André JOLIVET (1905-1974)
The voice of non-conformism

There is a fine photograph of André Jolivet, taken the year of his death in 1974, which shows him in his office on the Rue Varenne, posing in front of portrait of Albert Roussel. It is not by chance that he chose to stand beneath the protective gaze of his elder, whose presence is enough to situate both Jolivet and his work as part of a long line of non-conformist French composers, beginning with Berlioz and consisting of unclassifiable and often neglected artists.

This independence of spirit declared itself from his very first works – as this recording shows – and which Jolivet would always strongly confirm. *"I ask little more of these first works. They were a means of stating my aesthetic position. A position which I shall maintain at all costs and which may eventually enable me to express in a less independent but, it is to be hoped, a more perfect way the new relations of sound – which I know to exist – and which I'm sure will bloom in the artistic style I am attempting to discover and elucidate."*

Both his childhood and education reflect this remarkable approach. Born in 1905, young André grew up in the colourful universe his native Montmartre, amongst artists such as Poulbot for whom he modelled, like many other children, during the First World War. Thus, outside school hours, Jolivet daily absorbed the real-life experience of a lively and iconoclastic street art, an "of the people" dimension to which he remained extremely attached. From 1917, the young man, driven by the need to create, sought a vast variety of means of expression: literary essays, poems, sketches, imaginary stage sets are alongside his first musical attempts without, however, a single medium being clearly favoured. Placed under the three-fold sign of painting, theatre and music, his creative desire merged into a fervent determination to learn: classes with the cubist Georges Valmier, weekly visits to the Comédie Française, combined with musical studies at the church of Notre-Dame de Clignancourt in the form of the *Ménétriers* organised by a musician and priest, Father Théodas. There, under the priest's direction, he sang Buxtehude and Palestrina, improvised on popular themes, learnt the cello, added to his choral skills those of the orchestra and probably chamber music, recopied the scores of string quartets and melodies such as Chabrier's "L'Ile heureuse", and also composed his first works.

In 1921 he made his decision: faced with his father's refusal to see him embark upon an artistic career, he enrolled at the Auteuil *Ecole Normale d'Instituteurs* (Teachers' College) in order to secretly pursue his calling. Three years later he made his choice: he would be a composer. Compared to painting and the theatre, the non-significance and "universalism" of music appealed to him. For although he vigorously defended the "non- conformism" of his earliest pieces, his purpose was already fuelled by another ambition, that of a humanist message, an "art for the masses" which could speak to everyone and touch, indeed stir, the collective unconscious shared by his coevals. Jolivet responded to this absorbing question with the technical elements of music, from natural resonance to irrational rhythms. These were the principles of a renewed language, associated with a mastery of style and form which he was gradually discovering through his two masters: Paul le Flem and Edgar Varèse, conflicting and complementary poles of an education situated between classicism and marginality.

Le Flem, whom he met in 1927, taught him precision and discipline in composition with a liberal mind, open to the masters of the periods – from Schoenberg a Bartok. Varèse, for his part, from 1929 to 1933 revealed "material" sound to him, sound which complied with the universal rules of acoustics. These were four years of far from ordinary instruction which would completely alter his approach to sound: *"Before Varèse I wrote with notes, after Varèse I composed with sounds"*. The similarity of their personalities, their political affinities, their common quest for universalism and their intuitive powers helped stimulate their mutual fascination. Long walks and endless discussions at the tables of Montparnasse cafés sealed their special relationship. Varèse introduced Jolivet to the artistic elite of Paris, form Calder to Antonin Artaud. It was there among the burgeoning of the thirties that Jolivet's universe was progressively defined as he drank deep from the fertile and diverse fount of his time, which included the likes of Bergson and the Surrealists. At the same time, the Colonial Exhibition of 1931 affirmed his interest in the "primary" arts, be they from Africa, New Mexico or Indonesia. The eclecticism of his inspirational sources: non-European music, jazz, the dodecaphonism of Schoenberg, the French tradition, the classicism of Beethoven and the acoustic principles of Varèse, corresponded to the vast range of genres he tackled.

"I feel that it is a composer's duty to be capable of writing in any style," wrote Jolivet. *"Like my Maestro, Varèse, I want to be able to employ all the sound and dialectical resources discovered by our predecessors, even some which may escape notice. Also, like Darius Milhaud, I would like to compose all sorts of music, and I obtain as much pleasure from writing incidental music for "Les*

Précieuses Ridicules" as I do from composing a concerto," he said regarding his "Concerto for Ondes *Martenot."*

The catalogue of his works illustrates this rich diversity: almost 200 opus, the majority awaiting rediscovery. With the exception of a few most regularly performed scores such as "Cinq Incantations" and the popular "Concerto n° 2 for Trumpet, many of his instrumental works remain dormant, as are practically all his compositions for voice.

Laetitia Chassain © Maguelone 08/02

translation: Kristi Jaas © Maguelone 2002

This first volume represents an initial voyage through the solo piano works of André Jolivet, from his very first opus, written whilst he was an adolescent, to the mature works composed some twenty years later, works such as "Mana" and "Cosmogonie". Although extremely varied, this collection does nevertheless display great unity, a unity which does not come under the heading of uniformity but, as is the case with all rich bodies of work, is complex, often paradoxical and with a constant sense of endeavour. This striving is central to the Jolivet's personal aesthetic and is intrinsic to his character. Here was a man who was both a politically committed, left-wing

humanist, filled with the fraternal ideals – and a composer of high standards, forever in pursuit of innovation and renewal. For how does one reconcile the accessible with the Avantgarde? How does one compose works which can be

understood by a large number of people, works capable of ensuring the union - indeed the communion of all mankind - without for all that forsaking those standards which have isolated many a composer from that audience of friends and brothers? After all, everyone is aware of that fate that awaits the most uncompromising creators, especially a friend of Varèse who spent most of his life in that "desert" of solitude reserved for unrecognised genius.

The composer's sense of endeavour, so deeply embedded in his persona, is so obvious in his work that it brings true unity to the whole. Thus, the pieces included in this volume alternatively illustrate the various levels of this two-fold principle, depending upon the degree to which they relate to genres and forms known to the listener (such as with the tango or rumba which are easily included integrated into one's musical range), or whether they move away from such factors as with "Cosmogonie" and "Mana". However, this endeavour lends form to each of his works: the "genre pieces" are transcended by the composer's personal compositional style, in the same way as the more radically new works, with elements further removed from the listener's expectations, have aspects which render the work both familiar and accessible.

