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Andre Jolivet's Fusion: Magical Music, Conventional Lyricism, and Japanese Influences Network to Create Concerto Pour Flute et Piano and Sonate Pour Flute et Piano

Kelly A. Collier
University of Nevada, Las Vegas

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ANDRÉ JOLIVET'S FUSION: MAGICAL MUSIC, CONVENTIONAL LYRICISM, AND
JAPANESE INFLUENCES NETWORK TO CREATE CONCERTO POUR FLûTE ET PIANO
AND SONATE POUR FLûTE ET PIANO

By

Kelly A. Collier

Bachelor of Music
University of Nevada, Las Vegas
1999

Master of Music
California State University, Long Beach
2001

Master of Music
University of Nevada, Las Vegas
2016

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of the requirements for the

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School of Music
College of Fine Arts
The Graduate College

University of Nevada, Las Vegas
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The University of Nevada, Las Vegas

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This dissertation prepared by

Kelly A. Collier

entitled

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Network to Create Concerto Pour Flûte et Piano And Sonate Pour Flûte et Piano

is approved in partial fulfillment of the requirements for the degree of

Doctor of Musical Arts
School of Music

Jennifer Grim, D.M.A.
Examination Committee Chair

Kathryn Hausbeck Korgan, Ph.D.
Graduate College Interim Dean

Marina Sturm, D.M.A.
Examination Committee Member

Timothy Hoft, D.M.A.
Examination Committee Member

Richard Miller, Ph.D.
Examination Committee Member

Lisa D. Bendixen, Ph.D.
Graduate College Faculty Representative

ABSTRACT

André Jolivet's *Fusion*, represents his formative style period, post-World War II. *Fusion* is a combination of Jolivet's two earlier style-writing periods for flute, "magical music" and conventional lyricism. This study presents detailed analyses of two compositions reflecting this style period, *Concerto pour flûte et piano* and *Sonate pour flûte et piano*, by André Jolivet. In order to acquaint the reader with Jolivet's interest in ancient musical cultures, a brief biography offers information on Jolivet's interests in ancient rituals and mysticism. As appointed Director of the Comédie-Française in 1945, Jolivet extensively travelled and experienced new musical phenomena. These musical phenomena, Japanese musical influences, are experienced in the *Concerto* and *Sonata*. As a result of his travels, Jolivet found the flute uniquely adaptable to music that beckoned his interests in ancient musical societies. Through this author's examination and description of these works, the reader gains further insight into the variables of Jolivet's technique and style. The historical information and analysis will be valuable for rehearsal and performance preparation to create aesthetic and intuitive contexts for understanding these compositions.

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INTRODUCTION

Jolivet, throughout his travels as Musical Director of the Comédie-Française, found the flute uniquely adaptable to music that beckoned his interest in ancient musical societies. The sonorous flute, animated by breath, symbolized his antiquarian aesthetic by emulating human nature, spirit, and universal musical elementariness. The flute has long been an object of traditional Japanese culture and is featured prominently in historical literature and art, where the instrument—animated by breath, has the ability to conjure up images of the past. This document will explore the influence of Japanese aesthetics upon Jolivet's concerto and sonata for flute.

Chapter 1 provides a brief biography of André Jolivet's early musical interests and lifetime achievements. Hilda Jolivet, his wife and biographer, offers personal insight and perspective in *Avec...André Jolivet*.¹ Her biography traces Jolivet's life, education, and compositional growth, noting renowned teachers and influential affiliates of art and music including George Valmier, Paul Le Flem, Edgar Varèse, Alexander Calder, and Olivier Messiaen.

Jolivet was part of a special interest group named *La Jeune France*, whose membership included: Yves Baudrier a painter of seascapes, Daniel Lesur a poet, and Olivier Messiaen an ornithological transcriptive composer. The group's primary focus was "to promote works that are young, free as far as possible from vulgar imitation, either revolutionary or academic."²

The unusually different backgrounds of these four men served as a catalyst for creative energy, promoting new music concerts with artistic good faith in what they believed to be a mechanical and impersonal world. After their first concert, June 3, 1936, critics and composers

¹ Hilda Jolivet, *Avec...André Jolivet* (Paris: Flammarion, 1978).

² Nicolas Slonimsky, *Music Since 1900*, 6th ed. (New York: Schirmer Reference, 2001): 309.

claimed *La Jeune France* (the four little spiritual brothers) to be the leaders of that current of lofty thought which delightfully regenerates young French music.³

This group was disbanded due to the outbreak of World War II; its members served in the army and engaged in combat. Following the war, Jolivet held several musical positions, most notably as Musical Director of the Comédie-Française (appointment in 1943), and in 1965 was appointed Professor of Composition of the Paris Conservatory where he remained until his unexpected death in 1974, the result of a virulent flu.

Chapter 2, Fusion, is Jolivet's third and final compositional style period. Jolivet experiments with the synthesis of magical music and conventional lyricism. "Magical music" is Jolivet's investigation into the influence of selected cultures for inspirational rhythmic structures and programmatic use of oral history.⁴ Conventional lyricism describes André Jolivet's style resultant through the course of World War II. With the disbanding of *La Jeune France*, the group referenced in Chapter 2, its members ceased to influence him and as a result, Jolivet turned to more classical forms. Rhythmic schemes were developed instead of repeated, and the musical aim was evasion. In his fusion period, lyrical melodic lines and classical forms meet the highly rhythmical structures of magical music associated with ritual, incantation, and initiation practices. *Concerto pour flûte et piano* and *Sonate pour flûte et piano* were composed during Jolivet's fusion period. Although the titles of the compositions are classical, "...[there is] a new dynamic quality, liveliness of rhythm, Oriental-sounding melodies and a mature concept of orchestration."⁵

³Janet Landreth, "Andre Jolivet: A study of the Piano Works With a Discussion of his Aesthetic and Technical Principles" (D.M.A. doc., The University of Oklahoma, 1980): 10.

⁴Barbara Kelly, *French Music, Culture, and National Identity, 1870-1939* (University of Rochester Press, 208): 173.

⁵Katherine Kemler, "Is There Magic in Jolivet's Music?," *Music Review* 44 (1983): 122.

Chapter 3, *Concerto pour flûte et piano*, articulates Jolivet's affinity towards the concerto form. He wrote a total of eleven concertos, for varied instrumentation, within a span of twenty-five years. For Jolivet, the concerto form was not a virtuosic display of technique by the soloist, but rather about the interplay and dialogue between the soloist and the orchestra. In Jolivet's words, "It is not the concertante form that especially interests me, least of all the 19th century style in which the soloist is often a virtuoso chatterbox, but I love the dialogue."⁶ This fleeting and elusive concerto is played without pause, although main tempo divisions strongly suggest movements. Jean-Pierre Rampal, to whom the piece was dedicated, premiered Jolivet's *Concerto pour flûte et orchestre à chords* (1948) in February 1950, with Jolivet conducting.⁷

The rhythmic hemiola is frequently used within the lyrical phrasing of the concerto. For example, within the concerto triplet rhythms of the flute are regularly set against open-spaced half-note chords in the piano. This rhythmic style mimics the flexibility in pulse found in music by the Japanese *Shakuhachi* flute. Even when there is a steady beat/pulse present, there can be a sense of flexibility to it. The Japanese aesthetic also favors a broad range of sound and tone qualities within their music. The dynamic and timbre changes of the flute, give the melody its life. Pieces generally begin slow, and gradually accelerate with considerable increase in melodic density.

Chapter 4, *Sonate pour flûte et piano*, one of Jolivet's five composed sonatas for various instruments, was written in 1958 for Jean Pierre Rampal and Robert Veyron-Lacroix, who premiered the work in Washington D. C. the same year. The Sonate is conventional in format, with the first movement in free sonata form and the second consisting of a quasi aria. The various sec-

⁶ Cadieu, 77.

⁷ Toff, 275.

tions are linked by a flute motive consisting of an eighth-note tied to a triplet. The third movement is an ecstatic, notationally open spaced finale, in which the flute and piano duel with alternating dialogue.

Nō music of the Japanese medieval theatre has many of the vocal qualities and sound materials present within the sonata. There is a limited number of melodic patterns and a common basic syntax to the way they come together in a sequence to form a unit. The flute part functions rather independently, and the upper-octave pitches are typically less than an octave above the counterparts of the piano. There are frequently played “central tones” and *Shōga* syllables, which encode melodic direction. The vowel in each syllable (*i, a, o, u*) carries the most meaning. The transition from one vowel (from high to low pitches) to another holds important information in regards to the melody.

André Jolivet believed “all music by nature [to have] an incantory mission—that is, it has the power to connect man with the cosmos, eternity, or that which is greater than man himself.”⁸ This document describes Jolivet’s compositional techniques using the flute to create music rich in mystery and ancient ritualism. Using both historical and analytical contexts, this study offers valuable insight into preparation and performance of the works for flute: *Concerto pour flûte et piano* and *Sonate pour flûte et piano*. The intention of the author is that this document will stimulate further interest in Jolivet’s compositions.

⁸ Benjamin Scott Tucker, “Atonality, Modality, and Incantation in Two Works for Trumpet by Andre Jolivet, With a Discussion of His Technical and Aesthetic Principles” (D.M.A. doc., The University of Arizona, 1994): 16.

CHAPTER 1 - ANDRÉ JOLIVET: BIOGRAPHY

Born in Paris on August 8, 1905, André Jolivet matured in an artistically abundant city and family environment. His father, Victor was an artist and his mother, Madeleine Perrault, was an amateur pianist who gave André his first piano lessons. Jolivet's parents encouraged his lively interests in art and music but discouraged these as career options; they believed financial security to be more important. Although he truly wished to become a musician, Jolivet accommodated his parents' ideals and in 1927 completed his teacher's certification. At the age of twenty-two, after working in various posts at Paris schools from 1927-1928, he was finally able to devote himself to serious music studies and pursue it as a career.

In 1928 George Valmier, "cubist painter, singer, advanced wit, great friend of Milhaud and Honegger," whom had long observed Jolivet's talents, obtained permission for him to study composition with his friend Paul Le Flem, Professor of Counterpoint at the Schola Cantorum.⁹ During the years 1928-1933, Le Flem instructed Jolivet in harmony, counterpoint, and classical forms, following the conservative styles of the fifteenth- and sixteenth-century trends in music. Under the tutelage of Le Flem, Jolivet learned the rudiments of his own technique, was introduced to the dodecaphonic techniques of Arnold Schoenberg, and ultimately to the music of Edgard Varèse, a classmate of Le Flem at the Schola Cantorum.¹⁰

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"¹¹ Before the concert was over, Jolivet had declared himself a disciple of Varèse.¹² Upon the recommendation of Le

⁹ Ibid., 2-3.

¹⁰ Ibid., 3.

¹¹ Ibid., 4.

¹² Jolivet, H., 60.

