André Jolivet's *Cinq Incantations* and *Chant de Linos*: analysis, historical context and performance

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Abstract

In an investigation of the claim made by researcher Caroline Rae that Jolivet has received limited attention in scholarly literature, this dissertation examines not only the historical and cultural context surrounding Jolivet's early, middle, and late works, but also his writing for flute and its development over time. By applying the method of embodied analysis, as developed by Fisher and Lochhead, to two of his compositions for flute, this project takes a uniquely performative approach towards Jolivet's music: it highlights the role of physical gestures in the production of musical meaning, it explores the relationship between gesture and structure, and it uses these observations to theorise on factors influencing the composer's level of recognition.

The study first considers historical events, political movements, and cultural currents that influenced Jolivet's work and gave his musical language its direction. It then presents the results of embodied analysis of the two chosen works for flute, which are his *Cinq Incantations* (1936) and *Chant de Linos* (1944), while commenting on Jolivet's compositional approach and its development over time. The project also includes a performative element that both informs, and is informed by, the research. Through a series of three concerts, the study considers how performance may be influenced by embodied analysis, and how its more practical aspects go hand in hand with the results of analytical research.

The observations made in this study lead to a number of important conclusions. In the first part, the study proposes that Jolivet's limited presence in the literature may be attributed to the fact that his extra-musical references and sources of influence, which remained distinctly esoteric even in his late career, seem to have lost their revolutionary appeal of the pre-war years; to the fact that most of his activity and recognition was based in France; and to the fact that his career became extremely diversified in the years following the war. Other observations emerge from the application of embodied analysis: one main observation is that Jolivet's approach to writing for the

flute changed significantly between the two works studied. In the earlier work it appears to be driven by the nature and physicality of the instrument, whereas in the later work it emerges as being driven more by structural and compositional principles. This not only provides insight into the evolution of Jolivet's style, but it also raises questions on whether developments such as this may have affected the impact of Jolivet's work and, in turn, his position in the western canon.

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Chapter 1: Introduction[1]

In her introduction to the book *André Jolivet: Music, Art and Literature*, Caroline Rae (2018: 1) opens with the observation that, while he was highly celebrated and influential during his lifetime, French composer André Jolivet (1905–1974) 'has received less attention in the scholarly literature than the significance of his music and the scope of his influence deserves.' Jolivet's music was widely and consistently performed throughout his lifetime: with premieres taking place both locally in France as well as in other countries across the continent and the globe, the composer gained international recognition and enjoyed a significantly active and successful career, both as composer and conductor (Vançon 2018). His music is also still widely performed today, with a number of his compositions forming part of the standard instrumental repertoire. In the case of the flute, for example, works such as his *Cinq Incantations* (1936) and *Chant de Linos* (1944) form part of the repertoire for the instrument and continue to influence flute recordings, concert programmes, and international competitions. Some significant examples include the development of French flautist Jean-Pierre Rampal's career, whose winning of the 1944 Paris Conservatoire competition with *Chant de Linos* grew into a working collaboration with its composer (The Musical Times 2000); the inclusion of *Chant de Linos* as a choice in the 2017 and 2022 Kobe International Flute Competition, as well as the 2022 Carl Nielsen Flute Competition; and the emergence of recordings by artists from Jean-Pierre Rampal to Hélène Boulègue, who recorded the complete works for flute by Jolivet for the label Naxos in two albums. The same can be said for the trumpet, with works such as *Air de Bravoure* for trumpet and piano (1952) and his Second Trumpet Concerto (1954) also being standard competition works for the instrument (Sims 1996). André Jolivet was also highly influential during his lifetime. The strongest example of this lies in the case of Olivier Messiaen (1908–1992), a contemporary and close friend of Jolivet's who not only admired Jolivet's

[1] An abridged version of this dissertation was presented at the University of Malta Research Expo on 29 May 2024.

work, but also assisted in having his music performed. The extent of Jolivet's influence on Messiaen is demonstrated in a study by Balmer, Lacôte and Murray (2019), who show elements of rhythm, harmony, and melody from Jolivet's music to be present in almost all of Messiaen's works of the 1940s. Another prominent figure who shared this influence was French composer Pierre Boulez (1925–2016). According to Anderson (2018), for example, the ghost of Jolivet's writing for piano, and particularly that of his piano cycle *Mana* (1935), is present in the extreme piano writing of the Boulez Sonatas. In Boulez's *Notations* for piano (1945), too, textures, harmonies, and gestures from the earlier piano cycle strongly echo the influence of its composer. Other accounts, such as the fact that Boulez kept a manuscript copy of the orchestral score to Jolivet's *Cinq danses rituelles* (1939) in his personal archives, reinforce this notion of influence (ibid.: 32).

Despite the level of acclaim maintained during his lifetime, the life and music of André Jolivet have been studied to a far lesser extent than those of his contemporaries, and remain somewhat overshadowed by them. This is evident in the fact that the existing literature on the composer in the English language comprises a single book (Rae 2018), a small number of journal articles, and a collection of dissertations and theses. Why has this composer, known to have been at the forefront of musical innovation in the years before the Second World War, received limited attention in the literature? What factors led to this change in his level of recognition? How has he been received, and what circumstances led to our current perception of his music? With reference to its methodological approaches the study will also ask, how might personal experiences and significant political events have shaped Jolivet's compositions, and how may this have affected his standing as a composer? How might specific aspects of his compositions, such as his method of writing for the flute, also reflect these changes, and what may be deduced from studying their development over time?

Caroline Rae (2019: 1) suggests that Jolivet's poor representation in the literature is largely a result of the misconception that following the Second World War, and in contrast with his innovative writing in the 1930s, Jolivet 'retreated into retrogressive traditionalism. 'She argues that

the factors propagating this perception are his continued use of classical forms such as the sonata and the concerto, supposedly unfashionable in France during the decades following the war; his involvement with ministerial and cultural organisations such as the Comédie-Française, which led to a perceived connection with the French establishment; and lastly, his exclusion from the concerts of the Domaine Musical, a factor Rae claims resulted in his almost complete absence from BBC programming at the time of Sir William Glock, a key figure in British musical culture and in the promotion of new music in the second half of the twentieth century.

In order to answer the above questions more comprehensively, this study will explore factors beyond those proposed by Rae. To do so, the project will incorporate different perspectives: it will start by contextualising Jolivet's work historically, culturally, and politically; it will then analyse two works for flute selected from the early and middle periods of Jolivet's life to consider any developments in style or technique; and lastly, it will incorporate a performative element that will both inform, and be informed by, the research.

As mentioned earlier, the existing literature on André Jolivet is limited and not always readily available, and while it does address historical, analytical and performative aspects of Jolivet's music, it is not all widely accessible. The book referred to at the start of this document (Rae 2018) brings together thirteen essays by different authors on the style and process, the influences, and the activities of André Jolivet. Its overarching aim is to raise awareness of Jolivet's wide contribution from different perspectives by discussing and analysing his scores, writings, correspondences, and material archives. The first of its kind on the composer in the English language, it sheds light on Jolivet's music and aesthetics, but it also serves to show the extent of his connections and influence as composer, conductor, critic, and teacher. With respect to journal articles published in English, there is relatively little on the composer. Most of these are biographical, shedding light on the composer's life and context through interviews and historical research, (Cadieu and Jolivet 1961, Schiffer 1975, and Rae 2006) while some support their arguments with the results of music analysis. Winton (2007), for example, analyses Jolivet's

Ascèses (1967) and *Cinq incantations* in a search for traces of mysticism and incantation in his music, while Sprout (2004) analyses his *Trois complaintes du soldat* (1940) in a study of music by composers in wartime France.

A more substantial, albeit less accessible, body of work on Jolivet, lies within a number of dissertations and theses. According to the results and material available at the time of writing, the majority of these are concerned with Jolivet's music for flute, while a few others concentrate on his music for trumpet. Colosimo (2001), for example, discusses his *Chant de Linos* in the context of the Paris Conservatory *Morceaux de Concours*; Parker-Harley (2005) looks at aspects of magic and evocation in his *Cinq incantations pour flûte seule*; while Johnson (2013) studies and interprets his Sonata for Flute and Piano (1961). Meanwhile, Tucker (1994) considers aspects of atonality, modality, and incantation in his *Arioso Barocco* (1968) for trumpet and organ and his Second Trumpet Concerto; Sims (1996) studies Jolivet's complete repertoire for trumpet, which includes his Concertino (1948), *Air de Bravoure*, and *Heptade* (1972) along with the two pieces mentioned earlier; while O'Keefe (1996) again studies performance concerns in the Second Trumpet Concerto. Others, such as Landreth (1980) focus on his compositions for piano, while others still on his works for voice. Menk (1985), for example, focuses her study entirely on Jolivet's *Épithalame* (1953), a work for twelve-part vocal ensemble. In one way or another, all of these dissertations situate the compositions discussed within the context of the composer's life and aesthetic philosophy. Some concentrate more on his influences: Parker-Harley (2005), for example, describes three main influences on Jolivet's compositional style. These are his fascination with the music of different cultures, his interest in the study of ethnology, and his reading on the topic of spirituality. Caruso (2005), meanwhile, focuses on Jolivet's belief in the magical element of music, his shared interests with the other members of *La jeune France*, and his fascination with the writings of Pierre Teilhard de Chardin. Other authors, such as Landreth (1980) and Tucker (1994) analyse the compositional principles and techniques he developed himself, while others take a more practice-based approach

and consider performance issues in selected compositions (Sims 1996, O'Keefe 1996, and Johnson 2013).

The existing literature on André Jolivet concentrates mainly on his life and music, and therefore allows room for this study to consider more broadly the influence and standing of the composer following his death in 1974 as well as at different stages of his life. With respect to music analysis, most of the studies mentioned above take the approach of analysing Jolivet's music in terms of his compositional principles and techniques, and many combine different analytical approaches to his music. The challenge of applying a singular method of analysis arises from the fact that Jolivet's music resists simple categorisation and combines original techniques and principles. Concepts of melody, harmony, rhythm, and timbre entwine and work together to produce a 'dynamic of sonority '(Jolivet in Mawer 2018: 71), while aspects of serialism combine with principles of the natural harmonic series to produce a unique harmonic language that is both atonal and modal. Researchers, therefore, have taken varied approaches to studying Jolivet's music: Mawer (2018), for example, combines aspects of voice-leading analysis with principles of set theory as well as motivic analysis; Johnson (2013) combines pitch-class set analysis with practice-based study of the Flute Sonata; Cheramy (2006) takes a comparative approach in studying compositions from two different periods of the composer's life; Guarnuccio (2006) presents in his dissertation a sentential analysis of *Chant de Linos* (1944), focusing on sentence and phrase structure in the score; while Landreth's thesis (1980) analyses and interprets the piano works in relation to Jolivet's own principles of composition.

In response to these studies, this project will take a different approach and employ the method of embodied analysis to two works for flute from different periods of Jolivet's life. It will analyse *Cinq Incantations*, a work for solo flute from Jolivet's early creative period, and *Chant de Linos*, a work for flute and piano from his middle creative period, and it will apply the analytical method proposed by George Fisher and Judy Lochhead in their article 'Analyzing from the Body'

(2002). Through embodied analysis, the authors address their concern that, traditionally in music analysis, the body of the performer is not often considered in discussions of musical meaning. A similar concern is expressed by the musicologist Nicholas Cook in his book *Beyond the Score: Music as Performance* (2014). Cook argues that 'musicology was set up around the idea of music as writing rather than music as performance' (2014: 1), and that this not only relegates performance to a supplementary role to the music itself, but it also 'cuts academic studies off from precisely the dimension of music that touches most people's lives' (ibid.: 10). In order to think of music as performance, Cook argues, we need 'to think differently about what sort of an object music is, and indeed how far it is appropriate to think of it as an object at all' (ibid.: 1), and to shift our attention to the production of meaning in performance. In this way, different and complementary perspectives, and especially those based on the signifying body and the experience of performing, become necessary to the processes of music and performance analysis. Embodied analysis is one such method, and it takes as its primary sources the bodily movements of performers involved in music-making and uses them as its basis for the analysis of musical works. It considers, for example, bodily movements or tensions involved in sound production, and uses these observations to describe the structural and harmonic features of a work. By applying this method to the two works, this study hopes to offer a comparison of the two from a unique angle, and to assess any developments in Jolivet's approach to composition across different periods of his creative life. The results also hope to comment on, and assess the validity of, the aforementioned statement by Rae (2018) that Jolivet is perceived to have 'retreated into regressive traditionalism 'in his late years.

The relevance and originality of this study lies in the fact that it enriches the limited existing knowledge on André Jolivet by commenting on aspects of his life and work from a perspective that combines performative elements with those historical and analytical. It also adds to the knowledge of individual works by the composer, and it contributes towards the exploration of embodied analysis as a relatively new method of music analysis. By doing so, and by offering new perspectives on the interpretation of Jolivet's work, the study hopes to reach musicologists,

performers, and listeners alike, and to inspire further research on the composer. The study is structured as follows: it will first present a review of the literature surrounding André Jolivet and the methodologies employed by discussing the sources consulted and any gaps they present. It will then situate and discuss Jolivet's early, middle, and late works in their historical, cultural, and political context, while providing details of the composer's extra-musical influences. A different perspective of Jolivet's work will be provided in the following chapter, which presents the results of embodied analysis of the two chosen works for flute. The chapter that follows will offer reflections on how these results may be applied in practice: it will do so by presenting observations made on three recitals given as part of this project and in partial fulfilment of its requirements. Lastly, the concluding chapter will attempt to answer the questions posed at the start of this chapter by studying and discussing the observation made throughout this study.

Chapter 2: Literature review

This chapter will present a review of the literature surrounding the topic of this project and its central themes. It will first outline the areas of study addressed by the research question and review the sources consulted in relation to these areas, then discuss any gaps in the literature that this project seeks to address. It will also discuss how the project intends to reach these goals by describing the research methods applied in the study and by outlining the structure of this dissertation.

The issues surrounding the research question of this study are varied: the first to be addressed is the life and work of André Jolivet. In considering different aspects of the composer's career and life, the first part of the study follows the periodisation of Jolivet's output as proposed by the French musicologist Serge Gut, who describes Jolivet's compositional life in *Le Groupe Jeune France* (1984) in terms of an early creative period (c. 1934–1939), a middle (c. 1940–1944), and a late (c. 1945–1974). In his book, Gut provides a historical and analytical overview of the group *La jeune France* by going through the life, work, and style of each of its four composers. In the case of Jolivet, Gut discusses his life's most significant milestones, the different periods of his output as detailed above, aspects of his compositional technique and principles, as well as details of his aesthetic and ethical philosophies. He also provides musical analyses of three works representative of each of his creative periods: *Mana* (1935), Suite Delphique (1943), and his Second Trumpet Concerto (1954).

For this first part of the study, the main source consulted is the collection of essays in *André Jolivet: Music, Art and Literature* (edited by Caroline Rae 2018), which is a book that brings together thirteen essays that discuss the style, process, influences, and activities of André Jolivet. It contains essays such as those by Rae (2018a), who gives an overview of Jolivet's life and work; Anderson and Mawer (both 2018), who describe and provide examples of Jolivet's early style of writing; and Terrien (2018), who analyses Jolivet's method, activities, and philosophy as a teacher.

Other sources consulted in this section include a dissertation by Cheramy (2005), who, through arguing for *Ascèses* (1967) as being a paradigmatic work of Jolivet's late period, provides details of the aesthetic and philosophical stance he took in the last decade of his life; an article by Schiffer (1975), who gives a detailed overview of Jolivet's life by making reference to several talks and statements given by the composer; an article by Cadieu (1961) which, through a conversation with the composer, provides amongst other things details of his childhood and its influence on his later work; and an article by Rae (2002), which provides detailed information on Jolivet's esoteric literary interests, his relationship with other composers, his involvement in *La jeune France*, and his travels through an interview with the composer's daughter, Christine Jolivet-Erlih.

The first part of the present study considers the cultural and political context of Jolivet's work, and for this purpose consults sources that discuss the musical scene of mid-twentieth century France and its composers, political currents, and ideologies. The main sources consulted for this part of the study are the writings of Jane Fulcher (1995, 1999, and 2002), who specialises in the developments of French music and politics particularly in the years leading up to the Second World War, and Wardhaugh (2014), who writes on the influence of right-wing culture in interwar France. In her article from 1995, Fulcher concentrates on the years preceding World War II in France when, as she explains, a shift in political and cultural hegemony took place. She describes how French Fascism overpowered the left-leaning Popular Front in the lead-up to the German occupation of France. She also argues in this article that composers' aesthetic choices have political implications. For this reason, it is necessary to view composers and their work within the context of the political situation of their time. In her 1999 article, Fulcher provides an account of the rise to dominance of French nationalism and classicism in the period between the two World Wars. She focuses particularly on the 1920s, which were a period of extreme polarisation in France, and provides details of how conservatism was reflected in music composed for and supported by state institutions, and of how the Left, although less unified, emerged in opposition to the conservative rule. In this article, she also touches upon issues of musical meaning: she reflects on the way music

is able to transmit ideology by reflecting political values (a significant factor in our interpretation of it), and on the idea of meaning as inscribed by the composer versus meaning as construed, ascribed, or appropriated by the interpreter. Meanwhile in her 2002 article, Fulcher uses the example of Messiaen's music from the 1930s in her discussion of political, ideological, and aesthetic divisions in France at that time. She also describes how the group *La jeune France*, of which Messiaen also formed part, emerged out of this situation and assumed a non-conformist position, that is, one that conformed neither to the Right nor to the Left.

Another important and related issue in this project is the question of Jolivet's extra-musical interests and influences. These are considered relevant to the research question as they not only provide background information on the works analysed, but they also have the potential to influence their analysis and interpretation. For this reason, the study consults primarily Rae, who studies Jolivet's interactions with and influences from the visual (2018b) and literary (2018c) arts. In the first, Rae focuses on Jolivet's life and work in the period between the 1920s and 1940s, and discusses the influence of art and of his experience as a painter on his music. She also provides details of influential painters Jolivet was in contact with, and of the artists and composers they introduced him to. Moreover, she discusses the aesthetic quality of Jolivet's music from the 1930s, and reflects on the way aspects of painting, such as the use of the golden ratio, informed his compositional process. In her other chapter (2018c), Rae discusses different aspects that shaped Jolivet's compositional aesthetic and artistic credo toward the start of his compositional career. She constructs this chapter around a number of writings and public statements made by Jolivet, and discusses primarily the composer's reference to myth and the evocation of primitive magic in his philosophy and music of the 1930s. These, she argues, were influenced greatly by the composer's literary interests, which ranged from Greek history to the psychology of rhythm, number symbolism, and the writings of French Jesuit philosopher Pierre Teilhard de Chardin. The study also consults Potter (2018), who investigates Jolivet's relationship with non-western music as an important creative source for the composer. Potter argues that the appeal of non-western music

stemmed from Jolivet's desire to have an immediate emotional connection with music, as well as from his aspiration to universality and the ability to touch people directly through music, no matter their cultural background. In the construction of her argument, Potter focuses primarily on Jolivet's music from the 1930s, which she claims was one of the most innovative phases of Jolivet's career.

Other sources consulted by this study include those concerned with authors and subjects that Jolivet was interested in. Among these is King's 2010 publication on the French philosopher Pierre Teilhard de Chardin, which portrays Teilhard as one of the great Christian mystics of the twentieth century, and whose understanding of mysticism was significantly rooted in experience. King provides details of Teilhard's work as a French Jesuit and scientist who studied human origins and geology; of his philosophy, rooted in the desire to find the essence of things; and his vision, which combined components of the cosmic, human, and divine. Another source is Michael Sugrue's recorded lecture (2020) on the philosophy of Henri Bergson, also a great influence on Jolivet's philosophy. Sugrue's lecture primarily concerns Bergson's concepts of vitalism and the *élan vital*, a phenomenon that one might describe as the life force, something that is essentially the opposite of mere matter. In this lecture, Sugrue summarises Bergson's philosophy by giving details of some of his philosophical dualisms, his interpretation of phenomenological experience, and of his conceptions of time and space. The study also consults Edward Said's book *Orientalism* (1978), relevant mainly to the study of Jolivet's relationship with non-western music and cultures. In his book, Said portrays the Orient as a European invention, construed since antiquity as a place of romance, exotic beings, haunting landscapes, and remarkable experiences. The Orient is also the place of Europe's oldest colonies, its cultural contestant, and one of its strongest images of the other. Historically, it has served as the contrasting image, idea, and personality of the West. The term 'orientalism', therefore, represents 'a way of coming to terms with the Orient that is based on the Orient's special place in European Western experience' (Said 1978: 1). It is a style of thought based upon the distinction made between East and West and, therefore, critical in our understanding of the West's portrayal of the East. Another source that informed this study on the nature of

Jolivet's influences is Margaret Alexiou's book *The Ritual Lament in Greek Tradition* (2002). In this book, Alexiou discusses the role and socio-cultural context of lament throughout Greek tradition, while providing details of mythological figures such as Linos (relevant to this study through Jolivet's *Chant de Linos*), whose history is interlaced with that of the lament and other folk songs.

The study also makes use of two methodological approaches: first, it introduces the semiotic theory developed by Jean-Jacques Nattiez in *Music and Discourse* (1990) and explains that study of the 'poietic' dimension will serve as the basis for the contextualisation of Jolivet's work. In his book on musical semiology, Nattiez examines both music and discourse about music as products of human activity. He studies concepts of the musical work and of what constitutes music, and proposes a theory for the interpretation of the musical phenomenon. In doing so, he also discusses issues raised by the notion of the musical sign, and explores the process of ascribing meaning to music. Most relevant to this study is the tripartite semiological structure proposed in this book, whereby the symbolic phenomenon is assigned a 'poietic' dimension, an 'esthesic' dimension, and a 'trace'. These are expanded on in more detail further on in this study, as they are relevant to the methodological approach taken in Chapter 3.