In this respect, the title of the first piece, "**Romance barbare**" ("Barbarian Romance"), is indicative. Here, a stereotype is transformed into a paradox: it is not the usual side conventionally associated with the barbarian – his cruelty or ferocity - that interests the fifteen years old composer, but that which is perhaps the hidden side, the one no one bothers to see: his tenderness. This then is a wholly humanised type of barbarism; the term sheds its derogatory connotations and comes to represent an "otherness" which has the face not of something alien, but of fellow man. For what is immediately striking about the piece is the absence of the picturesque, of any consonance which would sound primitive. On the contrary, this barbarian romance adopts the refined pace of a minuet and it is into this familiar setting that the "barbarian" strangeness is introduced. Thus, the G major (without leading note) of the initial theme flirts with the modality and finds itself subverted - particularly through the use of extraneous notes. This strangeness also creeps into the rhythmic style through emphasis of the off beats, the use of pointed rhythms (either direct or reversed), syncopation and alternate repetition of binary and ternary structures. It is in fact the shape of the minuet that is altered and "barbarised" as the initial theme is submerged in a dynamic of continuous variation and modification of the material.

Ambiguity between tonality and modality, rhythms employing off beats, and form resulting directly from the material are the principles of a style which

would be developed in later works. This "alteration" and portrayal of the other ultimately refers to the self. One sees just how familiar the barbarian is as it is the composer himself who is depicted.

"**Sarabande on the name of Erik Satie**" is Jolivet's tribute to the maestro of Arcueil, written upon the occasion of Satie's death in 1925. It is to him that the work owes its melancholy air, its compositional style – completely in chords – and undoubtedly the choice of the slow and majestic dance which is the sarabande, recognisable through its characteristic rhythm and iambic, two-fold structure. Satie is also behind the main motif, as each note corresponds to a letter of his name: mi-sol-la-do-sol#-mi, E-S-A-T-I-E. However, the piece is not some pastiche wholly dependent upon the other's language, but rather "incorporates the other" by fitting the previously mentioned elements into a whole which, rendered unique by its atonality and style, makes full use of the instrument's rich capacities and entire range.

The names of the movements of Jolivet's "**Deux mouvements pour piano**", "Prélude" and "Pastorale", could suggest some neoclassical influence, yet this work even more clearly asserts the individuality of his style. The Prelude largely concentrates on the melodic line, insisting on the development of a long theme with distinct lines, which is then restated using Jolivet's favoured variation technique of amplification and ornamentation. This is followed by a conclusion which uses material from the opening of the piece. The solemn Prelude contrasts with the bright and rapid Pastorale which follows, its form crystallizing around three groups of motifs which are successively introduced. The first comes together around a Siciliano rhythm (a reference to the pastoral genre); the second is based on two repeated chords creating a "rocking" movement, whilst the final, gyrating motif closes the Pastorale with an evocation of its opening.

Jolivet turned his hand to many a danse, be it the tango or rumba. "**Fom Bom Bo**", "**Tango**", "**Algeria-Tango**" and "**El viejo camello**" are genre pieces which – like, "Romance barbare" – are part of a "domesticated otherness" as much as the tango they relate to, whilst Argentinean origin and newly imported into France, was already very fashionable in the 'thirties. Although all four pieces display their Latin nature through use of the habanera rhythm in diverse guises, they are all variations on this genre which they suggest with varying degree accuracy and irony .

Thus, the first piece, "**Fom Bom Bo**", although not explicitly related to the tango, appears the most directly inspired by it in terms of both rhythm and form.

It is based on the exposition of a refrain phrase in C minor, followed by bipartite couplet leading to a major tone, and then to a double re-exposition of the couplet, varied slightly through the introduction of a few elements of the latter.
The second, "**Tango**", features a more personal style, imbued with an air of melancholy. This atmosphere is created through a less colourful theme - a tender and sorrowful chant developed in piano nuances with modal tones, as well as refined harmonies wherein sevenths, false relationship and exchanges in polarity between the tonic and the dominant upset the listener's expectations and create an impression of unease and imbalance, increased by the rhythmic structures which often consist of three bars instead of the tango's usual four. This melancholy also springs from the very form of the piece which is uninterrupted by any veritable re-exposition when the intervals of the initial motif haunt the entire melodic development.

"**Algeria-tango**" is far different in nature:, this particular tango is reminiscent of the ironic melodic inflexions of someone like Françaix or Milhaud (perhaps there is even a hint of this irony in the title itself and the Argentino- Algerian union it suggests).

The last piece in the series, "**El viejo camello,** tango", seems the most ironic of them all; more jazz than tango with its cake-walk tempo and strong *Debussy-esque* flavour. The piece's title leaves it open to a figural interpretation. In this way, the actual rhythm of the dance, together with frequent use of syncopation, the sporadic interruption of the left hand's pulsing line by ascending triplets, and the brusque changes in nuance all serve to evoke the undulating, bumpy gait of the "old camel" in question. In this instance the picturesque aspect is tongue in cheek and complicitous with the listener, as seen in the final section where the bass' fortissimo theme in fifths evoking a majestic Orient is immediately mocked by the arrival of a series of successively sforzando and piano chords announcing the return of the main character and the splendour and woes of a camel.

"**Danses pour Zizou**" relates not to the tango but rather to a kind of Dadaist dance using the syncopated and off-beat rhythms present in the previous pieces as well large intervals in the melody line, which in this case suggest the uncoordinated movements of a crazy dance routine. The humour of the whole, which again is somewhat reminiscent of the music of Jean Françaix, depends as much upon this repetitive and scattered melody with its nursery rhyme overtones, as on the overall style of the piece which is highly contrasted and intentionally naive to the point of sometimes being monodic.

This childlike aspect is also found in the rumba "**Madia**", wherein the crazy dance routine becomes a sensible and precise ballroom dance. The simple bass line, under the auspices of the same rhythmic and melodic patron, remains monodic throughout the piece – except for the introduction – and suggests the "one finger" exercises of a beginner at the piano.