Flem, Varèse (a resident of the United States) considered accepting Jolivet as his only European student. As an audition, Jolivet had to prepare a four-hand reduction for piano of Varèse's *Oc-tandre* (originally for flute, oboe, clarinet, bassoon, horn, trumpet, trombone, and double bass). Although Jolivet was required by Varèse to audition for tutelage, no money exchanged hands and Jolivet's studies were purely based in exposure rather than structured lessons. During the next three and a half years, Jolivet and his wife Hilda, whom he married on September 26, 1933, were frequent guests in Varèse's home. Besides meeting artists and writers such as Pierre Ar-taud, Pablo Picasso, and Alexander Calder, Jolivet also assimilated some of Varèse's highly in-novative and revolutionary techniques. At that time, Varèse was deeply involved with his re-search in astronomy and the transmutation of the elements, the precepts of medieval physicist, alchemist, and mystic Paracelsus, Leonardo da Vinci, and the application of metaphysical laws to music.¹³ Jolivet took part in acoustic research, learned about the transmutation of sound and den-sity cells, became aware of the relevance of astronomical laws for musical structures, committed himself to a non-tonal method distinct from dodecaphonic serialism, and was deeply involved in the application of metaphysical thought to music.¹⁴ While Jolivet was very much influenced by many of Varèse's compositions, his wife, Hilda Jolivet, claimed that "*Amériques* opened the doors of his audacity."¹⁵

During the years of his intense musical observations of Varèse, Jolivet produced no works of his own except those during his initial tutelage with Paul Le Flem. According to Hilda Jolivet, their sessions together were devoted purely to research.¹⁶ The years Jolivet spent with

¹³ Landreth, 4.

¹⁴ Bridget Schiffer, "Andre Jolivet (1905-1974)," *Tempo* 112 (1975): 13-4.

¹⁵ Jolivet, H., 60.

¹⁶ *Ibid.*, 60.

Varèse were merely a gestation period for the formation of his own personal style.¹⁷ Jolivet did not attempt to apply Varèse's theories to his own music until approximately September 1933, after Varèse's departure for America. Although Jolivet never wrote a single composition under the guidance of Varèse, he credited him with being the most significant influence on his life and on the development of his style. Varèse helped Jolivet to discover music as a magical and ritual expression of human society, a delicate balance between man and the cosmos.¹⁸

André Jolivet's compositions attracted the attention of another important young composer, Olivier Messiaen, a recent graduate of *Le Conservatoire de Paris* and appointee on the board of the National Committee of Music (which was responsible for reviewing new music). Jolivet and Messiaen met often to discuss and exchange ideas, and turned out to have much in common. Both were "artists involved in spiritual and religious matters, equally engaged in widening the scope of technical and expressive means, and artists who had managed to escape the influence both of French neo-classicism and Central European expressionism."¹⁹ In 1934, along with Daniel-Lesur, Paul Le Flem, and George Migot, Jolivet and Messiaen founded *La Spirale*. This organization's purpose was to present concerts of contemporary chamber music at the Schola Cantorum and to sponsor the dissemination of French music abroad.

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 the progress, for while it is constantly attached to the center of origin, it traces nonetheless a new path with every turn (Slonimsky, 2001, p. 309).

It is from this organization that the special interest group *La Jeune France* emerged. In 1935 Yves Baudrier felt the need to change the direction in which the music had taken, in part

¹⁷ Landreth, 5.

¹⁸ Ibid., 5.

¹⁹ Schiffer, 14.

towards neo-classicism, and abstraction. He felt the necessity to “return to humanism” (Menk, 1985, p. 8). Baudrier approached Messiaen to relate his change in conceptualization of the group, and Messiaen recommended the enlistment of André Jolivet and Daniel Lesur. Named by Théophile Gautier in 1830, the original “*Jeune France*” was first associated with “...a group of writers and poets, united by a common aversion for the academic and classic traditions, joined to progress toward a common ideal.”²⁰ The group came to admit musicians, such as Hector Berlioz, whom *La Jeune France* of 1936 considered the greatest French Composer. Since similar ideals were at stake, *La Jeune France* of 1936 retained the same title.

Of the four artists, Lesur (poet-composer) and Messiaen (composer) were products of conservatory schooling, whereas Jolivet and Baudrier (painter of seascapes and spiritual mentor) learnt through private instruction. The four artists met in Baudrier’s basement apartment to formulate ideas and plans for the future of the new group. *La Jeune France* sought to reaffirm the romantic and expressive value of music by returning to “instinctual emotions and irrational forces.”²¹ From their deliberations emerged a manifesto, printed in the program of their first concert at the Salle Gaveau, June 3, 1936.

As living conditions became more and more hard, mechanical and impersonal, music must bring its spiritual fortitude and its generous reactions to those who love it... *La Jeune France* has for its goals the dissemination for young free works equally removed from the revolutionary and academic formulae.

...At each concert, *La Jeune France*, acting as an unbiased jury, will arrange that, within its modest means, one or several works characteristic of some interesting trend within the bounds of its aspirations will be performed.²²

The premier concert, conducted by Roger Désormière, was attended and praised by a distinguished audience including Arthur Honegger, Francis Poulenc, and Darius Milhaud. The next

²⁰ Menk, 8.

²¹ Gut, 16.

²² Claude Rostand, *French Music Today* (New York: Da Capo Press, 1955): 35-7.

day, the new artistic 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.”²³ Additionally, “...they became known as the ‘quatre petit frères spiritualistes’ because they promoted spiritual values and human qualities in a ‘mechanical and impersonal’ world. They rejected Stravinsky’s neo-classicism, Satie, *Les Six*, and central European experiments.”²⁴ One of the shared goals of the four composers was to “rehumanize” art. Jolivet so opposed Stravinsky that in 1945 he published an article in *Noir et Blanc* entitled “Assez Stravinsky,” in which he declared that “true French music owes nothing to Stravinsky.”²⁵

In 1940, when World War II severely curtailed European artistic life, the four musicians were dispersed, having been called up for active military service. The group had been active for four years until Germany’s invasion of France. Due to the war, and Jolivet’s service at Fontainebleau, the four composers went their separate ways. Each one in his field (Baudrier in film music, Daniel Lesur in lyric-art, Jolivet in the symphonic world, and Messiaen in the exploration of the new fields of sound) stayed faithful to the original ideals pledged by the group.²⁶

In 1942, Jolivet resumed his teaching duties and in 1943 Arthur Honegger and Paul Claudel chose him to conduct their production of *Souliès de Satin* at the Comédie-Française, an honor for this was where as a child Jolivet spent much of his spare time in musical observation. Shortly thereafter, “...he received a scholarship from the *Association for the Diffusion of French*

²³ Landreth, 10.

²⁴ Kelly, 175.

²⁵ Ibid., 175.

²⁶ Menk, 12.

Thought which enabled him to finally resign his teaching position and devote his full-time energies to composition.”²⁷

The scholarship and a new appointment as Musical Director of the Comédie-Française in 1945 enabled Jolivet to financially support his wife, Hilda and their three children. “Not only did he compose original music and revise and re-orchestrate other composers’ 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.”²⁸ Jolivet’s position as Director allowed him to explore firsthand the music of Africa, Egypt, and the Far East. Jolivet’s extensive traveling enabled firsthand observation of ritual and religious music of foreign countries. He held this position until 1959, the same year he founded the Centre Française d’ Humanisme Musical in Aix-en-Provence.

From 1951 to 1974 Jolivet’s works received frequent and substantial recognition and he became a leading figure in several national organizations. His honorary distinctions included the Legion of Honor (1955), Technical Advisor to the Director of the Arts and Letters (1959-1962), Chairman of the Lamoureux Concerts, and Honorary Chairman of the French Musicians Union.

In 1961 Jolivet began teaching at *Le Conservatoire de Paris* and in 1965 was appointed Professor of Composition. This appointment was an exceptional accomplishment for Jolivet, for his studies had only been through private instruction. By contrast, his colleague Messiaen (composer trained in the orthodox manner) received an earlier appointment to the Conservatory in 1942. Jolivet remained at the conservatory, teaching and accepting commissions until his death in 1974.

²⁷ Landreth, 13-4.

²⁸ Suzanne Demarquez, *Andre Jolivet* (Paris: Ventadour, 1958): 3-5.

CHAPTER 2 - FUSION (1945-67): MAGICAL MUSIC AND CONVENTIONAL LYRICISM MEET EXPERIMENTATIONAL SYNTHESIS

After the war, Jolivet began to incorporate his earlier exploratory concepts of “music as magic,” with his lyrical writing in conventional forms. “Incantatory magic and audacities of writing reappear but are assimilated, clarified...He combines his former adventurous style with some of the ‘traditionalism’ of his second period.”²⁹ Works of this “synthesis” period are characterized by lively rhythm, melodic arabesque (often oriental in nature), and a mature concept of orchestration. “Melody was no longer an element to be developed, but rather an embodiment of the character and unity of a work. Rhythm still responded to the need to preserve for music its essential role of mystic incantation.”³⁰ Although the concepts of magic and incantation reappear, evocative titles are predominantly replaced with generically classical ones. The Fusion period contains mostly classical forms and reiterates his preoccupation with magic by using pivotal chords and partial, sometimes chromatisized modes melodically and harmonically. Jolivet was now a mature composer, teacher, and conductor, with his own musical language, skills, and philosophy. This final period resembles to me, a representation and synthesis of his first two style-periods.

The war was a difficult time for composers in France. Jolivet notes. “I remain more and more convinced that the mission of musical art is humane and religious.”³¹ This sentiment is reflective of hardships encountered throughout the process of war. Fortunately, French classical music interested German propaganda services, as they sought to maintain social order by distracting the population from the hardships of World War II. As a result of the stifling war condi-

²⁹ Kemler, 123.

³⁰ Raudsepp, 21.

³¹ Demarquez, 7.

tions, and harsh winter, the Parisian public was a captive audience. “Their eagerness for distraction only grew as the weather grew colder and as they sought refuge in the interiors of public theaters and concert halls.”³² The German officials responsible for cultural affairs in France professed that music has no ideological identity. “...Music created a [somewhat] neutral space-an ideal meeting place for the people of warring nations.”³³ This somewhat neutral space permitted Jolivet to continue to compose, in a more conservative and lyrical style-as service to the public, while serving at Fontainebleau, until he resumed his teaching duties and in 1945 was appointed as the traveling Musical Director of the Comédie-Française. This opportunistic position for Jolivet was possible, due to the new era in arts funding by the French State. Culture was now perceived as a national asset. It was deemed that “France was not defeated on the battlefield of the arts (in a memo from Hauteceur, Director of Fine Arts, to Carcopino, the Minister of National Education), our architecture, our painting, our sculpture, our music continue to inspire admiration.”³⁴ The desire to preserve French culture and highlight the prestige of its artistic community in the aftermath of the war was common across the political spectrum. The Director of Fine Arts, Hauteceur, highlights the role of the performing arts:

Art frees the soul from circumstance, liberating it from categories of time and space...It enables the masses to commune with one another and gives those who cultivate it together a sense of discipline and solidarity. Artistic events are thus capable of creating enthusiasm and selflessness in our populations, in short, a state of mind that would help prepare them to understand and fulfill their obligations.³⁵

³² Leslie Sprout, “Music for a ‘New Era:’ Composers and National Identity in France, 1936-1946,” (Ph.D. diss., University of California, Berkeley, 2000): 107.

