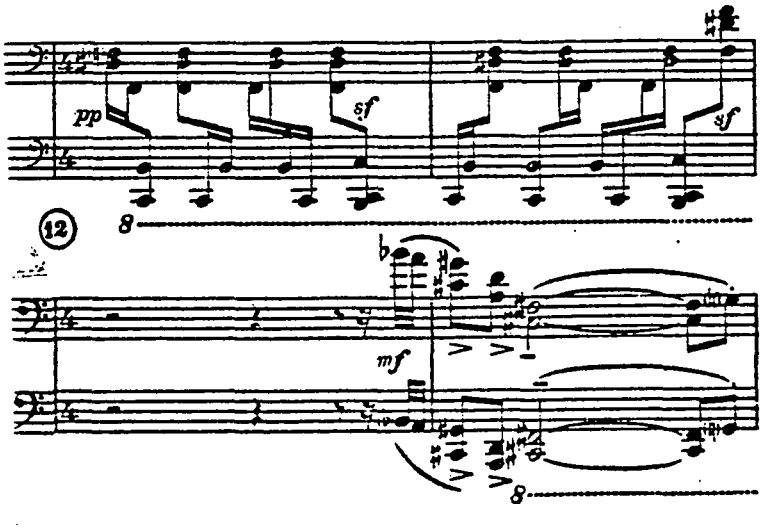


Example 90-continued

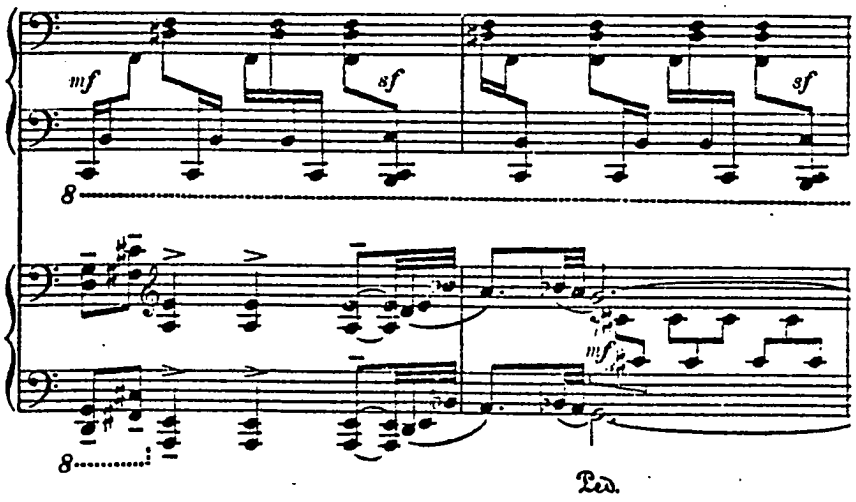


Theme 2 is presented in the second piano part against Piano I's drum-like rhythmic ostinato (Example 91).

Example 91. Hopi Snake Dance (measures 105-108). Copyright by Editions Billaudot, 1948. Edited by Pierre Noël, 1953. Used by Permission

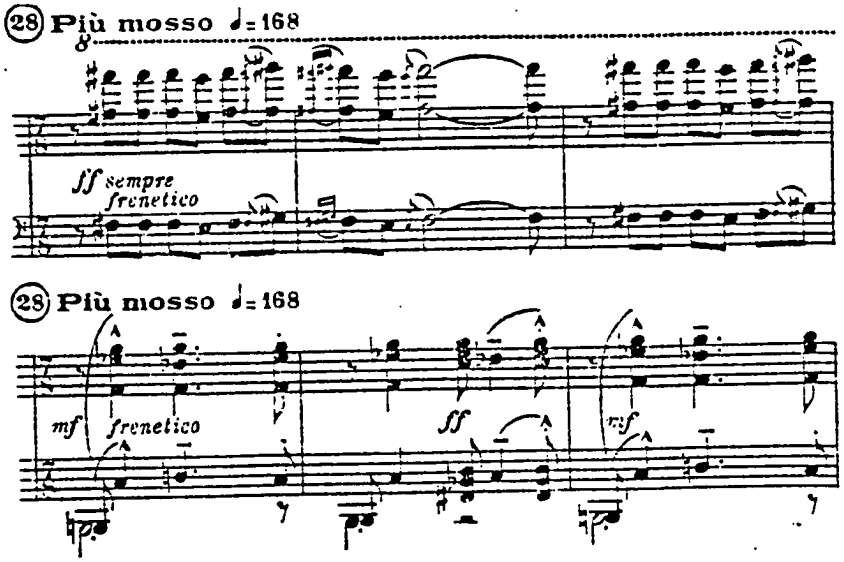


Example 91-continued

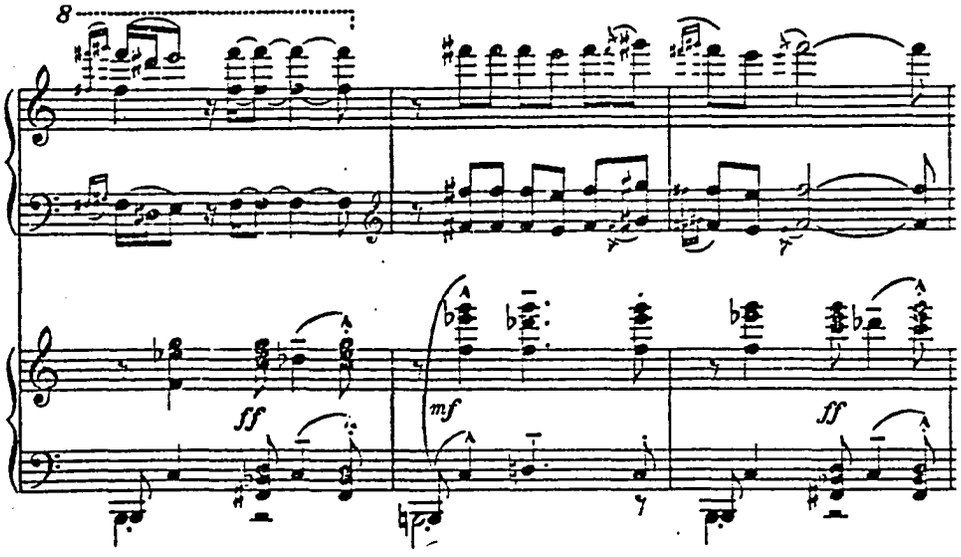


Theme 3 oscillates around two notes ($F^{\sharp\sharp}$ and E) and is presented in measures 28 to 33 against Piano II's driving rhythmic ostinati accompaniment (Example 92).

Example 92. Hopi Snake Dance (measures 197-202). Copyright by Editions Billaudot, 1948. Edited by Pierre Noël, 1953. Used by Permission.

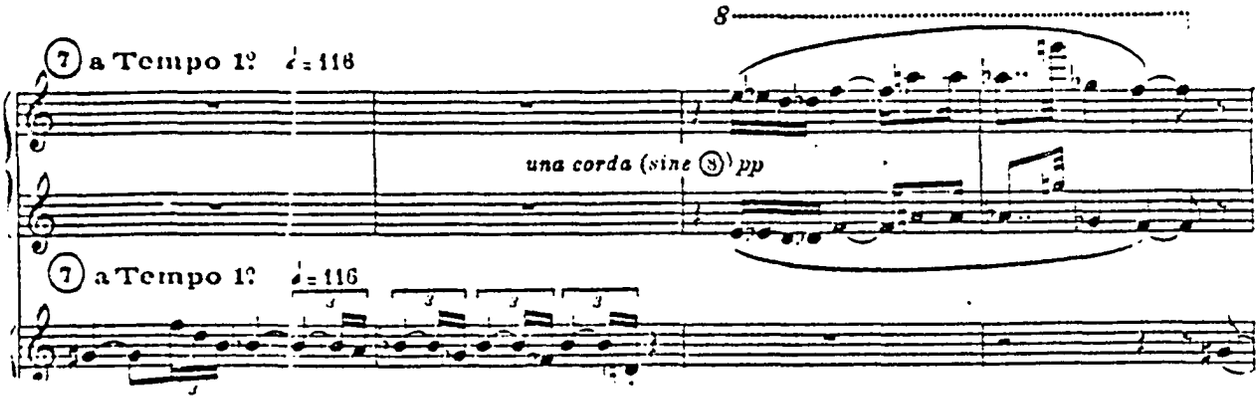


Example 92-continued



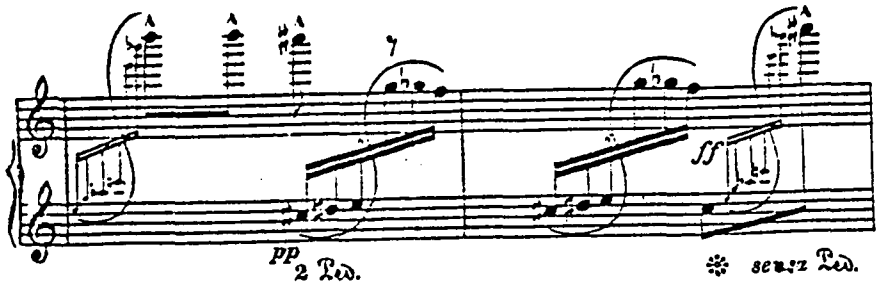
Stringently dissonant, the Hopi Snake Dance is characterized by a virtually unrelenting rhythmic drive. Momentary relief in intensity is experienced in measures 66 to 79 where, suddenly shifting to a thin texture, the two piano parts take turns exchanging motives in dialogue fashion (Example 93).

Example 93. Hopi Snake Dance (measures 66-69). Copyright by Editions Billaudot, 1948. Edited by Pierre Noël, 1953. Used by Permission.



Whether intentionally picturesque or not, several "serpentine-shaped" motives appear which are graphically depicted in the score by double-curved slurs (Example 94).

Example 94. Hopi Snake Dance (measures 16-17). Copyright by Editions Billaudot, 1948. Edited by Pierre Noël, 1953. Used by Permission.



Concerto for Piano and Orchestra (1950)

Concerto in three movements:
I. Allegro deciso II. Senza rigore-Andante con moto III. Allegro frenetico
Published: Heugel (1953)
Duration: 23.5 minutes

Having written the concertos for Ondes Martenot (1947), Trumpet (1948), and Flute (1949), Jolivet became increasingly known as the "Man of the Concerto."[1] The concerto form was a genre which suited the composer well, and he once expressed the desire to write one for each instrument of the orchestra.[2] He was to eventually write some eleven concertos for various instruments.

Jolivet had thought of writing a piano concerto as early as 1945,[3] but he waited until 1949-50 when the French Radio-diffusion commissioned several composers to write "works of

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[1]Denise Bourdet, "Visages d'Aujourd'hui," Librairie PLON, 1960, trans. by Smyrl and Landreth, p. 278.

[2]Suzanne Demarquez, André Jolivet, trans. by Walker and Landreth, p. 22.

[3]Jolivet described his first piano sonata as a "training period before attempting to compose a piano concerto." (See Delente, "Selected Music in France since 1945," p. 128).

