

'Grab the Listener by the Guts': The Poetics and Practice of André Jolivet's Musical 'Renewal'

It is necessary to react, to unite music with its effect upon us, to immerse it in the full and total human reality.¹

»These times will see 'a renewal' in how art is conceived along the lines of a re-establishment of the true relationship between Art and the Human.«² These words effectively summarize André Jolivet's musical

¹ »Il faut réagir, unir la musique à son effet sur nous, la plonger dans la pleine et totale réalité humaine«; Henri DAVENSON [Henri-Irénée MARROU], *Traité de la musique selon l'esprit de saint Augustin*, Cahiers du Rhône, Neuchâtel: Editions de la Baconnière, 1942, § 48, 151. I am deeply grateful to Christopher Brent Murray for his help translating French quotations and for his remarks on the first draft of this article.

² »Ces temps verront 'un renouveau' dans la conception de l'œuvre d'art dans le sens d'un rétablissement des rapports vrais – entre l'Art et l'Humain«; André JOLIVET, *Avenir du théâtre lyrique*, *Comœdia* (6 Sept. 1936), 3; now in *Écrits*, ed. Christine Jolivet-Ehrlh, 2 vols., Sampzon: Delatour, 2006, vol. I, 48–9 at 48.

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Abstract – Résumé

This article provides an in-depth analysis of André Jolivet's claim for musical 'renewal'. By placing 'renewal', a key concept of Jolivet's aesthetics, in the cultural and musical context of the composer's thought in the 1930s, the author analyses its specific meaning in relation to similar concepts (tradition, progress, evolution). Jolivet's poetics is then related to his compositional practice in the *Danse funéraire* (1939). Through the study of interactions between the composer's declared goals and his actual achievements, the 'aesthetically oriented analysis' of Jolivet's music offers new insight on the nature of particular compositional choices, both enhancing and complementing previous studies that seek to gauge relations between Jolivet's explanation of his compositional technique and his actual music.

Keywords: André Jolivet • *renouveau/renewal* • *composer's writings* • *music analysis*

poetics, echoing the spiritualist,³ humanist,⁴ and non-conformist ideas (the 'spirit of seriousness')⁵ that were shared by the French composers and members of the groups La Spirale and La Jeune France in the early 1930s.⁶ But what does it really mean to renew music so that it becomes human again? Jolivet promoted an expressive renewal (*renouveau*). He felt that the composer must be able to develop materials and compositional techniques without leaving the listener behind. For Jolivet, the composer is invested with a true religious mission, in the sense of helping to connect (*re-ligare*, i.e. *re-lier* [con-nect]) people with each other and with the cosmos.⁷ In this sense, music is not playful entertainment or an end in itself (a craft or laboratory of ideas), but the means of achieving an 'ethical' goal.⁸ In other words, the *why*

³ On Jolivet's attraction to spiritualist currents and 'esoteric surrealism', see Lucie KAYAS, *André Jolivet*, Paris: Fayard, 2005, chap. 3.

⁴ On the different humanist positions of the period and on the centrality of the concept of humanism for Jolivet (who founded and directed the Centre français d'humanisme musical in Aix-en-Provence between 1959 and 1963 [French Centre for Musical Humanism] intending the centre as an alternative to the Darmstadt courses), see Luisa CURINGA, *André Jolivet e l'umanesimo musicale nella cultura francese del Novecento*, Incontro delle arti; Rome: Edicampus, 2013. Curinga summarizes in six points the essence of musical humanism: »[1] the ethical and universal dimension of music; [2] the need to integrate technical and spiritual aspects while avoiding artifice; [3] the need to maintain the link with the thousand-year-old national musical tradition; [4] the consideration of the relationship between music and other humanities; [5] the importance given to the listener, who participates with the composer and performer in the creative act; [6] the relationship with science that cannot be denied, but that must be monitored to ensure that music is not trapped in it«; Luisa CURINGA, Daniel-Lesur et l'humanisme musical français, in Cécile Auzolle (ed.), *Regards sur Daniel-Lesur, compositeur et humaniste (1908-2002)*, Paris: Presses de l'Université Paris-Sorbonne, 2009, 31–47 at 47.

⁵ Jean-Louis LOUBET DEL BAYLE, *Les non-conformistes des années '30: Une tentative de renouvellement de la pensée politique française*, 2nd ed., Points Histoire, 295, Paris: Seuil, 2001, 25. The young non-conformist intellectuals, who belonged to three main movements – La Jeune Droite (J.-P. Maxence, J. de Fabrègues, T. Maulnier), Ordre nouveau (R. Aron, A. Dandieu, Daniel-Rops, A. Marc), Esprit (E. Mounier, G. Izard, A. Déleage, L.-É. Galey, G. Duveau) –, generally wanted to replace the 'inhuman' world, mortified by the bourgeois spirit of gain, with a 'new order' that would re-establish a 'new humanism' through a 'spiritual revolution'. They were openly opposed to the 'délire de gratuité' of the 1920s (an expression coined by Jean de Fabrègues), which, in their opinion, moved art away from human problems placing it in a self-referential psychologism or in constructivism and entertainment. Ties between Jeune France and non-conformism have been pointed out by Jane FULCHER, *The Composer as Intellectual: Music and Ideology in France 1914–1940*, New York-Oxford: Oxford University Press, 2005, 285–310.

⁶ Georges Migot founded La Spirale in 1935 with Paul Le Flem, André Jolivet, Édouard Sciortino, Claire Delbos, Olivier Messiaen, Daniel-Lesur and Jules Le Febvre. La Jeune France was born the following year, bringing together three members of La Spirale (André Jolivet, Olivier Messiaen and Daniel-Lesur) and Yves Baudrier. On the relations between the two groups see Nigel SIMEONE, Group Identities: La Spirale and La Jeune France, *The Musical Times*, 143/1880 (Fall 2002), 10–36; Pierre GAUCHER, *De la Spirale au groupe Jeune France (1935–1945): Les tourments d'une avant-garde musicale*, PhD diss., Tours, Université François-Rabelais, 2001; L. KAYAS, *André Jolivet*, chap. 4.

⁷ André JOLIVET, *Les sources héroïques du lyrisme populaire*, lecture at the Comédie des Champs-Élysées (23 Feb. 1943), now in *Écrits*, 157–67 at 157.

⁸ The word *éthique* often recurs in Jolivet's work, in contrast to *esthétique* (which encompasses the technical and intellectual aspects of musical composition). The link with non-conformist positions is

of music should precede the *how*. This may explain why Jolivet wrote so much more about his conception of the musical experience than about his compositional technique. By reflecting on the social and moral role of new music, Jolivet (in line with the positions he expressed collectively with Yves Baudrier, Daniel-Lesur and Olivier Messiaen in the famous often-cited manifesto of Jeune France),⁹ wanted to break with both the spirit of entertainment and the attention paid to the structural aspects of music at the expense of its effect on the listener. For Jolivet, this meant renewing music to make it a captivating and transformative spiritual experience. Very significantly, in reflecting on the renewal of operatic theatre, Jolivet imagined a collective event involving the author and the audience, which, according to his ideal, should participate as intensely in the spectacle as it would in a sporting event.¹⁰

This article focuses on the concept of *renouveau* in Jolivet's writings and relates his positions to his compositional practice of the late 1930s.¹¹ I begin by studying this crucial issue of Jolivet's poetics as it is manifested in his writings, showing links between his thinking and that of his mentor Georges Migot.¹² I then propose an aesthetically oriented analysis of Jolivet's music using method developed from the composer's own statements about renewing musical language. Through the study of interactions between the composer's declared goals and his actual achievements, applied aesthetics offers new insight on the nature of

evident, notably to Charles Péguy's motto, quoted several times in non-conformist reviews, «La révolution sera morale ou elle ne sera pas» [The revolution will be moral or it will not be] (see J.-L. LOUBET DEL BAYLE, *Les non-conformistes*, 315).

⁹ The manifesto of Jeune France was published on the occasion of the group's first concert on 3 June 1936. There is also a longer version of the manifesto, published in English translation during the first performance of Messiaen's *Offrandes oubliées* in the United States (Boston Symphony Orchestra, Serge Koussevitzky, 16–17 Oct. 1936). Both versions are reproduced in Damien MAHIET and Thomas WIEDER, *Le Groupe Jeune France*, article published undated (but after 2005) on the website of the association *Les amis d'André Jolivet* (<http://www.jolivet.asso.fr/fr/etudes/groupe-jeune-france/>, last accessed on 16 November 2020). The ethical content of the manifesto, which has a humanistic/non-conformist orientation, is explicit from the outset («As the conditions of life become more and more hard, mechanical and impersonal, music must bring ceaselessly to those who love it its spiritual violence and its courageous reactions»). On the fact that the identity of the 'Four' Jeune France is a matter of ethics (and therefore aesthetics) and not of musical technique, see Damien MAHIET, Daniel-Lesur, André Jolivet et l'élaboration de Jeune France (1936–1939), in C. Auzolle (ed.), *Regards sur Daniel-Lesur*, 141–53.

¹⁰ A. JOLIVET, *Avenir du théâtre lyrique*.

¹¹ The centrality of the concept of renewal for Jolivet and La Jeune France has often been pointed out without deepening the meaning of this potentially elusive concept. See for instance Mahiet et Wieder's cursory formula: «Entre l'imitation et le rejet de la tradition, le Groupe [Jeune France] préfère un troisième terme, le renouveau» [Between imitation and the rejection of tradition, the Group [Jeune France] prefers a third term, renewal] («Le groupe Jeune France»).

¹² Other influences on Jolivet can be traced through his relationships with visual artists and his readings as testified by his former library. For a systematic study of these influences, see Caroline RAE, 'Jolivet and the Visual Arts: Interactions and Influences' and 'Sourcing Jolivet's Compositional Aesthetic: Literary Influences and His Library', in Caroline Rae (ed.), *André Jolivet: Music, Art and Literature*, London: Routledge, 2018, 155–81 and 250–71.

particular compositional choices,¹³ both enhancing and complementing previous studies that seek to gauge relations between Jolivet's explanation of his compositional technique and his actual music.¹⁴

1. The Concept of *Renouveau*

1.1. *Migot, the Non-conformist*

Georges Migot founded La Spirale in 1935 and was, in some respects, one of Jolivet's mentors.¹⁵ His writings¹⁶ offer some keys to understanding the genesis of Jolivet's thinking as well as his use of certain concepts. The first essay of the 3rd volume of Migot's writings, 'The Magic Door' (*La porte magique*), is in itself much like a real door through which one enters into the composer's thought, since its four pages summarize the main ideas found elsewhere in his writings: 1) distancing himself from formalism and the idea of rhythmic tension associated with speed, with which he opposes 2) the importance of the emotional exchange between author and listener, based on 3) the esoteric concept of *eurhythmie* [eurhythmics] made possible by 4) 'lyricism' (*lyrisme*). The targets of this aesthetic presentation are the composers Migot associates with neoclassicism and, perhaps, atonality and dodecaphonism, who, according to Migot, eliminated the magic door that once connected composer and audience:

For its own comprehension, just as for its survival, the architecture of every work of art must contain that 'magic door' through which human emotion can enter ... Over the past few years, and in some circles only, the elimination of that door has been considered in good taste.¹⁷

¹³ Curinga proposes a similar approach in the third part of her book, where she seeks to find the constant humanistic component in the different compositional styles characterizing Jolivet's creative phases. Curinga argues that this analytical attitude is particularly justified for Jolivet, whose artistic career »aims to establish close relations between thought and music, in the conviction that it is impossible to separate the musical language from its conceptual premises« (*André Jolivet e l'umanesimo musicale*, 233). Julian Anderson has offered a discussion for some aspects comparable to ours on the word '*incantatoire*' [incantatory]; Julian ANDERSON, *Jolivet and the style incantatoire: Aspects of a Hybrid Tradition*, in C. Rae (ed.), *Jolivet: Music, Art and Literature*, 56–84.