³³ Sprout, 109.

³⁴ Sprout, 133.

³⁵ Sprout, 133.

As the traveling Musical Director of the Comédie-Française, Jolivet was exposed to many different cultures, sounds, and styles of music. He observed and transcribed the sounds of foreign instruments collaborating, and culture specific rhythms. His exposure to music of different and new cultures while Director was invaluable. These experiences, gave Jolivet insight into the new possibilities of art-music creating enthusiasm and a communion of the masses, as was the desire of Hauteceur, newly appointed Director of Fine Arts, France.

Jolivet's continued fascination with ancient cultures and speculation about the role of music and primitive societies, post-war was the French trend. These ideas were closely connected with other currents of thought and modes of discourse circulating in Paris at the time. He lived at a time when new communications technology was making the exotic accessible, and when young fields of archaeology, history, and sociology, and ethnology were joining to present new information about foreign cultures. This coalescence provided new musical resources with fresh variants of musical discourse at a time when the tonal system had lost its appeal and a search for new sonorities and organizational principles were underway. The book *La Musique et la magie* of Jules Combarieu traced the roots of modern music back to primitive incantation, and argued that all essential classical musical techniques were already implicit in such incantation.³⁶ 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.³⁷

'Music has a universality that no other art possesses; its language is universal, the score travels, the radio waves allow it to penetrate everywhere. Music is a realized thought which

³⁶ Conrad, 18.

³⁷ Menk, 80.

shoots outwards with much more force than that contained in words.”³⁸ Jolivet thought of music as the bridge to bring together different cultures: a kind of universal language, carried by sound waves and able to penetrate the world. He believed in the harmony of heaven and Earth and music as an ideal means of assuring universal unity. Jolivet saw music as a source for spiritual renewal that should be directly connected to one’s life.³⁹

Jolivet’s compositions continued to have no direct picturesque or documentary intentions of the various cultures he chose to study. His focus on his fusion style was to establish a compromise between the traditional language of ancient civilizations and current tendencies in Western music. In so doing he has deliberately emphasized the phenomenon of ‘Orientalism’ introduced more or less instinctively by Debussy.⁴⁰ This was musical exoticism within Western art music that evoked feelings of the East. Jolivet describes his use of exotic materials, “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.”⁴¹ At this time, Jolivet continued to search for more exotic and expressive timbres, oriental modes and rhythms, and unusual instrumental combinations.

Throughout his duration as Director of the Comédie-Française, a position he held until 1959, Jolivet composed 14 scores for the theatre and was able to travel extensively, discovering firsthand the sounds of music in Africa and the Far East. In Egypt, he was delighted to find confirmation of his intuitions, which had dictated the writing of works such as *Cinq Incantations*

³⁸ Conrad, 196.

³⁹ Conrad, 196.

⁴⁰ Myers, 141.

⁴¹ Menk, 57.

fifteen years earlier.⁴² In his later years he became very articulate about his compositions, and was able to clearly state his aesthetic principles:

In an interview published in *Contrepoint* No. 1 in January 1946, under the title ‘magic expérimentale,’ Jolivet talked at length about his technical premises: procedures derived from resonance, including the whole scale of upper and lower harmonics, and new procedures of modulation, dynamics and rhythmic phrasing. However, he stressed that these technical acquisitions should never be separated from the human element; and that complexities which would deny music’s connection with the human voice, should at all costs be avoided. He also insisted that technique should be put at the service of melody and melodic continuity. Even as late as 1954 he still considered the 12-tone system artificial, and violently opposed serialism, though he was, eventually to make ‘serial use of an enlarged modal language, based on certain principles of extra-European, so-called “primitive” music.’⁴³

In 1959 Jolivet founded the Centre Française d’Humanisme Musical in Aix-en-Provence. This was a collaborative summer institute intended for young creative composers. The summer institute ran for five seasons, with lectures designed to encourage new generations of musically artistic compositions. The diversity of the musical ideas was the central learning component. Aesthetically, Jolivet did not believe in one single “true” compositional path.⁴⁴ Jolivet advocated inclusion of all types of musical expression. He encouraged each of his students to find their own voice. His institute courses included students’ from all over the world “including Japan, where he enjoyed a strong reputation.”⁴⁵

Jolivet was well read and enjoyed readings of works by archeologists Lucien Levy-Bruhl and Emile Durkheim, from Hilda Jolivet’s sociological studies at the Sorbonne.⁴⁶ He owned Albert Lavignac’s encyclopedia on foreign musical cultures (1913), considering it an indispensable

⁴² Demarquez, 20.

⁴³ Schiffer, 15.

⁴⁴ Cheramy, 25.

⁴⁵ Cheramy, 25.

⁴⁶ Cheramy, 67.

resource and even recommending it to the composer, Messiaen.⁴⁷ At the time, there was great detail within the volume pertaining to foreign musical cultures and included were articles describing technical aspects of the music, philosophical underpinnings, and instrument/performance practice of various cultures. Cultures described within this volume-included music of: Greek, Indian, Chinese, Korean, Japanese, African, and American Indian. In his studies at the Sorbonne, Jolivet undoubtedly learned that in extremely ancient or very primitive societies, magic, music, and religion are indissoluble.⁴⁸ Therefore when he states that he wants “to return music to its antique original meaning,” he implies that music should become a type of incantation.⁴⁹ For primitive humans, music was a direct link with the spiritual forces controlling their universe. Through musical chants, “primitive” societies were able to communicate with their respective divine. Jolivet felt that music should be a “path of access toward the universal and the divine” for moderns, just as it was for primitive societies.⁵⁰ Through the sociological studies at the Sorbonne, articles on foreign music cultures, and his foreign travels with the Comedie Française, Jolivet was able to construct “primitivism” within his music.

Between the years of 1890 and 1940, “primitivism” in Western visual art was developed. The diverse and changing movement was characterized by a rejection of canonic Western art, which was “...perceived as inauthentic, and by its quest for regenerative inspiration in alternative expressions, perceived as being truer because simpler and freer...in order to grasp a deeper truth beyond deceiving appearances.”⁵¹ “Primitive” visual artists include: Gauguin, Picasso, Matisse

⁴⁷ Jolivet, H., 86.

⁴⁸ Kemler, 125.

⁴⁹ Kemler, 125.

⁵⁰ Hilda Jolivet 69, translated and quoted by Kemler, 125.

⁵¹ Jean-Francois Staszak, “Primitivism and the other. History of Art and Cultural Geography,” *GeoJournal* 60 (2004): 353.

and the *fauves*, the surrealists, the German expressionists, Brancusi, Modigliani, Klee, Léger, Giacometti, and the American abstract expressionists. The invention of “primitivism” at the beginning of the twentieth century arose from the relationship with the “Other.” The ‘Other’ is situated in an ‘Elsewhere,’ as primitivism raises spatial issues, ... “His Otherness is inscribed in time (he belongs to the dawn of Humanity), but also in space (he is exotic),”... and is a source of inspiration.⁵² The idea of magic is intertwined with powerful political and cultural discourses around the existence of the ‘other.’ “The domain of magic itself is conceived of as a radical ‘other’ to ordinary life.”⁵³ These aesthetic movements in Europe and North America reflected a more general public enchantment with the colorful cultures of distant colonies. “This is the period of the great world fairs and international expositions, where nations such as India, China, and even...Japan would routinely represent themselves in quasi-mystical ways, deploying performances that emphasized the traditional and aesthetic elements of their culture...”⁵⁴

The enchanting vision of magic, mysticism, and “primitive” is dependent on the idea of preserved nature where the indigenous people live in an easy, harmonious, and authentic life. “Ethnic tourism,” was a lure for *blasé* or wear Westerners (such as Jolivet) with a promise of rejuvenation in sources of original wisdom and happiness, in the pristine environment of preserved nature, among the first peoples who have so much to teach us.⁵⁵ By “primitive,”

Jolivet generally meant a primal culture, an original tribal society, whose customs and features he imagined based on contemporary tribally-based societies structured around magic, superstition, and a spiritual worldview, such as those found in Africa, Oceania, and Native America. However, he sometimes also used the term to refer to ancient high civilizations, such as those found in Greece, In-

⁵² Staszak, 354.

⁵³ Christopher Goto-Jones, “Magic, Modernity, and Orientalism: conjuring representations of Asia,” *Modern Asian Studies* 48, 6 (2014): 1453.

⁵⁴ Goto-Jones, 1455.

⁵⁵ Staszak, 359.

dia, Japan, and China. This confusion of the boundaries of the adjective “primitive” was typical of many writers of his time and must be kept in mind.⁵⁶

The French post-impressionist artist, Paul Gauguin (1848-1903) a missionary in reverse, searched for a similar “unspoiled life (first peoples to teach us)” abroad, in Tahiti. He never found the unspoiled Eden he was seeking, and had to rely on the writings and photographs of those who had recorded its culture before him. “Nevertheless, his Tahitian canvases conjure up an ideal world filled with the beauty and meaning he sought so futilely in real life.”⁵⁷ Andre Jolivet himself was a traveler, and a creator just as Gauguin, and through his music compositions attempts to answer similar questions as relayed through Gauguin’s greatest work: *Where Do We Come From? What Are We? Where Are We Going?* (1897). The painting depicts a variation on the Three Ages of Man, created by Titian in 1512, of the human lifecycle. Jolivet’s *Cinq Incantations pour flute Seule* (1936) captures this sentimentality. The quintuplet rhythms, with the

Figure 1. André Jolivet, *Cinq Incantations pour flute Seule*, Movement B, mm. 7-9, © Copyright 1938 by Boosey & Hawkes Music Publishers, Ltd.



⁵⁶ Bridget F. Conrad, “The Sources of Jolivet’s Musical Language and His Relationships With Varèse and Messiaen,” (Ph.D. diss., city University of New York, 1994): 2-3.

⁵⁷ H.W. Janson & Anthony F. Janson, *A Short History of Art* (New Jersey: Prentice Hall, 2006): 517.

low register emphasized, are to mimic the sound of the heart. This impressionistic composition tackled many significant moments for Jolivet: the death of his much-loved mother, the birth of his son Pierre-Alain, and his friendship with the neighboring farmers. This was the composer's first "magical" composition for flute.

The sonorous flute continued to be a source of inspiration for Jolivet's compositions throughout the course of his life, although his output contains works in many styles and fields. Jolivet's early interests in music creating magic and his reversion to tradition and conventional form during the war led him to the eventual musical exploration that would encompass his compositional growth as Director of the Comedie Française. This travelling position gave Jolivet the funds and compositional time necessary to gain insight through direct observation. Jolivet was able to travel, experience, and compositionally participate firsthand in the then current trend of diverse expressionism that was prevalent amongst artists in post-war France. It was at this time, Jolivet composed serious repertory for the flute and more specifically the following compositions: *Concerto pour flûte et piano* and *Sonate pour flûte et piano*. Today, these compositions are considered staple repertoire within higher education, assisting in the development of articulate and lyrical flutists.