A different methodology serves as the basis for the two analyses carried out in Chapter 4 of this study. This is based on the method of embodied analysis as outlined by Fisher and Lochhead in their article 'Analyzing from the Body '(2002). In this article, Fisher and Lochhead develop an analytical approach based on the idea that musical meaning resides not only in the notes of the score, but also in the active and creative body of performers. They invoke different theories of embodiment to support their argument that details of performance behaviours lead to an understanding of musical significance in a general sense, and through this they develop a method for the specific task of 'analysing music from the body' (Fisher and Lochhead 2002: 44). This methodology will be discussed in more detail in Chapter 4 of this dissertation. In relation to this, the study also makes reference to Nicholas Cook's book *Beyond the Score: Music as Performance*

(2014), discussed briefly earlier, as the work highlights the centrality of bodily-based approaches to contemporary musicology and proposes new ways of approaching music and performance analysis. In his book, Cook draws attention to the fact that, traditionally, the field of musicology has been built around the idea of 'music as writing rather than music as performance '(2014: 1). This leads to a perception of musical meaning as residing within the score and, as a result, to a view of performance as merely the reproduction of this meaning. In response to this, Cook develops in this book the argument that, in order to think of music as performance and to better reflect this aspect of its reality, we need to think differently about the nature of music and our relation to it (ibid.: 1). Moreover, he suggests that any new consciousness of the significance of performance must not be grafted onto traditional conceptions of music, but should initiate a fundamental rethinking of the discipline as a whole.

The list of sources consulted reflects some of the more recent developments in scholarly literature on André Jolivet. First, it makes significant reference to the recently-published and so far only extant book on Jolivet in the English language. This book contributes greatly towards the limited amount of publications on Jolivet in English and is an indispensable resource for anyone studying the composer. Second, it reflects the high and increasing number of unpublished dissertations on Jolivet. This shows that there is significant scholarly interest in the life and work of this composer, and shows that there is room and potential for further research. Third, it emphasises the emergence and application of the process of embodied analysis developed by Fisher and Lochhead (2002). Compared with more traditional forms of analysis, this method enables the analyst to approach musical works specifically from a performer's perspective, and encourages reflection on and the application of knowledge gained from the physical experience of works.

This study's bibliography also highlights and addresses some of the gaps in the literature surrounding André Jolivet. To begin with, it reveals that writings on Jolivet in French are significantly more abundant than those in English. A simple search for French publications yields a substantial list of results, and a closer look at their titles also reveals a remarkable span in the topics

of research. Monographs, articles, and dissertations in French cover aspects that range from Jolivet's biographical details, such as those by Demarquez (1958), Chassain and Kayas (1994), and Kayas (2005), which give an overview of Jolivet's life and work, to those that discuss more specifically the composer's musical language: Baillet (1993) concentrates on Jolivet's pre-war style, Gobert (1998) studies his language through a study of his two organ works, Moindrot (1999) focuses on aspects of incantation as a result of the composer's esoteric interests, while Gauchert (2005) discusses the modal and atonal aspects of Jolivet's compositional language. Other sources present studies of specific works: Bernard-Delapierre (1945), for example, studies Jolivet's *Danses rituelles*, Moreux (1947) his *Psyché* for orchestra, Beck (1960) his Second Symphony, Mari (1983) studies his Second Trumpet Concerto, while Gaucher (1990) highlights Jolivet's Percussion Concerto. Others still discuss Jolivet's relationship with contemporary composers as well as groups of composers. The aforementioned Gut (1984) and his book on the group *La jeune France* is one example. Petit (1995) groups together Jolivet, Milhaud, Honegger, and Casadesus in a study of the four composers; Hirsbrunner (2003) investigates the Varèse-Jolivet-Messiaen 'constellation' in a study of the return of magic in music, while Kayas (2009) examines the relationship between André Jolivet and Daniel-Lesur. Massip (1994), meanwhile, discusses Jolivet's relationship to the theatre, while others explore his interest in humanism, esotericism, and spirituality. Jaubourg and Rigogne (1995) and Chassain-Dolliou (1997), for example, present an image of Jolivet as a humanist musician, Moindrot (1997) concentrates on the spiritual aspect of Jolivet's philosophy and on the influence of the thought of Pierre Teilhard de Chardin, while Chassain (1999) explores the composer's work in light of the concept of intuition most commonly associated with the philosophy of Henri Bergson.

The study's bibliography also highlights the fact that, while several sources situate Jolivet's work in the historical and political context of his time, not many take it as their aim to deeply explore the relationship between the two. This study addresses this issue by focusing more closely on the connection between work and ideology, and suggests that this knowledge may affect our

understanding of musical works. The literature also shows that currently most analyses of Jolivet's music focus primarily on the application and analysis of his technical principles. Only a few approach study of his music from a more practical, performance-based perspective: this study addresses this gap by considering and applying the method of embodied analysis in its case studies and by including a performative element in its research.

In preparation for this project, reference was also made to a number of recordings of the two main works studied. The list includes recordings of *Cinq Incantations* by Jean-Pierre Rampal (Jolivet, 1967), Robert Aitken (Jolivet, 1988), Manuela Wiesler (Jolivet, 1993), Mario Caroli (Jolivet, 2006b), and Hélène Boulègue (Jolivet, 2019), and of *Chant de Linos* for flute and piano by Robert Aitken (Jolivet, 1988), Manuela Wiesler (Jolivet, 1993), Sharon Bezaly (Jolivet, 2006a), Mario Caroli (Jolivet, 2006b), and Hélène Boulègue (Jolivet, 2019), and for flute, string trio, and harp by Manuela Wiesler (Jolivet, 1995) and the Martinů Quartet (Jolivet, 2007).

To present its argument, this dissertation will first discuss the context surrounding Jolivet's work in each of his creative periods following the aforementioned methodological framework proposed by Nattiez (1990). It will then present the analysis of two works for flute by Jolivet following the method of embodied analysis, and it will finally discuss how embodied analysis may be applied in practice through the example of three recitals presented as part of this project.

Chapter 3: Jolivet in context

In order to address the questions posed by this study, it is helpful first to situate André Jolivet's music in its historical and cultural context. As the musical semiologist Jean-Jacques Nattiez suggests in his book *Music and Discourse* (1990), the exploration of different dimensions of a work has the power to bring people in contact with 'the entire lived experience of "producers" and "consumers" of music' and even alter their perception and interpretation of it (Nattiez 1990: 166). In this chapter, the theory proposed by Nattiez will provide the methodological framework for contextualising Jolivet's work following a brief introduction to the same theory.

In *Music and Discourse*, Nattiez proposes a theory for analysing, interpreting, and discussing music as a symbolic phenomenon; that is, music as 'a sign, or a collection of signs, to which an infinite complex of interpretants is linked' (ibid.: 8). For this he follows a system that recognises three dimensions in the symbolic phenomenon: the 'poietic' dimension, the 'esthesic' dimension, and the 'trace'. The first acknowledges that the symbolic form, even if it is empty of any intended meaning, is the result of a process of creation that may be described or reconstituted. The second concerns itself with the 'receiver' that, in a process of perception and experience, constructs meaning and assigns it to the form. The third acknowledges that the symbolic form is embodied materially in the form of a 'trace' that can be perceived and whose immanent properties may be analysed and described objectively. Nattiez refers to this as 'analysis of the neutral level' (1990: 12).

As the rest of this chapter concerns itself primarily with the origin of Jolivet's work, it is worth considering first the significance and implications of analysis at the 'poietic' level. The aim of 'poietic' analysis is to understand, as much as is physically possible, the conditions surrounding the process of creation of works. Full judgement of these conditions, however, is necessarily limited when the analyst is unable to interrogate the artist about his work. In such cases, any meaning constructed by the analyst transcends the 'intentional meaning' of the author. It is also worth noting that the 'poietic' dimension of music may not necessarily correspond with its 'esthesic' (or perceptive) dimension. This happens because elements at the 'poietic' level are unable to leave

traces in the symbolic form and, if they do, they are not always perceivable. An example of this would be Arnold Schoenberg's (1874–1951) tone rows, which can be observed in analysis of the 'trace' at the neutral level but not necessarily perceived or identified by the listener of Schoenberg's work. It is therefore important to understand that, while valuable and broad in scope, music analysis at the 'poietic' level possesses some limitations. The following quote illustrates the challenges of this task:

> [Given] any moment in the history of harmony, we must know how the language of a given composer was constituted, how tonality was experienced in Mozart's time, how Mozart understood tonality (to be able to write what he did), and how Mozart's works have in turn changed tonality's image in the minds of subsequent theorists and composers. (Ibid.: 215–16)

Despite its limitations, 'poietic' analysis will serve the aims of this study as it discusses compositions from different stages of Jolivet's life and studies the context and motivation behind the works in question. It will also support the understanding of Jolivet's life beyond composition as well as his philosophy, knowledge of which may influence the way his music is interpreted. To contextualise Jolivet's work, particular reference shall be made to the writing of Serge Gut (1984) and Jane Fulcher (1995, 1999, and 2002) for Jolivet's early period as they focus on developments that took place in French music and politics during the years leading up to World War II. Both authors agree that the study of music in the context of contemporary cultural transformations endows works with a new level of significance, as they recognise that composers and their work are intrinsically linked with cultural and political values.

Jolivet's early creative period

The 1930s constitute what Serge Gut (1984) identifies as André Jolivet's early or first creative period. According to Gut (ibid.: 50), this phase is characterised by 'a joy of experimenting, in no

way frightened by daring, but put at the service of a magical and incantatory expression.' It is a period marked also by left-wing political expression, revolutionary styles of writing, and a large concentration of compositions. The following paragraphs shall situate Jolivet's compositional output from this time in the context of his life and activities beyond composition, and will focus on the ideological currents that influenced the composer's style and philosophy.

In the early years of his career, Jolivet's main profession was that of a schoolteacher. Following his teaching studies at the École Normale des Instituteurs d'Auteuil in Paris between 1921 and 1924, he qualified as a teacher of literature and taught in schools for fourteen years. Despite being somewhat frustrated by the conditions of work and its demands, and despite having entered the profession more to please his parents than out of personal conviction, Jolivet was able to find in these years the time and space to compose, and to do so independently from the institutionalised approach of the Paris Conservatoire, the Schola Cantorum, or the École Normale de Musique (Terrien 2018: 269–270). Instead, he studied privately with the French composer Paul Le Flem (1881–1984), who introduced him not only to the fundamentals of composition, but also to new music from the rest of Europe by such composers as Béla Bartók (1881–1945), Alban Berg (1885–1935) and Arnold Schoenberg (1874–1951). Le Flem also introduced him to serialism, a compositional technique which Jolivet experimented with yet never fully adopted (Rae 2018: 2). Le Flem was also responsible for introducing Jolivet to the composer that was to have the most decisive influence on his musical style and development: Edgard Varèse (1883–1965). It was at the premiere of Varèse's *Amériques* on 30 May 1929 that Jolivet first encountered this composer's music, and it was this performance that inspired his decision to study with him. For four years Jolivet studied with Varèse as his only pupil in Europe, and from him he learned about acoustics, musical texture, rhythm and orchestration, as well as the compositional ideas of the Second Viennese School, particularly those of Schoenberg (Rae 2018: 2). Although Jolivet did not produce any compositions under the guidance of Varèse, the impact left on him by his mentor was significant and is captured by the following quotation:

I must say, that it was Varèse, whose only pupil I was, and for whom I have the deepest admiration, who set me on my way. He helped me to discover one of music's most significant aspects; music as a magical and ritual expression of human society. I have learnt to attach great importance to the balance between man and the cosmos. (Jolivet in Cadieu 1961: 3)

Another formative relationship was that with his contemporary, Olivier Messiaen (1908–1992). Messiaen first crossed paths with Jolivet's music as a board member of the National Committee of Music, where he was responsible for reviewing new music. He was fascinated by the score of *Trois temps pour piano* (1930) and, four years later, by that of the String Quartet (1934), enough to contact and ask to meet with their composer. Although Jolivet never studied with Messiaen, the two shared a very close and supportive working relationship (Landreth 1980: 6).

Jolivet's mature compositional style first emerged in the 1930s, with *Mana* (1935) being the first composition that marked his independence from his teachers. A six-movement work for piano, *Mana* presented fully for the first time the compositional and aesthetic principles that characterise Jolivet's early creative period. These include the use of atonal systems with a preference for modes, the application of principles devised using the natural laws of resonance and overtones, and the use of incantatory expressions that evoke primitive, mystical, or non-western forms of music. Combined together, these principles produced a compositional language that was highly original and even 'revolutionary' (Serge Gut 1984: 50). Following *Mana*, this language was developed further and it came to characterise virtually all of Jolivet's works from this period. Representative works from this time include his *Trois poèmes pour ondes Martenot et piano* (1935), *Cinq incantations* for solo flute (1936), *Danse incantatoire* for orchestra (1936), and *Cinq danses rituelles* for piano or orchestra (1939). The following quotation, taken from Jolivet's article '*Réponse à une enquête'* published in *Contrepoints* (1946) and translated by Landreth (1980: 21), captures the spirit of Jolivet's writing in this early period and confirms the above observations: 'The

canon of my aesthetic was formed in 1935, affirming my effort to return music to its ancient and original character when it was an expression of the magic and incantation of human religious groups.' Over the next few paragraphs, the chapter will shift its focus to the political situation in France in the 1930s and thus further illustrate the backdrop to Jolivet's activities, compositional and otherwise.

French politics in the 1920s and 1930s

The years directly following the First World War brought about a period of financial instability in France that stood in sharp contrast with the myth of French leadership in Europe. This instability created unrest among the youth and working classes as well as a desire for radical change, and led to the birth of the French Communist Party in 1920. This also brought with it a period of extreme polarisation between the political Left and Right. On the one hand, and in the majority, were the Conservatives. Their aim was to maintain spiritual unity and a sense of belonging in the nation, and to achieve this by refining ideology, instilling French classic values, and disseminating propaganda (Wardhaugh 2014: 211). In the realm of the arts, which offered the potential for reaching these goals, the Conservatives established across institutions of culture (such as the Schola Cantorum) a mentality that was defensive and protectionist. They promoted high art and glorified the past, as a result causing new music by young composers to be seen as dangerously modernist and un-French. Their goal was 'not to employ the arts to foster social innovation and progress, but rather to consolidate, mourn, and protect' (Fulcher 1999: 209). Furthermore, they prohibited the borrowing of music and ideas from foreign cultures and those they considered to be 'dangerous 'or 'lower. 'This included not only the Germanic following the war, but also those deriving from races or nationalities from which France was to be protected, such as African American jazz (ibid.: 217). On the other hand, the Left stood in direct opposition to the values of the Conservatives. Despite being culturally weaker and less unified than the Right, the Left banded together in the 1920s to confront not only the rightist governmental coalition, but also the cultural order that was associated with the

conservative rule. Following the war, the Left adopted a different view with regard to Franco-German reconciliation and to modern German culture. They contested the xenophobia that had been responsible for the eruption of the war, and were instead inclined towards pacifism and the benefits of cultural exchange. They also opposed the Rightist dogma concerning ‘national intellect, ’arguing that ‘“intelligence” was neither racial nor national, but must be construed as universal.' The values embraced by the intellectuals and artists of the Left, therefore, favoured and embraced universalist, as opposed to particularist, or narrowly nationalist, values (Fulcher 1999: 210–11).

The divide between Left and Right was also paralleled in the musical world. In their search to define the ‘true ’classic spirit, French conservative composers such as Vincent d’Indy (1851–1931) emulated earlier models based on virtues of purity, proportion and order. In contrast with more universal models, theirs was one that emphasised balance, hierarchy and anti-individualism. Conservative classicism thus became synonymous with discipline and obedience, a 'regulated moral and aesthetic order' that was essential to the nation’s survival (ibid.: 201). In its opposition to German romanticism, it also stood for the protection from foreign ‘contamination, ’and thus the ‘defence ’of French culture. Musically, this model was reflected in a style that favoured precisely defined melodies and rhythms, clarity in form and tonality, and thematic development (ibid.: 206). Meanwhile, Leftist artists and intellectuals confronted these interpretations of French classicism and argued that it was rooted, rather, in a spirit of autonomy and critical intelligence. Their interpretations did not look to the past; they espoused no ‘model, ’but rather shared values of 'not only the simple and essential, but the universal, the critical spirit, and independence' (ibid.: 212). These ideals are exemplified in the music of two groups of young composers from the time: *Les Six* and the *Ecole d’Arceuil*. According to Fulcher (1999: 223), these composers represented the search for a culture that is more 'immediate and real than the fossilised classical culture propagated during the war.' And although they did also share a taste with their elders for simplicity, melody, and precision, they did not associate these exclusively with 'high culture' or traditional genres. Rather,

they were in search of a 'new spirit,' one that eliminated prejudice and embraced universal and humanistic values, open to music from different nationalities and levels of culture. As a result of this polarisation between 'nationalist' and 'universal' classicisms, composers in the twenties and thirties were faced with a choice. Through their music, they could choose to ally themselves with or against the conservative rule. In ways more subtle than those of words or images, composers were able to transmit ideology and show conformity or dissent through style. Although they were still expected to uphold the classical aesthetic, they could communicate and assert their chosen sets of values by stylistically embracing or resisting the dominant classic conception, thus making public their political choices through music (Fulcher 1999: 229). Music, therefore, had the power to reinforce, to honour, to dismiss, and even to mock.

This ideological divide carried on well into the 1930s. By 1936, however, the Left gained enough strength to come to power in an alliance known as the Popular Front. The party emerged primarily as a response to the rise of pro-Fascist sentiments in the years leading up to the war, and so one of its main concerns was to combat Fascism. Another strong aspect of the party's philosophy was the joining of intellectuals with the people. Indeed, this desire to create 'counter-societies,' that is, 'political parties that would also encompass the social and cultural lives of their members,' was a strong feature of the interwar years in France (Wardhaugh 2014: 219). In the field of music, this became particularly evident in the actions of the Ministry of Culture when it established an entire 140 musical groups in the country. One of these groups was the *Fédération Musical Populaire*, which, aside from welcoming several prominent pedagogues, composers, and historians in its membership, served as a way of diffusing the new government's musical politics and associated ideology (Fulcher 1995: 428). The style propagated by the Popular Front and the *Fédération* was one that sought to bring 'high 'musical art to the people; a style that wished to appeal to the masses without sacrificing the rigours of great art. According to Fulcher (ibid.: 429), the Popular Front sought to infuse 'high 'culture with authentic 'popular 'values so that music could become a true expression of life. This meant not to exclude any modern developments in harmony or

orchestration, but rather to avoid pretension and seek instead sincerity and good faith. For this reason, advocates of the Popular Front and the *Fédération Musical Populaire* embraced and propagated a style that was characterised by simple rhythms and lyrical melodic lines, and avoided overly complicated harmonies and complex forms (ibid.: 432). Once again, this delineation of style made it possible for composers to either adhere to or deviate from it, depending on whether they were pleased with its political associations or not.

André Jolivet was one of the composers that became involved in and associated with the activities of the *Fédération Musical Populaire*, even though his music differed in style from that endorsed and propagated by the movement. According to Fulcher, the *Fédération* attracted French composers and musicians for a number of reasons: first, it fulfilled a sense of duty toward 'the people' (2002: 452); and second, it offered the ability to sponsor large-scale new compositions in a time of economic depression (1995: 430). Aside from political inclinations, Jolivet might have been drawn to the group for these reasons. Other French composers active in the group include Georges Auric, Louis Durey, Albert Roussel, Henri Cliquet-Pleyel, and the lesser-known Daniel Lazarus, while those associated with the *Fédération* as collaborators include Arthur Honegger, Darius Milhaud, and Jacques Ibert (ibid.).

In opposition to the Popular Front, pro-Fascist sentiments were also steadily gaining strength. Fulcher (ibid.: 441) observes that this growth is particularly evident in the significant number of publications by pro-Fascist press that emerged in the late 1920s and 1930s. These, she claims, were a source of considerable power, as not only did they merge aesthetic and political discourse, but they also helped to shape opinion of musical works. Indeed, it was only a relatively small group of intellectuals and journalists that effectively spread the influence of Fascist ideology through the press. Ideologically, these individuals were opposed to liberal democracy and bourgeois society, as well as all materialism. They promoted concepts and themes relating to the sacred and the subjective, and were in search for 'a cultural return to an imagined purity of origins' (ibid.: 443). In their writings, they celebrated the lyrical and the affective, and addressed themselves primarily to

the imagination, feelings, and sensibility of their readers. One important aspect of pre-war Fascist press in France was music criticism, as it served as a powerful tool in the diffusion of the party's values. Like music, which served as a means of advancing and consolidating the mobilisation of the masses, music criticism served writers in the assertion of values that were directly opposed to those of the Popular Front (Wardhaugh 2014: 219). Fascist critics distanced themselves from the neo-classicism of the traditionalist Right and focused instead on the Romantic, the moral, and the spiritual. Their discourse pushed values centred on emotion, lyricism, and notions of the pure, values they associated with symphonic music, Germanic forms, as well as techniques that carried religious associations (ibid.).