¹⁴ See Deborah MAWER, *Jolivet's Early Music Theory and Its Practice in the Cinq Danses rituelles* (1939), in C. Rae (ed.), *Jolivet: Music, Art and Literature*, 114–32.

¹⁵ On the relationship between Jolivet and Migot, see L. CURINGA, *André Jolivet e l'umanesimo musicale*, 38–56

¹⁶ Published in four volumes during the 1930s, *Les écrits de Georges Migot*, ed. by Jean Delaye, 4 vols. (Paris: Les presses modernes): in 1932, vol. 1: *Lexique de quelques termes utilisés en musique avec des commentaires pouvant servir à la compréhension de cet art, suivi de Compléments, Adjonctions, Déductions*; vol. 2: *Matériaux et mentions*; vol. 3: *Écrits sur des sujets divers*; in 1937: *Essais commentés et complétés en vue d'une esthétique générale*.

¹⁷ »Toute œuvre d'art, pour sa compréhension, comme pour sa survie, doit posséder dans son architecture cette 'porte magique' par où pénétrer l'émotion humaine [...]. Depuis quelques années et

Migot proposed an alternative direction for the musical 'fashions' of the time, aimed at promoting an expressive direction for art:

a work of art is more than a 'glorification' of creative intelligence, it is also a temple in which human emotion is glorified. How else are we to enter this temple than by the magic door?¹⁸

Migot draws on a romantic and esoteric vocabulary to describe the work of art as a spiritual and emotional place not limited to the results of a combinatorial science and purely intellectual constructions. Without the 'magic door', the formal means to provoke an emotional response and therefore allow for an expressive exchange between composer and listener essential to the enjoyment of the work is eliminated:

we remain excluded from the faithful that 'compose' within the temple and can only admire its impenetrable architecture in passing, remaining incapable of attaining the reciprocal integration of the work and the spectator-listener that is so essential to the work's life and survival—for survival is only accorded to a work of art in proportion to the exact reciprocity of its formal value and the value of the emotions it stirs.¹⁹

Migot first proposed a distinction between revolutionary works and new works in a response to a survey by the journal *Musique* in September 1928: »The new work ... is an evolution, not a revolution. It prolongs a path from the past toward the unknown, adding a new step, whereas a revolutionary work clears a trail alongside an already existing path without ever attaining a new horizon.«²⁰ This distinction was further elaborated in a 1929 conference specifically addressing, for the first time, the question of renewal (the conference was published under the title *Quelques mots à propos de mélodies et pièces de piano* [Some thoughts about *mélodies* and piano pieces]). The lecture begins by addressing the controversy caused by the neoclassical music's tendency to return »to something, inten-

dans certains milieux seulement, la suppression de cette porte a été jugée de bon goût»; Georges MIGOT, *La porte magique*, vol. 3, 11–14 at 11.

¹⁸ »Une œuvre d'art est plus qu'un 'magnifiement' de l'intelligence créatrice, c'est aussi un temple où se magnifie l'émotion humaine. Comment pénétrer dans ce temple autrement que par la porte magique?»; *ibid.*

¹⁹ »Sans elle, on demeure étranger au culte qui s'y 'compose', n'accordant qu'une admiration passagère à son architecture impénétrable et demeurant par cela même incapable d'atteindre à cette réciproque intégration de l'œuvre et du spectateur-auditeur, essentielle pourtant à la vie de celui-ci comme à la survie de celle-ci. Car la survie n'est accordée à une œuvre d'art qu'en proportion de l'exacte réciprocity de sa valeur formelle et de la valeur de l'émotion qui l'a suscitée»; *ibid.*, 13–14.

²⁰ »L'œuvre nouvelle ... est une évolution et non une révolution. Elle prolonge vers l'inconnu une route venue du passé, en y ajoutant une étape nouvelle. Alors que l'œuvre révolutionnaire trace un sentier à côté de la route déjà existante, sans atteindre un horizon nouveau»; G. MIGOT, [response to a survey], *Musique*, 1/11–12 (15 September 1928), 499–509 at 500.

tionally distorted to seem new.«²¹ Such are the revolutionaries²² who, systematically, are against everything, break everything and make noise: »Shatter the panes of an existing window, and in the very same frame, create a new window with the fragments assembled and fixed together as in stained glass.«²³ The 'revolutionaries' break the window, but they keep the frame, and above all they reassemble the same pieces of glass. What are the reactions to the reassembled (*remontée*, Ernst Bloch would have said)²⁴ window?

The newspapers shout revolution, everybody becomes agitated and wants to see. People find it charming and unexpected, they easily get used to it because the lighting of the room hasn't changed.²⁵

The audience is curious, surprised, dazzled. In fact, as Migot explains, it is not difficult for them to familiarize themselves with a window that always remains in the same place, whose light penetrates there as it did before: they do not even have to move their armchair to continue reading (»the 'revolutionary' window does not oblige the reader to move in order to see more clearly«). On the other hand, creating something else, something *really new* requires opening a new window in the wall:

Creating a new work means being knowing how to study the strength of the walls in the sonorous palace in order to open up a new window without destroying the old one, to bring light into a new place.²⁶

²¹ »Toujours vers quelque chose, intentionnellement déformée pour paraître neuve«; G. MIGOT, Quelques mots à propos de mélodies et pièces de piano, in *Écrits*, vol. 3, 25–33 at 26.

²² The same idea is expressed by Migot in his response to the *Musique* survey: »Ce sont des œuvres dites révolutionnaires: on désarticule une pièce ancienne et l'on fait une œuvre dite nouvelle avec des morceaux assemblés de façon inattendue« (500, note 1). The neoclassical 'back to' is thus conceived by Migot as a revolutionary act (in the negative sense, 'Bolshevik', one might have said at the time) and not reactionary or even parafascist, as some historiographical accounts have presented it by generalizing the highly fluctuating associations between aesthetics and political ideology. See for instance J. FULCHER, The Composer as Intellectual: Ideological Inscriptions in French Interwar Neoclassicism, *The Journal of Musicology*, 17/2 (1999), 197–230; Richard TARUSKIN, Back to Whom? Neoclassicism as Ideology, *19th-Century Music*, 16/3 (1993), 286–302.

²³ »Briser les vitres d'une fenêtre existante, et dans le cadre même de cette fenêtre monter une verrière nouvelle avec ces morceaux de vitres, assemblés et sertis par du plomb«; G. MIGOT, Quelques mots à propos de mélodies et pièces de piano, 26. The image of stained glass was also central to Messiaen's poetics of borrowing; see Yves BALMER, Thomas LACÔTE and Christopher Brent MURRAY, *Le modèle et l'invention: Messiaen et la technique de l'emprunt*, Symétrie Recherche '20-21'; Lyon: Symétrie, 2017.

²⁴ On montage as the modernistic technique of neoclassicism, see Ernst BLOCH, *Erbschaft dieser Zeit*, Zurich: Oprecht & Helbling, 1935, transl. as *Heritage of Our Times*, Berkeley-Los Angeles: University of California Press, 1991.

²⁵ »Les journaux crient à la révolution, tout le monde s'agite et veut voir. On trouve cela charmant et inattendu, et l'on s'y accoutume d'autant plus facilement que l'éclairage de la pièce n'en a pas été changé dans sa direction«; G. MIGOT, Quelques mots à propos de mélodies et pièces de piano, 26.

²⁶ »La fenêtre 'révolutionnée' n'oblige pas celui qui lit à changer de place pour voir clair«; »faire œuvre nouvelle, c'est être capable d'étudier la résistance des murs du palais sonore, afin d'y

The revolution therefore implies a destruction followed by a new assembly (montage) that is easily acceptable. True renewal, on the other hand, is construction alongside what exists: for it to take place, it is necessary to think of the work in terms of what already exists ('study the strength of the walls'). The new window must not cause the palace to collapse. Although Migot does not name it, the issue at stake is tradition: »Tradition is not pastiche, but a new facet of the eternal.«²⁷ It is essential to understand the renewal promoted by Migot, and later Jolivet, as mediation between tradition and modernity, since it is a question of creating something new based on eternal elements (which elements in particular is a question that varies from one composer to another). The image of the spiral, the name given to the association founded by Migot, is therefore perfectly appropriate. As Jolivet explained, »it symbolizes progress because, although consistently attached to its centre of origin, it never stops tracing a continually new path.«²⁸

The reader who, after the revolution, was reading quietly in their chair because there was no change in the lighting, cannot remain insensitive to the second window that »has come to disrupt their usual view.«²⁹ This is why the public does not immediately like the novelty that could change their habits: »For a certain time they will close one of its shutters and deny its existence. Then, little by little, they will come to understand that this new light might be beneficial.«³⁰ But it will take some time for them to appreciate the novelty: »new works ... appear noiselessly, slowly exerting their action and, little by little, over the years, we notice that life and tendencies obey their persuasive orders.«³¹

The revolutionary window is 'charming and unexpected' but useless. The new one, by offering more light, can become useful: this is the sense of the distance from the entertainment desired by Migot, in line with the ideas of the non-conformists.

percer une nouvelle fenêtre, sans détruire l'ancienne, et d'amener ainsi la lumière dans un endroit nouveau«; *ibid.*, 27.

²⁷ »Une tradition n'est pas un pastiche, mais un aspect nouveau d'une éternité«; G. MIGOT, Lexique: 'Tradition', *Le Guide du concert*, 17/30 (9 May 1931), 810; now in *Écrits*, vol. 1, 147.

²⁸ »Elle symbolise le progrès parce que, bien rattachée constamment à son centre d'origine, elle ne cesse de se tracer une voie toujours nouvelle«; A. JOLIVET, Douze entretiens avec Antoine Goléa, recorded between 24 and 30 April 1960, and broadcast from 27 March to 12 June 1961, transcription in *Écrits*, 275–341 at 290, note 711. The image of the spiral as a symbol of progress attached to the past had already been used by Vincent d'Indy, Migot's former professor; see Jann PASLER, Paris: Conflicting Notions of Progress, in Jim Samson (ed.), *The Late Romantic Era, Man and Music*, 7, London: Macmillan, 1991, 389–416. On La Spirale, see Michel DUCHESNEAU, *L'avant-garde musicale à Paris de 1871 à 1939*, Sprimont: Mardaga, 1997, 142–43, and N. SIMEONE, *La Spirale et La Jeune France*.

²⁹ »Vient troubler sa vue habituelle«; G. MIGOT, Quelques mots à propos de mélodies et pièces de piano, 27.