CHAPTER 3 - THE ART OF *SHAKUHACHI*: CONCERTO POUR FLÛTE ET PIANO

The *Shakuhachi* has a rich culture with many spheres of social and cultural connections and associations. It has roots in Japan from the eighteenth century. It has been the preferred object of Buddhist priests, used as a weapon, and is found in assorted music contexts such as traditional, classical, and popular styles. As an object of Japanese culture, the *Shakuhachi* features prominently in Japanese literature and art where it conjures up images of a former era.⁵⁸ It is an end-blown bamboo flute where the player blows across an obliquely cut edge on the outward face of the narrow end of a bamboo tube. The root end is pointed down at a forty-five degree angle. This form of construction is known as rim-blown or edge-blown flute. The unique quality of the flute resides in the varying lengths of bamboo stalk and the prominent nodes or knots. Bamboo stalk may differ in terms of: vertical dimension, size of bore, shape, density, position of nodes, and color. Instrument makers maintain their own techniques of crafting the *Shakuhachi* with regard to shape of the blowing end, position of finger holes, type and color of binding, and the color of lacquer. The player is able to change pitch and timbre through variances in angle (positioning of *Shakuhachi*) and strength of airflow. The player is also able to create varieties of tone color by opening, closing, and partially closing finger holes on the front and back of the bamboo tube. The sounds produced on the *Shakuhachi* contain a wide mix of sonorities from “pure” to “breathy” sounds. This simplistic looking instrument is able to accommodate “highly virtuosic” performance practices in a range of musical styles.

The twentieth-century flute is able to accommodate “highly virtuosic” performance practices as well, and through analysis of the concerto, a new range or thought process incorporating the art of the *Shakuhachi* provides an increased spectrum of tone color ideas. The sounds of the

⁵⁸ Johnson, 1.

Shakuhachi aim to infuse ancient musical style within the concerto. The flute, through twentieth century technique, is capable of many of the style variations that traditional *Shakuhachi* performers incorporate, with its open keyhole structure and mélange of sonorities due to bores of various precious metal combinations. The modern flute is uniquely adaptable, and performance practice is discussed following consideration of the traditional concerto form itself.

When evaluating Jolivet's conventional compositional aspects, the concerto form seems to have held a particular fascination for Jolivet. He wrote eleven concertos, for various solo instruments, within twenty-five years. For Jolivet, the concerto form was not a virtuosic display of technique by the soloist but rather about the interplay and dialogue between the soloist and the orchestra. "It is not the concertante form that especially interests me, least of all the 19th century style in which the soloist is often a virtuoso chatterbox, but I love the dialogue."⁵⁹ Jolivet's dialogue is very demanding, hence his note, "the soloist must be technically proficient enough to make the fullest of his/her instrument. This does not mean the soloist will simply be used to display his virtuosity in contrast to the tutti ensemble, but rather together with the orchestra, the soloist will enter into a dialogue using the vocabulary of melody, rhythm, and sound."⁶⁰ Jean Pierre Rampal, to whom the piece was dedicated, premiered Jolivet's *Concerto pour flûte et orchestra a chords* (1948) in February 1950, with Jolivet conducting.⁶¹ This fleeting and elusive concerto is played without pause, although main tempo divisions strongly suggest movements. Stylistically, with its soft interludes, subtlety of form, and luminous melodic qualities, it is somewhat impressionistic. Harmonic and melodic material is extremely homogenous throughout with pitch inter-

⁵⁹ Cadieu, 77.

⁶⁰ Raudsepp, 31.

⁶¹ Toff, 275.

vals of the second and seventh set in the middle of well-spread seventh chords. This creates a very intense background sound of splendidly charged string resonance (figure 13).

The rhythmic hemiola is frequently used within the lyrical phrasing of the concerto. For example, triplet rhythms of the flute are set against open-spaced half-note chords in the piano. This is to mimic the flexibility in pulse found in music by the Japanese *Shakuhachi* flute. Even when there is a steady beat/pulse present, there can be a sense of flexibility to it, encouraged by constant dynamic swells. In all forms of Japanese music, “every parameter is subject to continuous flux...intonation is not based on fixed temperament...the parameter of pulse is equally flexible. [Pulse] is never constant and this elasticity often causes different time layers to coexist within the performance of a piece of music.”⁶² The Japanese aesthetic also favors a broad range of sound and tone qualities within their music. The dynamic and timbre changes of the flute, give the melody its life. *Shakuhachi* music is designed for introspection, evasion, and relaxation—all the elements Jolivet favored.

Shakuhachi style pieces generally begin slowly and gradually accelerate, with considerable increase in melodic density. This style technique may be evidenced within Jolivet’s concerto. The first fifteen measures are introspective and evasive, while using flux in rhythm and intonation. The harmony tends to be very dissonant. The flutist initially has forty-eight measures to convey a progressively intense feeling using dynamic and timbre nuances, flexibility in pulse, and quarter-notes which evolve into rhythmic hemiolas and subsequently return to their original form.

⁶² Galliano, 12.

Figure 2. André Jolivet, *Concerto pour flûte et piano*, mm. 1-13, © Copyright by Heugel Et Cie, 1971

FLÛTE

Andante cantabile (♩ = 70)

PIANO

p sempre

Una Corda, sempre

1

Eb MI7

Eb MI7 / F

mf

Notice the gradual acceleration in rhythm over the course of eight measures, the hemiolic interplay between the flute and the piano, and the gradual increase in dissonance. Relating to harmony, the “interval of the sixth “adds vigor to the melody...and the minor seventh is used with great affect.”⁶³ Harmonic and melodic material is extremely homogenous throughout with pitch intervals of the second and seventh set in the middle of well-spread seventh chords. Jolivet uses the Eb MI7 and Eb MI7 / F to create a very intense background sound of string resonance.

The *shakuhachi* functions as an important mainstay of traditional, “classical” music (*hogaku*) as both an instrument of solo performance and ensemble. The *shakuhachi* is perceived by many, as an instrument of the Buddhist philosophy (Fuke sect) and meditation practice known as *suizen*-blowing Zen. It historically demonstrates the importance of an individualistic spiritual tool in which Zen may be articulated or felt through the instrument. Use of the *shakuhachi* instrument may be found in secular chamber music alongside *koto* and *Shamisen*. The instrument is also known for its integral role as part of modern folk song (*minyo*) performance. It has served as a “unique bridge” between the cultures of Japan and the West.⁶⁴ In the west, the instrument is depicted as mysterious, and exporters of *shakuhachi* related products are directed at enhancing the colorful myths and legends surrounding the instrument and the quality of “sound” or “tone color” (*neiro*). One such legend is a vivid historic image of a traveling, independent, Komusō monk who is not tied down, [and] not restricted in movement by the government...⁶⁵ The image of the Komusō reminds players of the more personal, meditative aspect of the *shakuhachi* and the necessity to focus inward, in order to concentrate on achieving the purest sound possible.

⁶³ Sir Francis Piggott, *The Music and Musical Instruments of Japan* (New York: Da Capo Press): 86.

⁶⁴ Keister, 100.

⁶⁵ Ibid., 109.

Overall, there is a “universal aspect of human experience identified in Japanese music, such as the feeling of being part of nature and the revitalization of humans’ organic sensitivities.”⁶⁶

These traits are evident in the *hochiku* type of *shakuhachi*, which is a more “physical, acoustical manifestation of the privileging of the spirituality of “natural sound” over music.”⁶⁷ Naturalness in tone is connected to the uniqueness of individuality. Stylistically, with its soft interludes, subtlety of form, and luminous melodic qualities, Jolivet’s concerto is somewhat impressionistic, as seen in figure 3.

Figure 3. André Jolivet, *Concerto pour flûte et piano*, mm. 155-163, © Copyright by Heugel Et Cie, 1971.

The image shows a page of a musical score for André Jolivet's *Concerto pour flûte et piano*, measures 155-163. The score is written for flute and piano. The flute part is on a single staff, and the piano part is on a grand staff (treble and bass clefs). The music is in 4/4 time. The key signature has one flat (B-flat). The score includes dynamic markings such as *mp*, *f*, *fp*, *cresc.*, and *sf*. There are also performance instructions like *fl.* and *p.* and a '14' in a box at the beginning of the first system.

⁶⁶ Matsunobu, 273

⁶⁷ Keister, 111.

Similar to the flute, the *shakuhachi* instrument is a hollow tube, with a slight cut at the end, fitted with a hard ebony “voicing.” The lower lip of the player almost covers the upper cavity, and thus takes the place of the “language” of the pipe, the breath entering between the edge of the lower lip and the “voicing.”⁶⁸ It is not only the pipe that gives the instrument its beauty, but the added mnemonics provide coloratura to the sound. These ideals are applicable to the modern flutist, and many twenty-first century technique guides require this type of mnemonic flexibility with tone. By using the mnemonic techniques inherent within the style of the *shakuhachi*, the flutist may perform a more authentic rendering of the concerto and while demonstrating Jolivet’s unique interests in rituals of ancient culture. Mnemonic techniques, scale, and structure are all interrelated in Japanese music. Scale and structure are discussed first, following with mnemonics useful for this style.

Late in the twentieth century, ethnomusicologists argued that it may be possible to identify “statistical universals” or “near-universals” such as tetratonic and pentatonic scales or the tendency of music to transform human experience across cultures...they looked not only at music’s acoustic properties...but also at functions of music and behaviors associated with sound phenomena.”⁶⁹ The “freshness and stimulation of exotic, “oriental” images and Eastern philosophies that run counter to Western rational thought,” are possibly the motives which drove Jolivet to engross himself into the study of Japanese music style and culture. It is typical of adult students to “...explain their learning experiences of Japanese music in terms of spiritual endeavor and fulfillment.”⁷⁰ Spiritual endeavor and fulfillment are the hallmarks of Jolivet’s creations. Jolivet responded promptly to the changing movement of composition with global transformation in mind.

⁶⁸ Piggott, 152.

⁶⁹ Matsunobu, 274.

⁷⁰ Ibid., 275.

There was “demand for more exotic, unfamiliar, yet comfortable sounds in the market...unfamiliar forms and exotic sounds from other cultures are often dubbed “spiritual,” ...spirituality often indicates a more expanded awareness of the world.”⁷¹

In Japan, the value of the continuity of tradition is of central importance. This results in music that is a precise reproduction of form. The transmission of tradition is valued over personal innovation and teaching assumes an equal, if not greater, value than public performance. Musical structure tends to contain stereotyped patterns, comprising a musical formula by which traditional pieces are composed, performed, and learned. “All these stereotyped patterns, the musical patterns, the musical phrases, the stage manner, and the interpersonal behavior, are expected to be carried out with the utmost grace and elegance at all times and meant to be performed precisely as they were learned from the teacher.”⁷² This is known as *kata*, a surface aesthetic, a structural principal, and process—they come before sound. In this work; the transmission of tradition is the western musical structure of the concerto. A “concerto is a work for a solo instrument with orchestral accompaniment which stresses the virtuosity of the solo performer...That no merely servile accompaniment is implied is indicated by the origin of the term from *concertare*, [which means] to fight side by side.”⁷³ The following (figure 4) is an excerpt where the flute and piano have an avid, interwoven dialogue.