Colonial inspiration."[1] Jolivet responded by writing "Equatoriales," the original title of the concerto. The evocative title was intended to symbolize the "same musical equator encircling Africa, Polynesia, and the Far East."[2] He later depersonalized the title "Equatoriales" (being himself anti-colonial) and replaced it with the generically classical Concerto for Piano.

The work was premiered by Lucettes Descaves in the Festival of Strasbourg on June 19, 1951 with Jolivet conducting. A scandal immediately ensued: "Two women fainted during the performance which ended in the midst of an indescribable uproar, reminding some of what had happened years ago at the first performance of Stravinsky's Rite of Spring."[3] The concerto was received with similar opprobrium in its next two performances:

> The following November, Gaston Poulet directed the concerto at Colonne where, less than halfway through the first movement, boos and hisses from the audience forced the conductor to stop the performance and ask the hecklers to leave. Three months later, in January, the 'Jeunesses Musicales' included the concerto in one of their programs whereupon someone from the audience asked me: 'But really Mr. Jolivet, for whom do you write your music?' Reacting instinctively without taking time to think, I answered: 'For those who deserve it!'[4]

Similar reactions to the concerto came from critics who reviewed première recordings of the work. Of the first

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[1]Hilda Jolivet, Avec André Jolivet, trans. by Landreth, p. 198.

[2]Ibid., p. 198.

[3]André Jolivet, quoted by Denise Bourdet, "Visages d' Aujourd'hui," Librairie PLON, trans. by Smyrl and Landreth, p. 274.

[4]Ibid., pp. 274-275.

recording (Lucette Descaves: Orchestre du Théâtre des Champs-Élysées conducted by Ernest Bour), Richard Goldman remarked:

> It is nowhere strikingly novel so far as music is concerned, nor is it impressive in structure. The influences of Varèse, it might be noted, is rather hard to discern. The work as a whole seems to be, in the words of my favorite advertising-copy writer, full of genuine artificial flavor.[1]

A second disque by Columbia Records (Philippe Entremont: Orchestre de la Société des Concerts du Conservatoire de Paris, conducted by Jolivet) received an even more scathing review:

> André Jolivet's Concerto for Piano and Orchestra . . . might almost stand as the archtype of intelligent Gallic trash . . . . The concerto's building material sports Frenchified versions of African, Far Eastern, and Polynesian musical idioms. All of it is second-class and lacking in profile, but it is exotic and highly spiced--perhaps a temporary saving grace . . . . Having since heard the composition some dozen or more times, during which period it has tarnished like a 10¢-store wedding band, I can now endure it only with vast impatience.[2]

Despite initial reactions to the concerto, it has since received the Grand Prix du Disque on two occasions: First, with Lucette Descaves in 1954, and then with Philippe Entremont in 1968. The concerto was made into a ballet at the suggestion of Skibine, and in that form it received the Grand Prix de la Critique Lyrique et Chorégraphique in 1958.

The concerto is scored for full orchestra plus saxophone,

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[1]Richard Goldman, "Record Reviews," The Musical Quarterly (Vol. 40, 1954), pp. 465-466.

[2]James Ringo, "The Intelligent Trash of Jolivet and Milhaud," The American Record Guide (November, 1970), p. 167.

vibraphone, xylophone, harp, celeste, and a large array of percussion instruments: drums, maracas, tambourines, chinese woodblocks, cymbals, glockenspiel, gong, rattles, and whip. The three movements of the concerto ostensibly evoke Africa, the Far East, and Polynesia, the instrumentation thus changing in accordance with the particular continent being explored.

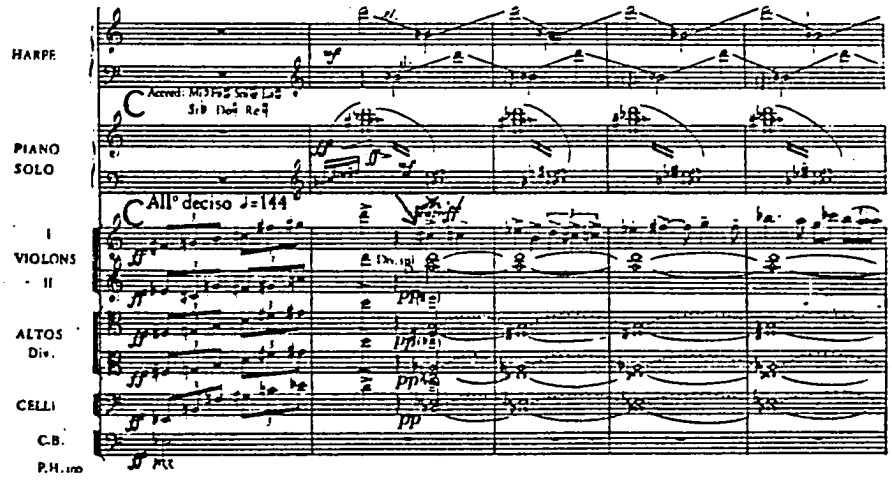
In the following discussion, emphasis is placed on the most salient features of each movement, and only cursory reference is made to formal design. The concerto does not fit into pre-established traditional formal schemes. The movements are based on contrasting sections which are unified by the overriding presence of rhythmic ostinato patterns continually varied.

Movement I

Tempo: Allegro deciso (♩ = 144)
Meter: 4 3 3 ¢ 1 1 6 5 (changing)
4 4 2 2+8 8 4
Form: Three main thematic ideas, linked and juxtaposed with ostinati patterns and prominent percussive effects.

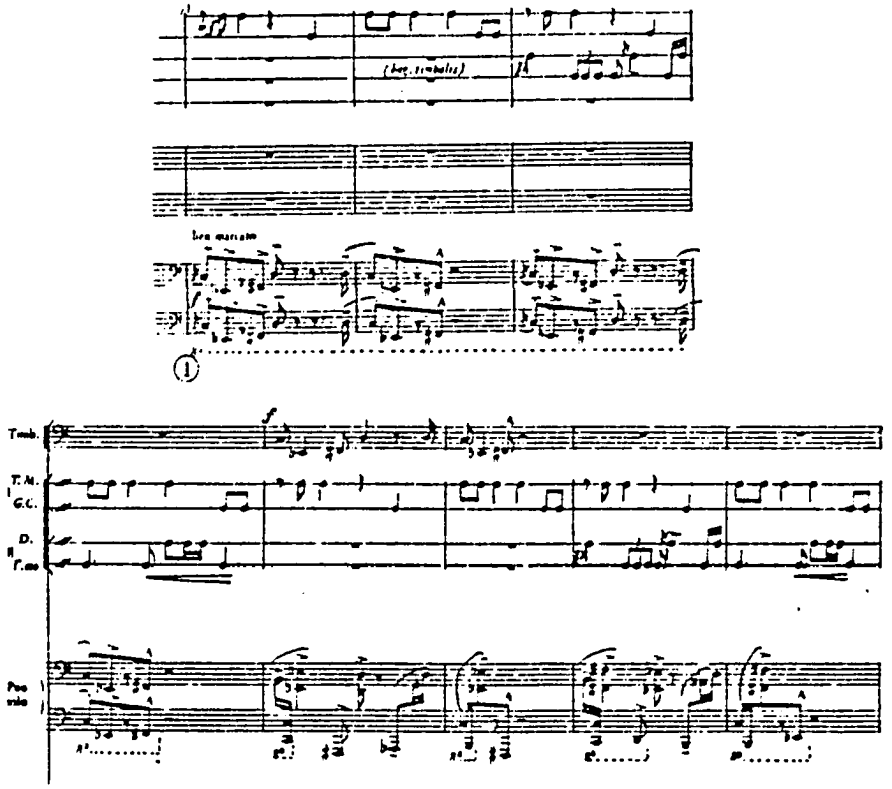
The first movement, "African," is predominantly rhythmic and frequently displays the piano in rhythmic dialogue with a large array of percussion instruments. Theme 1 appears in the first violin part in measure two against alternating chords and glissandos in the piano and harp parts (Example 95).

Example 95. Concerto pour piano, Movement I (measures 1-5). Copyright by Heugel and Cie, 1953. Used by Permission.



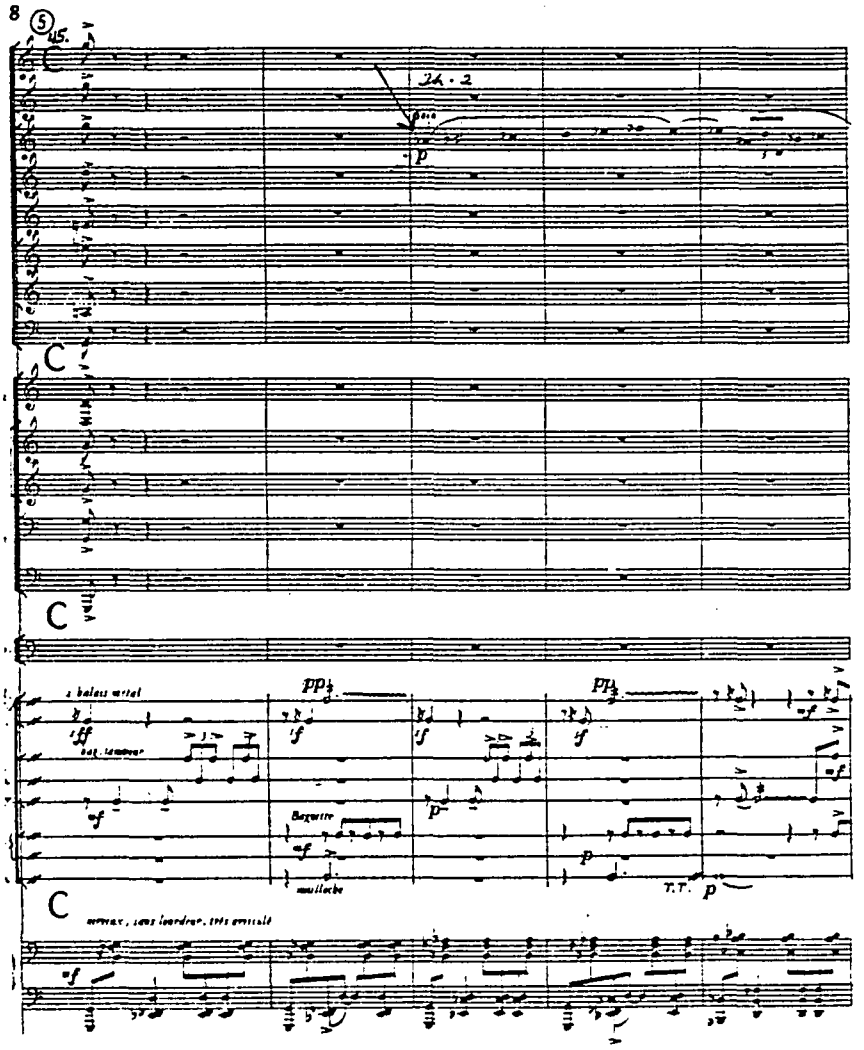
Immediately following the statement of Theme 1, a rhythmic dialogue ensues between piano and percussion. Tribal drumming effects are evoked in this setting as illustrated by Example 96.