"**Sidi Ya-ya**", sub-headed Prélude, was written in 1934 and is in an altogether different vein. Here, one can discern the influence of Varèse whom he had met a few years earlier, although the piano writing is still primarily inherited from the Debussy of "Jardins sous la pluie", "Ce qu'a vu le vent d'ouest" or "Poissons d'or". Thus, the prelude's first section unfolds in broad, resonant sequences of arpeggios, followed by tremolos over which emerges a motif in parallel chords whose presence throughout the piece provides a framework for the listener. Next there is a section in a dance tempo whose theme - as in Ravel's "La valse" - builds progressively before leading into the third section which integrates the thematic figures of the previous sections. Next, the arpeggios from the opening are heard again introducing a new and finals section. Then, the initial chord sequence reappears - this time in arpeggios - followed by the motif from the third section. Finally, the dance re-emerges in the distance, before the piece closes on the first motif in sustained arpeggios, the resonance of the chords surfacing and then fading away.

We are taken further along our journey by the "**Etude sur des modes antiques**", written ten years after the prelude in 1944. If in the last work the composer's attention was turned to issues of form, here the style of modal harmonic writing is the obvious centre of interest in this étude which uses three distinct modes, indicated by the composer on the score. Each one provides a different harmonic colour, their succession determining the development of the piece which ends on a return to the initial mode. Although the work differs greatly from the previous pieces, it shares their refusal of the stereotypical.
At a time when it was easy to opt for the neoclassical, there is nothing "ancient" about this "Etude on Ancient Modes", which brings together the temporal and geographical (Jolivet had each ancient mode correspond to an Indian Carnatic scale).
One observes the great stylistic unity of the whole, steeped in a calm and subdued sadness, fused not only by the persistent repetition of the same rhythmic cell in the same style, but also by the continuous melodic line which develops without interruption throughout the entire piece, its dynamics ranging from pianissimo to piano.

Mana, 1934. This is one of the composer's best known works and one which won him the esteem of his peers, including Messiaen, who wrote the preface to the piece (1) The movements' titles indicate the objects Varèse had entrusted to Jolivet when he left for the United States a year earlier: "Beaujolais" is a puppet of wood and copper, "L'oiseau" and "La vache" are two figurines created by Calder: the first is cut from sheet metal the second is made of wire, "La princesse de Bali" is an Indonesian straw doll, "La chèvre" and the horse "Pégase" are two raffia animals. Each little object corresponds to a short piece, endowed with its own structure and organisation. This "familiar otherness", discernible from the first piece in this collection, is undeniably present in this work which the composer wanted to be the "unitary synthesis if his previous works". It is not the objects themselves that Jolivet seeks to represent, but rather the magical power they exert over their surroundings - strange power from strange objects rendered familiar by the fact that they belonged to a close friend, Varèse.

If "Mana" adheres to the principle of familiar "foreignness", "**Cosmogonie**" marks a broadening in scope. Here, the music does not only confirm a bond between men, but goes beyond this to consider man's place in the cosmos. The title, "Cosmogonie", "formation of the universe", leaves no doubts concerning the piece's symbolic purpose, which is seen in both the structure and material. Thus, as is the case in his later "Concerto pour Ondes" and in Haydn's "Creation", the work is conceived to take the listener on a path leading from chaos to an organised world. This development is primarily based on the choice of harmonic language - initially atonal, then more and more clearly tonal, and finally modal – and secondly on the nature of the themes, building in stability of structure until the fourth and final theme constructed on an ascending dynamic in fourths. Moreover, this creative energy in motion is represented by the polyphonic and melodic style which traces wide, expanding contours and broad "movements" which alternatively rise and fall. Lastly, for the final evocation of the harmonious world which is the fully created cosmos, the composer employs the powers of resonance by making the most of the vibratory abilities of sound, allowing it to continue into a silence which in turn itself becomes cosmic.

The road covered up until now has proved as much individual and metaphysical as chronological. This voyage has made it possible to bring to the fore that determination initially established as fundamental to the composer's works. By incorporating the "other" into music, in both its individual and universal aspects, the music in question becomes a unifying force, rediscovering its original power and purpose: to be religious – in the

etymological sense, to act as a bond between humanity by making man feel his part in the greater, cosmic order in the inner most depths of his being. Such awareness of the ethical role of music *(We would like to thank Mathilde Vallespir for letting Olivier Messiaen take over to guide the listener through this work (note from the Producer)* engenders a type of marginal aesthetics, as it pushes genres and languages to their limits by "transforming" and, therefore, personalising them. The style of piano music which results is also deeply original, set free from the main tradition of French piano music. Jolivet exploits the percussive limits of the instrument – the rhythmic, harmonic and resonant dimensions, thus revealing another side of the piano which anticipates the piano music of Xénakis.

MANA by Olivier Messiaen

In primitive societies "Mana" refers to "that force which extends our being into our personal and household fetish objects".
The idea is to depict six little objects: figurines for the mantel piece made of wire, straw and copper in a few pieces for piano. Or rather to depict the strange power contained and released by these objects. Let us examine the style in question – then we shall analyse each piece in detail.

It is difficult to pinpoint the style of "Mana". When its composer speaks of "the transmutation of sound matter", confesses his admiration Alban Berg and his acoustic work with Edgar Varèse, we feel far-removed from that mysterious place where he casts his spells. The rhythm is forever in movement: it avoids repetition, preferring to progress through variation and dispersal; contrast is also employed, with syncopations paving the way for the harmonic foundations. [...] The melody leaps constantly from one register to another, making particular use of unrelated intervals; it revolves around a "pivot note", leaves the dominant behind and varies degrees, values and registers. It spreads over several octaves [...], sometimes covering the entire range of the keyboard; the concluding note of each melodic sequence is never heard within the body of the sequence.

The harmony is atonal, combining perfect and augmented fourths, higher and lower resonant effects. The harmonies are sometimes "inharmonious", similar to exotic drums (particularly in the bass percussions of "La Princesse de Bali"). Certain notes, intervals and registers are often left waiting in the wings so that their eventual entrance on stage is more striking, a tactic which creates veritable "explosions of chords".