⁷¹ Ibid., 275.

⁷² Keister, 101.

⁷³ Leon Stein, *Structure and Style: The Study and Analysis of Musical Forms* (Miami: Summy-Birchard, Inc.): 163.

Figure 4. André Jolivet, *Concerto pour flûte et piano*, mm. 100-111, © Copyright by Heugel Et Cie, 1971.

The image displays a musical score for measures 100 through 111 of André Jolivet's *Concerto pour flûte et piano*. The score is written for flute and piano. Measure 100 is marked with a box containing the number '10'. The flute part begins with a series of eighth notes, followed by a half note, and then a series of eighth notes. The piano part features a series of chords, with a crescendo marking (*mf cresc.*) and a forte marking (*f*). Measure 111 is marked with a box containing the number '11'. The flute part continues with a series of eighth notes, followed by a half note, and then a series of eighth notes. The piano part features a series of chords, with a forte marking (*f*) and a crescendo marking (*mf cresc.*). The score is written in a single system, with the flute part on the top staff and the piano part on the bottom staff. The key signature is one flat (B-flat), and the time signature is 4/4.

In this concerto, the typical initial orchestral exposition is omitted. Jolivet uses the one-movement concerto form, as well as the one-movement sonata (which will be explored in the chapter 4). This one-movement concerto form consists of four clearly articulated sections, played without pause.

The emphasis on form in Japanese art has its roots in monastic Zen practices in which learning is based on a similar process of embodiment.⁷⁴ Silence is valued in the monastic setting (Zen) as well as in the development of music learning. To make verbal instructions in the teaching process is rare or typically non-existent as the structural forms are intent to be learned physically, not cognitively. In the absence of verbalized explanations, the student is left only with precise imitation, correct imitation of formal patterns allows for a physical shaping process to take place in which the student embodies the artistic form over time, a concept referred to in Zen as “polishing” the self.⁷⁵ Over time, the practitioner develops his or her own relationship (attachment and association) with the instrument. The rhythm, sound, and intonation of playing are typically determined by one’s breathing pattern through the lengthy process of self-development. The cultural, social, and linguistic context of shakuhachi has no learning process time limitation. Even after a student achieves professional status, “it is customary for the most advanced senior players to return to their teachers for lessons if their teacher is still alive.”⁷⁶ The importance of perpetual learning is evident in the Zen concept. The performer may always create new, appropriate styles of interpretation to be applied to composition mediums.

The performance concepts of the *shakuhachi* playing techniques may be applied to the Concerto. The archetypal *common-elements* approach in conventional music education is to place emphasis and priority upon the musical aspect. This approach has drawn parallels between varieties of music examples, from many cultures, to highlight the shared structural elements of music in an attempt to promote a universal concept. However, by emphasizing that music may

⁷⁴ Ibid., 102.

⁷⁵ Ibid., 102.

⁷⁶ Ibid., 108.

carry culture-specific meanings, it is possible that the concept of cultural and bodily connections may locate (within the individual) a more intensified musical engagement within.

Thinking about the ways that we attend to and make connections between cultural and bodily music may open new avenues for “thinking about music’s role as a social medium in senses that also include its roles as a medium of physiological ordering in daily life. As such, music studies encompass the musical not only cross-culturally, but also biologically, albeit a biology that is understood to interact with culture, custom, and conviction.”⁷⁷ DeNora also mentions that humans of any culture and time-to a great extent-tend to share similar biological reactions to music. Dissanayake proposes that through the “early rhythmic-modal experiences between mother and infant that envisage homo-aesthetics based on formalization, repetition, exaggeration, dynamic variation, and manipulation of expression.”⁷⁸ She poses that humans inherit and develop these operational behaviors thorough ritualization and that the process is both cultural and biological. Japanese music, especially a spiritual form of music such as Zen-inspired shakuhachi music (culture-specific, as indicated through scholars of multicultural music education) incorporates a spiritual and physical approach that transcends cultural boundaries, utilizing multiple learning dimensions to create aspects of human experience. Chikuho-ryū is a relatively recent shakuhachi performance tradition founded in Osaka in 1917 by Sakai Chikuho (1892-1984). Its stylistic roots were drawn from the Sōetsu-Ryū. Chikuho-ryū not only created its own cultural identity, but also created its own musical notation. The musical notation contains unique elements compared to other *shakuhachi* traditions. Sakai Chikuho composed innovative works for the *shakuhachi*, including examples that blended western musical instruments. Sakai ar-

⁷⁷ DeNora, 802.

⁷⁸ Dissanayake, 2008.

ranged popular songs of the period for *shakuhachi* and published them through his own school in 1923. The performance traditions in the 1920s were a time of Japanese modernism and corresponding eclecticism in many traditional Japanese music performance schools. The “fu, ho, u” notation system, a set of notes that correspond to part of a pentatonic scale starting in the low register were symbols used to represent the fingerings in terms of connection between their sounds and the sound of blown bamboo. The syllabary are explained as nine main fingerings, fu, ho, u, e, ya, i, hi, bu, mu, and five half notes ra, ri, ru, re, ro. These symbols designate the fingerings for the following notes D, F, A, C, D (octave higher than “fu”), D#, D, C#, and D#, F#, G#, A#, C#, respectively.⁷⁹ Chikuho notes that the original “fu, ho, u” katakana were chosen when the shakuhachi was primarily a solo instrument for *honkyoku* (sacred music) and that these sounds symbolize the blowing of the instrument.

Figure 5. André Jolivet, *Concerto pour flûte et piano*, mm. 1-5, © Copyright by Heugel Et Cie, 1971.



⁷⁹ Henry Johnson, *The Shakuhachi*, (Leiden: Brill, 2014): 96.

The syllable sounds are selected from the basic Japanese phonetic syllabary. The sounds most frequently used have semi-fixed functions. The open syllables “A, I, U, E, and O” indicate that a pitch already produced should be sustained. “T” sounds serve to initiate phrases, and may be followed by a series of sustained tones (the vowels) or the “R” sounds. The “R” sounds are used to indicate movement in the same breath from a previously attacked pitch to a new one. This may be referred to as “legato juncture.” “F” sounds are all pronounced as “H” aspirants in ordinary modern Japanese, but by the court musicians are pronounced as fricatives, used to indicate a quick flicking of the finger hole immediately below that of the previous pitch. This technique is frequently employed to give pulse accent to a pitch that is already being sustained or drawn out. The symbol is used to indicate that a tone already marked by a vowel for sustaining should be still further sustained.⁸⁰ The functions of the consonants in terms of phrase initiation, legato juncture, and pulse accentuation are clear and fixed. The functions of the vowels are not as fixed. The arrangement of vowels tends to be based upon mnemonic ease. Please see the previous excerpt for recommendations regarding syllabic representations of the opening lyrical section of the concerto. Utilizing the syllables may give the performer tone color ideas that are reflective of traditional *Shakuhachi* performance practice.

⁸⁰ Robert Garfias, *Music of a Thousand Autumns* (Berkeley: University of California Press): 68-9.

Figure 6. André Jolivet, *Concerto pour flûte et piano*, mm. 429-434/562-589, © Copyright by Heugel Et Cie, 1971.



Grace notes may be found interspersed throughout the concerto. Within the *shakuhachi* ornamental musical language, grace notes are considered “delicate embellishments...that parallel the movement of the brush in the Zen art of calligraphy. The decisive, first attack of the brush to the paper; the smooth, gliding path of the brush; and the final, graceful lifting-off from the paper all find echoes in each phrase of shakuhachi music.”⁸¹ Marker 8, and 29 (near the end of the concerto) are the largest segments containing the delicate embellishments.

⁸¹ Johnson, 93.

At marker 20, concept of *Tamane* is used. The technique is two-fold. The first traditional playing technique involves the vibration of the uvula, and the second is flutter-tonguing. The *Shakuhachi* and Japanese symbolization is that of both the sound of the crane and its fluttering wings.⁸²

Figure 7. André Jolivet, *Concerto pour flûte et piano*, mm. 223-237, © Copyright by Heugel Et Cie, 1971.



There is distinctive difference in style between the rhythmic patterns of the traditional Japanese court music and those used in Buddhist rites. The court music patterns tend towards stateliness and equilibrium. With rare exceptions, they tend to gradually slow down towards the end. This is in contrast to the fast, uncontrolled roll that is so typical of Buddhist percussion. First, a regular pattern initiates, and then the pattern gradually begins to speed up. Jolivet develops his motives, using augmentation and diminution of the hemiola, with both the flute line and accompaniment. It is stated that in a good performance, that a gradual increase in tempo offers as the piece proceeds. The work should begin very leisurely pace and reaches its fastest tempo

⁸² Ibid., 92.

somewhat before the end. The final beats may be drawn out as the arpeggio is outlined the first beat of the following bar. This style is articulated by Jolivet with a trill on C for two measures, followed by the arpeggio.

Figure 8. André Jolivet, *Concerto pour flûte et piano*, mm. 700-704, © Copyright by Heugel Et Cie, 1971.

The image shows a page of a musical score for André Jolivet's *Concerto pour flûte et piano*, measures 700-704. The score is written for flute and piano. The flute part is in the upper staff, and the piano part is in the lower staff. The piano part features a complex, fast-moving arpeggiated figure. A callout box with a speech bubble points to a specific passage in the piano part, stating "Arpeggio outlined prior to finale". The score includes dynamic markings such as *f*, *ff*, and *pp cresc.*. The publisher's information at the bottom left reads "Dépôt légal 1058 A. CASTILLON, Graveur". The number "6511" is visible in the bottom right corner.

The fast sections are boldly contrapuntal, with flute and orchestra mixing their lines, seesawing and fragmenting while still maintaining distinct individuality. The flute solo is idiomatically conceived, alternating long melodic lines that sound well on the flute (reminiscent of Jolivet's period Conventional Lyricism) and complex, quick articulations at which flutists can excel (conceived through his Fusion period and association with the Paris Conservatory's Concours de Premiers Prix). The Paris Conservatory's Solo de Concours examines a student's abilities in

articulation, finger technique, breathing, phrasing, interpretation, and overall musicality. Jolivet's composition *Chant de Linos* (1944) was composed specifically for this competition. Jean-Pierre Rampal won the First Prize in 1944, performing *Chant de Linos* from memory. Jolivet liked the way he performed the piece so much that they wound up collaborating a few times. Jolivet introduced Rampal to *La Jeune France*, and Jean-Pierre Rampal premiered many pieces by them. Rampal wound up performing four later pieces by Jolivet, two of them contained within this document. It is quite evident that Jolivet gained valuable experience and insight working with the Paris Conservatory, learning expectations of a premier flutist and evident technical capabilities.

The Concerto, composed four years after *Chant de Linos*, displays the virtuosity and technique of the flute. The work is generated from a few key motives, each of which appears in its simplest form at the beginning of a section, skipping up and back angularly over a wide registral range, and usually ending on an appoggiatura-like motive. This modular-like development is reminiscent of modal aggregate completion, a style that first germinated in Jolivet's work for flute, *Chant de Linos* (1946). Figure 9, displays Jolivet's use of a key motive and pivot note, A. Appoggiatura-like motives demonstrate the modular and aggregate development for measures 61-79 of the concerto.