³⁰ »Pendant un certain temps, il la fermera d'un volet, niera son existence, et puis, peu à peu, comprendra que cet apport neuf de lumière peut lui être profitable«; *ibid.*

³¹ »Les œuvres nouvelles [...] apparaissent sans bruit, exercent lentement leur action et peu à peu, avec les années on s'aperçoit que la vie et la sensibilité obéissent à leurs persuasives injonctions«; *ibid.*

1.2. 'Music Must Be Returned to Its Source'³²

Jolivet first used the term *renouveau* in writing in September 1936, when he responded to the 'grandes enquêtes de *Comœdia*' in the article on the future of lyrical theatre quoted at the beginning of this article: »These are not new times in which we are living – but times of renewal: revision and, especially, the *reappropriation* of values.«³³

The moral rather than aesthetic character that Jolivet sought to establish between the work and the human being is obvious. The omnipresence of the prefix 're-' to Jolivet's keywords is remarkable: *renewal* (*renouveau*) is based on the *revision* (*révision*) and *reappropriation* (*réappropriation*) of values, and its goal is the *restoration* (*rétablissement*) of authentic relationships between man and art. Obviously, for Jolivet, renewal partially results from the necessity to correct a historical path that had gone astray: the young spiritualist wants to 'heal music' (*guérir la musique*) by returning it to the listener.³⁴ Table 1 classifies the different ideas that accompany the concept of renewal in Jolivet's writings, lectures and interviews:

Table 1

1) The Need for Renewal as the Objective of Music	
→ the magical functions of music must be restored	<p>»restore to music its original characteristics: its magical power, its incantatory meaning, its social and moral role«³⁵</p> <p>»music must be re-endowed with its <i>true attributes</i>: a sonorous expression of man's relationship with the cosmos and its true char-</p>

³² »Il faut ramener la musique à la source«; A. JOLIVET, 'Rendre sa fonction à la musique' and 'Valeur rituelle de la musique', in *Écrits*, vol. 1, 44–47 at 46 (Christine Jolivet-Erlh dates these notes to 'about 1937', but includes them among Jolivet's 1936 writings).

³³ »Ce ne sont pas des temps nouveaux que nous vivons – mais des temps de renouveau: révision et, surtout *ré-appropriation* des valeurs«; A. JOLIVET, *Avenir du théâtre lyrique*, 48 (Jolivet's emphasis). Pascal ORY, *La belle illusion: Culture et politique sous le signe du Front populaire, 1935–1938* (Civilisations et mentalités), Paris: Plon, 1994, 294, cites a passage from this article highlighting its closeness to the poetics of the Popular Front.

³⁴ A. JOLIVET, 'Conférence Gil-Marchez', *École normale de musique* (20 February 1936); now in *Écrits*, vol. 1, 40–44 at 44. The Gil-Marchez lectures were a series of encounters on musical aesthetics. The theme of the session featuring Jolivet was *L'esprit mystique et philosophique dans la musique* [The Mystical and Philosophical Spirit in Music].

³⁵ »Redonner à la musique ses caractéristiques originelles: sa puissance magique, son sens incantatoire, son rôle social – et moral«; A. JOLIVET, *Le métier et l'inspiration musicale*, *Beaux-Arts*, 74, no 202 (13 Nov. 1936), 4; now in *Écrits*, I, 50–52 at 50.

→ music should not be a luxury,
but a vital necessity

→ music should not be based on the
banality of everyday life, but on the
ineffable, the profundity of spiritual life
(separate from contingency) and should
be a form of daily spiritual nourishment

→ music must regenerate humanity

→ certain 'cosmic necessities' call for
renewal

acter and in a truly sonorous setting: *Magical incantation*«³⁶

»We want music to no longer be a mere luxury for man. We want it to return to being a vital necessity. In this case, man will call for an art based on life and not on intelligence«³⁷

»In being *incantatory*, art will stop being out of touch with the present—in the sense of its relationship with current events and everyday life—and art will become a vital necessity, art being founded in life and not in intelligence«³⁸

»music being an art for the masses, with nearly unlimited scope of action, through music, musicians could participate in the regeneration of the human spirit«³⁹

»I became conscious of the cosmic necessities that call for the present and future development of music (let us not forget that we are on the cusp of entering a new era of Zodiacal influence, under the sign of Aquarius)«⁴⁰

»In seven years, musical renewal ... will encounter a period dominated by the lunar; this will mean a rise in spiritual tendencies«⁴¹

³⁶ »Il faut rendre à la musique ses *vraies attributions*: expression sonore des rapports de l'homme avec le cosmos et, dans son véritable climat sonore, son caractère réel: *Incantation magique*«; A. JOLIVET, 'Genèse d'un renouveau musical', lecture at the Sorbonne (14 January 1937); now in *Écrits*, vol. 1, 53–73 at 71.

³⁷ »Nous souhaitons que la musique soit plus qu'un luxe pour l'homme. Nous souhaitons qu'elle redevienne pour lui une nécessité vitale. Mais l'homme, alors, exigera un art fondé sur la vie et non sur l'intelligence«; A. JOLIVET, Plaid pour le vif, *La Nouvelle saison*, 7 (July 1939), 400–06; now in *Écrits*, vol. 1, 84–90 at 87.

³⁸ »En étant *incantatoire*, l'art cessera d'être *inactuel* – dans le sens de: sans rapport avec l'actualité, avec la vie de tous les jours – l'art deviendra une nécessité vitale, l'art étant fondé sur la vie et non sur l'intelligence«; A. JOLIVET, Genèse d'un renouveau musical, 72.

³⁹ »La musique étant un art de masse, au pouvoir d'action presque illimité, les musiciens pourront par elle participer à la régénération de l'esprit humain«; A. JOLIVET, Plaid pour le vif, 89.

⁴⁰ »J'ai pris conscience des nécessités cosmiques qui commandent au développement présent et à venir de la musique (n'oublions pas que nous sommes à la veille d'entrer dans une nouvelle ère de l'influence Zodiacale, sous le signe du *Verseau*)«; A. JOLIVET, Conférence Gil-Marchez, 42.

⁴¹ »Dans sept ans, le renouveau musical ... rencontrera une période à dominante lunaire; ce qui signifie: remontée des tendances spirituelles«; A. JOLIVET, Genèse d'un renouveau musical; 73.

»A very advanced civilisation inevitably returns to its origins, and the artist who has arrived at the highest degree of refinement rediscovers the primitive mindset«⁴²

2) Means for Obtaining Renewal

→ by modifying means of expression, abandoning tonality and the tempered system; possible solutions include modality, microtonality, natural resonance, and new instruments (the ondes Martenot in particular).

»Working in the direction that I have just described is evidently less simple than giving in to some sort of neo-classicism. It requires modifying a certain number of means of expression«⁴³

»If the tempered tonal system is false, the systems that have been deduced from it [polytonality and atonality] are as well«⁴⁴

»I believe that we should ... tune keyboards ... according to the natural resonance of harmonics«⁴⁵

»*radio-wave instruments* ... are those that allow us to come closest to natural harmony«⁴⁶

»Across the millennia and in spite of passing fluctuations, man's spiritual qualities are *a constant*. ... modal writing, ... exotic sonorities, ... the searches for new creative systems based on the twelve half-steps were all efforts toward liberation from the tempered tonal system and therefore, from a spiritual and technical perspective, were *attempts to become closer to the natural harmonic system*«⁴⁷

⁴² »Une civilisation très avancée retourne fatalement à ses origines, et l'artiste arrivé au dernier degré du raffinement retrouve la mentalité primitive«; A. JOLIVET, 'Aspects de la musique française contemporaine à travers l'œuvre d'André Jolivet', lecture at the Maison française in New York University (14 November 1960); now in *Écrits*, vol. 1, 267–74 at 268.

⁴³ »Ouvrer dans le sens que je viens de vous indiquer est évidemment moins facile que de s'abandonner à quelque néo-classicisme. Cela oblige à modifier un certain nombre de moyens d'expression«; A. JOLIVET, Conférence Gil-Marchez, 43.

⁴⁴ »Si le système tonal tempéré est faux, les systèmes qu'on en déduit [polytonalité et atonalité] le seront aussi«; A. JOLIVET, Genèse d'un renouveau musical, 58.

⁴⁵ »Je crois qu'il faudrait ... accorder les claviers ... selon la résonance naturelle des harmoniques«; *ibid.*, 59-60.

⁴⁶ »Les *instruments d'ondes radio-électriques* ... sont eux qui permettent de se rapprocher le plus possible d'une harmonie naturelle«; *ibid.*, 60.

⁴⁷ »Les qualités spirituelles de l'homme sont, au-dessus des millénaires et malgré des fluctuations passagères, *une constante*. ... l'écriture modale, ... les sonorités exotiques, ... les recherches de systèmes

→ we must return to music's sources,
not its historical past

→ a renewed language does not mean
a new language altogether, the renewed
language must be inscribed in tradition

»modalism is only one means of bringing
natural order to musical language«⁴⁸

»Not a Stravinskian return to Bach—or
even to Monteverdi. Further than that. A real
return to the earth, to the material, to the cos-
mos. To *rhythm*«⁴⁹

»Music must be returned to its source. The
source of all artistic expression is universal
rhythm«⁵⁰

»Our era is that of Insurance. ... We take a
classic-insurance the way we might buy Life
Insurance«⁵¹

»Immersion in the mysterious forces of na-
ture makes up for the soul-destroying quali-
ties of modern technique ... for it is there
that one discovers the universal soul«⁵²

»defining the current evolution point of
musical expression while showing the
eternal permanence of musical emotion«⁵³

»the return to principals will be a return to
Tradition«⁵⁴

»The number [of] means of expression
[available today] is responsible for the po-
tential diversity of contemporary works.

d'écriture basés sur les douze demi-tons étaient toutes des efforts pour se libérer du système tonal tempéré. Donc d'un point de vue plutôt spirituel comme d'un point de vue plutôt technique, *tentatives pour se rapprocher du système harmonique naturel*«; *ibid.*, 69.

⁴⁸ »Le modalisme n'est qu'un moyen de mettre dans le langage musical un ordre naturel«; A. JOLIVET, *Aspects de la musique française contemporaine à travers l'œuvre d'André Jolivet*, 271.

⁴⁹ »Pas un stravinskyste retour à Bach – ni même à Monteverdi. Plus loin que cela. Un vrai retour à la terre, à la matière, au cosmos. Au *rythme*«; A. JOLIVET, 'Rendre sa fonction à la musique' and 'Valeur rituelle de la musique', 45.

⁵⁰ »Il faut ramener la musique à la source. La source de toute expression artistique est le rythme universel«; *ibid.*, 46.

⁵¹ »Notre époque est celle des Assurances. ... On prend une assurance-classique comme on souscrit une Assurance-Vie«; A. JOLIVET, *Plaid pour le vif*, 86.

⁵² »[la] plongée dans les forces mystérieuses de la nature compense ce que la technique moderne peut avoir de desséchant ... car c'est l'âme universelle qu'on y découvre«, A. JOLIVET, *Aspects de la musique française contemporaine à travers l'œuvre d'André Jolivet*, 268.

⁵³ »Préciser le point d'évolution actuelle de l'expression musicale tout en montrant la permanence éternelle de l'émotion musicale«; A. JOLIVET, *Enquête sur le métier*, 50.

⁵⁴ »Le retour aux principes sera un retour à la *Tradition*«; A. JOLIVET, *Genèse d'un renouveau musical*, 54.