Example 96. Concerto pour piano, Movement I (measures 8-15). Copyright by Heugel and Cie, 1953. Used by Permission.



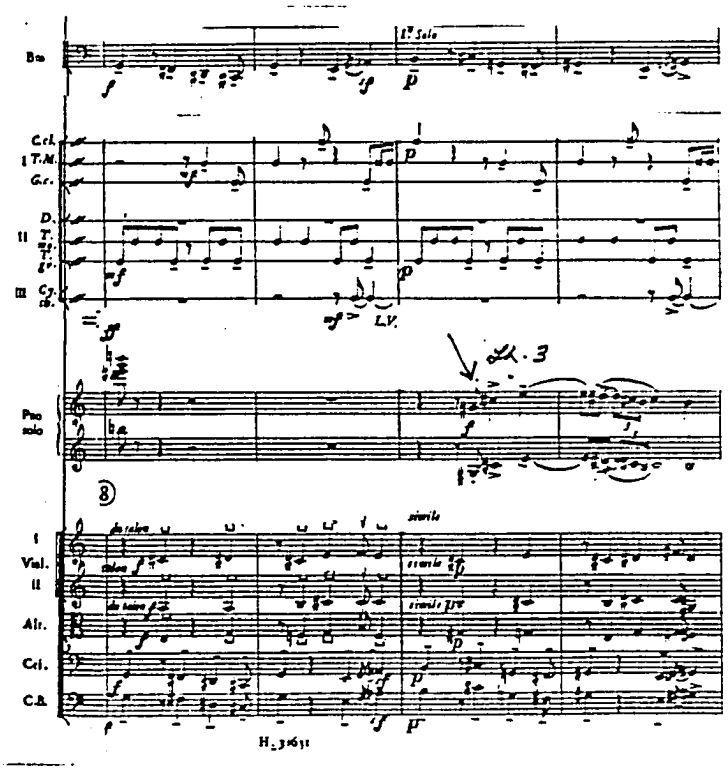
Against an ostinati accompaniment provided by piano and percussion, Theme 2 is stated by the oboe in measure 47 (Example 97).

Example 97. Concerto pour piano, Movement I (measures 45-49). Copyright by Heugel and Cie, 1953. Used by Permission.



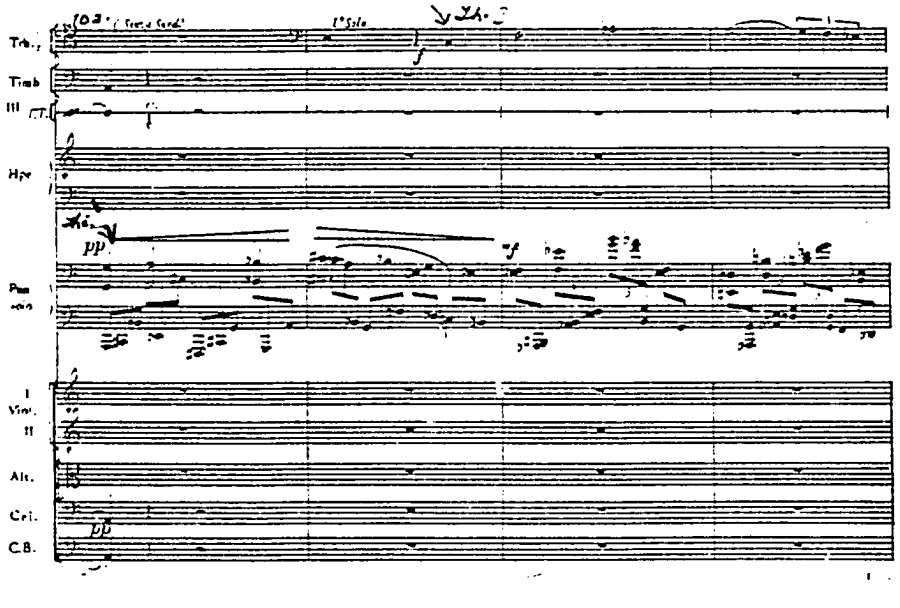
Theme 3 is introduced in the piano part in measure 73 against an ostinati accompaniment provided by strings, bassoon, and percussion (Example 98).

Example 98. Concerto pour piano, Movement I (measures 71-74). Copyright by Heugel and Cie, 1953. Used by Permission.



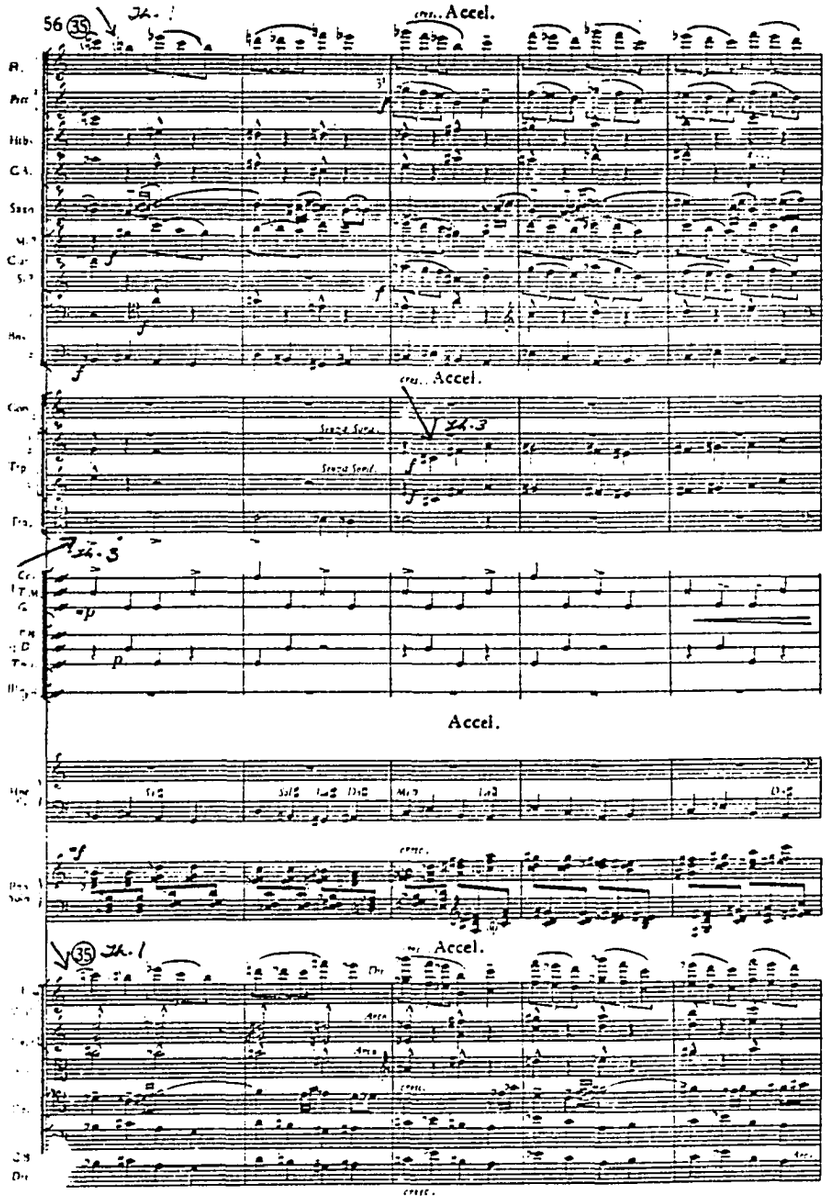
Example 99 shows the first partial appearance of Theme 2 in the piano part. In measure 103 of the example, the trombone enters with an augmented version of Theme 3.

Example 99. Concerto pour piano, Movement I (measures 102-105). Copyright by Heugel and Cie, 1953. Used by Permission.



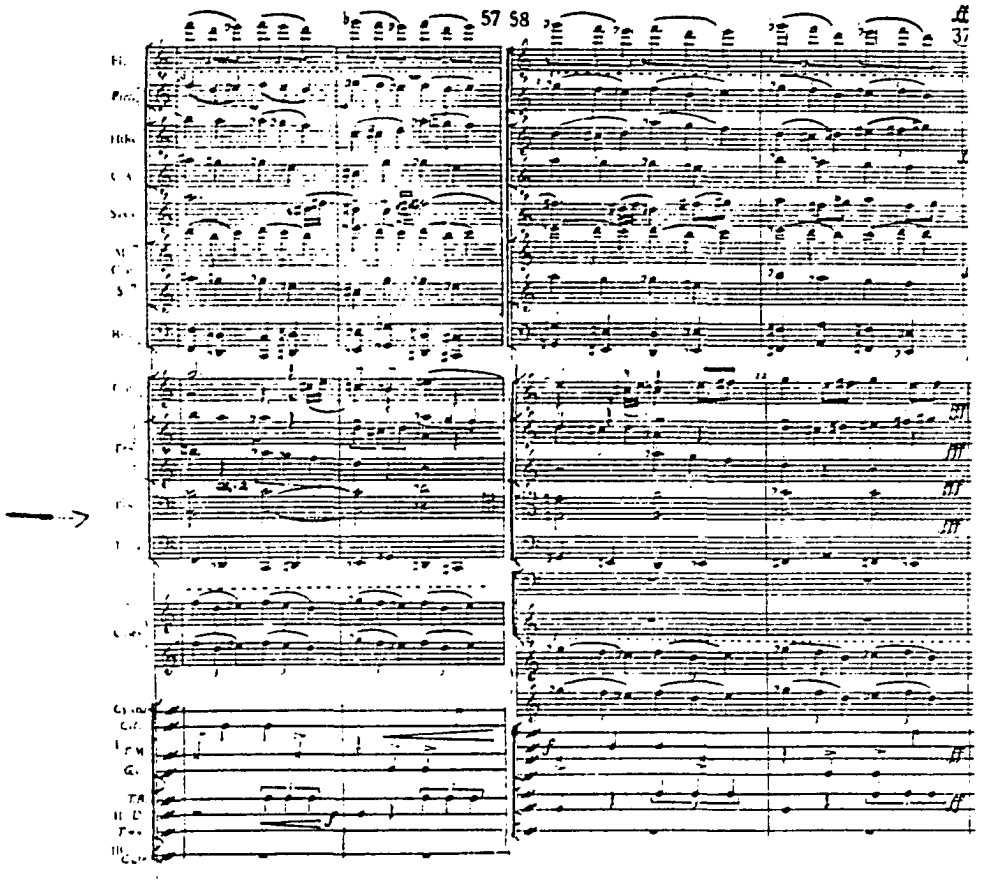
In the closing section of the movement, all three themes are juxtaposed and combined with incessantly repeated ostinati patterns. Theme 1 appears as a repeated triplet figure against which Theme 3 is first stated in augmentation by the trombone and then rhythmically varied by the trumpets (Example 100).

Example 100. Concerto pour piano, Movement I (measures 266-270). Copyright by Heugel and Cie, 1953. Used by Permission.



