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Caroline Rae, ed., *André Jolivet: Music, Art and Literature*. London and New York: Routledge, 2019. xxxix + 329 pp. Figures, tables, notes, and index. \$128.00 U.S. (hb). ISBN 9781472442956; \$39.16 (pb). ISBN 9780367583712; \$39.16 U.S. (eb). ISBN 9780429429255.

Review by Clare Wilson, Dublin City University.

In *André Jolivet: Music, Art and Literature*, Caroline Rae presents the first English-language edited volume on this previously overlooked figure of twentieth-century French music. By introducing to the reader multifaceted perspectives of the artistic sides of André Jolivet—composer, conductor, critic, and pedagogue—this edited collection establishes the outstanding significance of Jolivet’s position and status in French cultural life during the interwar years and the latter twentieth-century. Clarifying the significance and musicological necessity for this volume, Rae addresses Jolivet’s prior historical marginalisation, explaining that “much of his music and wider contribution has been overlooked is largely due to the misconception that following his radical innovations of the interwar years he subsequently retreated into regressive traditionalism. The musical content of his works of the war years and beyond, however, demonstrate otherwise” (p. 1). The breadth of essays in this collection rightfully substantiates Jolivet’s authentic standing as an innovative and vital force in French musical culture right up until his sudden death in 1974 and position him as an important musical figure of twentieth-century music. This volume contains thirteen chapters, grouped thematically into three relatively evenly sized parts: part one contains four essays focusing on musical styles and processes, part two contains five essays discussing aspects of influences, and part three contains four essays that create a picture of Jolivet’s broad range of activities.

In part one, Julian Anderson’s discussion of Jolivet’s musical contribution explores the evolution of the *style incantatoire*. In teasing out the creative responses to the primary elements of this style, Anderson identifies *Mana* (1935) as the first mature representative work of this style stating that “*Mana* enshrines almost all the main musical, technical, textural, and formal *incantatoire* devices” (p. 26). This positions the composer against a backdrop of stylistic trends while providing musical context and insight into the greater musical era. Through renewed investigations into manuscripts, Catherine Massip’s essay follows seamlessly by considering the methods and channels of creative thinking that constituted Jolivet’s compositional *modus operandi*. Whereas Anderson’s essay positions Jolivet’s music within the contextual framework of the *style incantatoire*, Massip’s perspective provides a grounding insight into the mechanics of the compositional processes. As well as noting Jolivet’s penchant for recycling manuscript paper and particular use of pencil and ink through the various stages of musical composition, Massip focusses her attention on the technical trajectory of specific works. For example, in the

compositional process of the *First Symphony*, it is revealed that “the notion of musical proportioning durations of musical time... was clearly very important to Jolivet, whose numerous numerical calculations and indications of exact durations, in minutes, are spread throughout the preparatory pages” (p. 48). There is still much to be done in the reconstruction of Jolivet’s manuscripts, and the clearly systematic and methodical way Jolivet composed will make this possible for future scholarly work. This chapter is very usefully accompanied by an itemised list of Jolivet’s autograph manuscripts at the Département de la musique of the Bibliothèque nationale in Paris.

With Jolivet’s musical style and compositional processes teased out in the opening chapters, Deborah Mawer examines the theory-practice relationships within Jolivet’s music in her essay “Jolivet’s early music theory and its practice in the *Cinq danses rituelles* (1939). Mawer sheds light on Jolivet’s mature compositional period by putting his music theory into action through an appraisal of theoretic writings found in the composer’s article, “André Jolivet, ou la magie expérimentale,” followed by a discussion of *Cinq danses rituelles*. Mawer explains that Jolivet offers three technical proposals: first, “new modulatory procedures” (p. 70) concerning use of doubled bass notes; secondly, an abandonment of “the standard principles for writing four-part harmony in favour of a “dynamic sonority” (*une dynamique de la sonorité*), achieved through “transmutations of sonic mass” (*transmutations de la masse son*); and thirdly, concepts of rhythm that “involve larger-scale rhythm resulting from timbral changes” (p. 71). This sets the premise for an analytical investigation into *Cinq danses rituelles*. Interestingly, Mawer’s analysis reveals that although Jolivet sought independence from the tonal system, there are strong modal characteristics as well as moments that are “frequently totally chromatic and cellular” (p. 81). The insights presented by Mawer provide rich perspectives on the development of Jolivet’s theoretical musical language. In her essay on *Épithalame*, Lucie Kayas follows Mawer’s insights from another musical angle: Jolivet’s writing for unaccompanied voices. This essay explores ways that Jolivet approaches a text, mostly centring on “a book belonging to the esoteric traditions of Ancient Egypt, *Tout-puissance de l’adepte*” (p. 86) and draws attention to Jolivet’s individual choices of onomatopoeic phonemes and the significance of the presence of the Karnatic scale in this work. Part one equips the reader overall with an understanding of Jolivet’s compositional language and the theoretical processes from which he drew in the development of his compositional language.