→ renewal does not mean scientific progress

Moreover, a large number of musicians feel obliged to forgo all earlier systems, which brings them, most often, to seek out and create a system that they hope will be *new and autonomous*«⁵⁵

»For us, the desire for spiritual renewal is driven, in large part, by a natural reaction against science—by which I mean *applied science* and the illusory progress it brings, that so-called *material progress* (which is too often confused with *civilization*)«⁵⁶

Jolivet felt the need to restore a direct link between music and man. However, one must wonder what kind of relationship he was really looking for. A note from the composer helps to answer this question: »It is not by the ear that we should grab the listener, but by *the guts*.«⁵⁷ Jolivet sought a primordial, immediate relationship; his words, always tinged with esotericism, expressed his vision in a way that may seem naive, but which is highly revealing of the paradigm in which Jolivet wanted to place the reception of his music: the magic, 'incantatory' force that he sought in music implied charming the listener, filling them with the power of sound, and, in doing so, detaching them from daily reality to bring them closer to a state of spiritual communion with the cosmos.⁵⁸

⁵⁵ »Le nombre [de] moyens d'expression [qui s'offrent aujourd'hui] est cause de la diversité possible des œuvres contemporaines. De plus, un grand nombre de musiciens se croient obligés de renoncer à tout système employé antérieurement, ce qui les amène, les plus souvent, à chercher de s'en créer un—qu'ils veulent *nouveau et autonome*«; *ibid.*, 58.

⁵⁶ »Chez nous, le désir d'un renouveau spirituel est provoqué, en grande partie, par une réaction naturelle contre la science – je précise: la *science appliquée* et l'illusoire progrès qu'elle nous apporte, ce soi-disant *progrès matériel* (avec lequel on veut trop souvent confondre la *civilisation*)«; *ibid.*, 65.

⁵⁷ »Ce n'est pas dans l'oreille que nous devons l'[= l'auditeur] accrocher, c'est *AUX TRIPES*«; A. JOLIVET, 'Rendre sa fonction à la musique' and 'Valeur rituelle de la musique', 45. Twenty years later, Jolivet found his thoughts echoed in Pic G. ADRIAN, *Réflexions sur l'univers sonore: Essai sur la musique*, Paris: Richard-Masse, 1954, of which he underlined passages such as the following: »Des savants ont établi que les vibrations sonores produisent sur les individus des réactions indépendantes de la volonté, de la conscience, réactions des fonctions vitales, des glandes endocrines, du système nerveux, respiratoire, circulatoire« [Experts have established that sound waves produce reactions in individuals that are independent of their will or consciousness, reactions in their vital functions, endocrine glands, nervous, respiratory and circulatory systems] (125); »Le corps est influencé directement par les vibrations sonores et en même temps indirectement [circled by Jolivet] par le sens de l'ouïe« [The body is directly influenced by sound waves and at the same time indirectly [influenced] [circled by Jolivet] by the sense of hearing] (126).

⁵⁸ In his earlier article 'Réflexions sur la musique pure', *Le Courrier musical et théâtral*, 28/5 (1 March 1926), 127–28, René Gibaudan had already called for restoring the magical power of music, but he was opposed to the idea that it would be necessary to return to music's source with a primitivist attitude to do so. Instead, he proposed to relieve music of programmes, because 'musical magic' lies in the music itself: »Volontiers, aujourd'hui, on remonte vers les sources. ... Aussi bien, n'est-ce pas de

This is why, according to Jolivet, music of this kind can only regenerate humanity through its capacity for spiritual renewal. He believed that such music existed in primitive societies. Therefore, the imitation of the 'primitives' based on an apparent exoticism should not be rejected; it is instead necessary to return to an allegedly virgin state of musical production and reception. Jolivet saw this imperative as both a need and an unavoidable process. It is revealing, in this regard, that the first passage of Bergson's *The Two Sources of Morality and Religion* that Jolivet underlined reads: »human society may well progress, become more complicated and more spiritual: [nature's intention] will remain.«⁵⁹

That noted, the fact that the composer adheres to this kind of discourse with a certain insistence on the concept of 'tradition' leads to a paradox: how can the return to the primitive and the need to be part of tradition co-exist? On this point, a possible interpretation of Jolivet's writings suggests that the composer considers the primitive an idea, and tradition as a means to achieve that idea. However, this does not mean that he wanted to renew the effects of music without changing its material. In fact, Jolivet adopted an evolving conception of tradition: tradition is not a set of received norms that remain forever valid, but a trajectory in which the means of expression change to ensure the permanence of the 'incantatory' effect of music. Jolivet identifies two obstacles to be avoided: 1) considering the language of the past as a »definitive mode of expression«⁶⁰ (and thereby denying the need for syntactic renewal); 2) cutting off any connection with the past to create a »new and autonomous« language.⁶¹

Jolivet was convinced that every era had its calls for renewal. Jeune France borrowed its name from one of these phases of renewal situated in the past, one whose protagonists were Berlioz, Hugo and Delacroix.⁶² According to the narrative that Jolivet took for granted, Berlioz brought Beethoven's musical innovation

remonter à la source originelle qu'il s'agit pour l'art comme pour la pensée; 'musique pure' ne veut pas dire musique rudimentaire, mais musique débarrassée des scories parasites Il suffit que, dans sa maturité féconde, nous la retrouvions semblable à elle-même, avec son pouvoir magique et mystérieux qui lui vient du fond des âges« [Today we willingly return to the sources. ... As much returning to the original source whether for art or for thought; 'pure music' does not mean rudimentary music, but music freed of parasitic residues It is enough if, in its fertile maturity, we rediscover it seeming itself, with its magical and mysterious power that it draws from the depths of the past].

⁵⁹ »La société humaine aura beau progresser, se compliquer et se spiritualiser: [l'intention de la nature] demeurera«; Henri BERGSON, *Les deux sources de la morale et de la religion*, Paris: Alcan, 1932, 21. The second part of the sentence is: »le statut de sa fondation demeurera, ou plutôt l'intention de la nature« [the status of its founding will remain, or rather, the intention of nature], but Jolivet only underlined *demeurera* and *l'intention de la nature*, in addition to indicating *l'intention de la nature* as the subject of *demeurera* with an arrow.

⁶⁰ »Mode d'expression définitif«; A. JOLIVET, *Genèse d'un renouveau musical*, 57.

⁶¹ »Nouveau et autonome«, *ibid.*, 58.

⁶² A. JOLIVET, 'Berlioz et les quatre Jeune France', lecture at Théâtre des Mathurins (25 February 1941); now in *Écrits*, vol. 1, 102–06. See L. CURINGA, Hector Berlioz da La Jeune France (1830) al gruppo Jeune France (1936): Un caso di appropriazione, in Tiziana Affortunato (ed.), *Musicologia come*

to the French musical tradition; Chabrier led the next stage of renewal by starting to abandon tonality through the reintroduction of modality; and Debussy subsequently advanced what Chabrier had begun.⁶³ Jolivet therefore placed himself in a tradition which, by relying on Beethoven rather than Bach, was opposed with the system erected by Cocteau's *Le Coq et l'Arlequin*. (Cocteau famously stated that »Beethoven is tiresome when he develops, Bach less so, because Beethoven develops form and Bach develops ideas.«⁶⁴)

Jolivet named a number of his contemporaries as part of this evolutionary process of renewal whose only objective is to move the spirit (*émouvoir*).⁶⁵ They included Charles Koechlin, Igor Markevitch, Georges Migot, his teachers Paul Le Flem and Edgar Varèse as well as Jolivet's comrades from Jeune France. Alongside these musicians, Jolivet identifies those who are experimenting with microtonal systems: Ivan Wyschnegradsky and Nicolai Obouhov. The portrait is vast and the technical possibilities numerous: microtonality, modality, research on extra-European music and electroacoustic instruments are the means which, according to Jolivet, can satisfy the musical challenges of his time, namely to overcome the tempered tonal system and its derivations (polytonality and atonality), which he perceived as too strongly linked to the old tonal system that generated them (the feeling of 'dirty C major'). The return to what Jolivet calls the primitive implied, in his own time (the stage of musical renewal that followed Debussy), not only a spiritual goal but a technical approach: to find the original foundations

pretesto: Scritti in memoria di Emilia Zanetti, Rome: Istituto italiano per la storia della musica, 2010, 119–35.

⁶³ A. JOLIVET, *Genèse d'un renouveau musical*, 54–56. The return to Beethoven as a means of synthesizing construction and expression was an argument of Arthur Lourié's talk at the 1937 *Congrès d'esthétique*: »Beethoven pourrait ... devenir un nouveau centre de rayonnement, par le besoin de lier les acquisitions constructivistes de notre temps à la tendance vers un nouvel humanisme« [Beethoven could ... become a new centre of influence, through the need to link our time's constructivist acquisitions with the trend toward a new humanism]; Arthur LOURIÉ, *De l'harmonie dans la musique contemporaine*, in *Deuxième Congrès international d'esthétique et de science de l'art (Paris, 1937)*, Paris: Alcan, 1937, Vol. 2, book 6 ('L'art contemporaine'), chap. 3 ('Destins de la musique et de la danse'), 458–62 at 460. Jolivet wrote a monograph on Beethoven (*Ludwig van Beethoven*, Paris: Richard-Masse, 1955; now in *Écrits*, vol. 2, 645–752). On Beethoven reception in interwar France, see the *Revue musicale* special issue published on the centenary of his death (8/6, no 72, April 1927). There are, among others, an essay by Adolphe Boschot on Berlioz as Beethoven's 'propagator' (*propagateur*), and another by Koechlin on the possible avenues for going 'back to Beethoven' (now in *Écrits*, vol. 1: *Esthétique et langage musical*, ed. Michel Duchesneau, Sprimont: Margada, 2006, 241–56). See also the articles published by *Le Ménestrel* in the spring of 1927 (in particular Paul LANDORMY, *Beethoven et nous*, 89/20, no. 4751 [20 May 1927], 221–23). For an overview of the Beethoven centenary in France, see Roger NICHOLS, *The Arlequin Years: Music in Paris, 1917–1929*, London: Thames & Hudson, 2002, 251–53.

⁶⁴ »Beethoven est fastidieux lorsqu'il développe, Bach pas, parce que Beethoven fait du développement de forme, et Bach du développement d'idée«; Jean COCTEAU, *Le Coq et l'Arlequin: Notes autour de la musique*, Paris: Éditions de la Sirène, 1918, 16.

⁶⁵ A. JOLIVET, *Genèse d'un renouveau musical*, 63.

of music, Jolivet planned to return to a direct relationship with sound, notably to the phenomenon of resonance.⁶⁶

The idea of using resonance as a primordial and universal element to renew musical language – because of its supposedly natural character, which contrasts with the artificiality of the Schoenberg method – is also present in Migot's writings⁶⁷ and is central to a book by Prudent Pruvost (*La Musique rénovée selon la synthèse acoustique*, 1931), in which Jolivet underlined, among others, the following passages:

It is indispensable, if we want to avoid anarchy and decadence, to not only maintain the apparent rules of the sonorous world that apply only to that world [= *the works of the last three centuries*], but also to lay out new laws governing the ensemble of elements that make up universal music.⁶⁸

Is it possible that the tempered scale—composed as it is of elements with relationships that are so complicated and illogical—be considered the perfect scale, the ideal scale, the absolute scale of all music?⁶⁹

Let us return to the eternal source, as old as the world, of musical art.⁷⁰

The aim of the renewal proposed by Pruvost – a renewal based on the renunciation of the tempered scale – is to »recreate a *popular art*, in the most beautiful sense of the term, and to encourage its spread!«⁷¹ Contrary to what one might suppose by leafing through the pages of his book so densely populated with

⁶⁶ *Ibid.*, 58–60, *passim*. The debate on resonance and its application by Jolivet was discussed by Bridget CONRAD, *The Sources of Jolivet's Musical Language and His Relationships with Varèse and Messiaen*, PhD diss., City University of New York, 1994, 251–78.