Figure 9. André Jolivet, *Concerto pour flûte et piano*, mm. 61-79, © Copyright by Heugel Et Cie, 1971.

The image displays a musical score for André Jolivet's *Concerto pour flûte et piano*, measures 61-79. The score is presented in three systems, each with a flute part on a single staff and a piano accompaniment on a grand staff (treble and bass staves).

System 1 (Measures 61-69): The flute part begins with a series of notes. A box labeled "Pivot note = A" points to the note A in measure 61. The piano accompaniment features a series of chords. A box labeled "Initial Mode" points to the first measure of the piano accompaniment. The dynamic marking *pp cresc.* is present.

System 2 (Measures 70-78): The flute part continues with a series of notes. A box labeled "Appoggiatura-like motives" points to a specific motive in measure 70. The piano accompaniment features a series of chords. The dynamic marking *pp* is present.

System 3 (Measures 79-87): The flute part continues with a series of notes. A box labeled "Appoggiatura-like motives" points to a specific motive in measure 79. The piano accompaniment features a series of chords. The dynamic marking *mp* is present.

The Japanese aesthetic favors a broad range of sound and tone qualities within their music. Hence, dynamic and timbre changes give the melody its life. The Concerto, by Andre Jolivet is no exception. Applying these aesthetics and techniques to the concerto will enhance performance practice and engage both the performer and audience in a more poignant and aesthetic way. By incorporating the delicateness in embellishments, such as the calligrapher's stroke for grace notes or the visualization of a crane's fluttering wings (for sound of flutter-tongue), one experiences a more programmatic approach to performance orientation, and one which can be verbally relayed to a receiving audience. The opening section of the concerto is very impactful, and by using the tone colors afforded through the use of syllables, sound cells may be shaped, molded, and act in progressive ways promoting movement within a contextual phrase. The lyrical phrasing of the concerto is powerful against the dissonance of the strings and deserves direction, also animated by breath. Thus it is appropriate to change the speed of the air, as a *Shakuhachi* performer would, to create movement, intensity, or lull within a melodic phrasing. Arpeggiated sections should be treated as dialogue where possible, between the accompanying orchestra and flute performer. This dialogue at times reverts to virtuosic technique, which should also be treated as such, emphasizing the pivot tones and displaying forward movement within the modal aggregate developmental areas. Overall, the concerto with its unique sound and conventional structure is highly adaptable to the Japanese style of *Shakuhachi* performance aesthetics. The aesthetics enhance the performance, animate the concerto, and give it life.

CHAPTER 4 - *NŌ* MUSIC OF JAPANESE MUSICAL THEATER: SONATE POUR FLûTE ET PIANO

Noh is a study in literature, theater, aesthetics, and a type of *gesamtkunstwerk* (total art work). After warming up, the beginning of the play always commences with the musicians entering the stage in a slow, stately procession. The entrance order of *Noh* instruments is as follows, flute, shoulder drum, side drum, and floor drum. The drummers and the flutist, collectively are called the *hayashi*. A standard (total art work) presentation by *Noh* usually consists of at least five plays. The *Noh* flute, (*fue* or *nōkan*), is made out of dried bamboo tube split lengthwise into eight or sixteen strips, and turned inside out so that the bark was on the inside. The reverse tube is bound together with another; very thin bark, usually cherry.⁸³ Only the tone holes were left unbound, and gold relief may have been inserted at the very end of the bore. The inside was lacquered red and the outside wrappings were black. The *noh* flute has no standard length and therefore no absolute pitch. The basic fingerings of the seven holes produce pitches near D, E, G, A, A#, B, and C#. When the *noh* player performs the flute, there are multiple tonal gradations used. Players produce tones with a forceful attack, and very strong air pressure. "...Overblowing the various fingerings of a *noh* flute produces a variety of intervals, from an octave to a minor seventh, due to the thin tube [that] has been inserted into the flute between the lip hole and the first finger hole. This tube upsets the normal acoustical arrangement expected from a flute..."⁸⁴ The resulting changes of color and tonality are the accepted sounds for the *noh* flute.

Jolivet's *Sonate pour flûte et piano*, utilizes strong attacks (*sfpp*) and controlled overblowing of large leaps, as the melody resides in both the upper and lower registers. There are many opportunities to provide tone color. This will be discussed later in the chapter. Like the musical

⁸³ Malm, 133.

⁸⁴ Malm, 134.

style or chanting (*utai*) style of *Noh* plays, scalar tones within the sonata tend to be concentrated around one nuclear tone, and at times, pitch movement is limited to the narrow range of a half step. Movement in range may be abrupt, or as a slight gradual ascent in pitch during a phrase.

The *Sonate pour flûte et piano* was written in 1958 for Jean Pierre Rampal and Robert Veyron-Lacroix, who premiered the work in Washington D.C. the same year. It is conventional in style format, with the first movement in free sonata form and the second in a quasi aria, with various sections linked by a flute motive consisting of an eighth-note tied to a triplet. The third movement is an ecstatic, notationally open spaced finale, where the flute and piano parts duel with alternating breaks. Please see figure 10. The rhythm is differentiated into bars by contour. Jolivet clearly alternates the contour of rhythms by use of reoccurring peaks and lows, and modular placement of characteristic motives or strong contrasts in types of melodic activity. The melodic activity is a rising pattern which creates gradual growth to harmonic stasis and concludes in eventual change of meter to $\frac{3}{4}$. The hair-pin dynamics add to the range of intensity provided by the pianos open spaced chords along with the flute line ascribed to flutter-tonguing.

Figure 10. André Jolivet, *Sonate pour flûte et piano*, movement III, mm. 174-184, © Copyright by Heugel Et Cie, 1971.

40

Dueling registrally with sound and ...

41

Open Spacing

This work captures many of the sentimentalities present within *Nō* music of Japanese medieval theatre. Many of the vocal qualities, percussive repetition, and obscure sound materials are present within the sonata. “The word *Nō* itself means ‘accomplishment or ability’ and was a common suffix to the terms *dengaku* and *sarugaku*. The strong Buddhist component in the stories of the many plays reflects both the religious origins of *Nō* and the increasing influence of Zen...”⁸⁵ At the beginning of the sixteenth century, *Nō* was utilized as music, drama, and dance for private amateur performance. “Comparable to golf in our day, *Nō* became established as the leisure activity of the ruling classes.”⁸⁶ In the seventeenth century performance was designated as the ceremony performance for Bakufu (shogunate) ritual occasions. “Certain works were used in rituals as an expression of the celebration of the state...these events demonstrated the power of the state.”⁸⁷ More recently, performances of *Nō* tend to resemble religious practice, solemnity, and introspection.

The musical style, or voice of *utai* chanting was developed from Buddhist chanting. It is a performance method that has wide vibrato. One of its characteristics is an ascending glissando. The melody uses defined scalar pitches that move up and down according to fixed principles, concentrated around one nuclear tone, or pivot tone. Pitch movement is limited to a narrow range and there is a feeling of pitch obscurity by continuous wide vibrato and a slight, gradual ascent in pitch during phrasing. Within the opening phrases of the Sonate, chromaticism surrounds the pivot note of Gb. After the introduction, there is the slow and gradual ascension in pitch.

⁸⁵ Fujita Takanori, “*Nō* and *Kyogen*: Music from the Medieval Theatre,” in *The Ashgate Companion to Japanese Music*, (Great Britain: Ashgate): 128.

⁸⁶ Ibid., 128.

⁸⁷ Ibid., 129.

Figure 11. André Jolivet, *Sonate pour flûte et piano*, movement I, mm. 8-18, © Copyright by Heugel Et Cie, 1971.

The image shows a musical score for André Jolivet's *Sonate pour flûte et piano*, movement I, measures 8-18. The score is written for flute and piano. It features several annotations: a 'Pivot Note' circled in the first staff, a 'Repeated Rhythmic patterns' box with an arrow pointing to a circled section in the second staff, and a circled section in the third staff. The score includes dynamic markings such as *p*, *mf*, *f*, and *pp*, and is divided into two systems labeled 1 and 2.

Within the sonata, there is a limited number of melodic patterns and a common basic syntax to the way the patterns come together in a sequence, to form a unit. In many genres of Japanese narrative music, specific melodic patterns can symbolize extra-musical matters. A change in melodic patterns may also indicate a change in element, such as text or style. There is a unique elasticity, which acts as a prime factor in the fluid movement that lies barely visible beneath the surface of the flute melody. The “special voicing qualities of *Nō* singing originates in the abdomen...graces and vibratos are added to the tone to give it variety...the pronunciation [or articulation] of the words [or notes] is an abstraction of ancient styles and further removes the plays

from the everyday world.”⁸⁸ Flutists performing the above line with piano accompaniment will have to do much of the same (use breath support) to emit clear and articulate notes that are able to soar above the piano accompaniment, which can be at times within the same register as the flute.

The traditional *Nō* flute (*nōkan*), was not fingered in a typical fashion. The holes of the flute were covered by the middle joints of the fingers, instead of the tips, like Western flutes. “This helps to produce the indistinct, half-holed effects characteristic of *Nō*-flute music...there are times when pitch is not changed, but the tone quality is altered partly by raising one of the fingers. This methodology may be employed on the second movement of the Sonate.

Figure 12. André Jolivet, *Sonate pour flûte et piano*, movement II, mm. 1-20, © Copyright by Heugel Et Cie, 1971.



⁸⁸ Malm, 129.

The opening fifteen measures without piano accompaniment, lends itself to inherent possibilities for creativity. For example, the first measure may begin with an initial attack of the G# and recess, through pitch bend (either by embouchure or by finger sliding) down to the F#. Tone color may be varied on the F that precedes the two opening pitches, as the duration is long and direction will need to be motioned forward to approach the following four eighth notes. At marker fifteen, the piano line reflects the role of the percussive *Hayashi* (two small drum) ensemble. Instrumental patterns (piano note patterns) are repeated in cyclical fashion. The patterns begin simply and gradually increase in density. Repeated patterns eventually commence from different points. This is also where there are multiple meter changes around markers eighteen through twenty-two. Compound meter applied to single-measure group is present as a method for increasing intensity. The best way to create *Nō* music may be “to listen to it in a Buddhist manner: i.e., given the evanescence of life and the impermanence of things, listen to a musical moment for what it is, appreciating its consistencies and not worrying about its differences.”⁸⁹ There is an evasive quality to this music, and the presenter has the opportunity to present fluid, and somewhat ambiguous (within the confines of the bar-line) lines of melodies.

⁸⁹ Malm, 134.

Figure 13. André Jolivet, *Sonate pour flûte et piano*, movement II, mm. 31-37, © Copyright by Heugel Et Cie, 1971.

The image shows a page of a musical score for André Jolivet's *Sonate pour flûte et piano*, movement II, measures 31-37. The score is in 4/4 time and features a flute and piano. The flute part is written in treble clef, and the piano part is written in grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, and dynamic markings. A box is drawn around measures 34-35 of the flute part, with an arrow pointing to it from a text box that reads "Compound meter applied to a single measure group". The text box is located in the lower right quadrant of the image. The score also includes the tempo marking "Un peu retenu" and the dynamic marking "pp".