By 1938, however, the political balance had shifted yet again. Having failed to live up to the expectations of the Left, the Popular Front dissolved and gave way to a pro-Fascist government. As a result, what had until then been the opposition in politics as well as music, now became mainstream. With it, this new phase in French politics brought another strong wave of antisemitism and a clear shift in ideals from those of the previous government. According to Fulcher (1995: 425), this shift became evident in journalistic and intellectual discourse, which turned away from notions of individualism, freedom, and accessibility, towards notions of elevation, intuition, inspiration, lyricism and the spiritual. A similar shift took place in the realm of music, and became evident especially in music journals. The example of *La Revue musicale*, the most prominent of these, illustrates this most clearly: in 1938, the formerly leftist publication notably changed its discourse to employ themes and positions previously present in pro-Fascist press. This shift also brought about a change in the status of composers as held in the eyes of critics, as groups such as *Les Six* and the *Ecole d'Arceuil* declined in status and were replaced by movements of younger, more 'spiritualist' composers such as Messiaen. Additionally, and in contrast with the preceding years, symphonic, choral, and religious music came to assume the greatest symbolic prestige in an ideological shift that still sought to define the truest, most elevated French tradition (ibid.: 452).

La Spirale

Out of this political situation emerged two concert societies that Jolivet co-founded, and that shed light on his ideological beliefs and activities as a composer. The first to be established, *La Spirale*, was an avant-garde chamber music society that grew out of the need to promote French contemporary music. It was brought together by the shared concerns of the composers André Jolivet (who also named the society), Olivier Messiaen, and Daniel-Lesur, and involved in its committee the composers Georges Migot, Édouard Sciortino, Claire Delbos, and Paul Le Flem, and the artist Jules Le Febvre. The artistic intent of the society was announced on the programme of its first concert, which took place on 12 December 1935 at the Schola Cantorum. As summarised by Jean Douël in a review for *Guide Musicale*, the society's aims were not only to promote contemporary French works, but also to organise 'exchange concerts' with composers from other countries (Simeone 2002: 11). Indeed, an overview of the society's twelve concerts shows that as many as half of them were dedicated to music by foreign composers. This aspect of the society was significant not only because it fostered international links for its composers, but also because it placed its composers in direct opposition to Conservative ideology. Its openness to foreign exchange embraced the ideals of the then-governing Popular Front.

La jeune France

The second concert society to be co-founded by Jolivet was called *La jeune France*. While *La Spirale* focused on chamber music and the cultivation of an international repertoire, *La jeune France* worked on a grander scale and focused on promoting new French orchestral music. The group emerged in 1936, at a time when ideological-aesthetic discourses in France were at their most opposed (Fulcher 2002: 457). It was brought together by the composer Yves Baudrier and consisted also of Olivier Messiaen, Daniel-Lesur, and André Jolivet. Baudrier felt compelled to start the society when, upon hearing Messiaen's *Les Offrandes oubliées* at the *Société des Concerts du Conservatoire*, he felt the stirrings of a new spiritual movement (Brothier quoted in Simeone 2002:

13). He also wished to start a movement that would foster symphonic music, which he felt had been neglected in France, and to address the urgent need to promote new French music (Fulcher 2002: 461).

At its first public concert on 3 June 1936, the society presented its manifesto. Drafted by Baudrier himself, this identified not only the members of *La jeune France*, but also their philosophy and aspirations. It portrayed the group as one that stands against certain notions of modernity in music and society: notions of the mechanical, the industrial, and the impersonal which, they asserted, often characterise life in 20th century Europe. It presented the group's rejection of academic formulas in music, as well as its frustration at the indifference to new music shown by official powers in France, and spoke instead of the life, youthfulness, and energy that characterised the group's spirit. As to the aim of the group, it defined it as 'the common desire to be satisfied with nothing less than sincerity, generosity and artistic good faith.' Having a desire 'to create and to promote a living music,' the group would encourage performance of new music, as well as sustain older works in the French repertoire. Indeed, they strove for cultural innovation, believed in decentralisation, and longed for the formation of a new French youth (Fulcher 2002: 466).

The group's philosophy was also reflected in the music it endorsed. Despite having what Fulcher describes as traditionalist orientations, the group's rejection of existing society led to a deep radicalism in their art (ibid.: 466). The four composers shared an aversion towards complacency in harmony, Impressionist prettiness, musical mathematics, and the negation of feeling or humanity in music (Simeone 2002: 19). This also leads Fulcher (2002; 457) to describe *La jeune France* as having nonconformist tendencies. Fulcher (ibid.: 457) uses the term 'nonconformist' to refer to a section of the French population that were satisfied by the politics of neither Left nor Right, and who fostered a certain anti-parliamentarian sentiment. Responding to the effects and the rise of capitalism, this group of people believed that '[man] was no longer to be defined politically, but rather spiritually, as existing on a higher level of being and awareness, free of political rhetoric and of national boundaries' (ibid.: 458). Nonconformists were therefore led by ideals of transcendence,

renewal, the spirit, and personalism, and these are the characteristics that Fulcher attributes to, and observes in, *La jeune France*.[2]

The different aspects of Jolivet's life considered in this chapter reveal much about the composer and his music. Study of his education and formative years suggests that, through independent study, Jolivet was likely encouraged to find his own, unique voice apart from more institutionalised approaches. Descriptions of his compositional style in works from the 1930s show that he developed a language that stood out as different from those more popular, and favoured modal writing, complex rhythms, and incantatory styles inspired by non-European musics. His interest in foreign cultures is also evident in his affiliation with the chamber concert society *La Spirale* and the series of exchange concerts the group organised. The result of this interest emerges also musically in works from this period such as his *Cinq Incantations* (1936), which shall be studied more closely in the next chapter. Jolivet's involvement in the group *La jeune France*, meanwhile, highlights his passion for concert administration as well as the promotion of other composers' music. This interest carried on well into Jolivet's late years and practice, as the chapter on his late creative period will illustrate, and determined much of his activity throughout his life. This section has shown that, although not directly politically involved, Jolivet and his early music formed part of the cultural and political fabric of 1930s France. In more or less direct ways, Jolivet's ideology was affirmed through his music and affiliations and, although not easily classified, showed itself to be more liberal and individualist than traditional and conservative. The next section will explore Jolivet's middle creative period and a number of his literary influences.

Jolivet's middle creative period

Jolivet's middle creative period, which covers roughly the years 1940 to 1945, is described by Gut (1984: 51) as 'traditionalist.' The reason for this labelling is the change in style that Jolivet's music

[2] Her interpretation is based on various (largely aesthetic) choices made by the group, such as their rejection of neoclassicism, their seeking of private patronage, and their rejection of academic formulae, all of which she views as inherently political choices that distinguish the group from both the Left and the Right.

from this period underwent as a result of his experience in the Second World War. In 1939, Jolivet was mobilised at Fontainebleau in northern France, and in the following year saw active service in Haute-Vienne and fought at the Battle of the Pont de Gien. In 1940, he was demobilised and sent back to occupied Paris where he resumed his teaching duties (Rae 2018: xxviii). As a result of this direct experience of war, Jolivet was moved to compose a work that marked the start of this new period with a changed compositional language. *Les Trois complaintes du soldat* (1940) is a set of three songs for voice and piano that presents a deeply personal statement on the tragedies of war. Having both text and music composed by Jolivet, the songs represent a soldier addressing his comrades, his loved ones, and God in a more tonally-based and lyrical musical language than Jolivet's earlier work. In their reference to God, the songs also represent a move in Jolivet away from the pre-Christian symbolism of his earlier works towards that more evidently Christian (Rae 2018: 125). This shift towards Christianity is present in other works from this period such as his *Messe pour le jour de la paix* (1940) and *Suite liturgique* (1942), both of which have their text derived from Christian liturgy (ibid.: 206). Other representative works of this period include his comic opera *Dolorès* or *Le Miracle de la Femme laide* (1942), the *Delphic Suite* (1943), and *Guignol et Pandore* (1943), a symphonic suite later transformed into a ballet.

Another strong influence on the composer during this period was the French theological philosopher Pierre Teilhard de Chardin (1881–1955), whose writings Jolivet came across in 1942. In Teilhard, Jolivet found a philosophy that resonated with his own as well as 'the man who expressed him,' as Jolivet's wife Hilda describes him (quoted in Rae 2018: 207). Indeed, Jolivet was so deeply impressed by Teilhard that he collected almost all of his publications and filled a significant portion of his library with them. Teilhard's are also virtually the only publications of a philosophical and spiritual nature from this period in Jolivet's life (Cheramy 2005: 69). A Jesuit and palaeontologist, Teilhard was a seeming contradiction in that he was able to reconcile his Christian faith and spirituality with knowledge about the evolution and history of man. He believed, for example, that the presence of God and the formation of Christ's body can be found in all of nature,

and that therefore matter and spirit are intimately connected (King 2010: 9). He believed in a unity between the earthly and the divine, he saw the presence of spirit in all things material, and believed that even inanimate objects possess a soul. One phrase in *Cosmic Life* (1916), one of Teilhard's earliest writings, summarises this central tenet of his philosophy: 'There is a communion with God, and a communion with earth, and a communion with God through earth' (cited in King 2010: 9). Other themes central to Teilhard's philosophy include his belief in the interconnectedness of all things through a unifying essence, his belief that God can be reached through matter, and his belief that God is also present in human activity and can therefore be reached through our work. He also believed that evolution is in a state of convergence in matter and spirit, and that the universe will undergo a final consummation at what he refers to as the Omega Point (Grumentt 2007: 17). In vitalist[3] terms, Teilhard viewed the world as being always in a state of *becoming* rather than *being*, as being in motion rather than static, and that is constantly in flow (Lash 2006: 323).

In many ways, these beliefs are closely related to Jolivet's spiritual and philosophical outlook even in his early creative period. One example in which this is evident is the case of *Mana*, his 1935 six-movement work for piano. In writing this work, Jolivet took inspiration from six objects that his close mentor Varèse left him before leaving France for America in 1933. Primitive in style, these comprised a doll made of copper and wood, a small metal bird, a Balinese statuette made out of straw, a straw figurine of a goat, a cow modelled out of iron-wire, and a raffia horse with a blue mane, and they provided the stimulus for each of the six movements of the work (Rae 2018: 119). For Jolivet, however, these were more than just objects: they portrayed the connection between Varèse and himself that existed despite their physical separation. Thus, for Jolivet, the six objects came to possess the spirit of his mentor in a way that evokes some totems of primitive tribes or quasi-religious fetish objects (ibid.). In this way, matter and spirit became unified. Another work that portrays the closeness in thought between Jolivet and Teilhard is his fourth movement of the

[3] Vitalism is a school of scientific thought that seeks to explain the nature of life as resulting from a vital force that is present in all living things, and which controls form, development, and all activities of each organism (Britannica 2022).

Cinq Incantations for solo flute. Titled *Pour une communion sereine de l'être avec le monde*, the work is representative of Teilhard's concept of the unity between spirit and matter, and was even considered by Jolivet to be the key to understanding the essence of his music as a whole (Rae 2018: 208). The musical product of Jolivet's reading of Teilhard, however, does not appear before the 1950s. It is only with works such as his Second Symphony (1959), the organ work *Hymne à l'univers* (1962), and his cantata *Le Cœur de la matière* (1965) that direct references to the writings of Teilhard may be observed.

Another French literary source that continued to influence Jolivet in his second creative period is the philosopher Henri Bergson (1859–1941). The writings of Bergson feature heavily in Jolivet's library, with one copy in particular, Bergson's last major work *The Two Sources of Morality and Religion* (1932), being exceptionally worn and annotated throughout in crayon and ink (Rae 2018: 198). One of the key concepts of Bergson's philosophy is the concept of *élan vital*. '*Élan vital* 'is a term that describes that force in nature that distinguishes living beings from matter. It is a thing that has creativity, dynamism, and motion, and that is the essence of all living things. It is also the driving force behind all evolution (Sugrue 2020). Another concept Bergson is commonly associated with is that of intuition. Bergson wrote extensively on the knowledge obtained from our immediate experience of the world as opposed to our scientific and objective knowledge of it. His philosophy of intuition, therefore, prioritised the interiority of the self, its direct apprehension of the world, and the substance of phenomenological experience (ibid.). As Rae (2018) shows through three essays by Jolivet, the composer sourced many of his philosophical concepts from Bergson.[4] His ideas on the primitive, for example, can be traced back to Bergson's *Two Sources*, and his thoughts on intuition equally so. His almost-sacred view of the artist as being a conduit that connects the visible and invisible through music is also characteristic of Bergson, as is his

[4] The three essays Rae (2018) references are a lecture given in 1936 as part of a series coordinated by the pianist-composer Henri Gil-Marchex; another public lecture titled '*Genèse d'un renouveau musical* '(1937); and '*Plaid pour le vif'*, an article published in the journal *La Nouvelle Saison* in 1939.

application of the term and concept of *mana*. An ancient Polynesian concept, *mana* is described by Bergson as a 'force diffused through the whole of nature and distributed among individual objects and beings,' and therefore fits with Jolivet's conception of the spirit of Varèse connecting all six objects (Rae 2018: 198). The next section will explore Jolivet's late creative period in light of his professional activities, sources of inspiration, and evolving compositional style.

Jolivet's late creative period

According to Serge Gut (1984: 51), Jolivet's third creative period began in 1945 with his First Piano Sonata and ran until the composer's death in 1974. This period of Jolivet's life is characterised by a significant level of diversification in his vocational activities, as well as by international successes, esoteric literary influences, and stylistic experimentation. The next few paragraphs will explore some of these milestones in the context of Jolivet's activities in the years following World War II, and will investigate their relationship to Jolivet's musical output.

An important change of direction in Jolivet's career came in 1945, when he took the post of Director of Music at the Comédie-Française in Paris. This appointment, which Jolivet held for fourteen years, not only offered the composer financial stability following a period of earning money solely through composition, but it also kickstarted his career as a conductor (Rae 2018: 5–9). Through the Comédie-Française Jolivet also had the opportunity to travel to a wide range of countries. Starting with England and Belgium in 1945, the company's tours took the composer to London, Egypt and the USSR in a span of nine years. These visits enabled Jolivet to meet people and secure professional connections in countries that would later help to broaden the international reach of his music. The most notable and successful of these were made in the USSR during the company's tour and Jolivet's first visit in 1954, where he met some of the leading figures in Soviet music. The fruit of this relationship is evident in the fact that Jolivet visited the USSR a total of nine times between 1954 and 1974; in his attendance to multiple gatherings of the Soviet Composers' Union and to the USSR French Music Week in 1970; in the fact that his music was published by

Sovetsky Kompozitor, broadcast on Soviet radio and television, and recorded with state-owned record label Melodiya; in his being invited to conduct his music as well as give lectures and interviews; and in historic events such as the premiere of his Second Cello Concerto (1966) by Mstislav Rostropovich in Moscow in 1967 (Jolivet-Erlih 2018: 217).

Jolivet's visits to the USSR were also fruitful as they fuelled another passion of his: the defence and support of the role, status and working conditions of musical performers (Vançon 2018: 303). Having met members of the Soviet Composers' Union in 1954, Jolivet was impressed by the level of support that the USSR government gave to the work of Soviet composers (Jolivet-Erlih 2018: 220). This supported the work he had already done in France and inspired him to do more. Jolivet's background in trade unions began in 1936 when he attended the first *Congrès National de la Musique* as a member of the Commission for Chamber Music and argued for musicians to be treated equally to other workers. It continued with attending the second *Congrès National de la Musique* in 1937, organised by the *Fédération Musicale Populaire*, and taking an active part in and joining the performers' union, the *Fédération Nationale du Spectacle-CGT*, in 1948 to fight for the right of performing artists to strike. After his 1954 USSR visit, he continued working by leading a trade union delegation to the Minister of Cultural Affairs, André Malraux, in 1968 and pleading the cause of performing artists and the right to strike; by becoming a member of the *Syndicat National des Artistes Musicien* trade union; and by organising a demonstration at the Place de l'Opéra in 1964 to protest against the dissolution of regional radio orchestras. As a result of these actions, Jolivet was approached by the director of André Malraux's office in 1966 for his ideas on the development and renewal of state intervention in support of music in France (Vançon 2018: 290).

While continuing to write music, Jolivet also became increasingly involved in ministerial and administrative roles in France. In 1948, for example, he became vice-president of the *Semaines Musicales de Royaumont* concert series and co-founded the *Comité National de la Musique*; in 1957, he was appointed to the programming council of the RTF, France's national television

organisation; in 1959, following the termination of his role at the Comédie-Française, he was appointed technical advisor to André Malraux at the French Ministry of Culture; while in 1962, he was elected president of the *Association des Concerts Lamoureux* and made jury member for the Prix de Rome scholarship. This list of appointments shows that Jolivet's interests at this stage in his life went beyond his personal success as a composer, and reached as far as public service in the support of cultural life in France.

Another aspect of Jolivet's career that developed in the years following the Second World War was his teaching. One important milestone was his founding of the *Centre Français d'Humanisme Musical* (originally named *Conférences Musicales André Jolivet*) in 1959. This summer academy was set up at the University of Aix-en-Provence and its aim was to offer its participants a series of composition and analysis classes that focused on the origins and techniques of French music. Its programme comprised daily composition classes and lectures given by well-known figures from the French musical world such as Olivier Messiaen, Francis Poulenc, Daniel-Lesur, and the pianist Lucette Descaves, and its classes ranged from the study of compositional techniques to more historical and analytical investigations, as well the study of interpretation and the use of technology in composition (Terrien 2018: 271–72). The academy had a particular focus on contemporary French music, and in defining its features it also sought to show that it was not retrogressive when compared to other movements of the period. In doing so, it also strove to counter the perceived dominance of similar music schools in Europe, particularly that at Darmstadt in Germany (ibid.).

Jolivet's time at the CFHM also served to shape his teaching philosophy. According to Terrien (2018: 280), Jolivet developed through experience the habit of listening attentively to the work of his students, and nurtured in himself a desire to avoid dogma and seek instead music that is universal in its *raison d'être*. Jolivet also grew to see music not as an end in itself, but as a means to an end, and he encouraged his students to explore this idea and create music that made sense to the listener. This led Jolivet to seek not to codify his compositional process, nor to explain his approach

through any formalised method, but rather to explore composition with his students independently from any particular school or method (ibid.: 273). Jolivet was also interested in fostering at the CFHM a sense of community between participant composers, and it was this concept that sat at the heart of this educational endeavour. It was also at the heart of his teaching at the Paris Conservatoire, when a few years later in 1966 he was appointed Professor of Composition succeeding Darius Milhaud and Jean Rivier. At the Conservatoire, Jolivet's teaching focused on melody, counterpoint, instrumental timbre, atonality, and structural proportions. Here, too, he applied a highly flexible approach that was driven more by the developing personality of the student than by a teaching syllabus that might have become dogmatic (Terrien: 277–78).

This period in Jolivet's life was also marked by a high number of musical commissions he received. Following the commissions of the Paris Conservatoire in the 1940s for sight-reading and test pieces, the 1950s, '60s, and '70s witnessed an influx of commissions arriving from a number of French and foreign institutions as well as individuals and solo performers. To name a few examples, Radio France commissioned Jolivet's Piano Concerto (1950); the Mexican government his Third Symphony (1964); the New ballet company Harkness Ballet commissioned *Ariadne* in 1964; Jean de Beer commissioned *Le Cœur de la matière* on behalf of the Société Teilhard de Chardin in 1965; Russian harpist Vera Dulova the *Prélude* for solo harp, also in 1965; the French new music ensemble, Ensemble Ars Nova, commissioned his *Douze inventions pour douze instruments* in 1966; soloists Heinz and Ursula Holliger commissioned *Controversia* for oboe and harp, and Maurice André and Hedwig Bilgrand his *Arioso Barocco* for trumpet and organ (both 1968); the Office de radiodiffusion-télévision française (ORTF) commissioned the *Songe à nouveau rêvé* in 1970; while the Opéra de Paris commissioned an opera in 1972, titled *Bogomilé ou le lieutenant perdu*, that remained unfinished due to the composer's death in 1974. This list, although remarkable in its variety and breadth, shows that most of Jolivet's commissions came from France, and may comment or reflect on the main question posed by this study on the position held by Jolivet in

scholarly literature. A more detailed discussion on this will be made in the concluding chapter of this dissertation.

Alongside his professional activities following the war, Jolivet maintained an equally diverse range of interests that influenced his compositional work. According to Rae (2018: 195), one of the main influences on Jolivet's late-period works was his interest in spirituality and in the concept of the religious. What began as an interest in non-western primeval rites and religions in the 1930s turned into contemplations of Christianity during the Second World War. In the years following the war, the composer's interests returned to his earlier religious beliefs and emerged in late-period works such as *Épithalame* (1953), his three Symphonies (1953, 1959 and 1964), *Hymne à l'univers* (1962), *Mandala* (1967), and a number of works for unaccompanied instruments that include the *Suite rhapsodique* (1965), *Cinq églogues* (1967) and *Ascèses* (1967) (Rae 2018: 195). Another influential source was Jolivet's vast and esoteric collection of writings in his library. From amongst these, Rae highlights a few that were particularly significant to the composer in his late years. Matila Ghyka's *Essai sur le rythme* (1938), for example, is one of Jolivet's most closely-read and heavily-annotated books. An interdisciplinary work that explores the concept of rhythm through mathematics, aesthetics, music, and philosophy, *Essai sur le rythme* focuses on mathematical patterns such as the Fibonacci sequence and the golden ratio, and traces their role in different art forms. Jolivet's annotations show that these ideas informed his thinking about structure, proportion, and hierarchy in music (Rae 2018: 111), as well as the psychology of rhythm, musical incantation, and number symbolism (ibid.: 201). Moreover, they reveal the composer's interest in the golden ratio and the application of its proportions, a concept he experimented with in a number of his late works such as his First Symphony (1953), Flute Sonata (1958), Second Cello Concerto (1966) and Violin Concerto (1972) (ibid.). Other literary sources that fuelled Jolivet's interest in number symbolism, rhythm, and esoteric number systems include Fabre d'Olivet, a French author who studied music's relationship with science, art, religion, and mythology; Jean Royère, who explored connections between mathematics and the essence of human existence; and Hélène de Callias, a

contemporary of Jolivet's who was also interested in the esoteric aspects of primitivism, magic, music, and number symbolism (Rae 2018: 202–03). The result of these influences may be witnessed in a number of works, both early and late, that make direct reference to number systems and their structural application. *Cinq Incantations*, for example, was the first of many works built around a five-movement plan, the number five being associated with several ancient symbolic systems that Jolivet came across in his readings. Other five-movement works include his *Cinq danses rituelles* (1939), his *Cinq interludes* (1942) and *Poèmes intimes* (1944) from the 1940s, and his *Suite en concert* (1965), *Suite rhapsodique* (1965), *Cinq églogues* (1967), *Ascèses* (1967), and *Tombeau de Robert de Visée* (1967) from his late period. Other numbers that feature significantly in his late works are the number seven, associated with infinity in *Ascèses*, *Mandala* (1969), and *Heptade* (1971), and the number three, present in *Yin-Yang* (1973) and equated with perfection (ibid.).