But the great originality of this style, above all, lies in a certain conception of aural space, The lower and upper registers contrast, blend, intermingle and separate in an atmosphere of constant change. The harmonic density (meaning the number of voices) is also in perpetual motion.

Sounds such as these appear to be at the centre, the very crux of a whole harmonious atmosphere of "superimposed waves" .

Jolivet plays with silence: he allows it to freely spread around a single line, then expands it with wide resonances, brutally hacks into it with strident rhythms. And after allowing the final shreds to flutter in space with a few furious drums or mysterious bells, he abruptly kills it off with a gigantic bang on the gong.
Jolivet observes the only attitudes one can with silence: either one subjugates it or lets it go.

Now for a detailed look at the pieces which make up "Mana".

"Beaujolais": The sporadic and sad movements of a copper marionette.

"L'oiseau": the magical bird of paradise of far-way isles, whose springtime trills grow into a desperately sonorous lyric call (resembling a colossal "cockcrow"), followed by a few resigned tweet-tweets. Like the poet fleeing all worldly matter and contacts, he sought – unsuccessfully – to free himself from his chain.

"La Princesse de Bali" features delightfully mixed and accelerated binary and ternary rhythms in the bass of the piano. There is the impression of those long Balinese drums that are played at both ends with the fingertips. The princess, beautiful in her ugliness and wearing an immense straw tiara, timidly and naively enters. The piece develops ornamentally. Faint drums in the bass and the light piping of a flute in the treble, encircling the mysterious melody which drops three times on the same intervals. A rustling of iron and silk, a deep tam-tam: thus ends one of the finest pieces in the collection.

"La chèvre" is highly characteristic of the Jolivet approach. Dissonant chords harshly repeated, constantly contrasting registers, three note themes which shift from one voice to another without warning, moving in conflicting directions – inverted, from above, below, opposite, the side – stubborn and obstinate: it is everywhere.

"La vache": A melancholy and poetic cow. Could the flute from"Pierrot lunaire" have suggested this sparse line? This does not prevent "La vache" from providing the proof that Jolivet is a great melody writer.

Now to the last character:
"Pégase" the winged horse. This is an admirable piece. It is the noblest, most exalted and most personal that Jolivet ever composed. The exposition is shared between two themes. The first is rhythmic (champing at the bit), whilst the second is melodic (frantic flight towards hazardous heights). Centre on a third theme (a sort of hieratic dance reminiscent of the sliding sounds of the Ondes Martenot). Reintroduction of the first two themes. Development of themes 2 and 3. The terrible exasperation of the second theme, setting out to conquer the skies where, filled with hope and anguish, it beats its wings at the windows of the invisible; it can scent, see – almost touch the ethereal goal which extends its soul! Then... nothing. A body plummets.

translation: Kristi Jaas © Maguelone 08/03

This second volume of Jolivet's piano works casts light upon the personality of an unconventional composer. Throughout his life, perhaps his most fundamental principle was to never allow himself be alienated by any system.Thus, detached from all dogma, his compositional style is, as this recording bears witness, in constant mutation and creates a whole which although varied retains its unity throughout. This is due to the fact that Jolivet's preoccupations revolve around sound itself ("music must be sound above all")

Danses rituelles	
]1[- Danse initiatique	8'11
]2[- Danse dite "du héros"	4'23
]3[- Danses nuptiale	5'34
]4[- Danses du rapt	1'55
]5[- Danses funéraire	8'18
3 temps	
]6[- Invention	2'30
]7[- Air français	2'51
]8[- Rondeau final	2'19
2e Sonate	
]9[- 1er Mouvement	6'05
]10[- 2e Mouvement	7'30
]11[- 3e Mouvement	5'01
Pièces pédagogiques	
]12[- Berceuse dans un Hamac	2'18
]13[- Danse Caraïbe	0'20
]14[- Danse Roumaine	1'31
Chansons Naïves	
]15[- En regardant les mouches voler	2'07
]16[- Noël du petit ramoneur	0'57
]17[- Chanson pour une poupée bretonne	1'42
]18[- Villanelle	1'43
]19[- Carillon	2'28
]20[- Danse des petits Sioux	1'25

which results in a treatment of the piano which brings out all the instrument's potential in terms of timbre and resonance. This means that beyond the aesthetic and technical differences displayed by the various pieces in the collection (which are as different in their intentions as *pieces for students,* more "serious" and larger scale pieces, such *"Cinq danses rituelles"* and the *"Second Sonata"*, could be), even the less attentive listener can recognize a style, a composer's imprint which runs through all the artist's work regardless of the modifications called for by the chosen medium or subject.

The works intended for students in this collection provide a fine example of Jolivet's varied palette as they alternate genre pieces, such as the "**Danses**" (Danse roumaine, Danse caraïbe), "**Noël du petit ramoneur**", "Chanson pour une poupée bretonne" – both from "Chansons naïves", and occasional pieces, such the first of his "Chansons", "En regardant les mouches voler" and "Berceuse dans un hamac". Although shorter and simpler in style than the composer's larger scale works, these pieces, which are devised to isolate a limited number of difficulties, are nevertheless striking in their intricacy and meticulousness of their design.

Berceuse dans un hamac (Lullaby in a hammock), dedicated to his daughter Christine in 1951, is clearly marked with the composer's style, mainly due to the sweeping melodic line played by the right hand which unfurls in an atonal, sometimes modal, atmosphere. The piece consists of three sections: the first, which is modal in tone, is characterised by the right-hand melody based on two phrases which is accompanied on the left hand by a motif of tied notes in pairs which suggest the slow and regular rocking of the hammock. There follows a sort of divertimento, where the melody moves between the right and left hand. In the final section, the initial motif reappears, this time accompanied by a syncopated rhythm which once again calls to mind the swinging of the hammock and ends on a suspended note.

Danse Caraïbe (Caribbean Dance), composed in 1963, is extremely rhythmic and burlesque in nature. Paradoxically, it owes more to Bartòk's piano style than to the "exotic" flavour suggested by its title.The right hands takes the melody which is punctuated by the left hand's chords in seconds, played on the off beats or on the stresses of weak beats. It is in two sections with the second taking up and enhancing the melodic development process of the first.