⁶⁷ G. MIGOT, Harmonie, in *Écrits*, vol. 1, 101. For a framing of Jolivet's ideas on the compositional use of resonance phenomena, see L. CURINGA, *André Jolivet e l'umanesimo musicale*, 239–48.

⁶⁸ »Il est indispensable, si nous voulons éviter l'anarchie et la décadence, de garder non pas seulement les règles d'une partie apparente du monde sonore et qui ne sont bonnes que pour elle [= *les œuvres des trois siècles derniers*], mais de fixer les lois qui régissent l'ensemble des éléments formant la musique universelle«; Prudent PRUVOST, *La musique rénovée selon la synthèse acoustique: Introduction à l'étude de la musique universelle: Exposé d'une doctrine musicale complète coordonnant les notions les plus précises de la science et les traditions les plus riches de l'art*, Encyclopédie Roret, Paris: Société française d'éditions littéraires et techniques, 1931, 14. Pruvost had already set out part of his theory in *Le Courrier musical et théâtral* in 1929 (four articles entitled 'Essai d'une théorie musicale basée sur la synthèse acoustique'). Although not mentioned in C. RAE's, *Sourcing Jolivet's compositional aesthetics*, this book seems to have had considerable influence on the composer.

⁶⁹ »Est-il possible que la gamme tempérée, composée d'éléments ayant des rapports aussi peu simples, aussi peu logiques, soit considérée comme la gamme parfaite, la gamme idéale, la gamme absolue de toute musique?«; P. PRUVOST, *La musique rénovée*, 34. Pruvost develops a musical system based on the harmonics of a sound, because »il y a une modulation extrêmement variée dans le sein de la gamme naturelle; elle est même la seule qui soit intéressante« [there is extreme variation at the heart of the natural scale; it is even the only scale of any interest] (64).

⁷⁰ »Revenons à la source éternelle, vieille comme le monde, de l'art musical«; *ibid.*, 35.

⁷¹ »Refaire un *art populaire*, au plus beau sens du terme, et en favoriser la diffusion!«; *ibid.*, 99 (Pruvost's emphasis).

mathematical formulas and calculations, Pruvost proposes a withdrawal from tonality that is not conceived as an intellectual activity, but the reclaiming of a more physical (and therefore more 'popular' and universal) dimension of the musical experience.

The word 'popular' is obviously problematic. In the 1934 volume of *Esprit* dedicated to 'Art and the Spiritual Revolution' (*L'art et la révolution spirituelle*), Maurice Jaubert also called for »the most beautiful meaning of the term« *popular*. Jaubert, music critic for this non-conformist journal of the 1930s, complained about the distance between contemporary music and its audiences – a separation that he believed came from the solipsism of the Romantics. Jaubert also invoked 'popular' music, but not in the sense of pop ('*le refrain de carrefour*' [a 'hit of the moment']) nor based on any 'back to':

it is a question of reinventing this popular music. ... the real difficulty ... consists ... in rediscovering music in its barest nudity. To endeavour to return to [that music] the sense of human, and if possible, collective song.⁷²

Reinvent, rediscover, return: Jolivet and one of the main journals of non-conformism share the same rhetoric.⁷³ The 'barest nudity' of the music sought by Jaubert and the 'source' pursued by Jolivet as he traveled up the river of tradition toward its imaginary headwaters point in the same direction: toward a return to a mythical golden age in which there existed a true, sincere, authentic relationship between music and man.

1.3. *Renewal, Tradition, Progress, Evolution*

The semantics of the word *tradition* – not to mention its aesthetic and political connotations – have given rise to debate and confusion. Used in a conservative context, tradition is what needs to be protected (from modernists, foreigners, jazz, etc.). But at the same time, it also constitutes a keyword for any modernity understood as a form of renewal. This is the case, on a philosophical level, for the Catholic renewal advocated by Jacques Maritain. Stephen Schloesser describes Martian's movement as 'off-modern' (a term borrowed from Svetlana Boym)⁷⁴

⁷² »Cette musique populaire, il s'agit de la réinventer. ... la vraie difficulté ... consiste ... à retrouver la musique dans sa plus stricte nudité. Pour s'efforcer alors de lui redonner le sens du chant humain et, si possible, collectif«; Maurice JAUBERT, Préface à une musique, *Esprit*, 3, no 25: *L'art et la révolution spirituelle* (October 1934), 69–72 at 72.

⁷³ However, there is no reviews of the Jeune France concerts in *Esprit*, whereas the journal did devote some attention to other spiritualist composers such as Arthur Lourié and Igor Markevitch.

⁷⁴ Stephen SCHLOESSER, *Jazz Age Catholicism*, Toronto: University of Toronto Press, 2005, 13–14: »[Catholic revivalists] self-consciously considered themselves to be off-modern: anti-modernist in

because of its Janus-like nature – moving forward with an eye on the past. This cultural project does not seek the *tabula rasa* of 'modernists', but (to paraphrase Winckelmann) to provide the good old days with new garments. This is a concept that Maritain had already called antimodern by 1922:

Catholicism is as *antimodern* in its unchanging attachment to tradition as it is *ultramodern* in its audacity to adapt to the new conditions springing from the life of the world.⁷⁵

In *Art and Scholasticism* (*Art et scolastique*, 1920, expanded edition 1927), Maritain attempted to challenge preconceived ideas about the relationship between Catholicism and modernity by declaring that eternal principles manifest themselves in different sensitive forms according to historical periods. By opposing the conservative ideas of modernity as a break with the past, Maritain suggests modernity is the incarnation and transubstantiation of the eternal: as Schloesser's effective summary puts it, »the divine was capable of *becoming something else* without replacing or destroying [the eternal substance].«⁷⁶ Unlike the nationalist tradition – the treasure of the country to be preserved and imitated – tradition, as a set of eternal principles, has strong universalist implications – Maritain's Catholicism is truly a universalism in the etymological sense of the word (»the catholicity of Catholicism«⁷⁷).

In music, an off-modern attitude can apply in a transversal way to several positions opposing iconoclastic Dadaism. In Stravinsky's *Poetics of Music*, we read that tradition is to be preferred to the habitual (*l'habitude*), because tradition is a »living force that animates and informs the present« and »far from implying the

their adhesion to tradition and ultra-modernist in their embrace of time's forward motion« (14). Schloesser refers to the concepts developed by Svetlana BOYM, *The Future of Nostalgia*, New York: Basic Books, 2001; more recently, Boym has published a book specifically entitled *The Off-Modern*, *International Texts in Critical Media Aesthetics*, 11; New York: Bloomsbury Academic, 2017.

⁷⁵ »Le catholicisme est aussi *antimoderne* par son immuable attachement à la tradition qu'*ultramoderne* par sa hardiesse à s'adapter aux conditions nouvelles surgissant dans la vie du monde«; Jacques MARITAIN, *Antimoderne* (2nd ed., Paris: Édition de la Revue des jeunes, 1922), 14–15 (Maritain's emphasis).

⁷⁶ S. SCHLOESSER, *Jazz Age Catholicism*, 165 (Schloesser's emphasis). Schloesser remarks that this conception is borrowed from symbolism: »Baudelaire had preceded Aquinas in Maritain's life by almost two decades. Maritain read Aquinas through Baudelaire's vision of modernity expressing antiquity« (166). According to Maritain, if true reality is hidden beyond appearance, abstraction or cubism can represent it better than realism. This is the same anti-modernist conception of the avant-garde that we find in Cocteau, for whom »unchanging tradition [lies] hidden beneath the mask of ever-changing fashion« (147).

⁷⁷ *Ibid.*, 162; see also 167–70 and 194–98. It should not be forgotten, however, that for Maritain tradition is first and foremost a theological question that only later leads to aesthetic consequences: there is a primacy of the spiritual over the material.

repetition of what has been, ... presupposes the reality of what endures.«⁷⁸ This is no doubt a convergence of views with Maritain, that is also recognizable in Lourié's writings about Stravinsky and notably in his article 'Neogothic and Neoclassic' from 1928.⁷⁹

This convergence is even more explicit in the writings of Jolivet for whom tradition is not the starting point of a stylistic synthesis, but the depository of eternal compositional principles – eternal in that they are based on the laws that govern the expressiveness of music. These principles remain constant beneath the changing surface of musical materials in constant historical evolution. When Jolivet writes that »going back to principles will mean going back to *Tradition*,«⁸⁰ he speaks of tradition (1) as the history of the incarnation of these principles in an evolving series of musical works and (2) as the whole of these principles, the reality beyond their perceptible manifestation: »it is not musicians' habits that should be obeyed, but music's orders.«⁸¹

Therefore, it is possible to connect with tradition by referring to the principles of the 'the eternal permanence of musical emotion', but not to the language that has been used for embodying the musical works. A metaphor might clarify this concept: the principle of elegance is present throughout history, but the clothes that have been chosen to express it have changed over time. Thus, an eternal principle can be expressed in different clothes.⁸² According to Jolivet, his

⁷⁸ »Force vivante qui anime et informe le présent«; »Bien loin d'impliquer la répétition de ce qui fut, ... suppose la réalité de ce qui dure«; Igor STRAVINSKY, *Poétique musicale*, Paris: Janin, 1945, 86–87; English translation by Arthur Knodel and Ingolf Dahl, *Poetics of Music in the Form of Six Lessons*, Cambridge, Mass.: Harvard University Press, 1947, 57. As widely acknowledged, Stravinsky's Harvard conferences are a compilation of ideas the composer refined with various collaborators; see Valérie DUFOUR, *Stravinski et ses exégètes (1910–1940)*, Faculté de Philosophie et Lettres, 112, Brussels: Éditions de l'Université libre de Bruxelles, 2006, 213–44.

⁷⁹ Arthur LOURIÉ, Neogothic and Neoclassic, *Modern Music*, 5/3 (1928), 3–8; see V. DUFOUR, *Stravinski et ses exégètes*, 93–97, and 'Néo-gothique et néo-classique': Arthur Lourié et Jacques Maritain, aux origines idéologiques du conflit Stravinski-Schoenberg, in Sylvain Caron and Michel Duchesneau (eds.), *Musique, art et religion dans l'entre-deux-guerres*, Perpetuum mobile, Lyon: Symétrie, 2009, 31–42.

⁸⁰ »Le retour aux principes sera un retour à la *Tradition*«; A. JOLIVET, Genèse d'un nouveau musical, 54 (Jolivet's emphasis).

⁸¹ »Ce n'est pas aux habitudes des musiciens qu'il faut obéir, c'est aux ordres de la musique«; A. JOLIVET, Plaid pour le vif, 89.