The compositional style that emerged against this backdrop of varied professional activities and esoteric influences is one that the musicologist Gut (1984: 51) describes as being a 'synthesis' of earlier styles, and which Rae (2018: 9) describes as diversified and composed of multiple strands of thought. Indeed, there is in Jolivet's post-war work a return to the concept of 'magic and incantation' heavily present in the pre-war years and the atonal austerity that characterised it. This time, however, the style appears clarified and refined, and is combined with the lyricism developed and explored by the composer in his earlier, wartime compositions (ibid.). The return to earlier techniques in Jolivet's late creative period is also accompanied by a predilection for large classical forms such as symphonies, cantatas, oratorios, sonatas, and concertos (the last of which reveal the composer at his most intense and experimental) and by a turn to musical abstraction. Rae (2018: 9) notes in this regard that, starting with his Concerto for Ondes Martenot, Jolivet no longer felt the need to include extra-musical references in the titles of works. This development she views as a result of refinement in the composer's language and style. The last phase of Jolivet's compositional career contains also a strong element of experimentation. This is most evident in his exploration of orchestration and ensemble (as in his writing for the Ondes Martenot or large percussion

ensembles), and in his creative treatment of rhythm, the manipulation of sound masses, and in his use of extended tonality (Rae 2018: 9).

Jolivet's compositional style contrasts with those being developed in other European musical centres in the post-war decades. In Darmstadt, for example, which emerged in the immediate post-war years as the European centre of the avant-garde through its *Ferienkurse*, composers such as Pierre Boulez, Karlheinz Stockhausen, and Luigi Nono were developing a musical practice based on techniques collectively referred to as multiple serialism, integral serialism, or, most austerely, total serialism. A product of the 12-tone technique introduced by Schoenberg in the early 1920s, in which a fixed series of elements (most commonly the twelve notes of the equal-tempered scale) is governed by the same series in its handling, total serialism occurs when serial procedures are applied to sound aspects that go beyond pitch and rhythm, such as dynamics, tempo, timbre, and attack (Griffiths 2001: par. 1). This typically produces 'a highly rationalized arrangement of isolated, "pointillist" events and textures, often surrounded by generous amounts of highly organized silence '(Salzman cited in Erwin 2020: 72). Other avant-garde styles explored and promoted at Darmstadt in the following decades include electronic music and its combination with instrumental music, aleatoric music and open form composition, computer music, and composition with language and syllables (Schiffer 1969). In France, too, composers such as René Leibowitz and pupils of his such as Jean-Louis Martinet and Serge Nigg explored serial techniques (Erwin 2020), while others such as Pierre Schaeffer delved into the world of recorded sound and produced what came to be called *musique concrète*, i.e. composition with recorded and transformed sounds of animate and inanimate objects (Goléa 1965). In light of these developments, then, Jolivet's approach to composition stands out as vastly different. Although much of his music employs twelve-note chromaticism and quasi-cellular working, Jolivet did not subscribe to twelve-note serialism, and consistently maintained that it is not the way forward in music (Mawer 2018: 78). He insisted, rather, and even in his late years, on a music that promoted spiritual rather than

mathematical values, that found a balance between sound and soul, and that, like the music of his contemporaries in *La jeune France*, valued humanist aims over an emphasis on technique.

This section has shown that Jolivet's career became more diversified in the latter decades of his life and that, as a result, his style evolved to become an amalgamation of techniques. Despite having less time dedicated solely to composition because of teaching work, conducting, and concert administration, Jolivet never stopped developing his philosophy as a composer. The success of his efforts, both musical and otherwise, is evident in a long list of distinctions he was awarded in the years following the war. These include the *Grand Prix de la Ville de Paris* for his Piano Concerto in 1951; the *Prix du Président de la République* and the *Grand Prix des Compositeurs* in 1954; the *Légion d'honneur (Chevalier)* in 1955; the *Grand Prix de la Musique Française* in 1961 and 1965; the *Grand Prix National de la Musique* from the French Ministry of Culture in 1972; and the *Ordre National du Mérite et des Lettres (Commandeur)* in 1973.

This chapter has shown that, following Serge Gut's (1984) categorisation, Jolivet's output may be divided into three distinct creative periods. Study of each period has shown that Jolivet led an incredibly varied life and career, and that, as a result, his compositional style and aesthetic concerns underwent several transformations. This describes an approach that is dynamic rather than static, and that has the capacity to evolve with the different stages of life. In the following chapter, two works from the first two creative periods of the composer's life will be analysed in order to demonstrate and comment on these transformations in Jolivet's compositional approach. Through the method of embodied analysis, the study will show that the two works are tangibly different in nature, as the approach considers the physical experience of the performer in the process of learning and performing these works.

Chapter 4: Analyses[5]

Methodology: Embodied Analysis

The first section of this chapter will present a brief outline of the methodological approach taken in the analytical study of the works concerned. It will then proceed with the results of the analysis of two works by Jolivet, which are *Cinq Incantations* for solo flute from his first creative period and *Chant de Linos* (1944) from his second.

In their article 'Analyzing from the Body '(2002), George Fisher and Judy Lochhead use the unique example of Scottish solo percussionist Dame Evelyn Glennie to illustrate their belief that musical meaning resides also in aspects that go beyond the realm of sound. Glennie is a profoundly deaf musician, and through her performances proves that a musically successful performance is possible even when one member of the performer/listener pair cannot literally 'hear' the music. Fisher and Lochhead argue that bodily activity is particularly central to 'the projection, apprehension, and constitution of musical meaning' (ibid.: 37). Traditionally in music studies, and especially in the realm of music analysis, the body is not often present in discussions of musical meaning and its production. According to Cook (2014: 23), for example, there often appears to be an 'almost schizophrenic dissociation between the discursive, academic knowledge [of] musicologists and the tacit, action-based knowledge [of] performers. 'And according to Doğantan-Dack (cited in Cook 2014: 308), musical experiences have been conceptualised in contemporary music theory in almost exclusively mental terms, which led to the impact of the body on music cognition to be neglected. In the last seventy years, however, increasing attention has been given within various intellectual disciplines to the role of the body in the creation of meaning in human contexts. This altered view of meaning shook the philosophical underpinnings of some of the dualisms traditionally present in western thought, particularly the mind/body separation, and became most prominent in the work of phenomenological and existentialist philosophy (Fisher and

[5] A condensed version of this chapter has been submitted for publication in the journal *Music Analysis*.

Lochhead 2002: 38). It was also reflected in the emergence of fields such as interdisciplinary performance studies and theatre studies which, in contrast with the text-based approach of literary studies, understand meaning as being created in the act of performance (Cook 2014: 10). In this way, attention is redirected from the text (or score) to the way in which it interacts with bodily and environmental factors to produce meaning in performance.

To illustrate this, Fisher and Lochhead (2002) provide examples from the work of Maurice Merleau-Ponty and Michel Foucault, two philosophers whose work in phenomenology laid the foundation for theories of embodiment. They also explain how both theorists differ, as although they both take the body as central to the human condition, their understanding of how the body is implicated differs. While Merleau-Ponty locates subjectivity in the physical, active, and lived body, Foucault sees the human situation as being shaped by historical and contemporary social structures (ibid.: 40). These two pillars of thought paved the way for theories in a wide variety of fields, from areas of cognition and cultural anthropology, to issues of sexuality and performance. Many of these also found relevance in issues of musical performance, and highlighted the role of the body and its relation to the production of musical meaning. In the field of cognition, for example, David McNeill (1992) holds that bodily gestures, particularly the movement of one's hands and arms, are symbols that project meanings and provide a link between the abstract and the concrete (ibid.). Similarly, David Lidov (1987) views the explicit and implicit bodily movements of musical experience as part of a process of meaning by which sound emerges from the body but 'transcends it to become music.' Indeed, human movement is for him an intrinsic part of musical meaning, and provides the link between bodily motion and musical sign (ibid.: 41). For Mark Johnson (1987) in music studies, bodily experiences of moving, of spatial orientation, and of muscular feeling are what give meaning or significance to abstract musical notions such as movement, direction, tension, and release (ibid.). Meanwhile, for Peggy Phelan (1993), watching a musical performance is not merely a passive, visual registration of physical structures, but it also involves the viewer in the enactment of an event in human memory. In this way, those who watch create meaning in much the same way as those

who make (ibid.: 43). Through their overview of theories of embodiment, Fisher and Lochhead show that there is much to support the notion that musical and bodily gestures are intimately connected, and that there is value in observing and analysing physical movements as they hold meaning for both the performer and the viewer/listener. For this reason, they propose a new, bodily-based approach to musical study, a methodology they refer to as 'analysing from the body.'

In this form of analysis, the analyst takes as primary sources of musical evidence the physical movements and sensations of performers, both inwardly felt and outwardly observable, involved in music-making (ibid.: 44). These include, for example, the bodily experience of changes in tonality, or physical movements involved in sound production and ensemble playing, and how these change over the course of a work. In their case studies, the authors use data taken from the experience of practising, rehearsing, and performing works to describe motifs in terms of their gestural qualities (physical or musical); they study pitch organisation not only in abstract terms, but also in terms of the physical movements with which they are correlated; and they explore textural features in light of the changing relationship between performers in a work and its effect on the listener. They also take into consideration the emotional aspect of performance, since bodily movements are often associated with less visible emotional changes that performers experience (ibid.: 47).

The concept of gesture is central to this method of analysis: following their earlier distinction between physical action and social significance, Fisher and Lochhead develop the idea that gestures provide the specific site where the two aspects meet. To do this, they also distinguish between two types of gestures that are used in analysis: one is the musical gesture, which is more sonically-oriented; the other is the performance gesture, which is oriented more towards the body. The musical gesture may be defined as 'a temporally extended event, separable from preceding and succeeding events, that has specifiable features of rhythm, pitch, timbre, texture, and dynamics,' while the performance gesture 'entails the physical activities and experiences of people directly involved in the execution of a musical work' (ibid.: 47–48). During analysis, each kind of gesture

informs the other and becomes an integral part of the act of interpretation. The importance of studying gesture also emerges from the observations of Doğantan-Dack, who claims that 'listeners hear music in terms of the performance motions that it specifies,' and that during performance 'it is not the attack that produces the sound, but the gesture bringing about the attack' (cited in Cook 2014: 312).

In their analyses, Fisher and Lochhead (2002) study the characteristics and transformation of three musical gestures as well as the relation between musical and performance gestures. In their description of gestures, it is interesting to note that they combine the terminology of music theory (e.g. scales, tonality, intervals, transposition, dissonance) with terminology that is more broadly descriptive, using terms such as directed movement, swinging motions, the 'gravitational' pull of tonality, pushing and pulling, the rising or dissolution of tension, stillness, and lyricism. They also make reference to the body in terms of the bodily tension required to move up or down in pitch on a wind instrument, bodily coordination (such as that between fingers and breath on a wind instrument), muscular tension, physical movements in different parts of the body, and preparatory gestures before sound production, such as those used to communicate in ensembles.

Having briefly described how embodied analysis may be applied to musical works, it is now worth considering its application to the music of Jolivet. First, the method has the advantage of being flexible and stylistically versatile. By focusing on physical experiences rather than on the specifics of musical language, it enables access to music from any historical period or compositional style. It also offers the analyst the liberty to describe gestures in terms not strictly musical. This fits the flute music of Jolivet as it is particularly physical and demands much from the performer's body in terms of technique, stamina, and expression. The method also complements the fact that this project is being carried out by a performer, and therefore provides room for the application of knowledge gained from experience in learning and performing these works.

Cinq Incantations

The first work to be studied through embodied analysis is Jolivet's *Cinq Incantations* for solo flute. In this section, a brief introduction to the work will be made before results of the analysis are presented. *Cinq Incantations* is a five-movement work for flute composed in an atonal style that also employs some unusual techniques on the instrument. It is also a work that contains many extra-musical references, as each of the five movements acts as a form of prayer for a different cause. The five movements are titled as follows: *A) Pour accueillir les négociateurs - et que l'entrevue soit pacifique; B) Pour que l'enfant qui va naître soit un fils; C) Pour que la moisson soit riche qui naîtra des sillons que le laboureur trace; D) Pour une communion sereine de l'être avec le monde; E) Aux funérailles du chef - pour obtenir la protection de son âme.* The edition used and quoted in this analysis is that published by Boosey and Hawkes Music Publishers Ltd (Jolivet, 1939).

The story behind the work's conception has been told by the French flautist Pierre-Yves Artaud (b. 1946), quoted in Potter (2018: 166). According to Artaud, Jolivet was travelling in Algeria in 1933 to meet his future parents-in-law when he came across a flautist improvising on the nay flute, one of north Africa's traditional instruments. The impression left on him by this experience led him to compose this work for solo flute, which similarly evokes the improvised style of traditional music playing and the breathy, wooden tones of the ethnic flute. Another way in which Jolivet evokes this experience in *Cinq Incantations* is by referring to the concept of the 'primitive.' Jolivet himself was wary of applying the term 'primitive' to music or cultures, as he clearly expresses in his programme note to the work that it 'is not pastiche of Eastern music, nor does it refer to musics of so-called "primitive" peoples' (quoted in Potter 2018: 161). This shows that the composer was not comfortable using vocabulary that evokes colonial views or outmoded forms of exoticism. Nonetheless, Jolivet was familiar with concepts of the primitive and came across them in the writings of French sociologist Émile Durkheim (1858–1917) as well as those of Henri Bergson. According to Rae (2018: 199), Durkheim and Bergson provided Jolivet with the theoretical foundations for several concepts that shaped his ideas, including those of 'collective

consciousness'[6] and the 'aesthetic of primitivism.' In *Cinq Incantations*, the 'primitive' is evoked through reference to primitive rite, fantasy, and magic, not only in the title of the work and its movements, but also musically as the following paragraph will demonstrate.

In its writing for flute, *Cinq Incantations* may be described as otherworldly, extreme, and evocative of primal, ethnic sounds. In its use of harmonics, for example, the work at times produces a tone that is unfocused and breathy, and in its *portamenti*, which demands the player to 'bend' the note, the work creates sounds not typically associated with the western flute. In the use of fluttertongue, which requires the player to roll their tongue while playing a note, the *Incantations* create a rough, otherworldly sound, and in their call for extreme dynamics they generate an unusual roughness of tone. The titles of movements also serve to create a primitivist impression. In their subject matter, the *Incantations* deal with themes that evoke an earlier age when humans lived in tribes (as in the the mention of a chief in the fifth movement), in less industrial times (as evoked by the ploughman in the fourth movement), and prioritised patriarchies (as in the plea for male offspring in the second movement).

Other musical aspects of the *Incantations* that evoke a more primal style of music include their improvisatory quality and their use of repetition. In the case of their improvisatory nature, this is produced by organic, often unpredictable, melodic lines that contain little to no repetition in their melodic material. This is achieved through irregular phrases, the lack of a clear pulse, constantly changing rhythms, juxtaposed metres, and extensive ornamentation. As for their use of repetition, this, too, is found in different forms. Repetition, as the analysis will later show, is a structural element of the work; however, some movements also contain incessant repetitions of single notes, obsessively repeated melodies, and entirely repeated sections. In every case, the element of repetition emphasises the incantatory nature of the work and aids in the development of the musical

[6] 'Collective consciousness' refers to the spiritual identity of individuals in ancient communities as it was shaped by the experience of the community to which they belonged, which in turn was shaped by objects, experiences or rituals that made up its shared social reality. The idea of a collective consciousness, therefore, describes the individual's awareness of this shared spirituality that bound the group's members together (Rae 2018: 199).

line. The next section will consider some of these aspects more closely in an embodied analysis of the work.

Incantation A, *Pour accueillir les négociateurs - et que l'entrevue soit pacifique*

As its title suggests, *Pour accueillir les négociateurs et que l'entrevue soit pacifique* (To welcome the negotiators - and may the interview be peaceful) revolves around the idea of dialogue. Here, Jolivet successfully creates the impression of two entities in dialogue by splitting the melodic line into two voices of very different characteristics. This separation of voices is also highlighted by Jolivet (quoted in Jolivet-Erlih 2006: 453), who describes the work as a 'solemn march' in which the lower voice sets the rhythmic pace and the higher conveys a 'quivering jubilation.' Between them, the two voices create the effect of polyphony. This analysis focuses on the difference between the two voices, and, in considering the performative aspect of the work, demonstrates how physical gestures contribute towards generating one of the work's structural elements: contrast.

The first of the two voices makes its complete statement in bb. 3–5 (see Figure 1). It is introduced by a rapid sequence of grace notes that descend to middle C, thus situating it immediately in the low register. Sitting almost entirely in the low register, the first voice demands an overall slow breath speed from the player; however, its rapidly and continually changing contour creates equally fast changes in breath speed. This produces a busy texture in the music, and creates movement both musically and physically in the player. Movement in this voice is also created by the abundance of grace notes in the melodic line. Because of their arpeggiated form, these, too, produce rapid changes in the player's breath, but they also produce significant movement in the player's fingers. Such movement is emphasised further by the number of middle C's present in the line: playing middle C on the flute requires all keys to be closed, so that switching to it often involves many fingers moving together and, potentially, more visible movement in the player. The first voice is also characterised by short and varied rhythmic durations. Once again, this produces a

thicker and more dynamic texture because of faster movements in the player's fingers (as well as the tongue in the case of re-articulated notes, although naturally not visible).

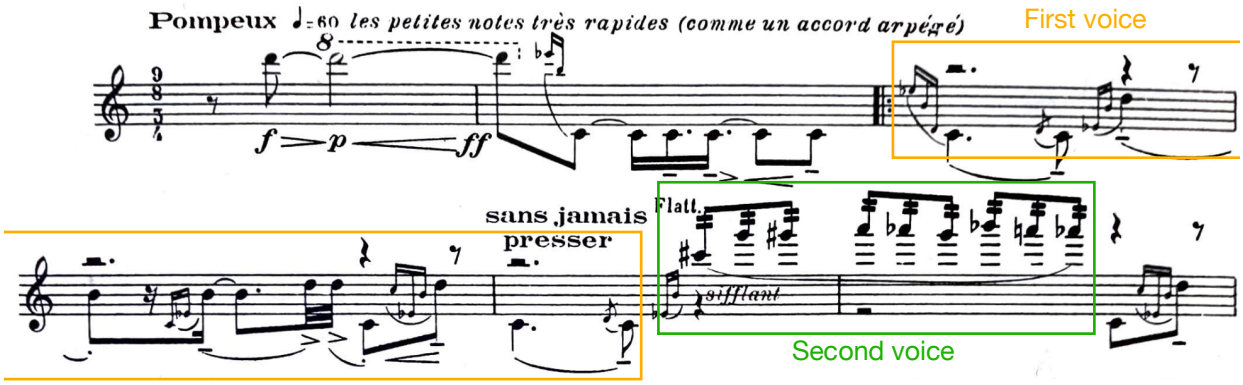

Figure 1: Excerpt from Incantation A, bb. 1–6, annotated. Edition: Boosey and Hawkes

The second voice, introduced in bb. 5–6, is in many ways the complete opposite of the first (see Figure 1). Where the first voice has a sharply undulating contour, the second is more linear and spans a much narrower range of a single octave. This produces a more continuous and less agitated breath, encouraging a more lyrical style of playing. Here, however, the voice sits in the top register of the instrument and also has the effect of fluttertongue. This involves rolling the tip of the tongue while playing, and gives the tone a distinctly rougher quality. It also requires more intensity in the breath as the air stream opposes the resistance of the tongue. The second voice is also rhythmically differentiated from the first: having almost entirely the same rhythm throughout, it feels steadier and less agitated. In this way, as well as by containing overall smaller intervals that the first voice, it also produces subtler and smoother finger movements in the performer.

The rest of the work consists of a varied and dynamic exchange between the two voices. These are present in shorter or longer fragments and are constantly in dialogue, with their quick succession at times creating the impression that one is interrupting the other. Indeed, there are hardly any rests in the music, and the few that are present are also short (only semiquaver rests in the repeated section of the work, bb. 3–12, for example). This further serves to accentuate the contrast between the two voices, not least because of the demand it places on the performer to very quickly switch from one style of playing to the other: fast intakes of air, sudden shifts in register, and quick changes in fingering all produce rapid changes in the player's movements.

The above analysis has shown how the two voices in *Pour accueillir* are contrasted through musical as well as physical gestures. By focusing especially on physical gestures, the study has shown that bodily movements in the player are involved in the production of musical meaning. Different gestures characterise each voice and mark the difference between them, while the rapid switching between the two voices, and the bodily changes it produces in the performer, emphasises this even further.