As for ***Danse Roumaine*** (Rumanian Dance), composed in 1949 and dedicated to Martine Bouchez, it is a piece tailor made for the beginner as it calls for little hand movement and the fingering required is simple.The popular dance form of Central Europe lends the piece its modal colour, its melody based upon

repeated formulae, and its overall structure resulting from variations upon an initial theme which gradually accelerate before exploding in the final section's accelerando and crescendo.

Chansons naïves (Naïve songs) is a collection of short one or two page pieces for students.The title indicates the style of writing, and although simple, each piece is finely crafted.The three sections (ABA) of the first piece ...*En regardant les mouches voler* (Watching the flies fly by) could suggest the mood changes of a innocent child gazing dreamily into space. In the first section, a "circular" melody (reminiscent of Bartòk's pieces for children), based around G and a "quirky" modal scale, is accompanied by the left hand's bass marking each beat. After the introduction of a second theme, accompanied by a monodic counter-melody on the left hand, the piece ends with a return to the first section.

The second piece, ***Noël du petit ramoneur*** (The Little Sweep's Christmas) deals with composition in chords. "Melancholic", it sounds like a little choral for four voices based on two phrases with plagal overtones.

Chanson pour une poupée bretonne (Song for a Breton Doll) is the third piece. Marked vivace, it has a clear ABA structure with the A and B being strongly contrasted. Its traditional sound comes from: the melody being doubled at the octave with both hands, the constant presence of the same rhythm, the superimposed fourths and fifths, and from the fact that all the beats are stressed, thus making the whole resemble a peasant dance such as the bourrée.The second section of the piece, moderato ed espressivo, seems to imitate the doll getting out of its Breton clogs.The writing here is much lighter, inherited from the Fauré or Debussy French piano school.The right hand's air is answered by a blanket of quavers in counter melody from the left hand.The final A section, presto, calls to mind the endings of Eastern European dances: as with the "Danse Roumaine", it ends upon an exaggerated version the first section's characteristics and the whirlwind fortissimo finale so typical of these dances.

The fourth piece, ***Villanelle***, is in the simple register associated with his form which was initially a village song or dance. It's simplicity is found in the two superimposed lines: the right hand plays a continuous melody, unified by a recurrent eight beat rhythm, whilst the left hand provides a monodic counterpoint, wholly in quavers. Like the precedent pieces, it is in three sections, but without a reprise of the opening section. It provides an exercise for the left hand which is asked to play a variety of intervals.The straightforward manner in which the piece is written is in contrast with its tonal and modal ambiguity.

The fifth piece, ***Cloches*** *à travers les feuilles* (Bells Peeling through Leaves), is undoubtedly one of the most elaborate of the cycle.The idea being to reproduce the bells of the title, it makes use of both chords (played on the right hand) and a highly original exploitation of the piano's timbre.Thus, compared to the other pieces in the collection, it appears to be structured around its dynamics: with the mute pedal (which alters the piano's timbre by stifling some of the harmonics), it moves slowly from a pianissimo towards a forte which itself returns to a pianissimo – just like the bells of the title which toll faintly in the distance, gradually become clear and then gently fade away.

The final piece, ***Danse des petits sioux*** (Dance of the little Sioux), is charmingly picturesque and manages to recreate that childhood world which is born one afternoon in the back garden out of a feather and a headband. The theme creates a pseudo-Red Indian atmosphere through its circular form, its four degree scale with its broad intervals, crazy rhythms, emphasis placed on the off beats, together with the varied and contrasting links associated with the continual bass line from which the theme unfolds.The father of three children does not fail to tint this artificial Native American "local colour" with affectionate irony.

This is the first recording of ***Trois Temps*** (Literally, three beats to a bar, but temps also means time signature and all the definitions of the word "time"). It is a clear tribute to that Baroque period which Jolivet saw as the final bastion of liberty before the classical period came along to stifle musical forms and expressions. The first of the three Temps is "Invention" which seems to be a fairly obviously rewriting – or rather a free adaptation of Bach's inventions. Jolivet borrows various features from his model, including the central theme of the piece (very similar to that of Bach's First Invention in C major). To this may be added: use of counterpoint, certain characteristic elements of the genre such as the right/left hand exchange of the main line upon sustained notes of the other hand, repetition of the initial motif up a fifth, and the pedal on the final cadence. However, this is in no way a pastiche, as the whole is treated in a resolutely atonal setting; that "meticulous" atonality which Jolivet learnt from Varèse where (as the opening of the piece shows) the chromatic whole is only revealed after two entire bars. Moreover, although the initial motif is recognisable by its rhythm, its intervals are constantly altered. Counterpoint is employed with great freedom, moving from a single voice to four.

The *second temps* refers not to German counterpoint but rather to the French air from which the movement takes its form.The whole does indeed suggest a sweet barcarolle (similar to the 18th century air tendre) due to the simplicity of its theme and its two voice counterpoint.

The overall construction is also simple with the initiation theme only being reintroduced at the very end once the structure has been "built" upon various treatments of this theme.

The *final rondo* leaves behind atonality in favour of a G major which, here again, suggests a certain pastoral Baroque colour.This third temps has the "refrain" structure indicated by its title - but treated with a touch of irony.Thus, the different couplets are gradually "contaminated" by the refrain which eventually takes over completely. Ultimately, reduced to its "head", this motif is repeated at different scales and degrees on an increasing accelerando.This leads to a tumultuous and riotous finale, a masterful parody created by pushing a form based on repetition to its extremes.

Cinq danses rituelles (Five Ritual Dances) plunges the listener into an all together different atmosphere.The pieces were composed in 1939 and first performed by Lucette Descaves in 1942 at the Paris Ecole Normale de Musique. They seem intended to exorcise a fiery and destructive Present by confronting it with a timeless time - that of ritual. Indeed, it was in that primitivism and esotericism (and to which a friend had introduced him a few years earlier), that Jolivet found his answer to the coercive onslaught of history.Thus, as with the primitive music instilled with the symbolic and magical resources of the universe, music must go back to its original vocation: "Maintain the connection between people as individuals and as groups". "Danse rituelles" answers the destructive, annihilating and derisory violence of the war with another type of violence: the sublimated violence of a social group being constructed through that unifying collective manifestation which is the rite.