Theme 2 appears as an augmentation in the trombone part, as shown in Example 101.

Example 101. Concerto pour piano, Movement (measures 274-277). Copyright by Heugel and Cie, 1953. Used by permission.



Movement II

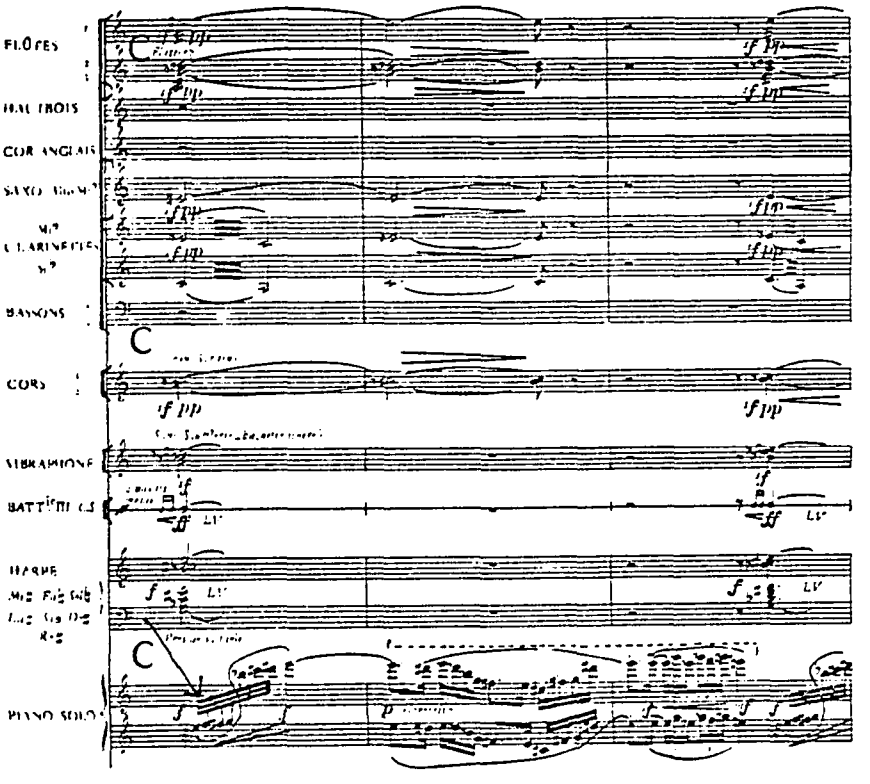
Tempo: Senza rigore (♩ = 72): Andante con moto (♩ = 100)
Meter: 4 2 6 7 8 9 3 (changing)
4 4 4 4 4 4 2
Form: One main theme, varied in setting and separated by sections in contrasting tempi and material--unified by the presence of rhythmic ostinati figurations.

The second movement captures the essence of "Far Eastern" music by combining an extensive use of the vibraphone, xylophone, and celeste with highly exotic-sounding melodies. The movement is characterized by numerous sectional changes of

tempo; the slower sections focusing on exoticism, and the faster sections evoking the sounds of primitive drumming.

In the opening measures of the movement, shown in Example 102, the piano enters with an oscillating theme (around E) against a sustained sonority provided by vibraphone, harp, and woodwinds. The theme is presented in the higher registers of the piano and is duplicated at a distance of two octaves.[1]

Example 102. Concerto pour piano, Movement II (measures 1-3). Copyright by Heugel and Cie, 1953. Used by Permission.

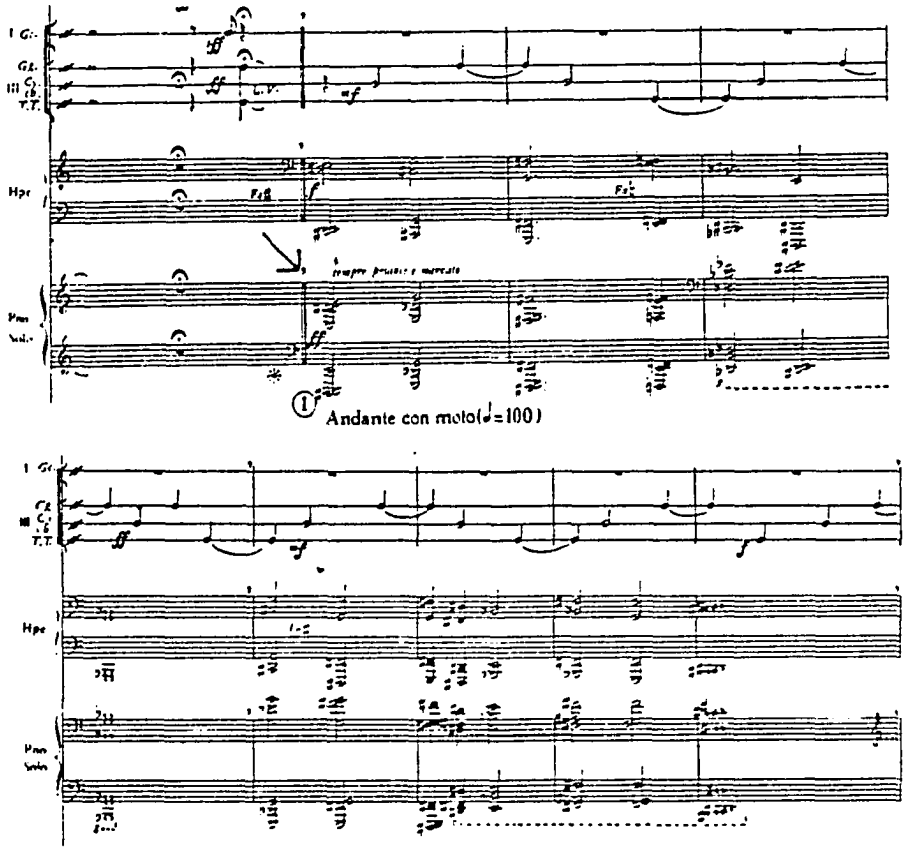


A change of tempo in measure 8 marks the appearance of the movement's most frequently appearing theme (Example 103). In its first statement, the theme appears in a six-voiced chordal texture in the lower registers of the piano and bears

[1] Skulsky compares this movement to some of the evocative slow movements in Bartok's music. (See Musical America 72: June, 1952, p. 34).

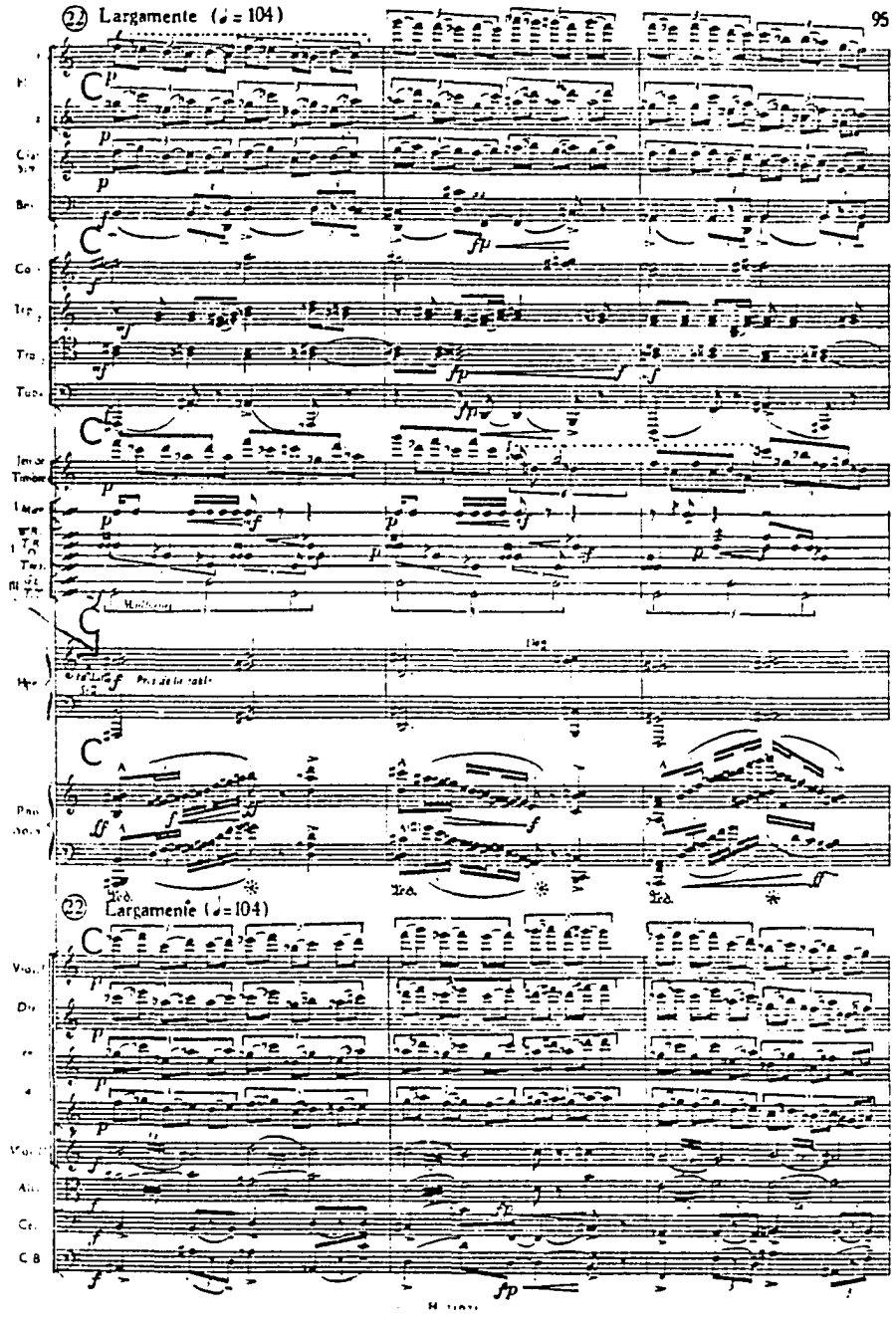
a vague resemblance to a familiar "Dies Irae" theme.

Example 103. Concerto pour piano, Movement II (measures 8-15). Copyright by Heugel and Cie, 1953. Used by Permission.



Incantatory melodies of the oscillating type in combination with ostinati figures appear frequently in the concerto's second movement. Example 104 shows a passage which contains a proliferation of various rhythmic ostinati patterns, an oscillating theme doubled by the upper strings and woodwinds, and a marked appearance of the movement's "Dies Irae" theme.