Incantation B, *Pour que l'enfant qui va naître soit un fils*

Pour que l'enfant qui va naître soit un fils (So that the unborn child may be a son) is structurally vastly different from the first Incantation. Most of its material derives from the opening musical statement, which spans the first three bars, and its structure is largely determined by the transformation of this motif's characteristics (see Figure 2). The opening motif is made up of two musical gestures: the first gesture consists of the repeated E flats (bb. 1–2), while the second begins with the third E flat in b. 3 and grows into a rapid succession of notes that rise and fall back to the same E flat. This analysis will explore the physical movements that accompany these gestures, and illustrate how they relate not only to expressive elements of the work, but also structural.

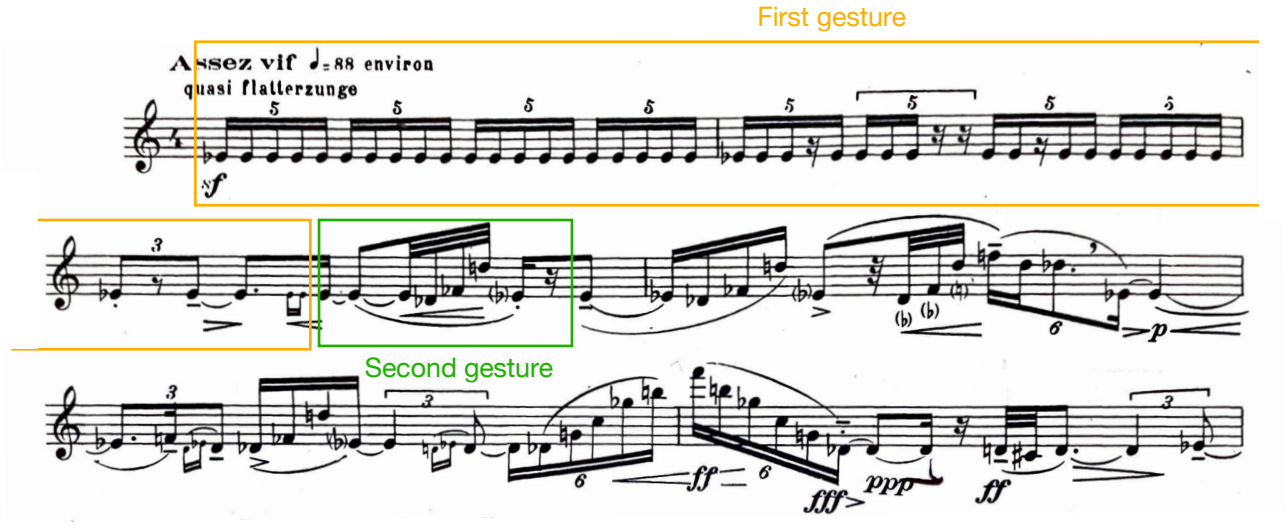

Figure 2: Excerpt from Incantation B, bb. 1–6, annotated. Edition: Boosey and Hawkes

A closer look at the opening figure of *Pour que l'enfant* reveals that the physical gestures generated by its two halves are widely contrasting. The first, being static in pitch, produces no change in fingers or breath speed, yet creates a nervous energy due to the fast, repeated articulations of the tongue that can be heard but not seen. The second half is physically more dynamic: it requires the breath to change swiftly in volume and speed because of the changing dynamics and the rapid rise in pitch at the end of the figure (this may also produce subtle movement in the flute player's embouchure), as well as equally fast finger movements. The fingerings involved are made slightly more awkward for the player by the presence of the low D flat, as this requires the small finger of the right hand to slide between the first two keys on the instrument's foot joint, and this may also create more visible movement in the performer.

These two gestures undergo extensive development during the course of the work, and in this way their effect is twofold. First, with transformations such as an increased number of pitches or an increased intervallic range, these gestures seek to evoke a stronger, more agitated emotional response in the listener. One example of this is the short motif that evolves out of the second gesture that is first heard in b. 11 (see Figure 3). This new motif expands on the F flat to D interval of the opening statement by adding a *portamento* between the two notes. This asks the player to bend the pitch of the F flat upwards as much as possible to create the impression of a slide between the two notes. This is achieved by altering the direction of the air stream (upward) and by significantly increasing the force of the breath, which slightly distorts the normal playing tone. The increase in force is also suggested by the crescendo to forte marked in the score. These physical movements add intensity to the sound and movements of the player, and in their repetition evoke ever stronger emotional responses in both player and listener.

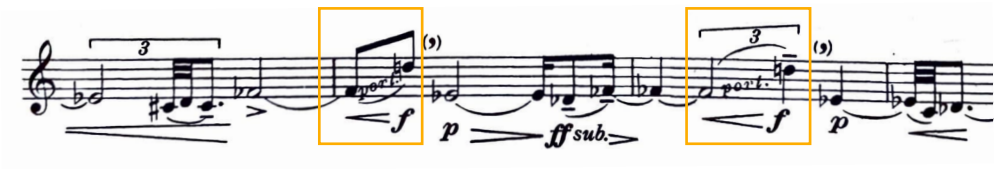

Figure 3: Excerpt from Incantation B, bb. 10–12, annotated. Edition: Boosey and Hawkes

The two gestures also serve a structural purpose by both demarcating sections of the work and acting as devices of movement and growth. In the first case, the first gesture is used, for example, to mark the end of shorter sections of music in bb. 7–9 and bb. 14–15. Its transformation is also used in the construction of an entire section of music, starting with the fluttertongued D's in bb. 33–34, and continuing with variation in rhythm, articulation, and dynamics on the same note until b. 43. The gesture and its physical attributes, therefore, characterise and define the entire section. Meanwhile, the second, more dynamic gesture is used and transformed in the creation of a number of sequences. One example of these is that which takes place across bb. 23–27 (see Figure 4). Here, the largest interval of the gesture is expanded and raised in pitch with each repetition so that the augmented sixth grows to a major ninth. As described in the previous analysis, larger intervals demand a bigger change in the air speed, so that through this sequence an effect of growth and direction through physical gesture is created. These observations show that physical gestures and their transformation play an important role in projecting not only the expressive and emotional quality of *Pour que l'enfant*, but also its structural devices.

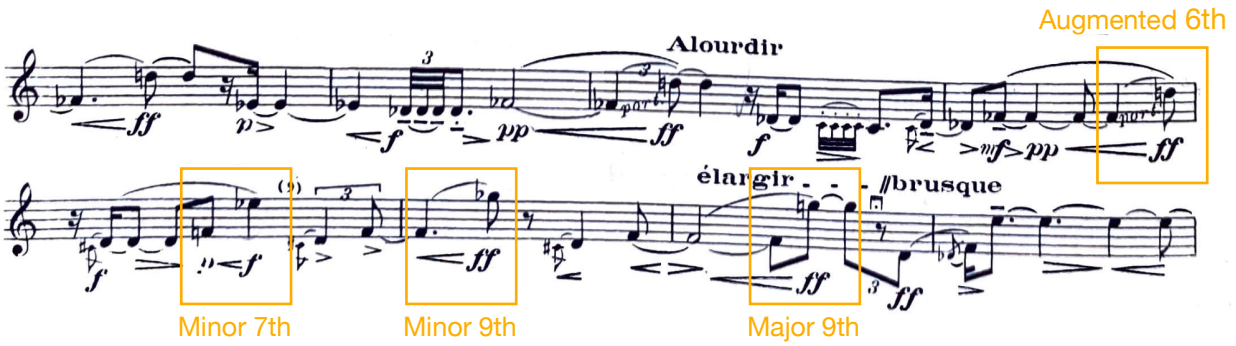

Figure 4: Excerpt from Incantation B, bb. 21–28, annotated. Edition: Boosey and Hawkes

Incantation C, *Pour que la moisson soit riche qui naîtra des sillons que le laboureur trace*

Pour que la moisson soit riche qui naîtra des sillons que le laboureur trace (So that the harvest, born out of the plowman's furrows, may be rich) is structured around a theme that is played at least nine times across the work in near-exact repetition. This is first heard in b. 2 (see Figure 5), where

the performer is asked to repeat the bar four times in a row, each time varying the *nuance* (dynamics).

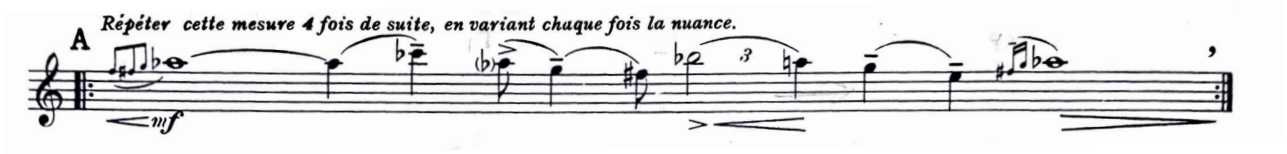

Figure 5: Incantation C, b. 2

The same occurs at b. 6, although here the directions specify a repetition of three times. The theme is also heard in bars 3 and 7, yet in these cases it ends differently as a way of transitioning to a different section of the work. Furthermore, the composer gives the performer the option of repeating the first half of the work (bb. 2–5), in which case the theme would be heard yet another five times. This analysis will explore these thematic repetitions and consider the role that physical gestures play in creating variation within them. It will also examine the way contrasting physical gestures are used to characterise and identify different sections of the work.

The theme of *Pour que la moisson* is characterised by a number of physical gestures that are present in each repetition. In terms of pitch, the theme sits in the middle register of the flute and spans only a diminished sixth. For this reason, and despite some small intervallic leaps in the line, the speed of the breath remains more or less the same. Moreover, the one-bar phrase is played in a legato style of playing, so that the air stream remains smooth and continuous. It is only slightly interrupted by the accent placed on the second A flat, as this demands a more heavily-articulated start of the note. As for finger movements, these remain subtle and minimal due to the slow rhythm of the theme. It is only the grace notes before the first and last notes that generate some activity in the fingers; yet even then, their movements are subtle and constitute only a very small portion of the theme.

These physical characteristics of the theme play an important role in its variation: since its pitch and rhythm cannot be altered, the performer must turn to other aspects of playing to create variety. The performance direction given in the score mentions the term *nuance*, which suggests variation in dynamics, yet the player is free to also experiment with varying tone colour as well as

articulation. In terms of dynamics, the performer can explore starting the theme at different levels, or even extending the range of each crescendo and diminuendo. This will naturally vary the intensity and volume of the breath. In response to changes in dynamic, changes in tone colour may also occur: switching between forte and piano may result in darker and lighter tones, or contrasts between diffused and focused sounds, and in so doing create different shades of the repeated melody. Changes in dynamics may also produce a change in vibrato, which is another aspect of tone. Depending on the dynamic, the vibrato can be shallower, deeper, faster, or slower, and therefore produce different levels of intensity in the tone. Louder dynamics tend to induce deeper vibrato, and vice versa. Articulation is another aspect of playing that may change when altering dynamics. A stronger dynamic may lend itself to more strongly articulated notes, whereas a softer dynamic may encourage a smoother way of playing this phrase. In physical terms, differences in articulation are produced by increasing or decreasing the strength of the breath at the start of the note, as well as by hardening or softening the tongue on the attack. In this way, the accented A flat, for example, may result as less or more forceful, and the tenuto notes less or more pronounced. These examples show that physical gestures play a critical role in *Pour que la moisson*, as it is on them and their transformation that the creation of variety within repetition depends.

Physical gestures are also used in *Pour que la moisson* to identify different sections of the work, since the material in each of the transitions preceding and following the theme produces markedly different movements in the performer than those described above. These sections, found at bars 1, 4–5, and 8–9, are significantly more dynamic than the theme (see, for example, bb. 8–9 in Figure 6). This can be observed in the fact that they have a vastly different contour (often rising and falling steeply) and a wider range of notes, producing rapid changes in the speed of the breath; more varied articulation with the inclusion of fluttertongue and heavier markings in b. 9, producing different movements of the tongue and in the weight of the breath; and consistently more varied rhythm than the theme, which produces overall faster movement in the fingers. These observations show that physical gestures are also used in this case to create contrast between different sections of

the work, and they highlight the importance of the performer's body in creating and projecting a meaningful musical performance.

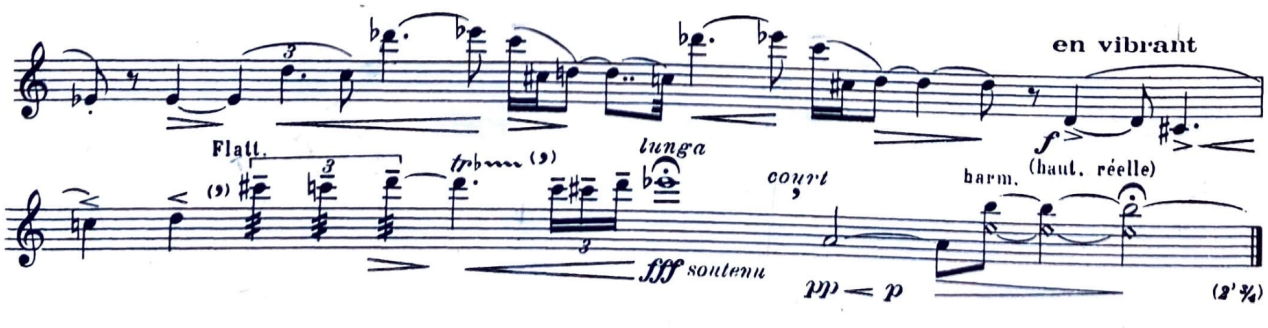

Figure 6: Excerpt from Incantation C, bb. 8–9. Edition: Boosey and Hawkes

Incantation D, *Pour une communion sereine de l'être avec le monde*

As its title suggests, *Pour une communion sereine de l'être avec le monde* (For a serene communion of being with the world) maintains at its core ideas of communion, connection, and unity. Musically, these ideas may be seen to emerge from features such as the organic and gradual transformation of material, and the interconnectedness of musical ideas. In the following analysis, study of the physical gestures that arise during performance will show how physical motions in the performer serve to project a sense of seamless change.

The first section of *Pour une communion sereine* covers bb. 1–15, and revolves around the musical material and physical gestures of the opening melodic statement (bb. 1–2) as shown in Figure 7. This melody consists of two primary and contrasting gestures: the first is the figure descending chromatically from B to A in the first bar. This opens the work with a nearly imperceptible breath (as suggested by the beamed quaver rest and the performance direction *très intérieur*), slow air speed due to the low register, and minimal finger movements due to the small intervals. Its contour is gentle, and swells in volume with a small *crescendo* and *diminuendo*. The second gesture is the rising and falling sequence of notes from E sharp to middle C in b. 1. This gesture has a shape and direction that contrast with those of the first: its contour is steeper, as it spans an augmented octave and therefore requires a bigger change in the air speed, despite remaining in the low register; it requires more movement in the fingers, as they gradually uncover

all keys and close all together between the C sharp and middle C; and it has a similar, although less symmetrical, swelling in dynamics. Following this musical fragment, the melody closes with a gesture and notes nearly identical to those of the first. The pitches remain the same, although the rhythm is augmented and the articulation made heavier with the addition of two accents.

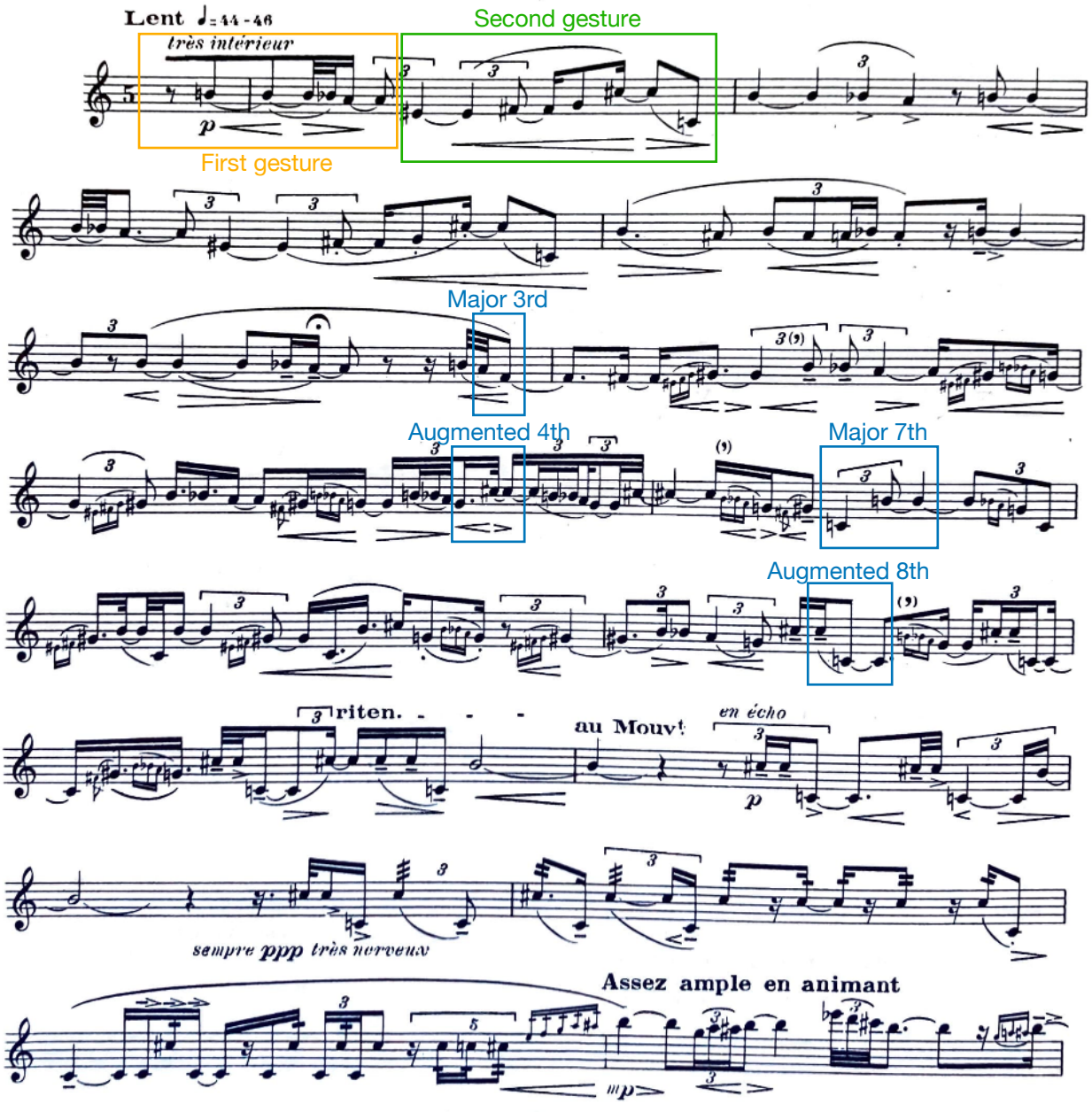

Figure 7: Incantation D, bb. 1–16, annotated. Edition: Boosey and Hawkes

These gestures are used and repeated extensively in the rest of the first section to create a form of variation on the opening musical statement. Bb. 5–15 combine fragments of this melody in a way that allows the music to imperceptibly transform and expand. This is achieved through the

gradual increase of interval sizes, which in turn produces a change in the player's physical movements. Bb. 5–6 begin in the low register and with intervals not exceeding a major third, thus keeping the player's breath and finger movements to a minimum. From b. 7, the size of the largest interval in each bar begins to expand, so that in b. 7 an augmented fourth in introduced, in b. 8 a major seventh, and an augmented octave in b. 10. The larger the interval, the more the change in air speed and fingering is accentuated, so that by the end of this section the physical movements produced in the player become more and more visible. The last few bars of the first section (bb. 12–15) use the augmented eighth between C sharp and middle C repeatedly and exclusively. This draws attention to the player's movements, yet also serves to 'awaken' the music through the gesture's energy. In this way, musical meaning is produced not only by the notes of the score, but also by the physical act of the performer in creating energy and dynamism through bodily motions.

A similar process of growth can be observed in the second section of *Pour une communion sereine*. The melody introduced in b. 15 has a different shape and contour than that of the opening, yet it, too, begins by using primarily small intervals (tones and semitones) in a largely stepwise melodic line (see Figure 7). For this reason, it produces small finger movements and minimal breath speed changes as in the opening section, although the faster tempo marking, higher register, and smaller note values make it an overall more dynamic melody. From b. 20, a process of expansion begins again: increasingly large intervals and a gradual rise in pitch broaden the range of the instrument and draw attention to the player's breath (see Figure 8). B. 20 introduces a major ninth, b. 21 a major tenth, and the highest note in these bars moves from B, to C, to E flat, and finally to E in b. 24. Furthermore, many of these large intervals take place on notes of short duration, so that the difference in air speed is even more emphasised. In b. 21, for example, the player is asked to descend a diminished octave and rise a minor ninth in the space of two demisemiquavers.