These five dances trace the itinerary or destiny of an entire lifetime seen through its communal aspect - from acceptation into the tribe and the initiation ceremony featured in the first piece, "Danse initiatique" - up unto death itself portrayed in "Danse funéraire".

By choosing one of the most physical forms of the rite, the dance, Jolivet composed pieces which are always distinctive, often spell-binding and alternate between the tender, sensual and the rough and even animal. In order to achieve this primitive violence, so far removed form the French piano tradition born of romanticism, the most resonant, often percussive dimension of the piano is exploited. The style is a direct descendant of the composer's earlier work, "Mana", but as here it is confined to a relatively restricted format, it seems fortified and assured: to have acquired the scope required to embody a true ritual.

Although comprised of a series of sections which illustrate the different stages of the initiation ritual, **Danse initiatique** appears set in a single dynamic. Thus, the melodic line emerges from a confused and hazy pianissimo atmosphere in which long sustained passages in the bass are associated with a steadily repeated note. Gradually, this line becomes a melismatic incantation, backed up by an increasingly rich counterpoint, culminating in a fortissimo in the instrument's upper register. After this climax, the melodic and contrapuntal parts subside, leaving the way for the end section wherein the melody – stripped almost bare - resounds from the upper range of the piano and brings back the piece's initial impression of calm.

The second dance, ***Danse du héros*** (Hero's Dance), is very different in nature with its violent, almost brutal character. The dynamics here are contrasted and the central motif seems almost abrupt with its staccato rhythm on three descending degrees. The repetition of this motif, contrasted with arpeggio passages, creates the overall structure of the piece. The writing is rich in acoustic effects – use of varied colours and reiteration of the main theme in irregular octaves. Hearing the motif in this fragmented, disjointed form creates an impression of great tension.

After the heightened virility of "Danse du héros", the ***Danse nuptiale*** introduces a gentler atmosphere. The piece develops in an original fashion: an introductory section, which sounds highly interrogative due to the choice of chords and their absence of tonality, is followed by a melody whose sensual tone results from both its intervals of augmented seconds and its circular dynamic. Then the bass line enters to enrich the resonance of the melody, which is interrupted, then repeated and developed several times. The "breaks" which initially punctuate the melody, gradually absorb it and bring back the rhythmic motif of the introduction until the final reprise of the opening of the melody. Resounding chords bring the work to a close.

Next comes ***Danse du rapt*** (Abduction Dance) which is wholly driven by a crescendo of dynamics – starting from a pianissimo and growing to a double fortissimo at the end of the piece. It opens in a muted atmosphere of restrained violence, a gyrating motif of conjunct notes slowly grows, as if in waves, little by little taking over the sound and the instrument's tessitura. The pedal, which punctuates most of the piece, is modified by the introduction of short notes and then changes into cluster chords – thus pulsing relentlessly throughout and creating an impression of unease. The effect provides the entire piece with the determined aspect of the ritual itself, which must go on, regardless of the difficulties and suffering involved, until its conclusion.

The last piece, ***Danse funéraire*** (Funeral Dance), occupies the entire range of the piano to an even greater extent than the previous pieces: with reverberating effects from the bass and upper register (which Messiaen referred to as the supérieures pedals), with the blanket of sound upon which the initial motif unwinds (consisting of both sustained notes and a rhythmical pedal), and by layering the same motif over several octaves.

After the introduction of a first motif (which revolves around opposing notes) a second more disjointed motif takes over. Alternatively interrupted and withdrawn (as with the melodic lines in the previous dances), enhanced and completed by a counter-melody - it extends over the entire range before giving way to a reworked and developed version of first movement.The piece ends on an enhanced restatement of the initial motif-theme, with the bass pedal gradually taking centre stage, like the tolling of a bell whose inescapable sound obliterates the diversity and movement of the living.

Jolivet's ***Second Piano Sonata***, composed in 1957, is a demanding work which illustrates an aesthetic form totally different to that of the "Danses rituelles". As its title suggests, it falls under the traditional three movement form with its three distinct tempi (fast-slow-fast). However, Jolivet deliberately places the work outside the norms of the classical and tonal definition of the form. Far from the domains of tonality – or even modality – yet not wholly detached from his incantatory style, Jolivet opts for serialism.

Following in the footsteps of Berg (whom he admired not only for his interest in the serial form and the resulting sonority, but also for his skill in compositional compromise), in the first movement the composer uses a series to construct a melodic line, even though between them the two series featured in this movement them constitute the chromatic whole determining the substance of the movement. The result is a contrast in both melodic and rhythmic elements.The structure of the movement grows from this melody-series, based on the first six-note series which is repeated, transposed and also featured in chord form. There is no re-exposition in this movement of the sonata, as by abandoning all references to form established by classicism, Jolivet prefers to give the genre back its original pre-classical definition: to "sound out", "resonate".

The second movement, marked largo, is meditative in character. The melodic lines extend over an extremely broad range - from the bass to the extremes of the upper register with sustained notes, and are doubled over a spread of up to three octaves apart. Thus, the full scope of sound is revealed as here the

composer goes even deeper than in the precedent movement into that third dimension of sound: resonance. This movement in four sections opens with the introduction of a melody which starts in the bass at a barely perceptible piano – culminating in a pianissimo – swells and develops until it gradually reaches the upper register. In the second section, the prominent melodic line is played by the left hand in the extreme bass and unfolds whilst the right hand performs a more rhythmic line in chords.

The whole finally comes together in a vast arpeggio in descending chords. The cadence assures the transition into the third section with its clearly contrapuntal line. Here, in the instrument's bass a melodic motif and "variegated" motif are superimposed and alternatively passed from one hand to the other. The melodic theme is eventually doubled on the octave. After a cadence longer than that of the previous section, the opening is reintroduced and then followed by a coda recalling the "variegated" motif. This coda acts as the transition to the sonata's third movement (which flows on from the second).

As brilliant as it is rhythmic, the last movement is in keeping with the traditional sonata finale. There is a steadiness to the rhythm which relies on the off-beats, with the stresses placed on the weak beats of each bar. This is part of a continuous line with an overall dynamic in crescendo.The writing style remains based on a technique of contrast and interruption (often reminiscent of the Viennese school of serial composition), due not only to the selective contrast of dynamics and registers, but also the fragmentation of melodic outlines, the unexpected bursts of short homorhythmic or melodic passages, or the equally unexpected – albeit planned – use of pauses to suspend the line before it is revived to begin its ultimate, almost unbridled, surge upon fortissimo chords – veritable projectiles of sound in the silence.