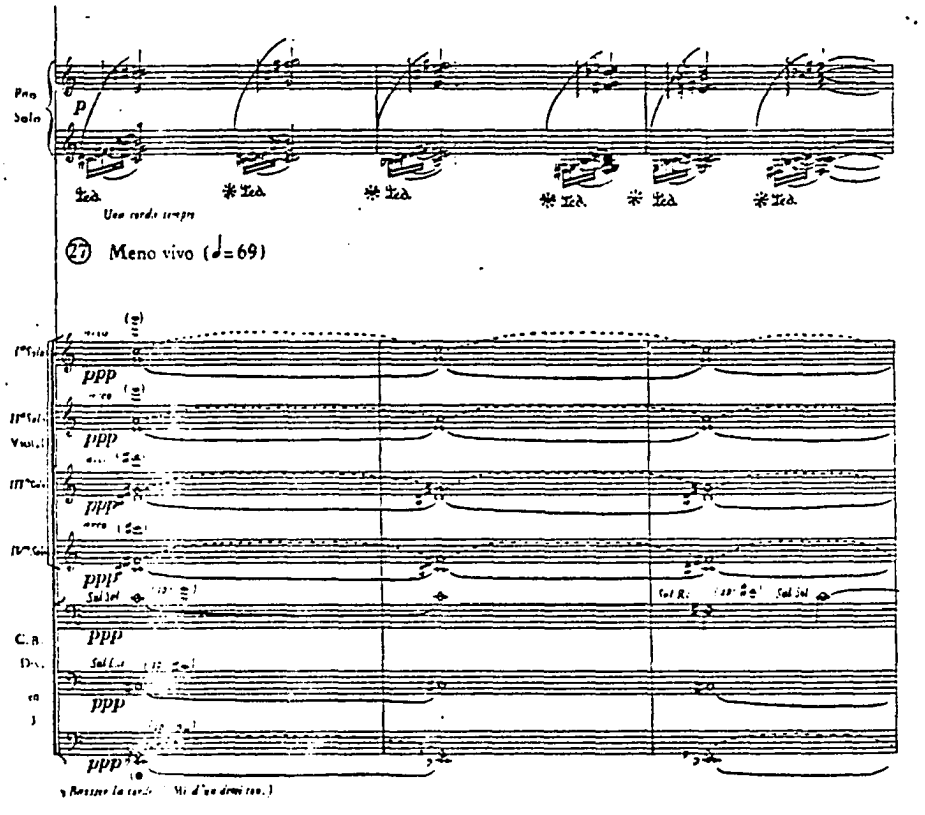
Example 104. Concerto pour piano, Movement II (measures 141-143). Copyright by Heugel, 1953. Used by Permission.



The movement ends with a final statement of the "Dies Irae" theme in the treble registers of the piano.

partially shown in Example 105. The theme is now arpeggiated and accompanied by string harmonics--thus creating a subtle tinge of exoticism.

Example 105. Concerto pour piano, Movement II (measures 164-166). Copyright by Heugel and Cie, 1953. Used by Permission.



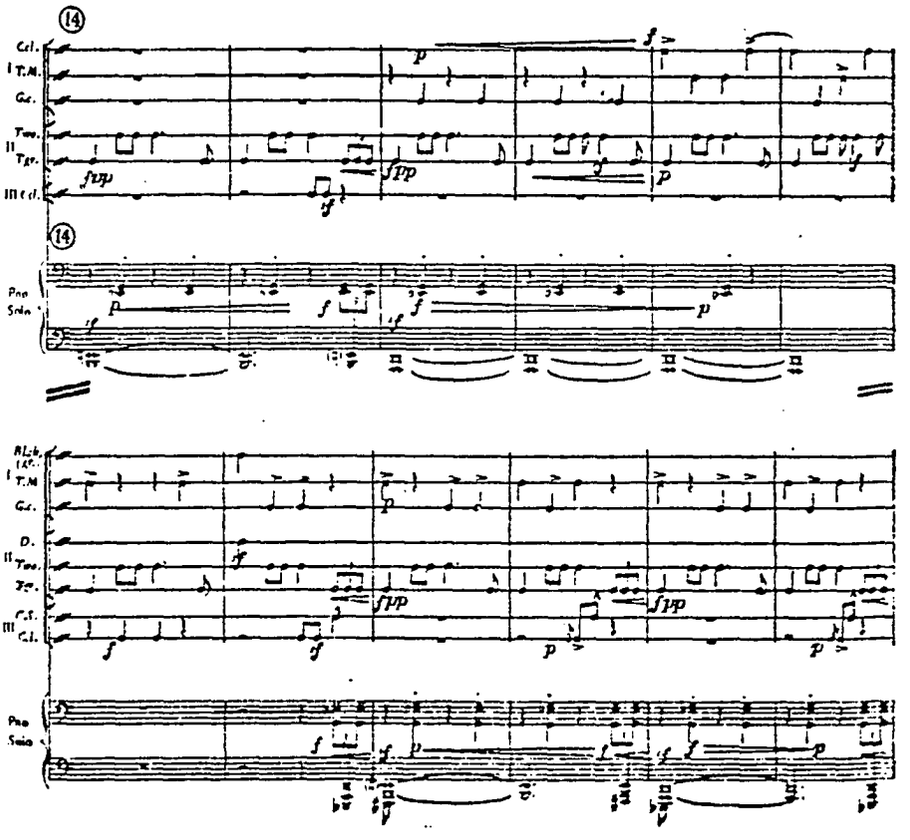
Movement III

Tempo: Allegro frenetico (♩ = 132)
Meter: ¢ throughout
Form: Sectional - Introduction, solo cadenza, numerous contrasting sections unified by the presence of rhythmic ostinati figurations.

The "Polynesian" Finale, like the concerto's first movement, is constant in rhythmic drive and animation. The solo pianist is feted in a cadenza from bars 11 to 55; thereafter, it joins forces with the percussion section in rhythmic

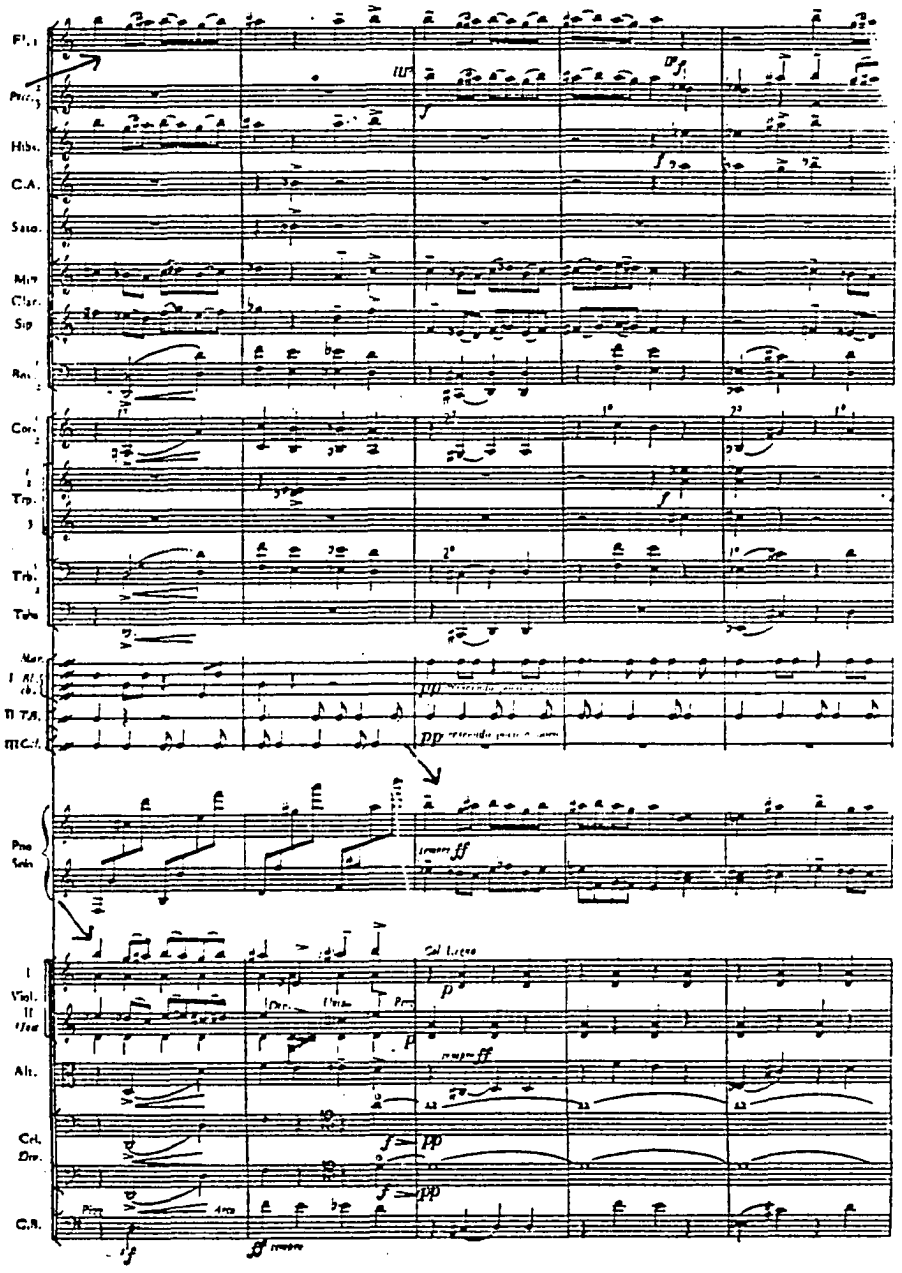
dialogue and often appears with a full complement of instruments in a setting typified by an oscillating theme in combination with a rhythmic ostinato accompaniment. Example 106 shows the piano in rhythmic dialogue with percussion.

Example 106. Concerto pour piano, Movement III (measures 142-159). Copyright by Heugel and Cie, 1953. Used by Permission.



Example 107 (measure 262) illustrates the combined setting of an oscillating theme (around B) against a rhythmic ostinato accompaniment.

Example 107. Concerto pour piano, Movement III (measures 260-264). Copyright by Heugel and Cie, 1953. Used by Permission.



Sonata No. 2 (1957)

Sonata for Piano is three movements;
I. Allegro molto II. Largo
III. Finale
Published: Heugel (1959)
Duration: 17 minutes

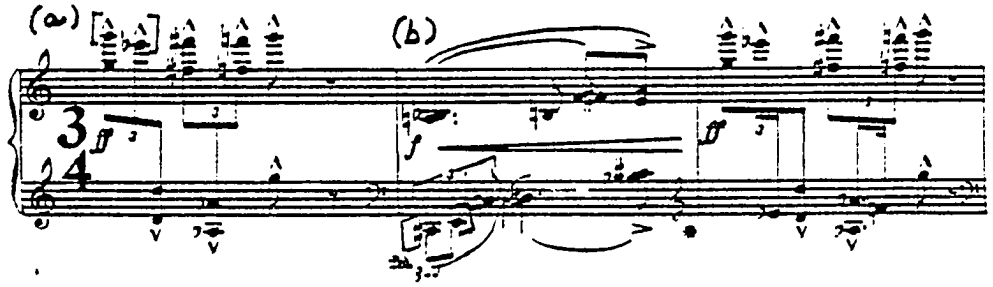
Written in 1957, the second sonata for piano was premiered by Yvonne Loriod on January 16, 1959 at the Tryptique.[1] The sonata is in three movements, the last two of which are joined without interruption.