⁸² See Cocteau's aphorism involving the metaphor of masks: »La tradition se travestit d'époque en époque, mais le public connaît mal son regard et ne la retrouve jamais sous ses masques« [Tradition disguises itself from period to period, but the public is poorly acquainted with its gaze, never recognizing it from beneath its masks]; J. COCTEAU, *Le Coq et l'Arlequin*, 42. I am grateful to Michel Duchesneau for having brought to my attention that in 1917 Vincent d'Indy used the metaphor of clothing to designate the languages chosen by the various musical 'schools' (chapelles): »Tel musicien se revêtira d'un complet tramé de quintes ou de secondes consécutives et broché d'ornements en tons entiers; tel autre préférera la redingote tissée de vêtustes accords parfaits avec une bordure, très discrète, de quintes et de secondes, histoire de ne point trop contrevenir aux exigences de la mode; un troisième ne craindra pas de s'exhiber en pyjama à deux tonalités superposées (style boche); un autre arborera fièrement un veston brillant par l'absence de toute forme et de toute tonalité; enfin, la plupart des musiciens avancés—d'aucuns disent

time required the overcoming of tonality, which in our metaphor corresponds to outdated clothing; on the contrary, he also felt that the Stravinsky's choice of musical synthesis involved an interruption of music's natural evolution, only taking into consideration the surface of language (the techniques used throughout history to embody principles) and not on its very principles.

Jolivet, like Maritain, believed in the interaction of two metaphysical (and by extension musical) levels: an eternal spiritual reality, and constantly evolving means of expression to convey that spiritual reality and make it accessible to the senses. This evolution is more properly a renewal, because it always starts from the principle itself (see Fig. 1).

Figure 1.



If the concept of evolution also contains the principle of linear transition with cumulative results, the notion of renewal involves a single starting point without the series of obligatory intermediary stages implied by evolution where the 'source' is the eternal principle that renewal seeks to realize. Past means of expression remain available, of course, but their adoption is not obligatory. These means are not bases on which to build. However, the different lengths of the arrows in Figure 1 illustrate that the notion of renewal entails an evolutionary conception of music.⁸³

modernistes—se distingueront par le port d'uniforme particulier de coupe bègue, pourrait-on dire, car ils ne savent émettre une phrase, voire une syllabe sonore de deux mesures, sans la répéter aussitôt en *bis*« [Such a musician will dress himself in a three-piece suit woven from consecutive fifths or seconds and embroidered with whole-tone ornaments; another will prefer a riding coat woven of antiquated major and minor chords with a discrete trimming of fifths and seconds so as not to upset fashion's dictate; a third will fearlessly go out in pyjamas made of two superposed tonalities (Kraut style); while another will proudly display a jacket remarkable only for its absence of any form or tonality; finally, most advanced musicians—none of them say modernists—distinguish themselves by wearing a distinctive uniform of what one might call a stuttering cut because they cannot emit a single phrase, or a sonorous two-measure syllable without immediately repeating it in an encore]. Vincent d'INDY, *Esthétique*, *Le Courrier musical*, 19/2 (15 January 1917), 26.

⁸³ On the complexity of the idea of evolution in art, see for instance Ernst H. GOMBRICH, *Ideas of Progress and Their Impact on Art*, The Mary Duke Biddle Lectures, New York: Cooper Union, 1971. In highlighting the correspondences between Maritain and Jolivet's conceptions of renewal, one cannot help but notice that Maritain's name never appears in Jolivet's writings. There is no physical trace of Jolivet having ever read Maritain. It is nevertheless certain that Maritain's thinking was widely known to Parisian intellectuals and musicians of Jolivet's time, with Messiaen possibly serving as an

Within the context of this study seeking to differentiate 'renewal' from its sister concepts, *progress* (*progrès*) is another challenging word whose socio-cultural implications must be examined. Strictly linked to technology and science, it has a generally negative connotation in spiritualist or non-conformist discourses. The United States, which Georges Duhamel described sarcastically in *Scènes de la vie future* [Scenes of the Future Life] (1930), are the emblem of such discourses on progress, a country where everything is false, while one of the non-conformists' most fundamental values is truth linked to sincerity.⁸⁴ Jolivet, for his part, undoubtedly preferred magic and religion to science.⁸⁵ If he sometimes uses the word *progrès* in place of *évolution*, he frees it from any machinist connotation. According to the composer, technological progress, with its 'prodigious industrial achievements', can be fascinating, but it is impersonal and inhuman, whereas

intermediary between the discussions in Catholic circles and his friends of La Jeune France. However, Douglas Shadle has stressed the differing theological visions of Maritain and Messiaen: if neo-Thomism, with its emphasis on the intellect at the expense of the subject, led to neoclassical music, Messiaen sought to express theological ideas through his music; Douglas SHADLE, Messiaen's Relationship to Jacques Maritain's Musical Circle and Neo-Thomism, in Andrew Shenton (ed.), *Messiaen the Theologian*, Farnham: Ashgate, 2010, 83–99.

⁸⁴ The following passage from *Scènes de la vie future* illustrates how a general non-conformist mindset could arise as a form of anti-Americanism: »Je vous propose d'abord de constituer une ligue pour la pratique du scandale public. [...] Sera membre de la ligue tout citoyen qui voudra bien accomplir, chaque jour, un acte de non-conformisme, oh! même très modeste; par exemple faire reprendre ses chaussettes, refuser l'ascenseur et demander l'escalier, se priver de cinéma, ne pas acheter l'automobile à crédit, refuser une marque de savon dont le propriétaire avoue faire, chaque année, pour deux millions de réclame, se promener familièrement avec un nègre de ses amis, ne pas prononcer le mot standard, offrir sa place dans le *subway* à une vieille dame, sourire, chanter, se promener sans but, etc., etc.« [I suggest first of all that we form a League for the Creation of Public Scandals. [...] Every citizen shall be a member of the league who will willingly do each day some act of non-conformity, no matter how unimportant—for example: darn his own socks, refuse to go up in an elevator, but ask for the stairs, deny himself the cinema, refuse to buy an automobile on credit, refuse any brand of soap the manufacturer of which declares he spends two million a year in advertising, promenade the streets familiarly with a Negro friend, decline to utter the word 'standard', offer his seat to an old woman, smile, sing, go for a walk without any definite object—and so on and so forth.]; Georges DUHAMEL, *Scènes de la vie future*, Paris: Mercure de France, 1930; reprint Paris: Mille et une nuits, 2003, 52; English translation by Charles Miner Thompson, *America the Menace: Scenes from the Life of the Future*, London: George Allen & Unwin, 1931, 50–51.

⁸⁵ In a passage underlined by Jolivet, Bergson clearly separated magic from religion on the one hand, and from science on the other (opposing the idea that magic might be considered a precursor to science): »On a dit que la religion avait commencé par la magie. [Jolivet underlines this sentence and adds his initials, as if to appropriate it] On a vu aussi dans la magie un prélude à la science. ... on trouve que magie et religion se tiennent, et qu'il n'y a rien de commun entre la magie et la science« [It has been said that religion began with magic [Jolivet underlines this sentence and adds his initials, as if to appropriate it]. Magic has also been seen as a precursor to science. ... One feels that magic and religion hold together and that there is nothing in common between magic and science]; H. BERGSON, *Les deux sources*, 172–73.

it is the human and *the human alone*, that should be the generative principle behind every work. Isn't the very reason for art's being, especially that of music, to delight us, to grip and uplift us toward the infinite from our human condition? Isn't the purpose of music to reintegrate *the human* within the *universal*?⁸⁶

Elsewhere, Jolivet explicitly differentiates between (material) progress and (spiritual) renewal:

For us, the desire for spiritual renewal is driven, in large part, by a natural reaction against science—by which I mean *applied science* and the illusory progress it brings, that so-called *material progress* (which is too often confused with *civilization*).⁸⁷

To draw my previous arguments together: in Jolivet's writings, considered in the context of the creation of *La Spirale* and *La Jeune France*, the concept of renewal has a much more specific meaning than in its traditional applications to fin-de-siècle music.⁸⁸ *Renewal* is defined in opposition with *revolution*, as a *return*

⁸⁶ »Prodigieuses réalisations industrielles«; «C'est l'humain, et *l'humain seul*, qui doit être le principe générateur de toute œuvre. Car la raison d'être de l'art, et surtout de la musique, n'est pas de nous ravir, de nous saisir et de nous emporter hors même de notre condition humaine jusqu'à l'infini? Le but de la musique n'est-il pas de réintégrer *l'humain* dans *l'universel*?«; A. JOLIVET, *L'expression lyrique du machinisme dans la musique*, broadcast on Radio Paris (20 February 1937); published in *Écrits*, vol. 1, 73–7 at 76 (Jolivet's emphasis).

⁸⁷ »Chez nous, le désir d'un renouveau spirituel est provoqué, en grande partie, par une réaction naturelle contre la science – je précise: la *science appliquée* et l'illusoire progrès qu'elle nous apporte, ce soi-disant *progrès matériel*«; A. JOLIVET, *Genèse d'un renouveau musical*, 65 (Jolivet's emphasis). In the chapter 'Du progrès' [On progress] of his *Essais sur la vie et sur la mort* [Essays on Life and Death], Paris: Bibliothèque universelle Beaudelot, 1926, Jacques Heugel distinguished between spiritual progress (to be encouraged) and material progress (to be condemned): »Si par progrès l'on entend le succès progressif de l'âme qui conquiert petit à petit son être total et réalise en lui ... l'idéal de beauté, de vérité et de bonté, c'est parfait. Si, au contraire, on a en vue le progrès des machines qui se font toujours plus rapides, toujours plus complexes, toujours plus tyranniques, progrès de tout ce qui n'est pas l'homme, illusion mortelle« [If by progress we understand the progressive success of the soul that little by little conquers its whole being and realizes in itself ... the ideal and beauty, truth and goodness, then perfect. If to the contrary, we have in mind the progress of machines that are always faster, always more complex, always more tyrannical, the progress of everything that man is not, then the illusion is mortal]; I quote from the excerpt which appeared under the title 'Du progrès en art', *Le Ménestrel*, 90/6, no 4789 (10 February 1928), 57–58 at 57. According to others, technological progress could, conversely, give a surplus of humanity to daily life: »On dit souvent que le 'progrès' n'augmente pas la somme de nos bonheurs. Cette assertion semble erronée quand, plus privilégiés que nos ancêtres, nous pouvons, par le phonographe, conserver l'image vivante, le mouvement et la voix de ceux que la mort nous a ravis ou qui s'en sont allés dans un lointain pays« [It is often said that 'progress' does nothing to advance the sum of our happiness. This assertion seems false when, more privileged than our ancestors, we are able, through the phonograph, to conserve the living image, the movement and the voice of those that death has taken from us or who have gone to a distant country]; L.-T. GRATIA, *Les instruments de musique du xx^e siècle: Les conséquences pédagogiques, professionnelles, sociales, artistiques*, 1st part, *Le Ménestrel*, 90/45, no 4828 (9 November 1928), 465–68 at 466.

⁸⁸ See for instance: René DUMESNIL, *La musique contemporaine en France*, Paris: Colin, 1930; Mario BORTOLOTTI, *Dopo una battaglia: Origini francesi del Novecento musicale*, Milan: Adelphi, 1992,

(and not empty *progress*); it is not an superficial return (back to Bach, to order, etc.), but a return to the *source*; its purpose is the *evolution* of technical and expressive means (the two go hand in hand) within *tradition*, which is not a gallery of ancestors, but the guarantee of an *expressive* and *spiritual* contact with the listener.