Editor's Notes:

In this third recorded volume of André Jolivet's works for solo piano, we wanted to include certain pieces that exist only in manuscript form, such as the "6 Etudes for Piano." However, only Etude No. 5 has been published to date, and we did not receive permission to record the other five.

*We also chose not to record pieces whose original version was intended for orchestra, such as the *Choral et Fugato*, for which a four-hand version exists.*

1	**Sonate n°1**	Allegro	8'00
2		Molto lento	6'28
3		Largo - Allegro ritmico	7'14
4	Etude n°5		3'59
5	Patchinko	*Pour 2 pianos*	2'10
6	Hopi Snake Danse	*Pour 2 pianos*	7'51
7	**Concerto pour piano**	1- Allegro deciso	7'39
8		2- Senza rigore	9'26
9		3- Allegro frenetico	7'59

André Jolivet's first Piano Sonata, composed in 1945, "in memory of Béla Bartok" serves as a tribute to the recently deceased composer. However, those looking for obvious references to the Hungarian maestro in the sonata will be disappointed, as there no traditional folk airs or conspicuous quotations to be heard in this work that deliberately avoids all that is picturesque and illustrative. In fact, Jolivet a master of his art at forty, was too steeped in Bartok to be satisfied with merely quoting or – even worse – doing a pastiche of his music.

Here, Bartok's influence is so deeply embedded that it is difficult to distinguish between the two composers' contributions. The elements that might be attributed to Bartok are not only wholly in keeping with the aesthetic principles of Jolivet but, apart from superficial differences, are at one with the younger composer's fundamental principles of composition. One example of this is that although the harmonic mood of Bartok's music (largely indebted to tonality) bears no resemblance to Jolivet's "directed atonality", both compositional styles are based upon the mathematical notion of symmetry. An equally strong relationship exists in both composers' melodic developments and their treatment of the piano as a percussion instrument, as much in terms of technique (staccato/spicatto) as in the use of chords and rhythm.

Therefore, it is clear that the principles employed in composing this sonata are Jolivet's alone. Far from a piano line of accompanied melody, here the melody takes precedence and forms the basis of the entire musical fabric from its harmonic, structural and kinetic dimensions to its acoustic dimension.

Although the work's overall construction falls into the sonata tradition, with its alternating fast-slow- fast movements, the internal structure of the first and third movements have no recourse to what is known as "sonata form". This would go completely against Jolivet's principles of composition, which held that the form should grow from the material (which is essentially melodic). Jolivet considered the sonata form itself, with its re-exposition, which he always used sparingly, as optional.

So, there is no trace of re-exposition in the sonata's first movement whose structure relies on a continuous progression – a kind of ceaseless forward march, highly characteristic of the composer. An accelerating movement together with an increasingly rapid beat and careful thematic structure creates this impression. The movement's development relies on the use of some five "related" motifs which are never reiterated in the same manner, but are rather transposed and enlarged through extending or changes in intervals, complexly repeated and combined until they merge at the end of the movement. The listener constantly has the impression of being on familiar ground without actually being capable of recognising the motifs or relating to a previously established structure. The third (and most Bartok-sounding) motif particularly stands out, with the right hand's long, twirling melody starting on a tritone interval and unwinding on a rhythmic ostinato played by the left hand. The feeling of endless expansion in this movement is also created by the sweeping, taught phrases at the core of the melodic developments.

However, it is in the Molto lento second movement - a meditative pause before the finale - that Jolivet's melodic mastery is the most dazzlingly obvious. The movement is distinguished by the almost continuous melody in the upper register, reminiscent of his finest monodic works, such as those for the flute. Jolivet creates an enigmatic atmosphere by underlining the full sonority of the piano through the use of "lesser resonance", and through the piano and pianissimo dynamics (the fortissimo is only employed to in the "golden" section of the movement to emphasise a veiled articulation).

The final allegro ritmico movement, preceded by a brief largo that serves as a transition between the second and third movements, is highly contrasting in nature. Here, the general impression of acceleration (inferred by the indication "poco piu vivo, stringendo") is more evident than in the first movement. The same techniques are used to suggest the incessant move forward, but here they are combined with developments in both dynamics (the entire movement in the form of a vast crescendo) and mode (the initial pentatonic scale becomes increasingly complicated, thus creating a denser atonality recalling that of the previous movements).

Six **Etudes** (1931): Lasting about 12 minutes in total, only the fifth étude was published in "La Revue musicale" in February 1932, which somewhat limits our understanding of Jolivet's contribution to piano études. The directions for each étude are as follows:

1. Concentrated 2. Fast – but do not sacrifice the expressiveness of the line for speed 3. Calm, almost slow 4. Quite lively **5. Expressive. Extremely slow in tempo** 6. Lively and concise – very rhythmic.

From complex structures univers, a striking emotional clarity gradually emerges.

Patchinko (1970): Premiered on December 17, 1970, at Salle Gaveau with Geneviève Joy and Jacqueline Robin on the pianos. One cannot help but think of the loud ambient noise of Patchinko halls (a Japanese gambling game comparable to pinball) when hearing this piece.

Hopi Snake Dance for two pianos is dedicated to Darius Milhaud, who premiered the work at the Tanglewood Festival in August 1948. The “Hopi Snake Dance“—a sacred ritual of the Hopi tribe’s snake dance, which Jolivet discovered through Edgard Varèse, who was interested in Native American culture—was a strong source of inspiration for Jolivet. This "raw" dance reflects his interest in extra-Western music. His art of blending classical and primitive music, from which he extracts intense rhythms and vibrant harmonic colors, perfectly represents his quest for primal energies.