Movement I

Tempo: Allegro molto (♩ = 132)
Meter: 3 4 5 2 (changing)
4 4 4 4
Form: Sonata Allegro

Material for the entire first movement is derived from the opening six-note motive (a) and its answer (b) which appear at the outset of the movement (Example 108).

Example 108. Sonata No. 2, Movement I (measures 1-3). Copyright by Heugel and Cie, 1959. Used by Permission.



The germ motive (a) corresponds to Theme 1 of sonata-allegro design in this movement. The motive is a partial row

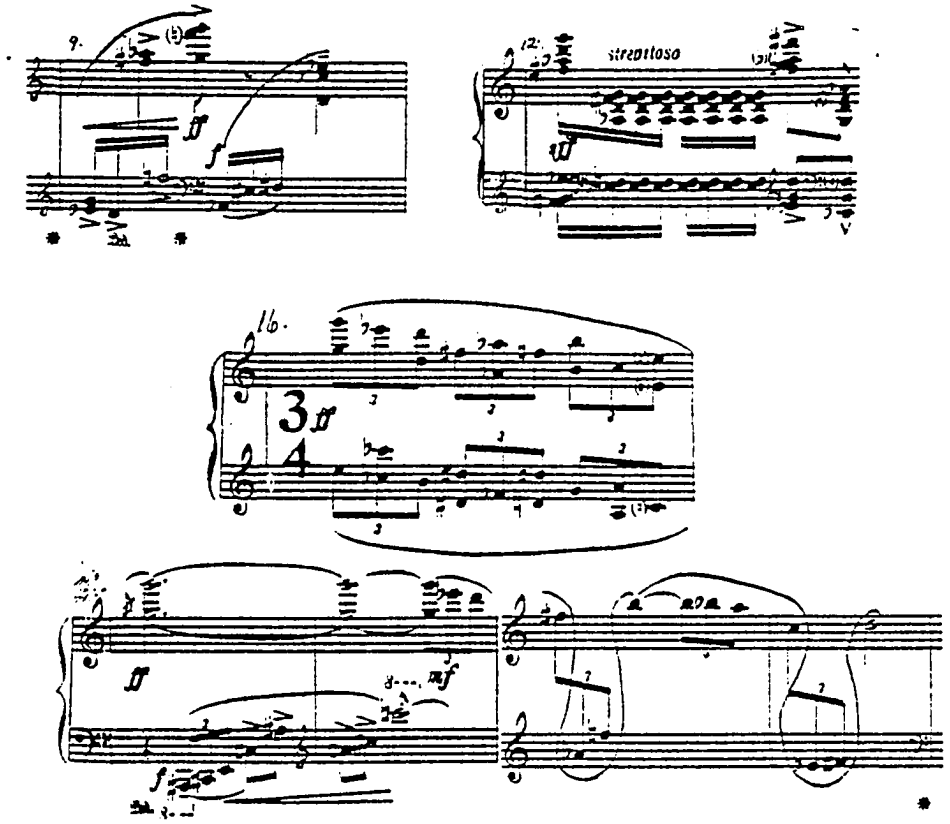
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[1]The initial London hearing was by Rodney Smith in Wigmore Hall, February 13, 1969. See scathing review by Max Harrison in The Musical Times (London): Vol. 110, April, 1969, p. 399.

which is subject to extensive rhythmic development in the movement. Through its many disguises and manifestations, however, it remains essentially intact in terms of pitch ordering. Some of the most important developments of this germ motive are shown in Example 109.

Example 109. Sonata No. 2, Movement I (measures 9, 12, 16, 31-34). Copyright by Heugel and Cie, 1959. Used by Permission.

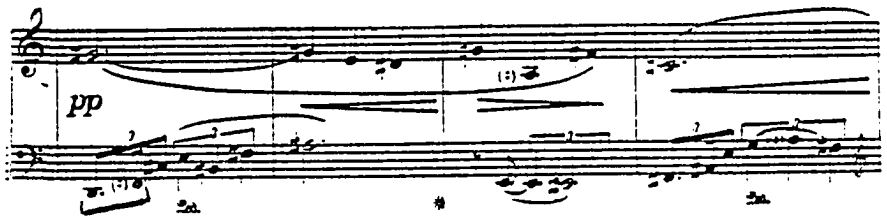
Partial Row: G E^{b} D $F^{\#}$ A^{b} F



In measure 9, the partial row is presented in dyads with a different rhythmic pattern. The chord clusters of measure 12 represent a verticalization of the pitches of (a), juxtaposed and repeated in a rhythmic ostinato pattern reminiscent of Stravinsky. Measure 16 presents the motive in single notes, and measures 31-34 display the motive in a triplet pattern

distributed between hands. Example 110 shows the partial row in a lyrical setting. In this example, the six-note motive is transposed up a half-step, rhythmically augmented, and presented as a long-lined melody against a triplet figuration in the accompaniment. In this setting, the germ motive corresponds to the lyrical second theme of sonata-allegro design.

Example 110. Sonata No. 2, Movement I (measures 39-42). Copyright by Heugel and Cie, 1959. Used by Permission.



Movement II

Tempo: Largo (♩ = 46)
Meter: 4 3 5 4 1
4 4 4 4 8
Form: A B A

Two important techniques are demonstrated in the second movement of this sonata: (1) Jolivet's use of serial technique,[1] and (2) his use of rhythm as a structural function of changing density levels.[2]

The movement is based on two 12-tone rows which serve as a referential source for the determination and organization of pitches throughout the movement. Strict rules of serial

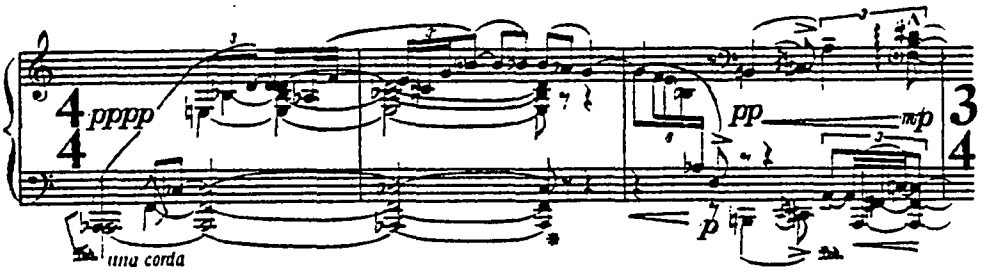
[1]See detailed analysis, Chapter II, pp. 71-77.

[2]See analysis of rhythmic density levels, Chapter II, pp. 50-52.

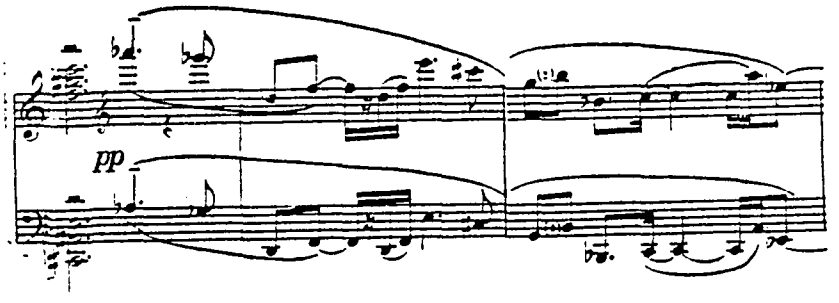
technique, however, are not followed. Example 111 shows the two rows and the themes from which they are derived.

Example 111. Sonata No. 2, Movement II (measures 1-3, 8-10). Copyright by Heugel and Cie, 1959. Used by Permission.

Row I: A^{b} F B E B^{b} D $C^{\#}$ G C A $F^{\#}$ $D^{\#}$



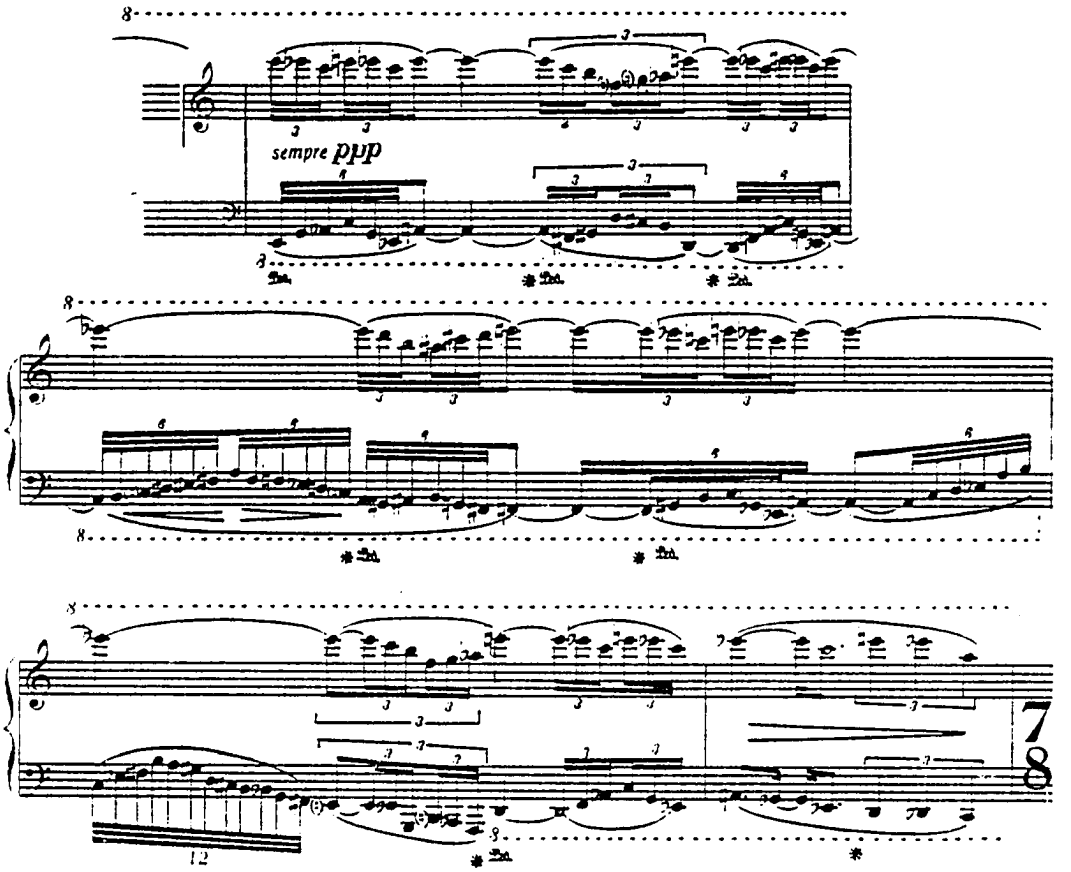
Row II: A^{b} G^{b} D F E $C^{\#}$ G B B^{b} C A E^{b}



Rhythm serves an important structural function by helping to articulate form in this movement. Changes in rhythmic density levels, dynamics, meter, and tempo create the sectionalization that ultimately results in a large A B A form.