From Poetics to Composition: the Case of the *Danse funéraire*

As a complement to this study on Jolivet's explicit poetics, I propose some analytical considerations on a particularly significant case study to detect what Hermann Danuser would have called Jolivet's effective (*faktische*) poetics, that is, the presence of some of his ideas in his music.⁸⁹ In particular, I will discuss how Jolivet puts renewal into practice: he employs traditional gestures (use of expressive connotations associated with musical topics), while integrating them into a language that is no longer tonal (evolution of the means of writing) and that aims to rediscover the physical power of sound (exploration of the expressive means that are 'at the very source' of the music).

The *Danse funéraire* [Funeral Dance] is the last of the *Cinq Danses rituelles* [Five Ritual Dances] for piano composed by Jolivet in 1939 (the orchestral version, completed in 1941, was only performed in 1944, after a partial use of the dances for the ballet *Guignol et Pandore*).⁹⁰ The piece is essentially made up of a threnody that unfolds over an implacable death knell. Jolivet refers to the tradition of funeral marches by renewing it: he follows the principle of a piece based on a slow and repeated rhythm, but, instead of exploiting the traditional topic – the dotted rhythmic pattern⁹¹ – he decides to use the metre called bacchius (~ - -), which in Greek poetry was linked to the Dionysian rites. This was probably not a conscious choice (did Jolivet know this rather rare metre?), but the composer certainly decided to move away from the usual rhythmic patterns and write his funeral dance in 5/4. In short, he gave the traditional compositional principle (the slow

17; Roland-Manuel [Roland Alexis Manuel Lévy] (ed.), *Histoire de la musique*, vol. 2, Encyclopédie de la Pléiade, Paris: Gallimard, 1963, 829–906.

⁸⁹ On the difficult relationship between explicit and effective poetics see Hermann DANUSER, *Inspiration, Rationalität, Zufall: Über musikalische Poetik im 20. Jahrhundert*, in H. Danuser and Günter Katzenberger (eds.), *Vom Einfall zum Kunstwerk: Der Kompositionsprozeß des 20. Jahrhunderts*, Publikationen der Hochschule für Musik und Theater Hannover, 4, Laaber: Laaber Verlag, 1993, 11–21.

⁹⁰ For the musical relationship between the *Danses rituelles* and *Guignol et Pandore*, see L. KAYAS, *André Jolivet*, 313–14. I have discussed the textual and dramaturgical challenges of these self-borrowings in 'Des *Danses rituelles* à *Guignol et Pandore*: Jolivet, Lifar et la récréation de la danse', in Jonathan Goldman (ed.), *Texts and Beyond: The Process of Music Composition from the 19th to the 20th Century*, Ad Parnassum Studies, 8, Bologna: UT Orpheus, 2016, 219–40.

⁹¹ A brief overview of the most famous funeral marches composed in the 19th century shows the ubiquity of the punctuated rhythm, which can present different models of positioning the punctuated cell within the pattern.

and regular rhythmic pattern of funeral marches) a renewed surface (a bacchius, 5/4, as the dotted pattern), with the result of transforming the funeral *march* into a funeral *dance*, thus regaining the presumed ritual source of the genre without abandoning the topics that have traditionally embodied it.

As for the melody that unfolds over this rhythmic layer, it seems that Jolivet goes to the source of the expression of mourning, this 'dolent half-tone' that throughout the history of music has often represented tears.⁹² Jolivet pushes this topic to its limits: he does not use it as a rhetorical figure inserted from time to time in a musical discourse with an autonomous structure, but he makes this gesture the *Grundgestalt* from which the melody originates and to which it always returns, following a kind of accent/desinence construction principle very typical of Jolivet's language. A comparison of the first bars of the *Danse funéraire* (see Ex. 1) with a schema of the first three sentences of the flute piece *Incantation (...pour que l'image devienne symbole)* [Incantation (...so that the image becomes a symbol)] from 1937 (see Ex. 2) shows the same logic of melodic construction: an (almost) unchanged accent followed by a series of notes that constantly changes in terms of profile and duration until a desinence repeated with minor changes.

The particularity of the *Danse funéraire* is that the same musical gesture is used to write the head as well as the desinence: the 'dolent half-tone' F sharp-F thus becomes the prevailing element of the listening experience. This is one example of the strategies used by Jolivet to renew musical language while maintaining communicative contact with his audience: here he gives up tonality, but maintains an easily recognizable gestural topic, which gives expressive power to a music that otherwise might lack reference points for listeners. André Coeuroy, who promoted the Jeune France concerts in the press, underlined what follows to show the specificity of a return to the melodic line achieved by other means than rigidly neo-classical squareness or romantic disorder: »it is a question of a search for *expression*, not, admittedly, in the over-active and rhetorical sense of romanticism, but in the human sense.«⁹³

⁹² See Marco BEGHELLI, *L'emblema melodrammatico del lamento: Il semitono dolente*, in Fabrizio Della Seta et al. (eds.), *Verdi 2001*, proceedings of the international conference, Parma-New York-New Haven, 24 Jan.–1st Feb. 2001, Florence: Olschki, 2003, vol. 1, 241–80. In this way, Jolivet's funeral chant differs from a very iconic (disguised) funeral march of French musical modernism, the diatonic one of Darius Milhaud's *La Création du monde* (1923). See in this regard the review of the premiere of Milhaud's ballet written by Auguste Mangeot: »M. Darius Milhaud, qui n'en est pas à son premier paradoxe, a vu dans la *Création du monde*, une fin du monde. Son principal leitmotiv est un thème de marche funèbre, dont le saxophone chantera toute la tristesse et dont le maillet de la grosse caisse ponctuera la cadence« [Mr. Darius Milhaud, who is not at his first paradox, saw the end of a world in *Création du monde*. Its principal leitmotiv is a theme in the form of a funeral march, sung in all its sadness by the saxophone, its cadence punctuated by the bass drum's mallet]; Théâtre des Champs-Élysées, *Le Monde musical*, 34/21–22 (November 1923), 358–59 at 359.

⁹³ »Il s'agit d'une recherche de l'*expression* non pas certes à la façon déchaînée et rhétorique du romantisme, mais dans le sens de l'humain«; André CŒUROY, Bartok, Lajtha, Musique hongroise,

Allant (♩ = 60)

ACCENT DESINENCE ACCENT DESINENCE

Ex. 1: André Jolivet, *Danse funéraire*, in *Cinq Danses rituelles*, piano version, 1939, Paris: Durand, 1947 (D. & F. 13.257), bars 1–4.

ACCENT DESINENCE

Ex. 2: André Jolivet, *Incantation (...pour que l'image devienne symbole)*, for solo flute, 1937, Paris: Billaudot, 1967 (M. R. 1096 B. F.), bars 1–3.

The last bars of the piece (which also close the whole cycle of the *Danses rituelles*) are particularly interesting with regard to the poetics of the return to sound based on resonance. In his late conversations with Claude Samuel, Messiaen championed the basic importance of resonance, a phenomenon which he had treated with *vauguer* freedom in the 1930s.⁹⁴

Beaux-Arts, 14, no 181 (19 June 1936), 5. In this article, Cœuroy proposes a rapprochement between the spiritualist tendency of La Jeune France and that represented by foreign composers residing in Paris (the so-called «Paris School»). I have analyzed the musical elements common to these two entities (both were composed of very different and varied figures) and in particular the presence of the melodic head-desinence model, in chapter 8 of my book *Écoles de Paris en musique, 1920–1940: Identités, nationalisme, cosmopolitisme*, MusicologieS, Paris: Vrin, 2018.

⁹⁴ See L. CURINGA, *André Jolivet e l'umanesimo musicale*, 239–48.

The major and minor chords, the dominant seventh and ninth aren't theories, they are phenomena that spontaneously manifest themselves around us and cannot be rejected. Resonance will exist as long as we have ears to hear our surroundings.⁹⁵

If the search for resonance leads composers to use instruments »whose resonance brings a certain mystery«,⁹⁶ even piano writing can contain developed resonance techniques, as can be seen through spectral analysis.⁹⁷

Let's focus on the conclusion of the *Danse funéraire* (see Ex. 3) in which Jolivet brings back the threnody for the fifth and last time. This is accompanied by the tolling of the bacchius stabilized on B flat, and played in crescendo, with accents; thus, the F in the threnody produces a richness of higher harmonics (Ex. 3; the timing of the analyzed performance has been added to connect it to the spectrograms). The spectrogram of this passage confirms that there is a constant increase in spectral energy corresponding to the increase in intensity of the B flat in the bass (see Ex. 4).⁹⁸

⁹⁵ »L'accord parfait, l'accord de dominante, l'accord de neuvième ne sont pas des théories, ce sont des phénomènes qui se manifestent spontanément autour de nous et que nous ne pouvons pas récuser. La résonance existera tant que nous aurons des oreilles pour écouter ce qui nous entoure«; Messiaen in Claude SAMUEL, *Permanences d'Olivier Messiaen: Dialogues et commentaires*, Arles: Actes Sud, 1999, 79.

⁹⁶ »Dont la résonance apporte un certain mystère«. Messiaen's text continues as follows: »Ces instruments nous offrent la puissance, la poésie et l'irréalité, autant les vibraphones avec leur résonance vibrée que les gongs, les tam-tams et les cloches avec leur halo d'harmoniques, leurs résultantes de fausses fondamentales et autres phénomènes sonores très complexes qui nous rapprochent d'ailleurs de certains bruits énormes et étranges de la nature comme les cascades et les torrent de montagne« [These instruments offer us power, poetry, and the unreal, as much the vibraphones with their vibrating resonance as the gongs, tam-tams and bells with their halo of harmonics, their combinations of false fundamentals and other highly complex sonorous phenomena that incidentally draw us to the enormous, strange sounds of nature like mountain torrents and waterfalls]; *ibid.*, 86. Gong and tam-tam are of course present in the orchestral version of the *Danse funéraire* (see Durand score, 1959, D. & F. 13.888).

⁹⁷ Jolivet probably used the tables in Pruvost's book to calculate the result of the resonances. For the generation and analysis of the following spectrograms, I am extremely grateful to Giacomo Albert. The performance analyzed is that of Pascal Gallet (CD Maguelone 111.137).

⁹⁸ The frequency range chosen for the spectrogram is different for each channel: the left one (top) allows the display of the formants in their full extension, while the right one (bottom) zooms the spectrum up to 7000 Hz. Note the peak at 30'', which corresponds to the accent producing many formants of B flat and F# at the same time.