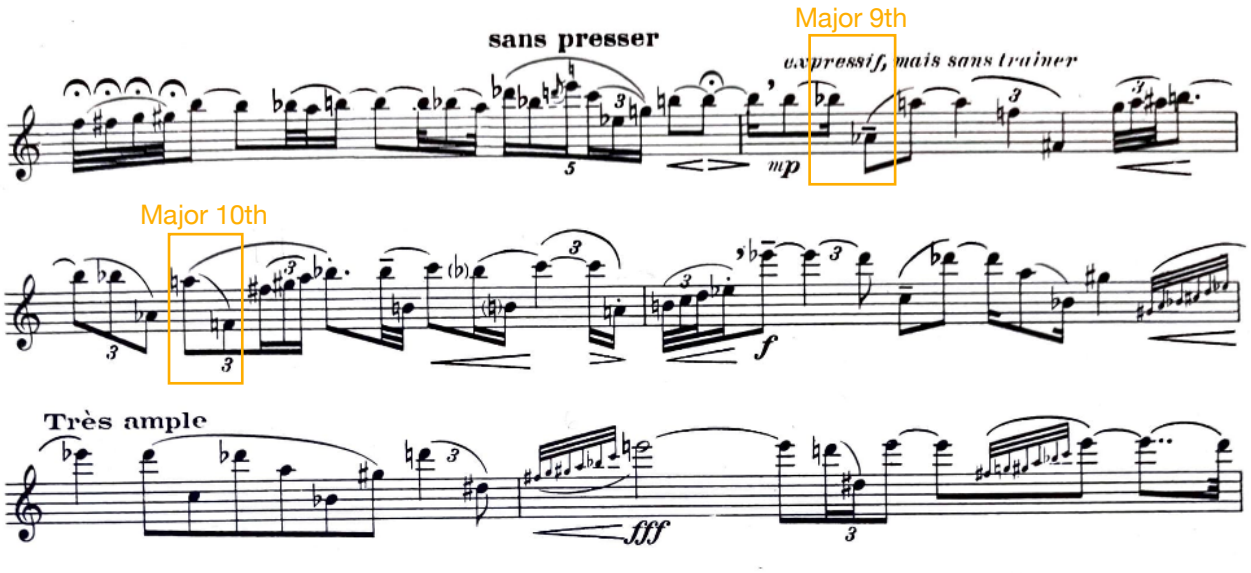

Figure 8: Excerpt from Incantation D, bb. 19–24, annotated. Edition: Boosey and Hawkes

Another gesture in this section that contributes to the process of growth is the grace note figure introduced at the end of b. 22. The effect of this figure is twofold: first, it creates notable movement in the player's fingers due to the rapidity of its notes, thus projecting energy and agitation; second, it again emphasises the music's rise to the higher register as it spans a minor seventh (with the exception of that in bb. 22–23, which covers a diminished thirteenth) and is accompanied by a fast increase in the speed of the breath. The physicality of this gesture helps bring the work to its climax with the first *fortississimo* high E natural it resolves on in b. 24, and which it sustains over the following two bars.

The opposites of these gestures are introduced immediately after this climax to calm the music down and return it to the low register of the opening. Following the last sustained high E natural in b. 26, the melodic lines goes back to using tones and semitones to gradually and sinuously begin its descent (see Figure 9). Despite some small peaks and wide intervals in the melodic line, the overall movement and contour of the music in bb. 26–28 is one of descent, and the physical gestures it produces do much to reflect this. Once again, small intervals produce smoother movements in the player's fingers, so that despite the busyness in the notes of beats 2 and 3 in b. 26, for example, the legato quality of this line can be maintained. The predominance of descending

figures also means that the player's air stream gradually lowers in intensity, and helps to carry the melody into the *Très lent* section at b. 29. Here, the player returns to the undulating melody of the opening and slows down to conclude the work in a state of stillness and calm. *Pour une communion sereine* creates music that sounds and feels unpredictable yet organic, flowing, and that is in a constant state of flux. This analysis has shown how the physical gestures produced in the performer by the music reflect and embody this effect.

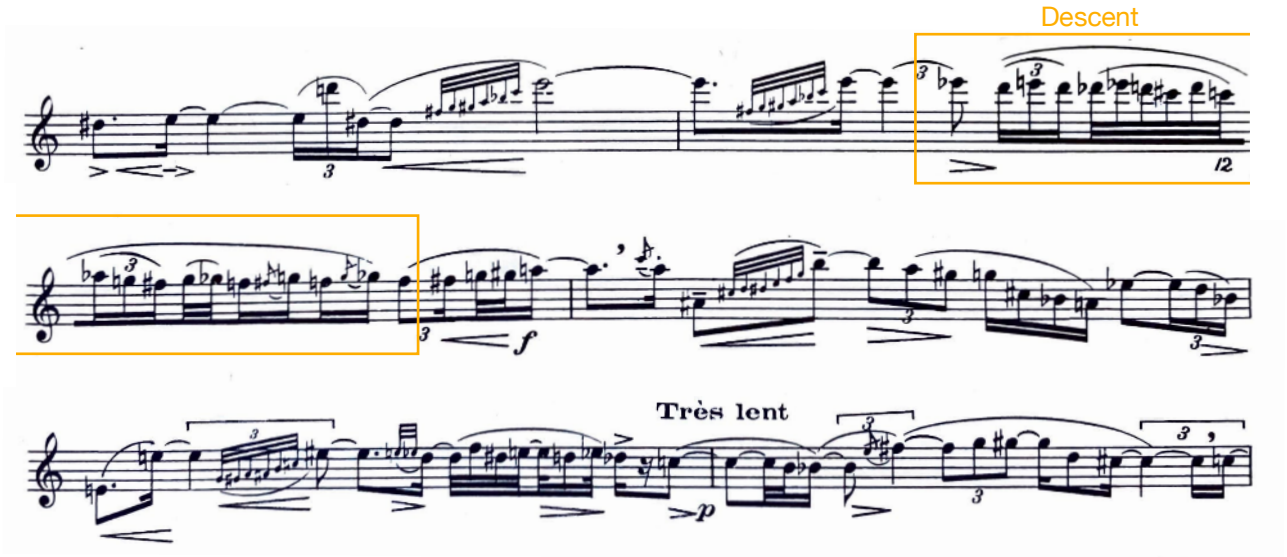

Figure 9: Excerpt from Incantation D, bb. 25–29, annotated. Edition: Boosey and Hawkes

Incantation E, *Aux funérailles du chef - pour obtenir la protection de son âme*

Aux funérailles du chef - pour obtenir la protection de son âme (At the chief's funeral - to obtain the protection of his soul) is structured in a way that emphasises difference and contrast between sections in the work. It uses contrasting motifs to differentiate one section from another, and each motif is characterised by markedly different physical gestures. This analysis will examine these gestures and the movements they produce in the performer as a result of their characteristics and their transformation throughout the work.

The first motif is introduced in bb. 1–2 and opens the work (see Figure 10). It is characterised by notes of high pitch, a sharply falling and rising contour, loud dynamics, an *acciaccatura* preceding the second note, and by the pitches G sharp, G, F, and A. These

characteristics produce distinct physical gestures in the performer: the high pitch demands a fast air stream and a substantial preparatory breath; the large intervals producing the sharp contour require fast changes in the air speed; while the *forte* dynamic demands a large volume of air and powerful playing. Meanwhile, the longer rhythmic durations and the presence of only one *acciaccatura* keep fast finger movements to a minimum.

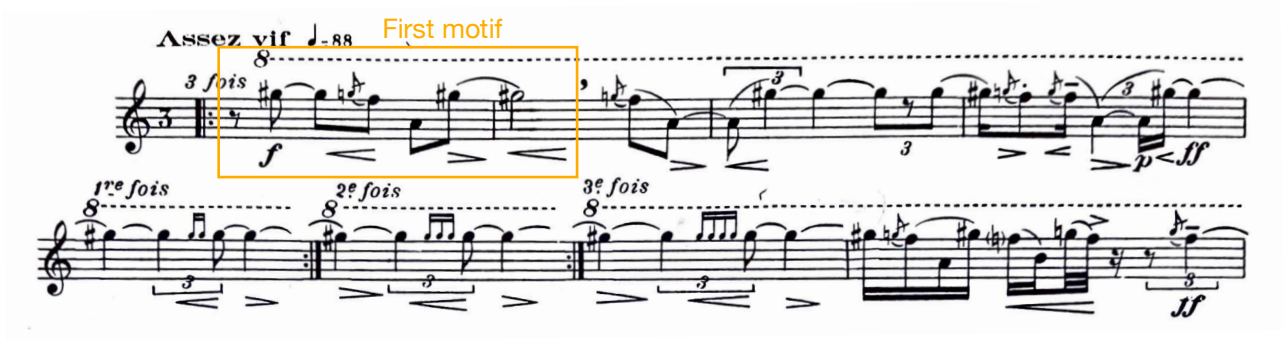

Figure 10: Excerpt from Incantation E, bb. 1–8, annotated. Edition: Boosey and Hawkes

The second motif is introduced in b. 15 and maintains some connection with the first in the fact that it also begins on a G sharp (see Figure 11). In contrast, however, the second motif is characterised by notes in a lower register, by a more linear contour, by substantial ornamentation (acciaccaturas), and by shorter note durations. Compared to the opening bars, then, these aspects demand a slower air stream because of the lower pitch, minimal changes in air speed due to smaller intervals, as well as rapid tonguing and fast finger movements because of shorter durations and fast ornamentation. The acciaccaturas may also produce more visible movement in the performer due to some awkward fingerings. Alternating between F double sharp and G, for example, requires coordination between the left-hand first and small fingers, and may prove tricky in fast repetitions. In addition, coordination is needed between fingers and tongue and, because of the number and speed of the acciaccaturas, this may also prove challenging. These characteristics produce a busier texture in the motif, and serve to create a more agitated energy than that of the first motif.

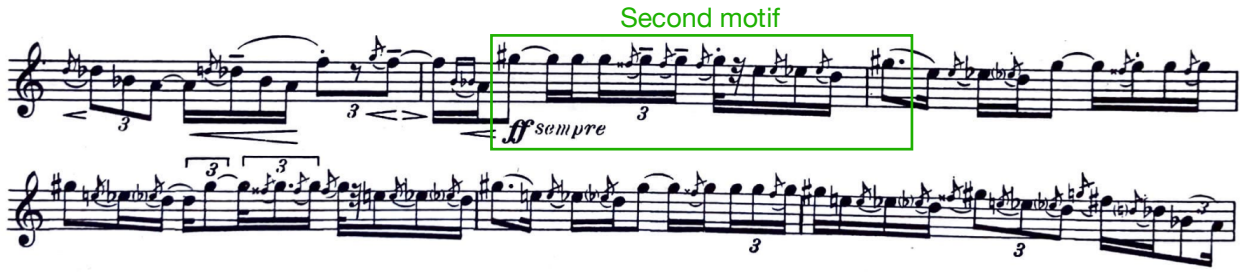

Figure 11: Excerpt from Incantation E, bb. 14–19, annotated. Edition: Boosey and Hawkes

A third motif is introduced in b. 30 with the start of the second section of the work (see Figure 12). Here, the texture of the music changes dramatically: a slower tempo and a significantly reduced number of notes per beat create space in the melodic line and a sparser texture. This, along with the introduction of new and contrasting melodic material, creates a distinction between the first two sections of the work. The motif heard in b. 30 is characterised by its low register, its rising and falling contour, by the grace notes that precede the first and third beat of the bar, and by relatively longer note durations. On a physical level, the motif contains two main gestures that are exploited and developed in the rest of this section: first, the rising grace notes produce a swift change in air speed as the pitch rises, combined with rapid finger movements as the notes change; second, the descending interval between F and B demands a decrease in the speed and intensity of the breath. The second gesture can be observed more clearly in the slurred version of this descending interval, such as that between the first two quavers of b. 31, since the change in air speed is produced on a continuous breath.

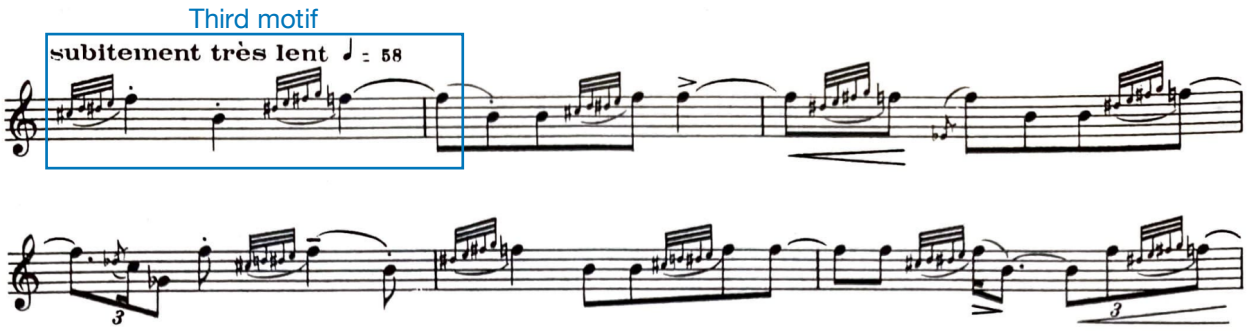

Figure 12: Excerpt from Incantation E, bb. 30–35, annotated. Edition: Boosey and Hawkes

These two gestures are exploited through repetition and later in the section (b. 36) are transformed by being transposed up an octave. This transformation emphasises the physical

gestures of the motif since changes in air speed become more evident in the top register of the instrument. Moreover, notes in the upper octave of the flute require different and less comfortable fingerings than the lower register, so that the rising grace notes may produce more visible finger movements in the player. The descending interval between F and B, too, becomes more pronounced, since the difference in air speed between high and middle register notes is bigger than that between middle and low register notes. This play between registers becomes a prominent part of this section's development, and its obsessive repetition serves to create intensity as the music progresses. As Jolivet himself describes it, the addition of sounds as well as the use of repetition serves to increase dynamism and accelerate 'the psycho-physiological' state of the listener (quoted in Jolivet-Erlih 2006: 453).

The three motifs described above come together in the last section of *Aux funérailles* (see Figure 13), and thus fulfil another structural role. In bb. 80–86, fragments of each motif can be heard played in quick succession, creating a dense and busy texture that again contrasts with the sections that came before. Here, however, each motif is played at the same register (middle-to-low) so that some of the original characteristics, such as the fast airstream due to high pitch, are lost. Many of their distinguishing gestures, however, are retained, so that each repetition demands of the player similar breath, finger, and tongue movements to those it contained originally. The effect of these few bars is to create energy and movement in a limited pitch range before the span of notes is expanded to its maximum in the concluding bars of the work (bb. 87–100). Here, the first motif returns at its original pitch (b. 91) and concludes with a virtuosic display and some new melodic material that takes the earlier physical gestures of rapid changes in air speed, fast finger movements, and powerful playing to an extreme.

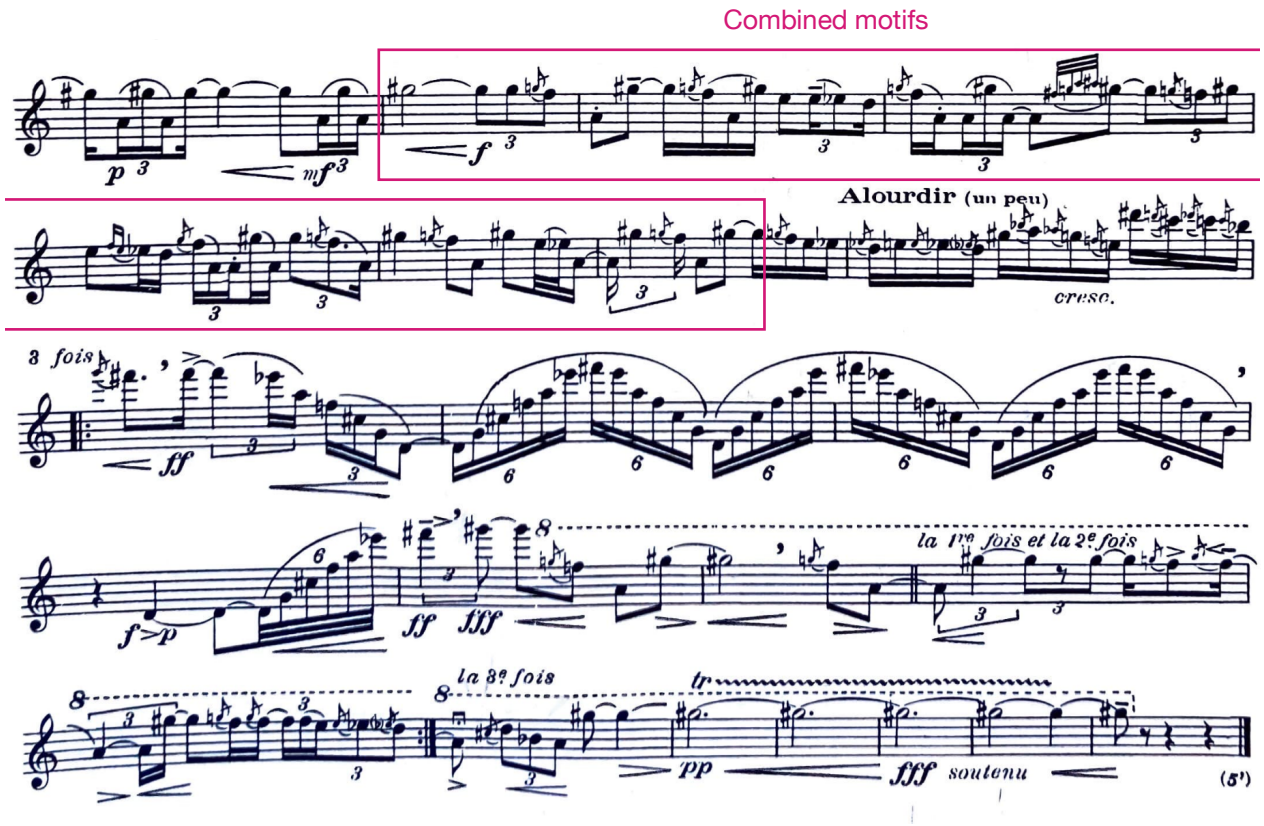

Figure 13: Excerpt from Incantation E, bb. 79–100, annotated. Edition: Boosey and Hawkes

Embodied analysis of Jolivet's *Cinq Incantations* for solo flute has demonstrated that the work is particularly physical in nature as it demands much from the performer at a bodily level. Each of the five movements demands flexibility, agility, and intensity in expression as well as a variety of techniques on the flute, which shows that their composer was highly attuned to the nature of the instrument and was ready to push its boundaries. Embodied analysis has also shown that musical meaning resides not only in the notes of the score and their structural properties, but also in the physical gestures induced in the performer by the work. It also suggests that Jolivet took great care to integrate his sensitivity to the instrument with the more formal aspects of composition. In the next section of this chapter, embodied analysis will be applied to another work by the composer, this time from his second creative period, in order to study any changes in his approach to composition.

Chant de Linos

A work for flute and piano, *Chant de Linos* was commissioned by the Paris Conservatoire in 1944 as a virtuosic competition piece for its flute students. It is dedicated to Gaston Crunelle, then flute professor at the Conservatoire, and exists also in a version for flute, harp, and string trio transcribed by Jolivet himself. In its title, the work makes reference to Greek history, with Linos being a Greek mythological figure, and therefore suggests that Jolivet was knowledgable about the world of classical antiquity. Jolivet did, indeed, possess a number of books on the subject and one of these in particular was closely read and heavily annotated: Théodore Reinach's *La Musique grecque* (1926), a work that describes the notation, instruments, and practices of ancient Greek music (Rae 2018: 200–01). Although it focuses primarily on technical elements in ancient Greek music, the book also considers the social and ritual aspect of music in Greek life. Jolivet's notes seem as much concerned with these sections as they are with those discussing the modal, harmonic, and rhythmic characteristics of ancient Greek music. His interest is evident in the short note inserted at the beginning of the score to Chant de Linos, where he explains that '[the] Song of Linos was, in Greek antiquity, a form of threnody: a funeral lament, a lament interspersed with cries and dances.'

Other sources confirm this description of the song of Linos and provide further information on the historical song and its mythological figure. According to Smith (1867: 787), for example, Linos is perceived in Greek mythology as the personification of the dirge or lamentation, and is often regarded as being the son of Apollo and a Muse. For this reason, he is also called the inventor of new melodies, dirges, and songs in general. Accounts of Linos's death vary, although they all involve his being a musician. One tradition, for example, ascribes his death to Apollo and his jealousy following a musical contest between them. For this reason, the song of Linos also represents grief expressed at premature death, or the death of youths (ibid.). One peculiarity of the song of Linos is that, historically, it appears to exist both as a lament (a song that honours the dead) and as a folk song that is closer to dance than lament. This dual nature of the song emerges in the aforementioned reference by Jolivet to cries and dances and is confirmed in a study by Margaret

Alexiou. Alexiou (2002) attributes this duality to a popular refrain found in Greek tragedy, 'aílinos!', which is associated both with the cry uttered over the dead, as well as the cry of victory.

These characteristics of the song are successfully represented musically in Jolivet's composition, which similarly combines lamentation and joy, cries and dances, death and victory. Written in quasi-rondo form, Chant de Linos alternates between clearly defined sections of laments, cries, and dances that have been labelled for this analysis as in Table 1.[7]

Section A	Introduction	bb. 1–16
Section B	Lament	bb. 17–33
Section C	Cries	bb. 34–46
Section B′	Lament	bb. 47–58
Section C′	Cries	bb. 59–80
Section D	Dance	bb. 81–175
Section B″	Lament	bb. 176–187
Section C″	Cries	bb. 188–196
Section D′	Dance	bb. 197–229

Table 1: Structure of *Chant de Linos*

Each section is characterised by a different time-signature and tempo: the Introduction is in 4/4 and has the spirit of a cadenza; the laments are in 5/4 and possess a certain stillness; the cries are in 3/4, and the dances in 7/8, and both are fast and dynamic in nature. The last three sections of the work (B′′, C′′, and D′) serve as a form of recapitulation of the three styles. *Chant de Linos* is also defined by modal construction: its harmonic structure is based entirely on Greek modes, in particular the Hypophrygian mode in chromatic form and the chromaticised Lydian mode. The final dance (Section D′), however, ends the work in the brighter Phrygian mode, described by Jolivet as

[7] Section letters do not correspond to rehearsal marks in the score.

having once been condemned by Plato for its "Dionysian vehemence" (cited in Jolivet-Erlih 2006: 475). This shift in harmony parallels Alexiou's description of duality in the Linos song, and concludes the work in a spirit of victory that contrasts with its earlier cries of death.