At times the flute part functions rather independently, within the third movement of the Sonate. There are also instances where the upper-octave pitches are typically less than an octave above the counterparts of the piano, which makes clear articulation of the flute sound all that

more important. Within the realm of *Nō*, there tends to be central and/or pivot tones and *Shōga* syllables, which participate in encoding melodic direction. The vowel in each syllable (*i, a, o, u*) carries the most meaning.⁹⁰ The transition from one vowel (from high to low pitches) to another holds important information in regards to the melody. The functions of consonants are to provide guidance in terms of phrase initiation, legato juncture, and pulse accentuation. There is meaning to the inflection and it relates to mnemonic ease. For instance, “o” sounds are typically ascribed to uninflected degrees. The “o” and “u” sounds may be utilized for the lower portion of the instruments range, and the “i” and “e” for the higher portion. “There seems, however, to be considerable transitional use of all vowel sounds simply for the purpose of euphony, which of course relates to the mnemonic consideration.”⁹¹ These are important considerations when approaching decisions regarding the syllabic application for the third movement of the Sonata.

For instance, the performer would be best suited to envision the syllable of an “i” or “e” for added the color whilst overblowing the flute with flutter-tongue technique. The piano demonstrates very clear percussive markers for this portion of the Sonata. While performing this movement is important to consider the primary functions of the *Nōkan*: signaling or highlighting of structural moments such as beginnings and endings, adding a timbre that creates a special atmosphere in either instrumental music or lyrical passages in the vocal line, and providing melody for *hayashi*-accompanied entrances or dances.⁹² Malm describes the “most obvious structural signal for the flute is the piercing highest-pitch sound heard at the beginning and ending of most plays or certain sections within a drama.”⁹³ This trait is present in the third movement of the

⁹⁰ Robert Garfias, *Music of a Thousand Autumns* (Berkeley: University of California Press): 68.

⁹¹ Garfias, 68.

⁹² Malm, 134.

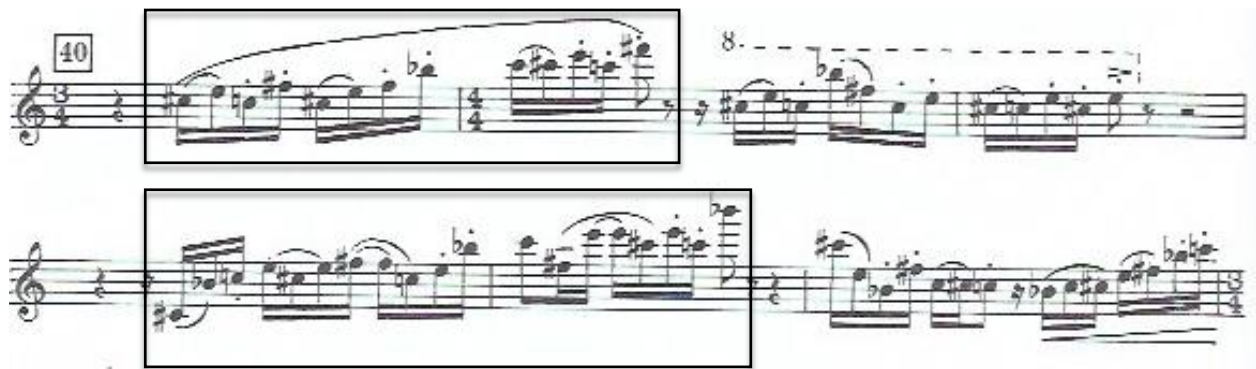
⁹³ Malm, 135.

Figure 14. André Jolivet, *Sonate pour flûte et piano*, mouvement III, mm. 1-18, © Copyright by Heugel Et Cie, 1971.

Flute initiates
with high
register note:
(Flutter-
tongue)

The characteristic akin of ascension-like glissando may be found near marker forty, three-fourths of the way through the piece, see figure 15.

Figure 15. André Jolivet, *Sonate pour flûte et piano*, movement III, mm. 175-180, © Copyright by Heugel Et Cie, 1971.



These ascending lines are significant; as prior to their arrival there is somewhat of a stasis within the piano scoring and interspersed rhythmic utterances by the flute. In comparison with Western music, *Nō* music “moves forward through conventional signals and section markers until a unique final cadence...music is seen to come to its longest climatic section three-fourths of the way through and as a shorter section with a special closing pattern.”⁹⁴ The closing pattern for the *Sonate* mimics the *Concerto* from ten years prior, except the piano is the only instrument to outline the concluding arpeggio, seen in figure 16.

⁹⁴ Malm, 137.

Figure 16. André Jolivet, *Sonate pour flûte et piano*, movement III, mm. 289-293, © Copyright by Heugel Et Cie, 1971.



The subject of the *Nō* medieval theater highlighted the awareness of impermanence of human life. The aesthetic principles of *Nō* pertain with what is invisible within the visible and the extremely tenuous contact between everyday life and eternal silence. Words, song, music, gesture, and movement are presented as cumulative externalizations of inner thoughts and feelings. Feelings are borne of intent, and rise up viscerally in expressive acts of poetry. Ultimately, accumulated thought and feeling surmount body-mind awareness, transcending ordinary cognition and culminating in music and dance. It is an artistic adaptation of the meditative experience in which the supreme goal is an awareness of the ultimate reality.⁹⁵ When one considers the affect markings for each of the three movements of the Sonate: Fluide, Grave, Violent, it is apparent that there are deeper aspects of programmaticism, and ancient ritualism present. Zeami (1363-1443) is claimed to have developed *Nō*. Zeami utilizes the image of the flower to describe

⁹⁵ Galliano, 314.

his philosophy. “The flower represents the highest form of *Nō*: that which expresses the aesthetic of the transcendental duality of the internal landscape...establishing one’s mind-vessel perfectly at ease in the limitlessly comprehensive and immaculately transparent Way of Nothingness.”⁹⁶ These ideals coincide with Jolivet’s ultimate search of music to provide evasion and relaxation. They also conspire with his original fascination with ancient music. Jolivet’s incantatory magic and audacities are clarified within the traditionalism of form and Western music structure. More importantly, by applying thematic nuances to the composition, the performer displays enhanced engagement and the enthusiasm for the performance. This enthusiasm transfers to the audience, who is not only provided education in historical musical literature, but is able to enjoy the aesthetics of a well thought out performance piece.

⁹⁶ Galliano, 314.

CONCLUSION

André Jolivet's Fusion, represents his post-World War II composition style period for flute. Fusion is a combination of Jolivet's two earlier writing methods, "magical music" and conventional lyricism. While appointed Director of the Comédie-Française in 1945, Jolivet journeyed and experienced new musical phenomena in Africa, Egypt, and the Far East. Jolivet searched for more exotic and expressive timbres, oriental modes and rhythms, and unusual instrumental combinations. Of these musical phenomena, Japanese musical influences are experienced in the Concerto and Sonata. Throughout Jolivet's composition expeditions, the sound of the flute in particular, continued to be adaptable to his unique interests in ancient musical societies.

"Magical music" references Jolivet's interests in rhythm and modes. Works that are reflective of this style are characterized by: lively rhythm, arabesque melodies (oriental in nature), pivotal chords and partial, sometimes chromaticised modes melodically and harmonically. Conventional lyricism refers to Jolivet's shift to more formulaic compositional structure. Prior to World War II, Jolivet's manuscripts were principally written without barlines and traditional form, allowing for greater freedom and musical interpretation by the performer. Over the course of the war, Jolivet displayed significant compositional growth. After participating in the commission by the Paris Conservatory's Morceaux de Concours, Jolivet had a better idea about what he could expect from a flutist in terms of lyric expression, and technical facilities. This experience only enhanced his métier in composing for the flute.

It is only fitting that Jolivet's post-war compositions *Concerto pour flûte et piano* and *Sonate pour flûte et piano* utilize style characteristics of *shakuhachi* and *Noh* aesthetics.

Both the Japanese *shakuhachi* and *Noh* bamboo flutes reflect great appreciation for unpitched sounds in nature, such as water flowering trees whispering in the wind. The dynamic and timbral changes of the bamboo flutes give life to melody. Emphasis on Zen ideas including *ma*, such as instinctive care for the length and quality of silences before and after a note, help to create a beatless, organic rhythm, where sound and silence fall at irregular points. When this proportion is appropriate, the performance of the work is deemed successful.⁹⁷ In Jolivet's Fusion period, the organic rhythms are juxtaposed upon the accompaniment line, such as in the Concerto and the Sonate. These works are challenging studies, designed to test the boundaries of the experienced individual performer, and the sonoric possibilities of the twentieth-century flute.

Concerto pour flûte et piano lends itself nicely to the art of the *shakuhachi*. Stylistically, with its soft interludes, subtlety of form, and luminous melodic qualities, it is somewhat impressionistic. Harmonic and melodic material is extremely homogenous throughout with pitch intervals of the second and seventh set in the middle of well-spread seventh chords. Utilizing syllable sounds from Japanese phonetics brings out tone color. The functions of the vowels are not fixed, and the arrangement tends to be based upon mnemonic ease. Grace notes are considered delicate embellishments that parallel motions found similarly in the movement of the brush in Zen art of calligraphy. Japanese visual symbolization of flutter-tonguing is both the sound of the crane and its fluttering wings. The fast sections of the Concerto are contrapuntal, the flute mixing lines with accompaniment, all while still maintaining distinct individuality. The work is generated from a few key motives continually aggregating, along with augmentation and diminution of the hemiola, both in the flute and accompaniment lines. In Japanese music, it is stated that in a good

⁹⁷ Titon, 331.

performance, a gradual increase in tempo is expected. The Concerto delivers this expectation and the final sonic expression is that of an outlined arpeggio.

Sonate pour *pour flûte et piano* delivers style reminiscent of the Nō Music of medieval Japanese theater. The first movement is in free sonata form, and the second in a quasi-aria with various sections linked by a flute motive consisting of an eighth-note tied to a triplet. The third movement is an ecstatic, notationally open spaced finale, where flute and piano lines duel with alternating breaks. With the pitch movement limited to a narrow range, there is a feeling of tonal obscurity. These style qualities are enhanced by continuous vibrato and a slight, gradual ascent in pitch, as performance of the music lends itself to reminisce the ancient chant of the *utai*. Graces and vibrato are added to give tone variety. By covering up the finger holes with middle joints, the indistinct, half holed effects characteristic of the *noh* flute may be brought out. Pitch bends may be used in the second movement quasi aria, as cyclical piano patterns increase in density.

Within the realm of Nō, there tends to be central and/or pivot tones and Shōga syllables, which participate in encoding melodic direction. The transition from one vowel (from high to low pitches) to another provides important information in regards to the melody. The functions of the consonants are to provide guidance in terms of phrase initiation, legato juncture, and pulse accentuation. Utilizing the syllable of “I” or “E” while flutter-tonguing is recommended for adding tone color to the initiating and concluding pitches of the third movement of the Sonate. Piercing, highest-pitch sound represents structure for the beginning and ending of the Nō plays, and this trait is evident in the third movement of the Sonate. Like the concerto, the Sonate concludes with the special closing sound pattern of arpeggiation, outlined in the piano line.