Jolivet’s Piano Concerto post-dates the Sonata by a few years. The project dates from 1945 and it was composed between 1948 and 1950. Although seldom performed these days, the work caused quite a stir in its time: it created a scandal at its first performance in Strasbourg in 1951, met with acclaim in Paris a year later, and then was adapted into a ballet by Skibine - the ballet also proved a success. The work’s mixed, indeed contradictory, reception attests to the difficulties in grasping the essence of the concerto – about which Jolivet made few statements. What strikes the modern listener about this ambitious work is its historical aspect, as it bears witness to both the aesthetic and ethical concerns of its time. Henri Barraud, head of the ORTF (the French broadcasting bureau, commissioned the work. Jolivet offered to compose “Equatoriales” (a title ultimately rejected by the composer to avoid any picturesque notions) which would be a “a summary of Equatorial techniques”. In those post-war years, the idea of music with “exotic” nuances was intended to convey the diversity of humanity, whilst simultaneously providing occidental music – and particularly orchestral music - with the means to revitalise itself. For this was a time when the pre-war models for symphonic music, such as Honegger, had seen their influence diminish whilst neither serial nor concrete music, soon to become the twin pillars of the avant- garde, had yet to establish themselves.

As with the Sonata, the search for direct or limited references to some distant continent is pointless. Although some claim that the first movement employs musical forms from Africa, the second those of the Far East - particularly Java, and that the third is inspired by Polynesia, the composer’s notes show that he collected information concerning Turkish scales and Bantu, Chinese and Korean music.

Just as the Equator’s symbolic line acts as a link between those continents, the work combines assorted models in a spirit of universality that would be frowned

upon by today's ethno-musicalogical experts, but was modern for its time. Indeed, Messiaen would employ the same approach for his "Turangâlila Symphony". For both composers, it is the orchestral timbre that is most affected by the extra-European influence. There are changes in the choice of percussion instruments, and the piano part is almost always seconded by percussion, thus amplifying the non-harmonic aspect of the keyboard (and suggesting the sound of the balafon, an African instrument consisting of wooden slats which Jolivet had had the opportunity to play).

Obviously, these influences do not call into question Jolivet's musical principles, and are in fact totally in keeping with them. The concerto genre was one the composer's favourites (this being the fourth of twelve concertos) for it offered few constraints, was somewhat arbitrary - as opposed forms such as the sonata - and allowed a development to be constructed on the basis of opposition between soloist and orchestra. The concerto also lets the orchestral elements and timbre determine the form, whilst leaving the way free for all varieties of combinations. Jolivet perceived the genre as a dialogue that inevitably lead to the various orchestral "masses" merging into one.

The Concerto is based entirely on an organisation of material in the above manner, including curious combinations wherein the piano is used as an orchestral instrument, wholly integrated into the orchestral fabric. The dialogue between conflicting orchestral masses, which gradually develops into a merging of the whole into a tutti, creates an upward accelerating dynamic in the first and third movements, punctuated by a moment of calm in the second.

The feeling of constant progression in the allegro deciso first movement culminating in an accelerated passage leading to a fortissimo, is based on a treatment of form and material similar to that used in the Piano Sonata. Here however, the composer also uses the contrasts in the divisions of the orchestra to bolster articulations within the various sections. A brief introduction with the trumpets and strings establishing the movement's initial motif is followed, concerto oblige, by a dialogue between the piano and orchestra, interrupted by an orchestral tutti. The return of the initial motif completes the synthesis (and the cycle) while highlighting one of the movements' powerful articulations. What follows is as unexpected for the genre as it was for the Concerto's earliest, and duly disturbed, audience: the piano, customarily and initially the solo instrument, becomes an "orchestral piano" and either joins in the tutti or plays along with other families of instruments. It performs this function in various – and always different – configurations (such as a tutti for stings accompanied in turn by the wind section, woodwinds only, or the flutes and violins playing a monodic theme) whilst the other instruments act as soloists (including the oboe,

trombone, horn and trumpet). By the end, the ensemble has gradually blended together for the final tutti.

The second, slow movement (senza rigore) is simpler in terms of style but is nevertheless based on a structure that is extremely subtle in terms of detail. The form of successive sections built upon distinct motifs is unobtrusively joined by a series of variations. After a short introduction of cadences wherein the piano renders an initial melodic motif to the orchestra's sustained accompaniment, the piano then takes up the "theme" of the first section which is then presented in three ornamentation-based variations. The atmosphere then changes completely and becomes exceedingly sweet and gentle by the time the celesta makes its entrance. Its arpeggios serve to accompany a new motif from the piano, consisting of two long phrases, and immediately recognisable by its pentatonic scale. After a series of variations, the initial atmosphere returns with a re-entry of the second motif in variation form. In fact, the form of the movement in its entirety could by re-examined and analysed as a refrain structure. Although difficult for the listener to detect, such a structure is constructed in a kind of secret, coded manner with the return of the various motifs veiled by both the harmonic changes involved and the diverse forms they adopt.

The third movement, allegro frenetico, breaks with the gentle and private atmosphere of the previous one. This allegro finale takes the characteristics of the two preceding movements and accentuates them. Thus, more use is made of the continuous acceleration of the first and the "saturated" sounds of the second, to such a point that the listener is confronted by an almost solid mass of sound created by superimposing the various elements. The actual structure of the movement is also particularly complicated. First, there is a tripartite form based on distinct contrasts and framed by an introduction and crescendo conclusion from the orchestra; then an arched form (abcba) built upon three main motifs; and lastly, an almost symmetrical shape determined by the orchestration itself. What makes the movement so unusual is that this form, which is globally created by contrasting masses of sound and born of conflicting instrumental blocks, is marked out by what Jolivet referred to as "projections of sound" or "super-resonance". In this way, the end of each section is punctuated by an extremely distinct orchestral effect, wherein an ascent to the upper register is associated with a brief crescendo, seconded by an orchestral crescendo (the instruments enter one after the other to eventually play as one). This effect is immediately followed by a silence, during which the above mentioned projections resound. These sound projections, by lending intelligibility to the form, help bring together the various structural levels of the piece: the orchestral elements, the acoustic elements, and a final level which Jolivet considered particularly important - the work's the underlying

mathematical organisation based on the principle of the golden number. This principle acts as a basis for the overall structure of the second movement, but all the detail of this last movement is dependent upon it because in it each section is established in relation to the previous one in accordance with this ratio. By relying on this numeric principle, Jolivet felt the work went beyond superficial comprehension to obtain a universal dimension where it not only encountered the mystical origins of music but also achieved its ultimate mission: the creation of a bond between men.

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