The movement ends with a short coda featuring a R.H. theme which oscillates around the intervals of a minor and major third against a florid L.H. accompaniment using all twelve tones (Example 112).

Example 112. Sonata No. 2, Movement II (measures 60-63). Copyright by Heugel and Cie, 1959. Used by Permission.



Movement III: Finale

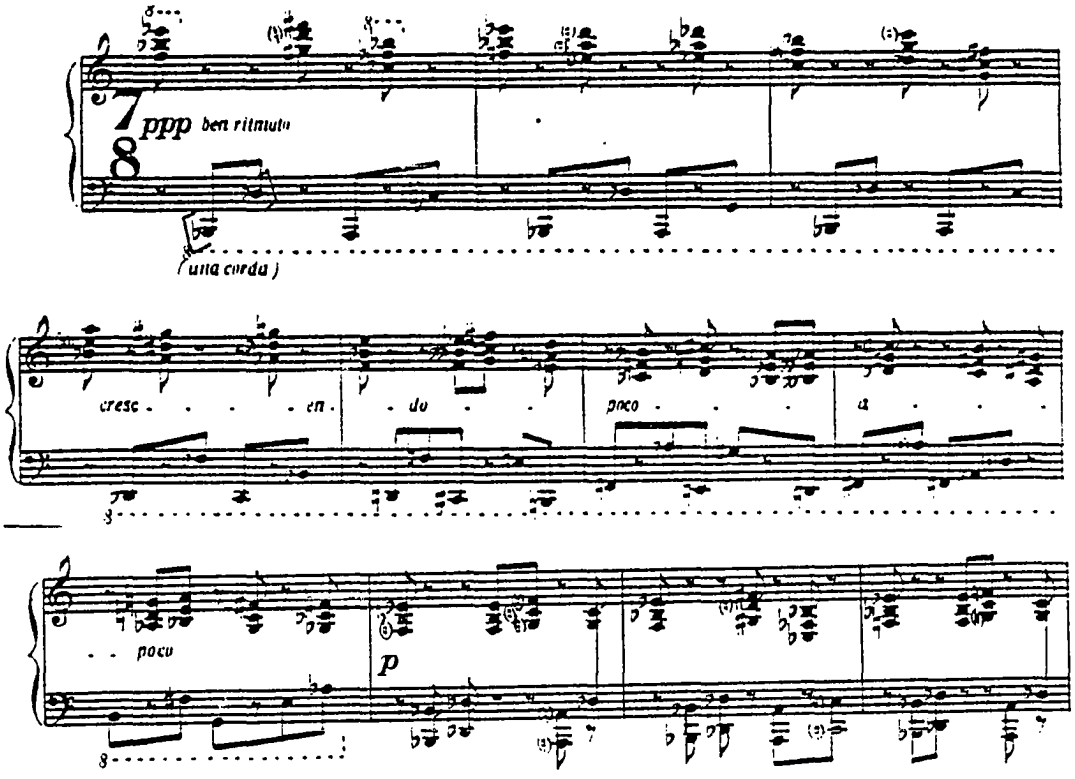
Tempo: ♩ = 126
Meter: 7 5 10 7 6 5 2 (changing)
8 8 8 4 4 4 4
Form: Rondo - Four restatements of the rondo theme, varied and separated by developmental and contrasting material.

This rondo finale in 7/8 time is strikingly similar to the finale of Prokofiev's 7th Sonata.[1] The movement is based

[1]See comparison drawn in Chapter II, p. 100.

on a recurring rhythmic theme, shown in Example 113, which features opposing accents between right-hand quartal chords and left-hand skips.

Example 113. Sonata No. 2, Movement II (measures 1-11). Copyright by Heugel and Cie, 1959. Used by Permission.



The movement is typical of the ritualistic rhythmic setting noted previously in several of Jolivet's piano works. The rondo theme gathers momentum with each varied or amplified restatement, finally driving the movement to a fortissimo conclusion.

It is interesting to note that the interval of a minor third which marks the appearance of (a) and (b) in Example 109 (see brackets) seems to function as an important structural interval for all three movements of the sonata.

The interval or its inversion (a major 6th) if often formed by two low bass notes which are either held by the pedal (see Movement I), sustained by durational value (see Movement II), or implicated as a sort of background sonority by the very constancy of their repetition (see Movement III). Since the combination of any two bass fundamentals which form the interval of a minor third or major sixth produce all twelve tones, it is conceivable that Jolivet's principle of *la double basse* is functioning on a more comprehensive level in this sonata.

Four Works for Children

Chansons naïves (1949)
Danse roumaine (1949)
Berceuse dans un hamac (1950)
Danse caraïbe (1963)

These four works, which Madame Jolivet calls "works of circumstance,"[1] are all intended for the development and training of the younger pianist. They were written for students of Madame Lucette Descaves, who presented her students of various ages and achievement levels in an annual recital. Madame Descaves made it a habit to program contemporary works on these recitals and frequently asked her composer-friends to write works specifically for these occasions. Jolivet's daughter, Christine, performed the *Berceuse dans un hamac* when she was ten years old.[2]

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[1] Hilda Jolivet, *Avec André Jolivet*, p. 209.

[2] Ibid.

The four works are listed below along with a brief sketch of pertinent data.

Chansons naïves

Six children's pieces for piano
Published: Billaudot (1951). Edited by Pierre Noël.
Duration: 7 minutes

* 1. Watching the Flies Fly (1' 45")
2. The Little Chimney-Sweep's Christmas (50")
* 3. Song for a Breton Doll (1' 20")
4. Villanesca (1' 15")
5. Carillon (1' 30")
6. Dance of the Little Sioux (1' 15")

* (numbers 1 and 3 are recorded: Pathe ETX 269).

Danse roumaine

Rumanian dance
Published: Lemoine (1949)
Duration: 3 minutes

Berceuse dans un hamac

Lullaby in a Hammock
Published: Billaudot (1950). Edited by Pierre Noël.
Duration: 1 minute, 45 seconds

Danse caraïbe

* Carribean Danse
Published: Salabert (1963)
Duration: 45 seconds

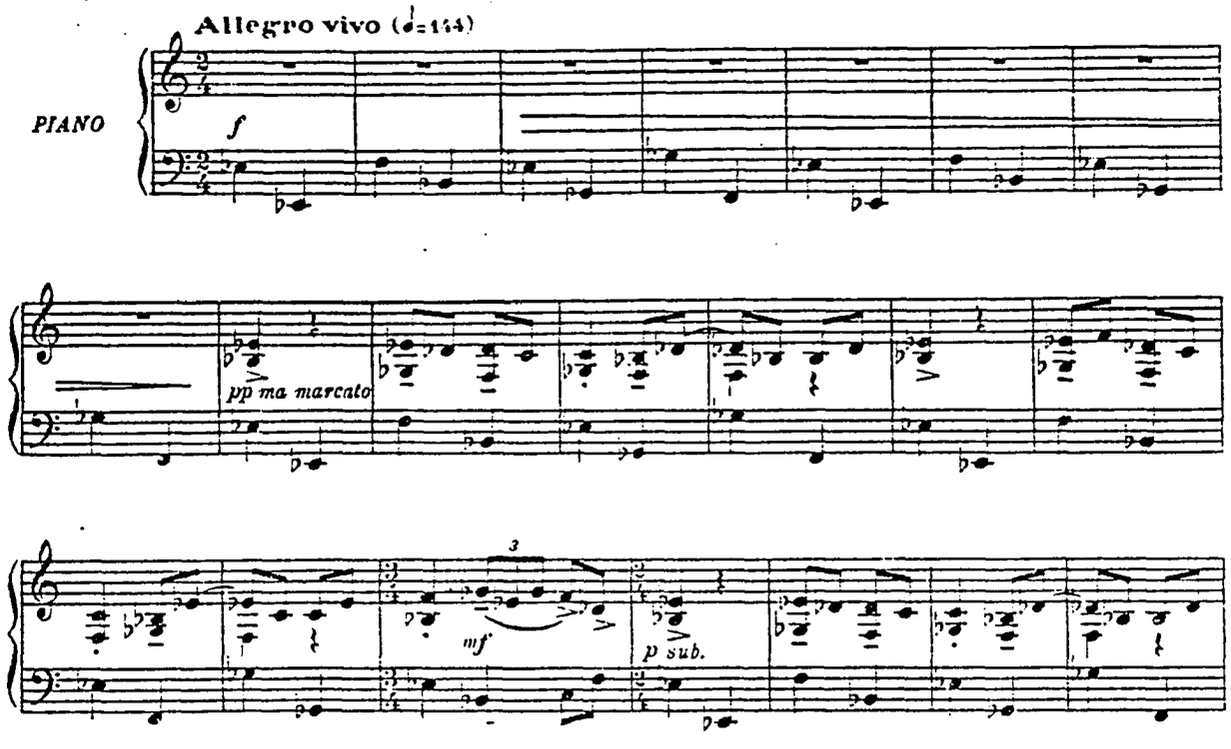
* (Included in "Petite Methode de Piano" by Marguerite Long).

Generally speaking, Jolivet's children's pieces are modal, with little chromatic alteration. The natural minor mode is commonly used.

The "Dance of the Little Sioux" from the six Chansons naïves exhibits many of the same characteristics found in his more complex and technically exacting works. The little dance begins with a L.H. ostinato against which a R.H. rhythmic

theme oscillates around $\underline{E}^{b}$ (Example 114). This short dance is written in the Dorian mode on $\underline{E}^{b}$.

Example 114. "Danse des Petits Sioux" from Chansons naïves (measures 1-13). Copyright by Editions Billaudot, 1951. Edited by Pierre Noël. Used by Permission.



SUMMARY

With the additional knowledge of five unpublished works for piano, the number of Jolivet's piano compositions totals nineteen. Chronologically, the piano works fall into four creative periods: I. Works of Early Maturity (1921-1934), II. Revolutionary (1935-1939), III. Traditional (1940-1945), and IV. Synthesis (1945-1974).

Jolivet's only published piano work of "Early Maturity" is Trois temps, copyrighted in 1921 by Senart and published in

1930 by Salabert. Along with the unpublished Sarabande sur le nom d'Erik Satie and Six études, this early work alludes to traditional formal schemes: Invention, Air, Rondeau.

The titles of Jolivet's piano works from the Revolutionary Period (1935-1939) are evocative ones: Mana, Cosmogonie, Five Ritual Dances. Through the frequent use of melodic and rhythmic formulas associated with primitive and exotic music, these piano works capture the essence of Jolivet's aesthetic philosophy: " . . . to return music to its ancient and original character when it was an expression of the magic and incantation of human religious groups."[1] Certain pieces in Mana demonstrate Jolivet's early experiments with tone rows, but the composer avoided the use of strict serial techniques in these works by devising his own principles based on acoustical theory and the overtone series. In varying degrees, the works written during Jolivet's Revolutionary Period represent the application of these technical principles: la double basse, résonance inférieure, transmutations de la masse sonore, sens de projection du son, and phases et intensités du flux sonore.