Jolivet’s music spurred interest and creative energy throughout Europe and the Far East. Many Japanese students travelled to participate in Jolivet’s classes at the Centre *Francaise*

d'Humanisme Musical in Aix-en-Provence. The summer institute for creative young composers was designed by Jolivet to encourage new musical ideas and artistic compositions. Jolivet advocated inclusion of all types of musical expression and he encouraged each of his students to find their own voice. Jolivet had a significant following in Japan, for example the group Jikkenkōbō (Experimental Laboratory) founded in 1951; Their main concern was to find a way to reconcile the conceptual differences between Japanese music and a “new” Western-style music. After reviewing avant garde scores by Bartok, Jolivet, Messiaen, Schoenberg, and Webern, plus French scores of Debussy, and Ravel, they became very interested in twentieth-century music structure. Of particular interest was Messiaen’s use of modes and structure. “But it was Jolivet’s music that attracted them the most...Jolivet systematically stresses the orientalization of Western music that Debussy had begun more or less instinctively.”⁹⁸ All members of this group were also in instinctive agreement regarding the importance of cosmic and irrational elements in Jolivet’s music. “...With its atonality, rhythmic asymmetry, and sense of a universal faith...”⁹⁹ The poetic conception of structure Jolivet incorporated within his music, appealed to Jikkenkōbō. In Japanese music time is felt to be circular, open, and non-teleological, whilst Western music societies are perceived to have created more formalized forms within logical and abstract structures. Jolivet’s compositions excelled at combining both Japanese and Western music cultures perception of time, producing appealing music to Jikkenkōbō, who were looking to procreate a new music style syntheses of the two societies.

Jolivet died before he could celebrate his seventieth birthday. “For the French *musica* world it meant the loss of an important, original, and imaginative composer...The press, which

⁹⁸ Galliano, 151.

⁹⁹ Galliano, 152.

had always been so responsive to his music, remained strangely silent.”¹⁰⁰ Unlike many of his contemporaries, Jolivet had never renounced all human feeling or been led purely by intellectual curiosity to pursue abstraction for its own sake. Jolivet “stands for freedom without license, boldness without eccentricity, and because music for him is a language and not a code he uses it to establish communication between human beings and those unseen forces whose fluids he is able, magician-wise, to capture and transmit to those who have ears to hear.”¹⁰¹ Jolivet’s extensive flute repertoire, which have become mainstays of flute literature established by collaborations with the famous flutist Jean-Pierre Rampal, is a gift that the author hopes many generations of performers and audiences will enjoy for years to come, unwavering and with the humanistic charm that Jolivet so enlivened his works.

It is the author’s hope that Jolivet’s works will continue to be explored for their heritage of universal musical language. In particular, research on Jolivet’s flute works including the harp, should be explored for their musical origins. *Petit Suite pour flûte, alto, et harpe*; *Pastorales de Noël pour flûte, bassoon, et harpe*; and *Alla rustica pour flûte et harpe*, all written in Jolivet’s latter life, have yet to be explored for their modality, rhythmic expressions, or music-guiding allegories.

¹⁰⁰ Schiffer, 14.

¹⁰¹ Rollo H. Meyers, “Music in France in the Post-War Decade,” *Proceedings of the Royal Musical Association*, 81st Session (1954-1955): 97.

APPENDIX A: RECITAL PROGRAM

University of Nevada, Las Vegas
Department of Music

Presents

Kelly Collier
Flutist

Accompanied by
Hui-li Chih
Pianist

In a

Doctor of Musical Arts Lecture Recital

Monday, February 6, 2006
5:30 p.m.
Lee & Thomas beam Music Center
Dr. Arturo Rando-Grillot Recital Hall

Program

André Jolivet
(1905-1974)

Kelly Collier, Flute
Hui-li Chih, piano

Cinq Incantations pour flûte seule (1936)

- I. Pour accueillir les négociateurs – et que l’entrevue soit pacifique*
- II. Pour que l’enfant qui va naître soit un fils*
- III. Pour que la moisson soit riche qui naîtra des sillons que le laboureur trace*
- IV. Pour une communion sereine de l’être avec le monde*
- V. Aux funérailles di chef – pour obtenir la protection de son âme*

Chant de linos, pour flûte et piano (1944)

Concerto pour flûte et orchestra à cordes (1948)

- I. Andante cantabile*
- II. Allegro scherzando*
- III. Largo*
- IV. Allegro risoluto*

Please join the artists for a reception in the lobby following the concert.
In consideration of the performers, please turn off all watch alarms, pagers, and cellular phones.

Kelly Collier is an Elementary Music Specialist with Clark County School District. She holds a Master of Music degree in music education from University of Nevada, Las Vegas. A Master of Music degree in flute performance from California State University, Long Beach and a Bachelor of Music degree in flute performance from the University of Nevada Las Vegas. Kelly has studied under Dr. Richard Soule, Dr. John Barcellona, Dr. Richard Trombley, and Ms. Cynthia Smith. Ms. Collier has performed for such artists as Jeanne Baxtresser, Alberto Almarza, Adria Sternstein, Alexa Still, Kyle Dzapu, Linda Marionello, Sandra Seefeld, and Trygve Peterson. She has served as Vice-President of the Las Vegas Flute Club, and is an active performer/educator in the City of Las Vegas. In addition to running her own private studio of flute students, she has performed with such well-known groups as the Dummkopfs, World Music Honor Choir, local choirs and bands, Southern Nevada Musical Arts Society, and Summerlin Library Productions. Ms. Collier has held faculty positions as Instructor of Flute at the Southwest Conservatory of Music (California) and at the Nevada School of the Arts.

Pianist **Hui-li Chih**, a native of Kobe, Japan, holds a Bachelor's Degree in Piano Performance from the Osaka College of Music where she was a pupil of Katsuko Kawagishi and Yuzuru Nagai, and a Master's Degree in Accompanying from the University of Nevada, Las Vegas where she was a pupil of Carol Stivers. As a Graduate Assistant at UNLV, she accompanied opera, musical theatre and most of the top student performers at the graduate and undergraduate levels. She served as Staff Accompanist for the Southern Utah University Department of Music and for the National Flute Association at its annual Conventions in Washington, D.C. and San Diego, CA. Ms. Chih has performed as a collaborative pianist for recitals in Illinois, Utah, Louisiana, Texas, North Carolina, California, and internationally in Mexico and Japan. In collaboration with flutist Richard Soule, she has arranged several piano pieces by Maurice Ravel for flute and piano; future projects include the publication and recording of these works.

This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts Degree in Flute Performance, in conjunction with a document entitled "André Jolivet's Fusion: Magical Music, Conventional Lyricism, and Japanese Influences Network to Create *Concerto Pour flûte et piano* and *Sonate Pour flûte et piano*."

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Menk, Nancy, L. "André Jolivet: Epithalame (Choral, French, Messiaen)." D.M.A. doc., University of Cincinnati, College-Conservatory of Music, 1985.

Parker-Harley, Jennifer C. "Magic and Evocation in the Cinq Incantations Pour Flute Seule by Andre Jolivet." D.M.A. doc., University of Cincinnati, 2005.

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Tucker, Benjamin Scott. "Atonality, Modality, and Incantation in Two Works for Trumpet by Andre Jolivet, With a Discussion of His Technical and Aesthetic Principles." D.M.A. doc., University of Arizona, 1994.

Books

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----- . *Concerto pour flûte et piano*. Paris: Heugel, 1971.

----- . André. *Sonate pour flûte et piano*. Paris: Heugel, 1960.

CURRICULUM VITAE

Kelly Collier

5604 Wedge Court, Las Vegas, NV 89122

P: 702-281-9770

E: Kelly5flute@gmail.com

Current Position:

- Mary & Zel Lowman Elementary School / CCSD Licensed Music Specialist / 2015-present

Committees:

- CCSD Elementary Music Cadre / 2015-present

Education:

- University of Nevada, Las Vegas / DMA Candidate / present
- University of Nevada, Las Vegas / MM; Music Education/ 2016
- College of Southern Nevada / Graphic Arts Certificate Candidate / 2011-present
- California State University, Long Beach / MM: Applied Music / 2001
- University of Nevada, Las Vegas / BM; Applied Music / 1999

Experience:

- Basic High School, LV, NV / Student Teaching, CT: William Skembos / 2015
- Clarence Piggott Elementary School, LV, NV / Student Teaching, CT: Allison Stewart / 2015
- Lyle Burkholder Middle School, LV, NV / Practicum, CT: Scott Kissel / 2014
- Montessori Visions Academy, Las Vegas, NV / Music Instructor / 2012-2014
- Private Flute Instructor / 1996-present
- C. Philip Colosimo & Associates / Office Manager / Medical Billing / 1994-present
- Nevada School of the Arts / Flute Instructor / 2004-2005
- University of Nevada, Las Vegas / Flute Instructor / 2002-2005
- California State University, Long Beach / Flute Master class Substitute Instructor/ 2001-2002
- California State University, Long Beach / Music Coach for Woodwind Chamber Ensembles / 2001-2002
- Southwest Conservatory of Music, California / Flute Instructor / 2001-2002
- Summerlin, NV, Library Production of Brigadoon / Flutist / 1999
- University of Oregon, Eugene / Drum Major for Oregon Marching Band / 1997-1998
- University of Oregon, Eugene / Drum Major Leadership Camp / Instructor 1997
- Roosevelt Junior High School, Eugene, OR / Practicum / 1998
- University of Nevada, Las Vegas / Drum Major and Auxiliaries Camp / Assistant Instructor / 1995-1997

Collier, 2.

Certification/Teacher Education Programs:

- Orff Schulwerk / Level 2 / Summer 2016
Music and Movement Education for Children
- Orff Schulwerk / Level 1 / Summer 2015
Music and Movement Education for Children

Skills:

- Adobe Suite: Illustrator / Photoshop / In Design / Light room
- SOS Suite: Appointment Scheduler / Case Manager / Office Manager
- Microsoft: Word / Power Point / Excel

Extracurricular Activities:

- Montessori Visions Academy, Las Vegas / Track & Field Coach / 2011-2014
- Montessori Visions Academy, Las Vegas / Parent Teacher Association: President 2012-2013, Vice President 2011-2012, Secretary 2010-2011

Memberships:

- The National Flute Association / 1997-present
- National Association of Music Educators / 1995-present
- American Orff-Schulwerk Association / 2015-present

Community Service:

- Kiwanis Las Vegas / 2002-present

Flute Master Classes:

- Jeanne Baxtresser International Master Class, Julliard, NY / 2001
- William Bennett / 2000
- Linda Marianiello / 1999
- Orchestral Master Class with Jan Smith and Jan Gippo of the St. Louis Symphony / 1999
- Sandra Seefeld / 1999
- Dr. John Barcellona / 1999
- Susan Milan / 1998
- Dr. Trygve Peterson / 1996