In many ways, *Chant de Linos* is characteristic of Jolivet's output in his second creative period. As with other works from this time, it orients itself more towards modally-constructed harmony and maintains a strong sense of pitch hierarchy and centricity throughout. It differs slightly, however, in its being an academic commission, which means it would have had to meet criteria placed by the Conservatoire. Competition pieces were expected to test flute student's abilities in articulation, technical agility, phrasing, and interpretation, as well as their familiarity with contemporary styles of composition that use non-functional harmony, atonality, and unconventional techniques on the instrument (Colosimo 2001: 12–13). Despite this, *Chant de Linos* conforms with other works by Jolivet from his second creative period as it possess a clear sense of melody and pulse, a well-defined structure, and several lyrical sections. In the next section, these characteristics will be explored in more detail through the process of embodied analysis. By considering physical gestures produced in each section of the work, the analysis will study the way in which they are transformed, particularly in the flute part, within sections and across the work. By doing so, the study hopes to highlight compositional and performance techniques employed in *Chant de Linos* and show how they compare with those in his earlier work for flute, *Cinq Incantations*. The edition used and cited in this analysis is that published by Alphonse Leduc (Jolivet, 1946).

Section A: Introduction

The opening section of *Chant de Linos* serves as a form of introduction to the work and is unlike any of the other sections. It starts with a bar of strong, dissonant, and syncopated chords on the piano that immediately set a dramatic tone. The flute joins in the second bar with a heavily accented, equally dramatic, fortissimo-piano note followed by a three-beat long trill and a rapid

sequence of demisemiquavers (see Figure 14). This first musical statement (bb.1–4) also establishes the tone of the piece at a physical level for the performers: both players are asked to play with high intensity (fortissimo on flute, and forte and sforzando on piano), which is likely to produce larger movements in both. The flautist, for example, will require a full breath in at the start, and a sustained fortissimo tone on each note of the run. The following two statements are a repetition of the first, yet they transform the opening material producing a sequence: with each repetition, the statement is played at a higher pitch and with a longer run of demisemiquavers at the end. The effect of this transformation is to produce faster and more powerful breath exhalations from the flute player with each rise in pitch, as well as wider movements in the pianist as the chords grow increasingly spread out. The section ends with a sudden change to piano and a shift to more legato playing on both instruments. This immediately changes the texture of the music and sets a softer tone in anticipation of the next section.

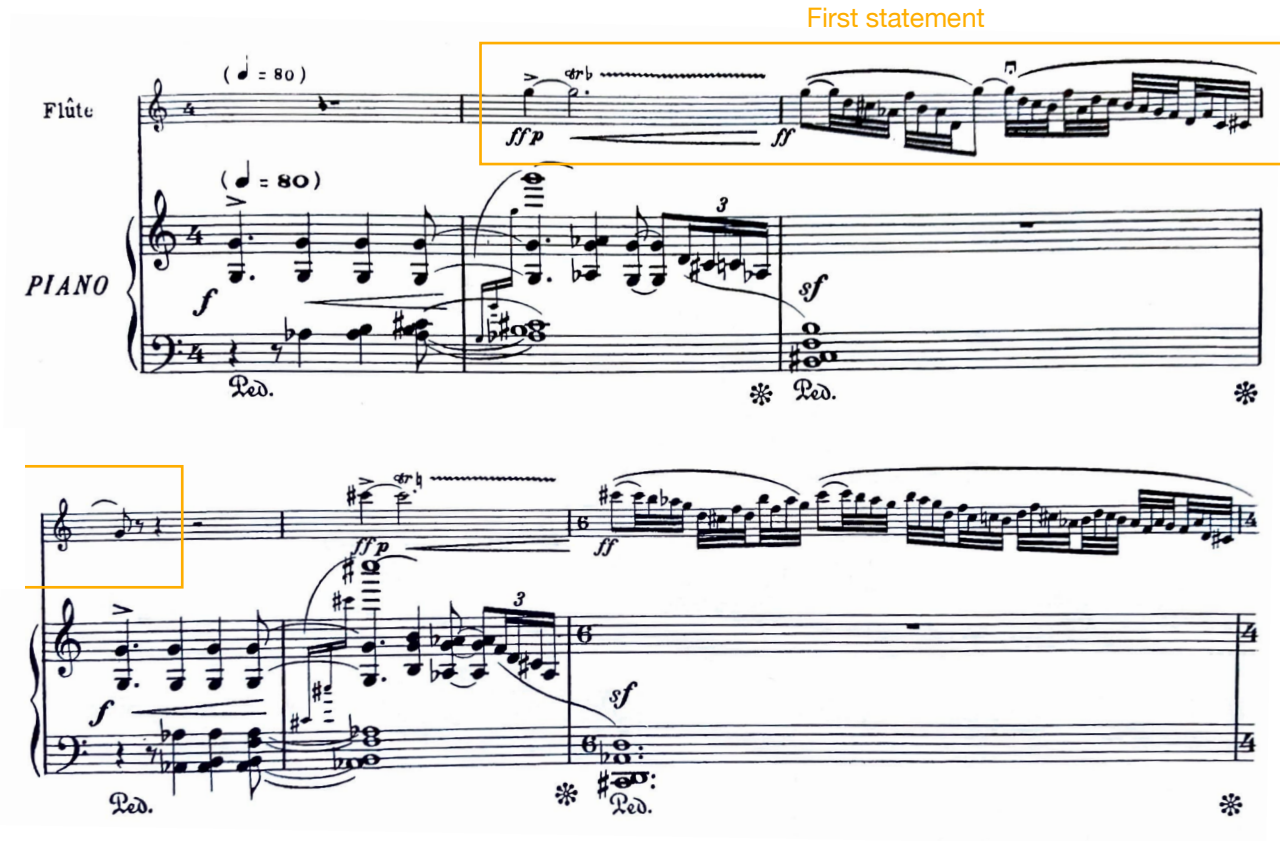

Figure 14: Excerpt from *Chant de Linos*, bb. 1–6, annotated. Edition: Alphonse Leduc

Section B: Lament

Section B begins at a slightly slower tempo than Section A and introduces the first of the 'lament' sections in *Chant de Linos*. It again begins with a one-bar introduction on the piano, yet this time the bar forms part of an ostinato in the piano part that is maintained throughout the section (see Figure 15). The one-bar figure is an ornamented, rhythmically nebulous pattern that sets the pulse and the soft dynamic at the start of the section. Meanwhile, the flute plays a long and sustained phrase that pivots around G in the low register of the instrument. This demands a level of stillness from the player in the production of a seamless legato, as well as slower and deeper breaths that contrast with those more energetic of the previous section. Starting relatively soft at mezzoforte, the melodic line gradually and sinuously rises in pitch and intensity with each phrase until it reaches forte in b. 28. As the piano remains soft, this section highlights the fragility as well as flexibility of the flute through subtle changes in tone colour.

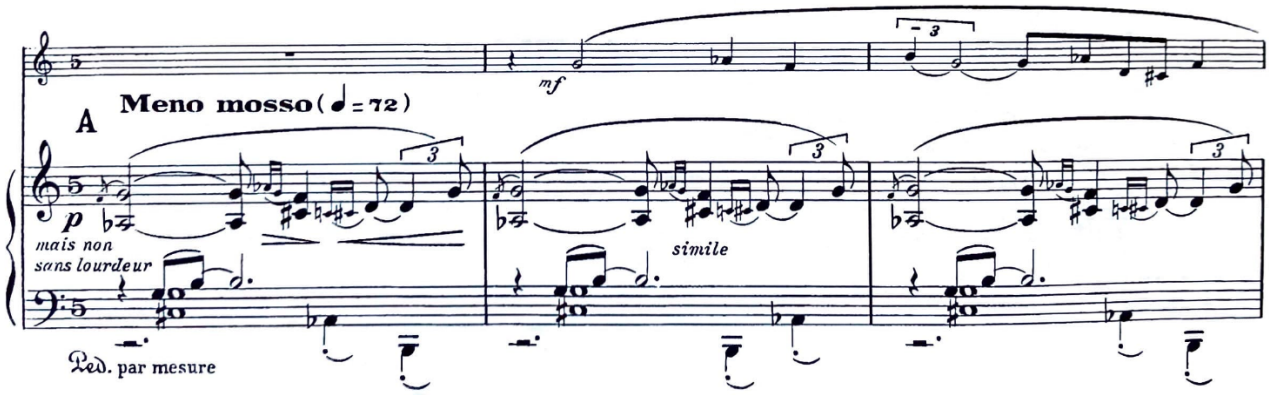

Figure 15: Excerpt from *Chant de Linos*, bb. 17–19. Edition: Alphonse Leduc

Section C: Cries

The next section begins loudly and abruptly with a sudden change in character. The first of the 'cries' sections, Section C quickly accelerates to a fast tempo that contrasts with the previous one. Forceful chords and rising sextuplets on both flute and piano drive the music to a higher register and more powerful playing (see Figure 16). On the flute, piercing high notes, rapid runs, and fast ornaments characterise the cries, while strong chords and arpeggios on the piano follow the contour of the flute part. The first five bars of the section are then immediately repeated and transposed. On

both instruments, this adds intensity to what has already been heard. In the case of the flute, this comes as a result of the fact that it reaches its topmost notes, which require a lot of power in the breath and are also accented in this case. Following this climax, the music quickly descends again to a lower register and rhythmically broadens in preparation for the next section.

Figure 16: Excerpt from *Chant de Linos*, bb. 32–37, annotated. Edition: Alphonse Leduc

Section B′: Lament

After a short pause, Section B′ begins the second lament of the piece. As in Section B, the piano plays a one-bar ostinato figure that is here less strictly maintained until the end of the section. Once again, this provides a gentle sense of pulse underneath the flute part, and remains pianissimo throughout. Meanwhile, the flute plays a similarly slow and sustained melody that starts in the low register and gradually evolves. The presence of several tenuto markings, however, suggests that this section may be played with a richer and more expressive tone than the first. This is also encouraged by the fact that the melodic line soon reaches the top register of the instrument (b. 53) and thus

demands more intensity in the breath. As in the previous lament, this emphasises the flute's flexibility as it rises in pitch and dynamic against the more static piano part.

Section C′: Cries

The music follows with another 'cries' section and this, too, starts loudly and abruptly following the quiet end of the previous section. As in Section C, rising arpeggios in the piano part support the similarly fast and rising flute part that quickly reaches the top register. While the melodic line is not the same as that of Section C, it is similarly characterised by loud and energetic playing in the top registers of both instruments. This produces movement in both players, and communicates drive, energy, and intensity. Again as in the earlier 'cries' section, the first six-bar phrase is immediately repeated roughly a tone higher, which again produces higher intensity in both performers' playing. In this section, however, the two parts come together rhythmically in the last two bars (bb. 71–72) in a gesture that propels the flute part to a cadenza (see Figure 17). Here, the flute plays alone for eight bars in a virtuosic phrase that picks up momentum and leads to the following section.

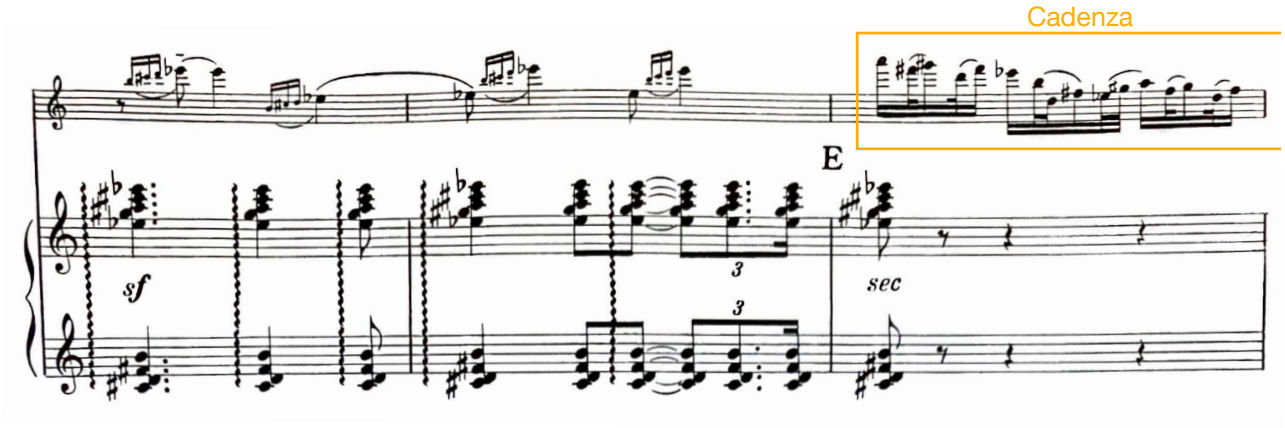

Figure 17: Excerpt from *Chant de Linos*, bb. 71–73, annotated. Edition: Alphonse Leduc

Section D: Dance

The sixth section of *Chant de Linos* is the longest and most varied section. It represents the dance that Jolivet refers to in his description of this ancient form of song, and is characterised by the 7/8 time-signature. It also consists of two parts: a fast dance that runs between bb. 81–126, and a slower

dance that runs between bb. 126–175. Each part is also divided into smaller and contrasting sections, and these paragraphs shall illustrate some differences between them.

The first part of the dance introduces several motifs that are often switched around between parts. This creates dialogue between the two instruments and makes this part of the work feel more active. The first motif is the rhythmic, one-bar ostinato in the piano part that opens the section. This is a heavily-accented and dynamic pattern, made to sound especially rhythmic through strong articulation and dynamic markings. Above this, the flute plays an equally rhythmic melodic line that is characterised by its low register, uneven time-signature (and therefore uneven accents), its many articulated notes, and its loud dynamic (see Figure 18). These characteristics easily create visible movement in the flute player, as they require forceful yet short breath exhalations played with a level of energy that matches that of the dance. With each phrase, the flute line also expands to include not only more notes in each phrase, but also higher pitches.

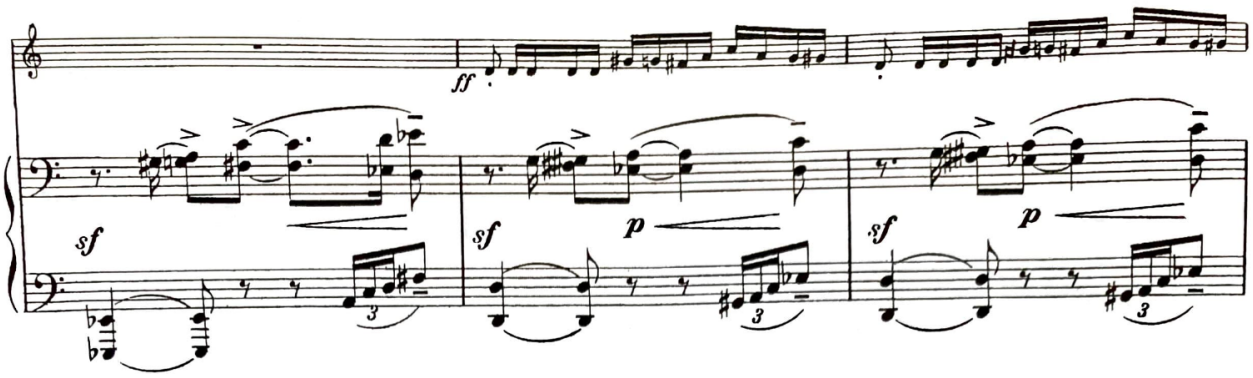

Figure 18: Excerpt from *Chant de Linos*, bb. 84–86. Edition: Alphonse Leduc

At rehearsal mark G, a new motif takes this expansion a step further with sweeping triplet runs that span the whole register of the flute (see Figure 19). These transformations of the melodic line draw attention to the flute player's breath as it dramatically increases in speed, volume, and intensity with each rise of the line. Another musical gesture introduced at H creates a different, more percussive effect. This motif alternates between the two instruments and combines fast, three-note grace notes with strong crotchets and quavers that emphasise the unevenness of the 7/8. On both instruments, the motif sounds percussive and therefore contrasts with the other, more melodic

elements of this section.

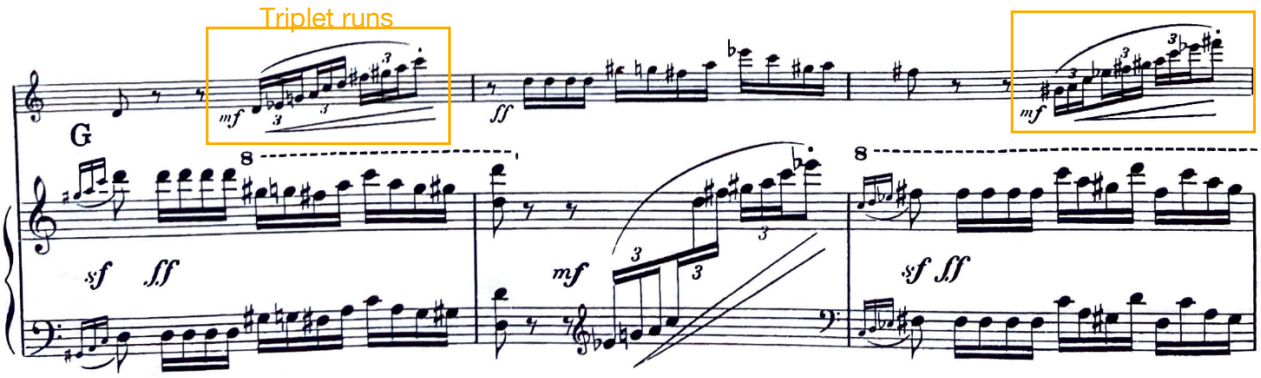

Figure 19: Excerpt from *Chant de Linos*, bb. 93–95, annotated. Edition: Alphonse Leduc

The rest of this part of the dance continues with similar musical material until at L tempo, rhythm, and texture change abruptly with the start of the second part of the dance. Here, a slower dance is again introduced by the piano before the flute joins four bars later. In contrast with the previous part, the flute here plays lyrically ('*ben cantando*') over a simpler piano part: its note values are longer, articulations are generally more slurred, and phrases are longer than those of the piano. This highlights the flute's ability to sing as it soars in the top register above the piano part. As in earlier sections of the work, with each statement the flute part rises higher in pitch so that, through the breath, the player controls and increases the level of intensity with each phrase. The texture changes again at rehearsal mark N, with a livelier and more staccato piano part that changes the character of the dance. Here, the flute part remains varied until the end of the section, alternating between lyrical passages in the top register, fast semiquaver-triplet runs, staccato rhythms in the low register, and a slow cadenza-like four bars that calm the music down to end this first 'dance' section.

Section B´´: Lament

The next lament begins again with an ostinato in the piano part that is less strict than the previous ones, yet remains similarly in one register and at one dynamic level. This makes the piano part feel

somewhat static and allows it to play without disturbing the flute part. The flute returns to the material of the lament in Section B, yet presents it in shorter form while maintaining a similar contour. The same level of stillness is required from the flute player in this section, as well as the same attention to playing legato. Despite the piano dynamic, the flute player is required to sustain a level of tension as the seamless melodic line extends to the end of the section.

Section C˝: Cries

Once again, the lament is immediately followed by a fast 'cries' section. Section C˝returns to the melodic material of Section C′, including the cadenza, yet in much shorter form and one semitone higher. This section contains the same rapidly rising sextuplets on the flute, which emphasise the speed of the fingers and the strength of the breath, and contrast with the relative stillness of the previous section. Here, too, the flute cadenza leads emphatically and energetically to the final section of the work.

Section D′: Dance

The work ends with another 'dance' section that returns to the thematic material of Section D. The piano returns to its rhythmic ostinato, while the flute plays slightly altered versions of the same low-register melody, triplet runs, and grace note motifs. Here, however, the music is set to a different mode so that the tone of the dance is altered significantly. The mode introduced at b. 197 contains the notes D, E, F, G, A, B flat, C, and later at b. 214 the Phrygian mode D, E, F, G, A, B, C is used. Both modes contain significantly less semitones than earlier ones, so that both melody and accompaniment sound brighter than in the previous dance.

At both musical and physical gestural levels, a significant change takes place in this section that also contributes towards the more 'open' sound of this part, and towards its overall sense of momentum. From b. 203 onwards, virtually all phrases in the flute part end with an ascending interval. This rising gesture gives the melodic line a sense of openness, and on the flute it physically

translates to an increase in breath speed and intensity which, placed at the ends of phrases, generates energy and momentum. A good example of this is the rising sequence that takes place in bb. 204–07, in which each bar ends with an ascending interval and gradually rises in register (see Figure 20). The same process drives the rest of the section, so that by the last bar of the piece the flute reaches the largest interval in this part of the work (an octave) and its highest pitch overall. This creates an effective ending as it requires a fast exhalation and a rapid change in breath speed to reach the powerful third octave of the instrument.