During the Traditional Period (1940-1945), Jolivet temporarily abandoned his metaphysical philosophies and "revolutionary" techniques in favor of a musical language which was far more accessible to the general public. The two piano works written during this period, Étude sur des modes antiques and the miscellaneous dances in Guignol et pandore, display

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[1]André Jolivet, "Réponse à une enquête," p. 33.

none of the concepts of sound spacing which characterize Jolivet's works of the Revolutionary Period.

In addition to four children's pieces, Jolivet's final creative period, Synthesis (1945-1974), is represented by four major works for piano: two piano sonatas, one piano concerto, and one duo-piano work. In this period, Jolivet effected a synthesis between the Revolutionary and Traditional periods. Primitive melodic and rhythmic formulas are found in the Concerto for Piano which contains allusions to African, Far Eastern, and Polynesian sound effects. Similarly, primitive ritualistic ceremonies are depicted in the Hopi Snake Dance. The Sonata No. 1 combines classical forms with primitive melodic and rhythmic formulas and Jolivet's double basse principle. Serial techniques, as well as the double basse principle, are combined with classical forms and primitive melodic and rhythmic formulas in Sonata No. 2.

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APPENDIX A

APPENDIX A

A Discography of the Piano Music of André Jolivet

There is only one record currently in print of André Jolivet's piano music. The 1975 disque (SFP 91 046) by pianist, Françoise Petit, contains the Five Ritual Dances, Mana, Etude sur des modes antiques, and the Hopi Snake Dance for 2 Pianos (Madame Petit plays both parts). Several of the works have been recorded but are now out of print.

Chansons Naïves

1957	Lydia Rev	Two extracts: "Watching the Flies Fly" and "Chanson for a Breton Doll"	Pathé DTX 269

Concerto for Piano and Orchestra

1954	Lucette Descaves	(Orchestre du Théâtre des Champs-Élysées, Dir. by Ernest Bour)	Ducretet-Thomson LAG 1 020 and Westminster (U.S.A.) WL 5239
1965	Lucette Descaves	(Orchestre du Théâtre des Champs-Élysées, Dir. Ernest Bour)	Ducretet-Thomson DUC 23
1968	Philippe Entremont	Société des Concerts du Conservatoire Dir. André Jolivet	CBS S 75 660

APPENDIX A-continued

Étude sur des modes antiques

1975	Françoise Petit		SFP 91 046

Five Ritual Dances[1]

1975	Françoise Petit		SFP 91 046

Hopi Snake Dance

1975	Françoise Petit		SFP 91 046

Mana

1957	Françoise Gobet	Récital	Véga C 30 A 88
1962	Jacqueline François		Musique du Temps JBP n° 1
1975	Françoise Petit		SFP 91 046
1978	Lea Roussel[2]	(André Jolivet: Concert Hommage with Soloist of Marseille)	Syrinx

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[1]The orchestral version of Five Ritual Dances is recorded by Erato (STU 70 509) with André Jolivet conducting the National Orchestra of the ORTF.

[2]It is possible to obtain this record by writing directly to Syrinx: 7, Rue Merentie, 13005 Marseille, France

Patchinko

1974	Geneviève Joy and Jacqueline Robin	ERATO STU 70 810

Sonata No. 1

1965	Daniel Wayenberg	Ducretet-Thomson DUC 506

Sonata No. 2

1962	Jacqueline François	Musique du Temps
1965	Daniel Wayenberg	S DUC 506

APPENDIX B

APPENDIX B

Chronological Catalogue of the Music of André Jolivet[1]

1930 -- Trois temps (pour piano)
-- Air pour bercer (pour violon et piano)
-- Suite pour trio à cordes
-- Grave et Gigue (pour la formation des instrumentistes)

1934 -- Quatour à cordes

1935 -- Mana (pour piano)
-- Trois poèmes (pour Ondes Martenot et piano)
-- Andante (pour orchestre à cordes)

1936 -- Cinq incantations (pour flûte seule)
-- Danse incantatoire (musique symphonique)
-- Soir (pour orchestre d'harmonie)
-- Défilé (pour orchestre d'harmonie)

1937 -- Trois chants des hommes (pour baryton et orchestre)
-- Incantation (pour violin seul ou Ondes Martenot ou flûte en sol ou en ut)

1938 -- Poèmes pour l'enfant (pour orchestre)
-- Cosmogonie (pour piano)
-- Cosmogonie (pour orchestre)

1939 -- Cinq danses rituelles (pour orchestre)
-- Cinq danses rituelles (pour piano)

1940 -- Messe pour le jour de la paix (pour voix, orgue et tambourin)
-- Les Trois complaintes du soldat (pour voix et piano ou orchestre)
-- Symphonie de danses (pour orchestre)

1941 -- La Tentation dernière (Jeanne d'Arc)(cantate pour soli, choeurs parlés et chantés et orchestre)
-- Aimer sans savoir qui (musique de scène)
-- La Pêche miraculeuse (pour petit orchestre)
-- Ballet des étoiles (pour petit orchestre)

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[1]According to Gérard Billaudot, André Jolivet: Catalogue des Oeuvres (Paris: Billaudot Editions, 1967), pp. 49-50. Also "Supplement au Catalogue des Oeuvres d'André Jolivet" obtained from Madame Hilda Jolivet.

1942 -- Suite liturgique (pour voix, hautbois, violoncelle et harpe)
-- Dolorès ou le Miracle de la Femme laide (opéra buffa)
-- Le Mistère de la Visitation (musique de scène)

1943 -- Suite Delphique (pour 12 instruments)
-- Guignol et Pandore (pour piano)
-- Guignol et Pandore (pour orchestre)
-- Nocturne (pour violoncelle et piano)
-- Trois chansons de Ménestrel (pour voix et piano)
-- La Queste de Lancelot (musique de scène)
-- Pastorales de Noël (pour flûte, basson et harpe)

1944 -- Poèmes intimes (pour voix et piano ou orchestre de chambre)
-- Chant de Linos (pour flûte et piano)
-- Chant de Linos (pour flûte, violon, alto, violoncelle et harpe)
-- Etude sur des modes antiques (pour piano)
-- Le Malade imaginaire (musique de scène)

1945 -- Sérénade (pour quintette à vent)
-- Sérénade (pour hautbois et piano)
-- Première sonate (pour piano)

1946 -- Britannicus (musique de scène)
-- Fanfares pour Britannicus
-- Psyché (pour orchestre)
-- Le Livre de Christophe Colomb (musique de scène)

1947 -- Hymne à Saint-André (pour voix et orgue)
-- Horace (musique de scène)
-- Concerto (pour Ondes Martenot et orchestre)

1948 -- Hopi Snake Dance (pour deux pianos)
-- Concertino (pour trompette, orchestre à cordes et piano)
-- Concertino (pour trompette et piano)

1949 -- Iphigénie en Aulide (musique de scène)
-- Concerto (pour flûte et orchestre à cordes)
-- Les Précieuses riducules (musique de scène)
-- Hélène et Faust (musique de scène)
-- Danse roumaine (pour piano-pour la formation des instrumentistes)

1950 -- L'Inconnue (ballet pour orchestre)
-- Concerto (pour piano et orchestre)
-- Concerto (pour piano- réduction pour deux pianos)
-- Berceuse dans un hamac (pour piano)

1951 -- Trois poèmes galants (pour voix et piano)
-- Chansons naïves (pour piano)
-- Antigone (musique de scène)
-- Le Bourgeois gentilhomme (musique de scène)

1952 -- Concerto (pour harpe et orchestre de chambre)
-- Air de bravoure (pour trompette et piano)

1953 -- Epithalame (pour orchestre vocal à 12 parties)
-- Première symphonie (pour orchestre)
-- Cabrioles (pour flûte et piano- pour la formation des instrumentistes)
-- Chant pour les piroguiers de l'Orénoque (pour hautbois et piano- pour la formation des instrumentistes)
-- Les Caprices de Marianne (musique de scène)
-- Fantaisie-Impromptu (pour saxophone alto et piano-pour la formation des instrumentistes)
-- Fantaisie-Caprice (pour flûte et piano-pour la formation des instrumentistes)
-- Empereur Jones (musique de scène)

1954 -- Concerto (pour basson, orchestre à cordes, harpe et piano)
-- Deuxième concerto (pour trompette)
-- Méditation (pour clarinette et piano-pour la formation des instrumentistes)
-- Prométhée enchaîné (musique de scène)
-- Les Amants magnifiques (musique de scène)
-- Fantasio (musique de scène)

1955 -- Suite transocéane (pour orchestre)
-- Le Veuf (musique de scène)
-- L'Amour médecin (musique de scène)

1956 -- La Vérité de Jeanne (oratorio)
-- Trois interludes de la Vérité de Jeanne (pour orchestre)
-- Sérénade pour deux guitares
-- Coriolan (musique de scène)

1957 -- Deuxième sonate (pour piano)
-- Suite française (pour orchestre)
-- Rhapsodie à sept
-- Il ne faut jurer de rien (musique de scène)
-- La Réunion des amours (musique de scène)

1958 -- Concerto (pour percussion et orchestre)
-- Sonate (pour flûte et piano)

1959 -- Deuxième symphonie (pour orchestre)
-- Le Guerrier de Rabinal (musique de scène)
-- L'Eunuque (musique de scène)

1960 -- Adagio (pour cordes)
-- Antigone (musique de scène)

1961 -- Les Amants magnifiques (pour orchestre)
-- Symphonie pour cordes
-- Sonatine (pour flûte et clarinette)
-- Hymne à l'Univers (pour orgue)

1962 -- Messe "Uxuor tua" (pour voix)
-- Premier concerto pour violoncelle

1963 -- Sonatine (pour hautbois et basson)
-- Madrigal (pour voix et instruments)
-- Deux études de concert (pour guitare)
-- Alla rustica (pour flûte et harpe)
-- Danse caraïbe (pour piano-pour la formation des instrumentistes)

1964 -- Troisième symphonie (pour orchestre)
-- Ariadne (ballet)

1965 -- Le Coeur de la matière (cantate)
-- Suite rhapsodique (pour violon seul)
-- Suite en concert (pour violoncelle seul)
-- Suite en concert (pour flûte et percussion)
-- Prélude (pour harpe seule)

1966 -- Douze inventions pour douze instruments
-- Deuxième concerto pour violoncelle

1967 -- Cinq égloques (pour alto seul)
-- Ascèses (pour flûte (en sol et en ut) ou pour clarinette)

1968 -- Controversia (pour Hautbois et Harpe)
-- Arioso Barocco (pour trompette et orgue)
-- Cérémonial (pour six percussions)

1969 -- Mandala (pour orgue)

1970 -- Songe à Nouveau rêvé (pour soprano et orchestre)
-- Patchinko (pour deux pianos)

1971 -- Heptade (pour trompette et percussion)
-- Pipeaubec (pour flûte à bec)

1972 -- Concerto pour Violon et Orchestre
-- Tombeau de Robert de Visée (pour guitare)

1973 -- Yin-Yang (pour onze cordes soloistes)
-- La Flèche du temps (pour douze cordes solistes)

1974 -- Le Lieutenant perdu (opéra)
(Incomplete)