63 *à peine plus fort, mais très intense d'expression* 10 20

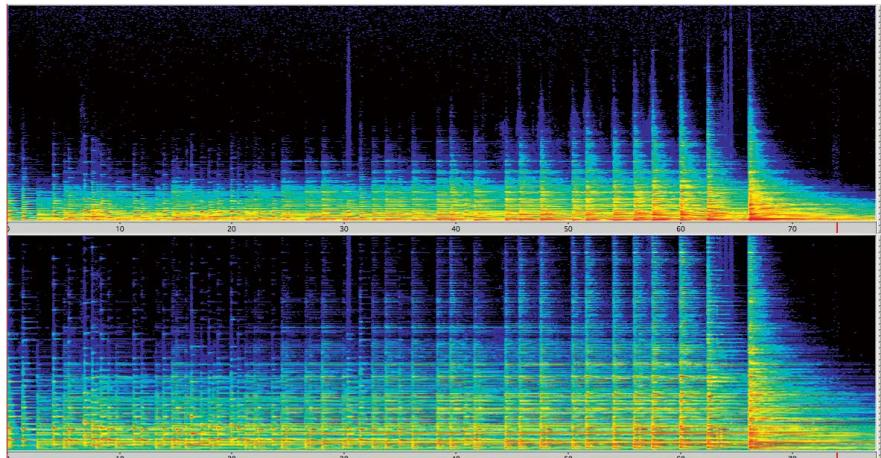
67 *dim. poco a poco* 30 40 50

La basse toujours f *La basse croce.*

72 *pp* 60 *ppp* 70 *ppp sub.* *Una **

fff *fff*

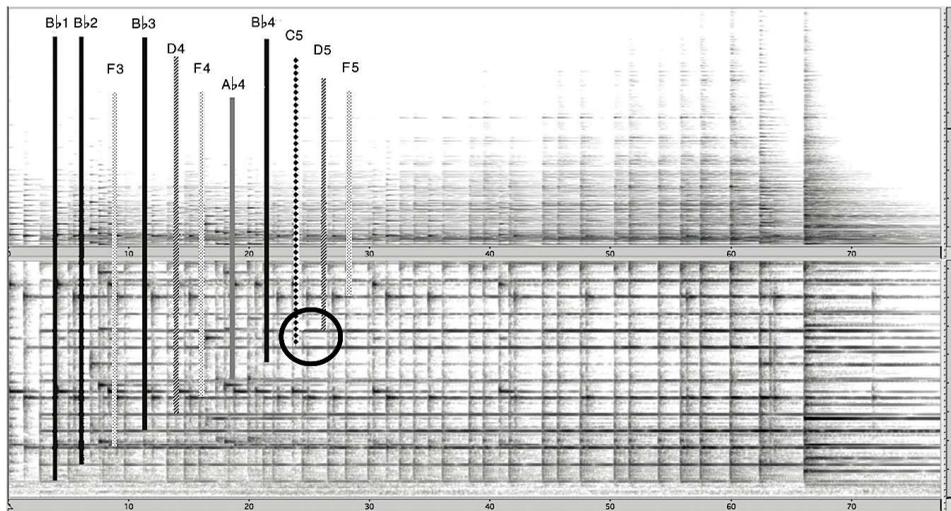
Ex. 3: André Jolivet, *Danse funéraire*, bars 63–76, with the timing of Pascal Gallet's performance.



Ex. 4: André Jolivet, *Danse funéraire*, bars 63–76, spectrogram of Pascal Gallet's performance.

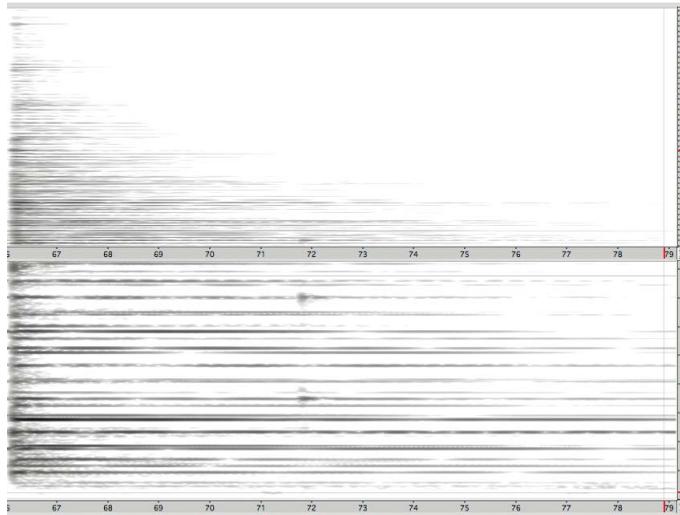
The analysis of lower frequencies (up to 800 Hz) makes it possible to identify the strongest harmonics. Note the very apparent cluster C5-D5, which 'dirties' the B flat spectrum – a dissonance effect that Jolivet must have been very eager to obtain (see Ex. 5).⁹⁹

How to explain Jolivet's choice to introduce a G flat at the end of bar 73? It is of course the F sharp of the threnody. But there is also a spectral explanation. To this point, the composer created a gradual increase in resonance, but to conclude, he wanted to further complicate the sound. In fact, the *fff* G flat does not produce a subsequent increase in spectral energy (see above, Ex. 2, before second 70), but beats (Ex. 6: the formants become white-black-white-black etc. because of the proximity of the resonant frequencies). The dissonance of the G flat with Cs (tritone) and Fs (minor second) that resonate as B flat harmonics is very apparent. Jolivet thus reproduces at the spectral level the interval structure of the major seventh chord with the tritone in the middle, the main harmonic element of the central section of the *Danse funéraire* (see in particular bars 19–34).



Ex. 5: André Jolivet, *Danse funéraire*, bars 63–76, spectrogram of Pascal Gallet's performance emphasizing the cluster C5-D5 (encircled) within the B flat spectrum.

⁹⁹ C5 is both F3's third harmonic (F3, F4, C5, F5, A5, C6, E6 flat, F7, etc.) and B1 flat's ninth harmonic (B1 flat, B2 flat, F3, B3 flat, D4, F4, A4 flat, B4 flat, C5, D5, etc.).



Ex. 6: André Jolivet, *Danse funéraire*, bars 73–75, spectrogram of Pascal Gallet's performance emphasizing the beats.

The case of the *Danse funéraire* shows that the search for a more 'primitivist' relationship with sound does not mean abandoning technique, but is on the contrary the result of a very intense compositional thought. For the composer, this compositional thought is not a purely intellectual exercise, but a constant pursuit of connection with the listener, who must be 'grabbed by the guts' through a precise dosage of recognizable gestures and novelty, in order to renew their musical experience by recreating an alleged primordial nature of listening.

Of course, the results of the analysis of a piece cannot be generalized, inasmuch as the balancing strategies between 'eternal' elements and technical innovations vary from one piece to another. The case study proposed here does suggest a possible way forward for conducting an 'aesthetically informed analysis' based on the concepts used by a composer in describing his poetics. The association with concrete compositional strategies of terms that are often uncertain because of their interchangeability according to the subject using them allows a reciprocal illumination of Jolivet's writings and music of the 1930s.

Throughout his life, Jolivet reiterated some of the key positions he had developed in the first phase of his activity, in particular the desire to communicate with his audience through musical writing that was as universal and natural as possible. To achieve these objectives, he experimented with very different compositional solutions. However, his music was always perceived as distant

from most of his listeners' sensibilities.¹⁰⁰ Jolivet used many different strategies in his quest to transpose his humanist philosophy into musical ideas. Nevertheless, the reception of Jolivet's music was ironically very similar to that of the avant-garde to which Jolivet reacted in seeking an alternative path.

Sažetak

'Zgrabi slušatelja za gušu': poetika i praksa glazbene 'obnove' Andréa Joliveta

Članak počinje s primjedbom da André Jolivet izražava potrebu 'obnoviti' glazbu kako bi »ponovno uspostavio istinski odnos između Umjetnosti i Humaniteta.« Ova studija koja se temelji na dubinskoj analizi napisâ Joliveta i drugih 'duhovnih' skladatelja iz 1930-ih, ima za cilj da se shvati: 1) što je Jolivet mislio pod obnavljanjem glazbe tako da opet postane humana, i 2) kako je nastojao postići taj cilj u svojoj stvarnoj glazbi. Za Joliveta glazbena kompozicija ima etičku i kozmičku svrhu (povezati ljude međusobno i s kozmosom): nužno je obnoviti glazbeni jezik s obzirom na duhovno iskustvo koje se želi izazvati u slušatelja.

Članak je organiziran u dva dijela. Prvi pruža analizu pojma obnove u Jolivetovim napisima, a u drugom se dijelu predlaže estetički orijentirana analiza Jolivetove glazbe upotrebom metode razvijene iz skladateljevih vlastitih iskaza o obnavljanju glazbenog jezika.

Odlomak 1.1 koncentrira se na napise Georgesâ Migota, jednog od Jolivetovih mentora. Raspravlja se o nekima od ključnih momenata Jolivetove naknadno formulirane anti-neoklasicističke estetike: distanciranje od formalizma, važnost emotivne interakcije između autora i slušatelja te uporabe ezoteričkog pojma euritmije temeljene na liričnosti. U Migotovu djelu nalazi se važno razlikovanje između revolucionarnih djela i novih djela, kao i tvrdnja o spiralno oblikovanom odnosu što ga treba tražiti između tradicije i moderniteta.

U odlomku 1.2 autor ističe sveprisutnost prefiksa 're-' u Jolivetovim ključnim riječima (na francuskom: *renouveau*, *révision*, *réappropriation*, *rétablissement*) i sugerira klasifikaciju različitih ideja koje u Jolivetovim napisima, predavanjima i intervjuima prate pojam obnove (potrebu za njom i sredstva kako da je se postigne). Jolivet se zalagao za to da se glazba vrati svojem izvoru, jer je vjerovao da je glazba koja je postojala u primitivnim društvima posjedovala čarobnu moć sposobnu da očara slušatelje ispunjavajući ih snagom zvuka i čineći to odvajala ih od svakodnevne stvarnosti.

U odlomku 1.3, kojim završava prvi dio članka, pokazuje se kako se razne tendencije 'izvan-moderne' glazbe približavaju u Jolivetovim napisima. Pojmovi tradicije, obnove, napretka i revolucije obrađuju se na način kako da se razumije posebnost Jolivetove estetike u vezi sa Jacquesom Maritainom. Značenje pojma obnove javlja se sada jasno (vječni

¹⁰⁰ Very revealing in this regard is the survey on the appreciation of Jolivet's Cello Concerto No. 1 following its television broadcast in 1962. See L. CURINGA, *André Jolivet e l'umanesimo musicale*, 148–57.

princip što ga skladatelji ostvaruju s različitim sredstvima ovisno o epohama i zemljama) i različito od pojma evolucije (linearne tranzicije s kumulativnim ishodima). U zaključku, obnova se definira u opreci s revolucijom kao povratak (a ne kao prazni napredak), ali to nije površni povratak (Bachu, poretku, itd.) nego povratak izvoru. Njegova je svrha evolucija tehničkih i izražajnih sredstava (što idu ruku pod ruku) unutar tradicije, koja nije galerija predaka nego zalog za izražajni i duhovni kontakt sa slušateljima.

Drugi, kraći dio članka nudi studiju slučaja Jolivetove djelotvorne poetike, tj. prisutnosti nekih od njegovih ideja (osobito ideje obnove) u njegovoj vlastitoj glazbi. Razmatra se djelo *Danse funéraire* iz *5 Danses rituelles*. Autor analizira transformiranu uporabu teme žalovanja i pribjegavanje zvukovnosti, koju je Jolivet smatrao temeljem primitivne glazbe. Neki skladateljski izbori mogu se objasniti prema Jolivetovim idejama: za skladatelja komponiranje nije tek puka intelektualna vježba, već trajna potraga za vezom sa slušateljem, kojeg valja 'zgrabiti za gušu' s pomoću preciznog doziranja prepoznatljivih gesta i novosti kako bi se njegovo glazbeno iskustvo obnovilo ponovnim stvaranjem pretpostavljane iskonske prirode slušanja.