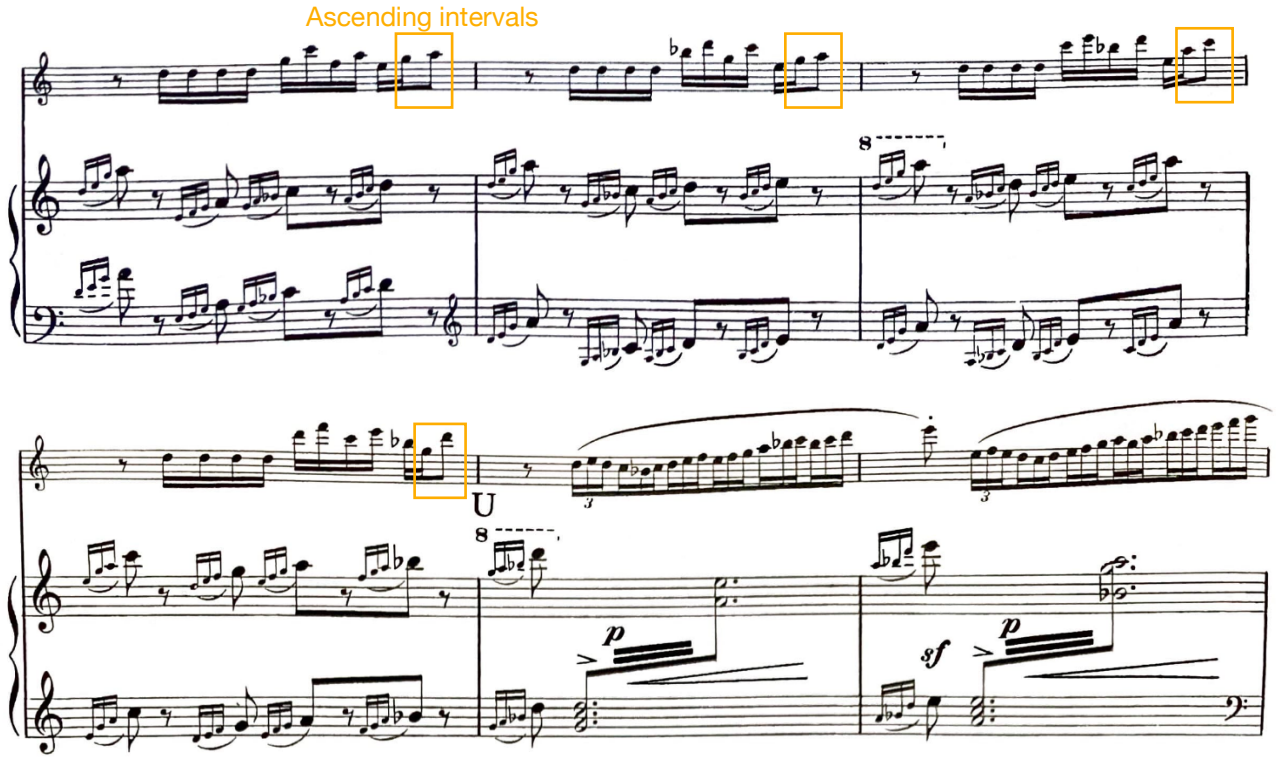

Figure 20: Excerpt from *Chant de Linos*, bb. 204–09, annotated. Edition: Alphonse Leduc

Conclusion

Embodied analysis has shown that physical gestures in *Chant de Linos* are often repeated and structured in their development. This leads the work to feel somewhat disciplined and predictable in its unfolding, and in this way differs greatly from the earlier work studied, *Cinq Incantations*, which maintained a more organic and unpredictable form of development. Rhythmically, for example, *Chant de Linos* maintains a strong sense of pulse throughout, which is something that both players

feel and are asked to emphasise, whereas *Cinq Incantations* strives to obscure any form of pulse through ambiguous rhythms that go against the beat. In this way, embodied analysis also shows that specific aspects of a work are reflected in, and may be described through, the felt movements of its performers.

Knowledge gained through embodied analysis not only serves performers and their engagement with different pieces of music, but it also serves to highlight facts or observations about different composers' approach to writing. In the case of Jolivet's *Cinq Incantations* and *Chant de Linos*, for example, embodied observations suggest that the composer's approach to writing for the instrument changed significantly with time and from one piece to the other. This conclusion is made not only from the fact that the physical demands made by each work are unique, but also from the way the flute and its characteristics are treated in each case. In *Cinq Incantations*, the writing for the instrument feels improvisatory and driven more organically by the nature of the instrument, whereas in *Chant de Linos* it feels driven more by the work's form and harmonic structure. These observations also confirm, as was proposed at the beginning of this dissertation, that musical meaning resides in, and is generated by, aspects of performance related to the performer's body as much as those related to the score. In this way, embodied analysis becomes relevant and useful not only to performers, but also to analysts, musicologists, and even listeners or viewers of performances through their reception, experience, and personal construction of meaning. It may also prove useful in the process of choosing repertoire and devising concert programmes, as the next chapter will illustrate.

Chapter 5: Embodied analysis in practice

The previous chapter presented the results of embodied analysis with respect to two works for flute by André Jolivet. The first, representing the composer's early creative period, was his *Cinq Incantations* for solo flute; the second, selected from his second creative period, was his *Chant de Linos* for flute and piano. This chapter will now present a discussion concerning the application of these results in practice by examining three recitals that I gave as part of this project. The chapter will provide details of each concert and, while doing so, comment on the relationship between practice and analysis.

Recital One

The first recital was given on 10 June 2022 at Robert Samut Hall, Floriana, Malta, and its programme consisted of J. S. Bach's Partita in A minor BWV 1013, André Jolivet's *Cinq Incantations*, and Henri Dutilleux's Sonatine for Flute and Piano. Being a recital with a focus on music for solo flute or flute and piano, this concert presented a good opportunity to programme the *Cinq Incantations*: led by the observations of embodied analysis, the decision was made to present the work alongside pieces that bring the idiosyncrasy of the *Incantations* into relief. The first of these was Bach's Partita in A minor, which, although equally demanding in terms of stamina, is vastly different in its physicality from the *Incantations* as it demands far less variety in terms of flute-playing techniques. It also goes to lesser extremes in aspects of dynamics, tempo, rhythm, articulation, and pitch. The last piece on the programme was chosen not only to contrast with Jolivet's music in terms of style, but also to display the performer's capacity for playing in an ensemble. A core work of the flute repertoire, the Sonatine tests the flute player in all aspects of musicianship: it demands fast, technical playing; soft, expressive lines in the top register of the instrument; highly rhythmical playing; fast chromatic passages; as well as challenging double- and triple-tongued passages. In this way, the first recital has shown that embodied analysis, or rather

knowledge of the physical aspect of performing specific works, not only serves to enhance knowledge of individual works, but also to inform concert programming.

Preparation for this first recital was also informed by the process of embodied analysis. Beyond the first step of learning the notes of *Cinq Incantations*, for example, I found myself thinking about and analysing the movements involved while playing. I began to ask myself how these influenced the way that I practice and perform this work, and I thought about what these movements might convey to the viewer/listener. The process of learning and internalizing the work also involved the use of narrative and imagery. Led by my study of Jolivet's influences, I was able to create useful mental images while playing, as well as produce and explore different emotional states for different movements of the work. Having worked on *Cinq Incantations* in this way, I found myself wishing to approach the rest of this first programme using a similar process. While working on Bach's Partita in A minor, for example, I considered the physical aspect of playing the work to explore what might be conveyed beyond the notes and harmonies of the score. I also inspected the movements involved while playing to better understand the emotional and expressive arc of the work, and to find the most effective ways of pacing and projecting it.

Recital Two

The second recital was performed on 23 February 2023 at Robert Samut Hall, Floriana, and was a chamber music concert programmed entirely for flute and string trio. Its programme consisted of W. A. Mozart's Flute Quartet in D Major KV 285, Aaron Copland's *Threnodies I* and *II* for Flute/Alto Flute and String Trio, and Antonín Dvořák's Quartet in F Major "The American" Op. 96. Although the programme did not include any music by Jolivet, it served to exhibit the versatility of the flute playing different styles (Classical, Romantic, and 20th-Century) and taking different roles (switching between solo and accompaniment roles). It also served, from the point of view of embodied performance, to present three physically contrasting parts for flute: in Mozart, the flute

part demands clarity of articulation and agility in scales; in Copland it requires long breaths and seamless phrases; and in Dvořák the player is tested for strength and flexibility of tone.

Another work studied in the second year of this project, yet which was not performed publicly, is Jolivet's *Chant de Linos*. Originally, this work was going to be included in my chamber recital, in its version for flute, violin, viola, cello, and harp. Unfortunately, however, I was unable to find musicians available to perform, and so decided to collaborate with a pianist and perform it in a small and intimate setting between colleagues, family, and friends. The experience of learning this work and rehearsing it with piano served as a chance to explore Jolivet's ensemble music and the challenges it presents. It also strengthened the observations made in embodied analysis, as it proved to show how physically different the work feels from his earlier *Cinq Incantations*. The technical challenges it presents, the rhythmic complexity it contains, and the ensemble challenges it poses confirm the observations made in the earlier analysis. In comparison with *Cinq Incantations*, for example, *Chant de Linos* contains more predictable finger patterns due to the amount of repeated passages and sections it contains; it is also more technical in terms of finger work, whereas *Cinq Incantations* is more technical in terms of the variety of playing techniques it demands. *Chant de Linos* is also a more rhythmical piece, as it has a highly pronounced and physically felt sense of pulse in many of its sections, whereas *Cinq Incantations* often seeks to obscure the beat instead. The two works also differ in terms of the types of physical gestures they require: being a work for two players, *Chant de Linos* requires gestures that communicate upbeats, downbeats, and a clear sense of tempo. In the case of the flute player, these can be shown through demonstrative preparatory breaths or by a slight up-and-down movement of the instrument. Naturally *Cinq Incantations*, being a work for solo flute, does not require such gestures.

Recital Three

The third performance was given on 18 January 2024 and formed part of a concert of J. S. Bach's Keyboard Concertos, where I played the first out of two obbligato flute parts in the concerto BWV

1057. This concert highlighted yet another example of embodied performance: by playing an obbligato part within an ensemble, I experienced movements and gestures necessary not only to the flute part, but also to aspects of communication between soloists, leader, and conductor of the ensemble. At the start of the first movement, for example, the agreed-upon tempo is communicated not only through the conductor's upbeat gesture, but also through the speed of the first flute player's preparatory breath, since both flute players also play on the first downbeat of the movement. Meanwhile, communication through gesture at the end of each movement, such as by marking the beat through the instrument, helps in indicating any rallentando that takes place, while eye contact ensures that a common speed is agreed upon. Another observation is that, in comparison to those employed in the previous two recitals, physical movements in this example are bigger and more emphasised due not only to the size of the ensemble, but also to practical matters such as the physical distance between players onstage.

Physical gestures have also been seen in this example to influence the style and character of the music performed. The aforementioned preparatory breath, for example, not only communicates tempo to the rest of the ensemble, but also energy and style. A highly energised breath, for example, suggests strong articulation and an upbeat spirit, whereas a gentler breath indicates softer articulation and a calmer mood. Another example of bodily movements that influence style is the slight swaying of the performer's body in the first movement that indicates a one-in-a-bar feel and keeps the music from feeling heavy. This not only generates a sense of musical understanding between players, but it also complements and enhances the viewer's perception of the performance and serves in their creation of musical meaning.

Playing an obbligato part in a Bach keyboard concerto also gave me an opportunity to experience music of a different genre, and to compare it to that by Jolivet through the process of embodied analysis. In terms of the demands placed by the flute part in the Bach concerto, these are less extreme and less varied than in either of the works by Jolivet studied here. They are also placed in a much narrower pitch range on the instrument, and incorporate no effects that go beyond the

normal style of playing. Only ornaments such as trills are used to ornament or vary the melodic line. Because of these limitations, other aspects of playing the flute become important in projecting style. Articulation, for example, plays a critical role in distinguishing one movement from the other: while the faster outer movements project liveliness through multiple and rapid articulations of the tongue, the slow middle movement projects a more cantabile style through legato articulation, long, sustained phrases, and the frequent use of slurs. This paragraph has shown how embodied analysis offers a unique and useful lens when comparing works of a different nature as it produces results that are also highly relevant to their performance.

Chapter 6: Conclusion

This study began by asking why the mid-twentieth century French composer André Jolivet, having been at the forefront of musical innovation in the years preceding World War II, has received limited attention in scholarly literature. It also posed questions concerning our current perception of the composer and his music, seeking to understand which factors may have led to this change in his level of recognition. The study also asked whether the composer's personal experiences as well as any significant political events that took place during his lifetime may have shaped his compositions, and whether this, in turn, may have affected his standing as a composer. It also asked whether specific aspects of his compositions, such as his writing for instruments and its development over time, may also reflect these changes.

To answer these questions, the dissertation began by presenting a review of the extant literature surrounding André Jolivet. This covered publications in both English and French, and confirmed that writings on Jolivet in the English language are indeed limited. It also showed that the range of research topics dealt with in the list of French publications far exceeds that addressed by those in the English language. Following this chapter, the dissertation went on to provide a description of the historical and cultural context surrounding Jolivet's work during his early, middle, and late creative periods. This chapter gave an overview not only of the composer's musical output, but also of his career, extra-musical influences, ideological alignments, and political affiliations. In this way, it served as an introduction to Jolivet's work at the 'poietic' level (Nattiez 1990) and as a comprehensive backdrop to the analytical presentations in the following chapter. These were presented as two examples of embodied analysis carried out on two works for flute by Jolivet. Taken from different creative periods of the composer, the two works provided an example of Jolivet's instrumental writing and compositional style, and suggested ways in which these changed with each case and over time. They also served to introduce the reader to the method of embodied analysis. This introduced the concept that musical meaning resides not only in the notes

of the score, but also in the physical gestures of players during performance. Following from this, the dissertation then presented a chapter with examples of more practical applications of embodied analysis by discussing observations taken from my personal experience of performing these works by Jolivet and others alongside them in three separate concerts.

The first step in answering the questions posed above will be to present some observations on the methodologies used to address them. The first of these was Jean-Jacques Nattiez's theory of musical semiology, used in the contextualisation of Jolivet's work in Chapter 3. Here, 'poietic' analysis was used to study the origin of Jolivet's output in an attempt to understand as much as possible the conditions surrounding the process of creation of these works. The study acknowledged the limitations of this approach, which include the author's inability to interrogate the composer about his work, and the awareness that meaning constructed by the analyst might transcend the composer's intentions. Despite these limitations, 'poietic' analysis proved to be effective in providing a comprehensive view of different aspects of Jolivet's work. The scope of the method is broad, and could be applied to the study of aspects such as the political climate surrounding Jolivet's work at different times; his ideology in relation to this political climate; the sources of influence that inspired his work at different periods; as well as historical events that more or less shaped the course of his life. In this way, and while acknowledging that interrogating the composer was not an option in the case of this study, 'poietic' analysis proved to be an effective way of grasping the context surrounding works at their time of creation.

The second form of methodology employed in this study was that of embodied analysis, as proposed and described by Fisher and Lochhead in their 2002 article. Based on the premise that physical movements hold meaning for both performers and viewers or listeners of musical works, the methodology studies bodily movements that arise in music production as a way of approaching musical study. While its approach is extremely subjective, and although it raises question as to which aspects of bodily use should be treated as significant in the process, embodied analysis proves effective in many ways. First, it gives the music being studied a human context, and in this

way respects the act of performance in music-making. By doing so, it embraces all aspects of musical experience and ensures that the process is rooted in bodily experience rather than divorced from it. In more practical terms, embodied analysis also proved to be an extremely flexible method: as shown in this study, it can be applied to different kinds of music and to any kind of ensemble; it can be used to study entirely different and unique aspects of a work; and it can go to extreme levels of detail as far as bodily movements are concerned. This shows that the relatively new method of embodied analysis holds much potential, and that more knowledge may yet be obtained about the musical works we study.

The methodologies used also left their mark on my process of learning the works programmed in the three recitals. Through 'poietic' analysis I discovered that understanding the context surrounding a work's creation can better inform my choices of style, analysis, and interpretation. With *Cinq Incantations*, for example, learning that Jolivet composed it while seeking to develop a highly personal and independent voice led me to analyse the work using a less traditional method, and thus to explore the work from a more physical perspective. Meanwhile, embodied analysis encouraged me to explore the music I worked on in terms of the bodily movements involved. It also helped me to discover that by deeply internalising a musical work, I am able to not only understand it better, but also to transmit it more effectively to an audience. Combining these two methodological approaches can also serve in the process of learning other works in my future practice. Having a strong idea of the context surrounding a work's origin, I would be better positioned to approach it analytically, and thus to develop an interpretation of it. Engaging with the physical aspect of a work, meanwhile, would help me better understand what the piece seeks to bring out in the player, and project to the audience, at a physical level. As a method, this can be applied to any work in the repertoire, no matter the style, period, or instrumentation.

What conclusions may be drawn from the information presented in these chapters? From the details presented in the chapter 'Jolivet in context,' one might form an answer to the question posed at the start of this study regarding Jolivet's standing in scholarly literature. In addition to the

propositions made by Rae (2018), this study proposes that the composer's limited presence in the literature may also be attributed to the fact that most of his activity and recognition was based in France. The same chapter has shown, for example, that all of Jolivet's studies were completed in France; that the primary positions he held, such as those of a school teacher and, later, of Director of Music at the Comédie-Française were in France; that he was heavily involved in French trade unions and ministerial roles, having been, for example, on the programming council of the Radiodiffusion-Télévision Française and technical advisor to André Malraux at the French Ministry of Culture; and that he was awarded a significant number of distinctions in his home country. Additionally, although the composer strove to have his music performed internationally, a large portion of the commissions he received also came from France from entities such as Radio France, the ORTF, the Société Teilhard de Chardin, and the Opéra de Paris, as Chapter 3 has shown. This observation might suggest that, while hugely successful in France, and despite being performed and even premiered abroad, Jolivet's music did not reach as far internationally as would have guaranteed a strong position in the western canon. As it might have in turn impacted the reception and study of Jolivet's music outside of France, this would provide one explanation for his limited presence in the literature.

Another contributing factor in the issue of Jolivet's level of recognition may be the fact that his career became extremely diversified in the years following the Second World War, and therefore less likely to single him out as a composer. By focusing his energy on teaching at the Paris Conservatoire and the CFHM, on his conducting role at the Comédie-Française, on his ministerial service at the RTF and the French Ministry of Culture, and by becoming involved in trade unions, he might have indirectly affected his status and perceived figure as a composer.

Another influential factor might have been the esoteric nature of Jolivet's extra-musical references and sources of influence, particularly in the years following the Second World War. These, as the earlier chapters have shown, ranged from interests in the rites of primitive, non-western religions and in concepts of Christianity, to the writings of Pierre Teilhard de Chardin,

Henri Bergson, and other philosophers on matters of spirit, intuition, life, mathematics, rhythm, and number symbolism. As shown in Chapter 3, these interests emerged in his early period, manifesting in works such as the *Cinq Incantations,* and lasted well into his late years; however, while they might have made an impact in the 1930s, these extra-musical references appear to have lost their relevance and revolutionary appeal in the post-war years, and so possibly contributed less towards the success of Jolivet's post-war work.

Another way of considering Jolivet's position in the literature is through the results of embodied analysis obtained in this study, particularly those concerned with the nature of Jolivet's writing for the flute and its evolution with time. The results of this study have suggested, for example, that Jolivet's approach to instrumental writing in the earlier work *Cinq Incantations* was largely driven by the nature of the flute. This emerged from the fact that the work is not only highly physical, but it also pushes the boundaries of both player and instrument in masterful ways. This showed the composer working with great sensitivity towards the instrument and with a strong awareness of its potential. Meanwhile, the approach in *Chant de Linos* appears different. Here, instrumental writing was shown to be driven more by aspects of form and harmonic structure; and, although equally sensitive to the nature and limitations of the instrument, it emerged as less organic overall and more structured than in the earlier work. These observations allow a comparison to be made between the two works and their approach to instrumental writing, but they also offer insight into the evolution of Jolivet's style across his creative periods. They also raise further questions: how exactly did Jolivet's style evolve through instrumental writing, and what impact did these changes have on the level of success of his work? Could a more detached approach to instrumental writing have negatively impacted the success of Jolivet's later music and, in turn, his standing in the western canon and literature?

Following these questions and observations, the study will propose a few suggestions for future research on Jolivet's literary standing, his compositional process, and on the topic of embodied analysis. Future studies may wish to investigate further the reasons behind Jolivet's

limited presence in English language literature, and to question further why, despite the composer's successes during his lifetime, so few publications on the composer currently exist. Another area that may be of interest to future research is the relationship between extra-musical influences and compositional process. In the case of Jolivet, this study has shown that the interests surrounding his compositions were not only extremely varied, but also deeply influential on his music and changing compositional approach. It has shown, for example, how Jolivet's interest in non-western religions and Christian spirituality inspired and even formed the textual foundation for a number of works. Another observation made in Chapter 4 was that these interests may even directly influence the composer's style and compositional process, and it is this aspect of the relationship that holds most potential for future research.

Another area that merits further investigation, and which also emerged in Chapter 4, is the quality of Jolivet's instrumental writing. While the results of the analyses presented in this chapter shed light on Jolivet's approach towards writing for the flute, further study can be carried out on his writing for flute in other works, as well as his writing for other instruments. As with this study, comparison can also be made between Jolivet's compositional approach at different periods of his life, and potential connections made concerning the evolution of his style.

This study has also served to highlight the benefits, as well as the potential, of embodied analysis. As an analytical method, embodied analysis is still relatively unknown; however, this project has shown that many useful observations may be made through its process and, as such, the method holds much potential. The project also confirmed the importance of bodily gestures in projecting musical meaning during performance, and it has also illustrated how these observations may inform the analyst on the structural properties of works. In this way, embodied analysis becomes especially useful to analysts that approach their research from a more performative background, and therefore also expands the possibilities of research in music analysis.

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