The four essays in part two collectively shift the focus to a consideration of the myriad of inspirations that helped shape Jolivet’s musical output. In “Jolivet and the Visual Arts: Interactions and Influences,” Caroline Rae illuminates the broader creative world in which Jolivet was immersed by considering the visual imagery that played a part in musical creation. Rae points out that “while Jolivet’s activities in painting and drawing gradually subsided as he became established as a composer, much of his aesthetic positioning was informed by his contact with the visual arts” (p. 126). Rae’s essay affirms the importance of this artistic facet of Jolivet’s creative style and in the essay that follows, Christine Jolivet-Erlih and Catherine Massip bring to light the composer’s creative poetic choices, his contemporary collaborations, and the ways in which he approached the organisation of the text. Jolivet’s own words, “I have always wanted to express myself by artistic means: painting, theatre, poetry and music actually represent a united whole for me” (p. 133), reinforce the importance of these artistic influences.

Creative expression and aesthetics held a significant position in Jolivet’s compositional evolution, and a portrait of the way that Jolivet drew upon non-Western musical cultures is offered in Caroline Potter’s essay, “The Anxiety of Exoticism.” Through the prism of the *Piano Concerto*

(1950), Potter explains that the composition “is a more substantial illustration of his well-intentioned aim to draw on musics from widely different sources and therefore show the essential unity behind them” (p. 163). The essay unfolds with an illuminating musical discussion that acknowledges the relevance of Yayoi Uno Everett’s analysis of cultural transference in music as it pertains to the consideration of Jolivet’s music and through the broad range of music discussed. [1] Potter evidences Jolivet’s music as a crucial link between the French musical lineage established by Debussy and Varèse and the musical expansion and exploration of non-Western musics in the Asian and North African traditions.

The artistic influences that impact Jolivet’s creative processes are well established by this stage, and Yves Balmer, Thomas Lacôte and Christopher Brent Murray add another dimension to this discussion by considering the impact of Jolivet’s music on others. “Jolivet revisited: Messiaen’s Borrowings in the Incantatory Works of the 1930s” demonstrates the variety of harmonic, rhythmic, and melodic elements Messiaen borrowed from Jolivet. This discussion reinforces the impact of Jolivet’s musical processes, as in almost all of Messiaen’s works from the 1940s there are traces of Jolivet’s harmonic and melodic elements. This chapter reveals the significant indebtedness of Messiaen to Jolivet. This proves thoughts on the cyclic nature of artistic processes: Jolivet’s absorption of literature, art, and non-western traditions into his own musical style in turn had a significant effect on the voices of those who shared his creative space.

An understanding of Jolivet’s impact is further affirmed through Caroline Rae’s consideration of Jolivet’s literary aesthetic. Through exploring the literary sources, composer’s own writings, and personal diary entries and library Rae profiles Jolivet’s literary assertions, drawing attention to his first significant published article, “Plaid pour le vif” (“Plea for the Living Essence.”) Rae notes that this “was the first major statement of his aesthetic to be published rather than simply addressed to a public audience” (p. 205). As well as a declaration of his compositional and literary aesthetic, Rae emphasises the significance of this article and positions it as an aesthetic coming of age for Jolivet. Through Rae’s account of the ways in which various literary sources shaped Jolivet’s thinking, the reader comes to understand Jolivet as a composer in possession of a deep humanistic spirituality whose creative identity was formed by a combination of European and non-European traditions yet remained rooted in the French tradition.

On encountering the broad range of Jolivet’s activities in part three, it is little wonder that the depth of Jolivet’s influences and style revealed in parts one and two is so extensive. Part three begins with Christine Jolivet-Erlih’s comprehensive account of Jolivet and the USSR. Jolivet made several impactful trips to the USSR, connecting with Soviet composers such as Kabalevsky, Khachaturian, and Shaporin, as well as other artistic figures including conductors and performers. Jolivet’s music was well received, and mutual interests existed that led to the flourishing of artistic projects and performances of his works. Jolivet fostered many fruitful connections through substantial letter writing. Jolivet-Erlih states, for example, that “he wrote frequently to Savintsev, the administrative secretary of the Composers’ Union, over a period of several months, suggesting the *Cello Concerto* should be programmed with Rostropovich as soloist” (p. 227). Jolivet’s writing was not restricted to correspondence, and Nigel Simeone presents the extent of Jolivet’s activities as an honest and enthusiastic literary critic. Simeone surveys a range of Jolivet’s critical reports and writings that embrace the compositions and musical events of his peers, such as major works by Honegger and Poulenc, illuminating Jolivet’s considerable standing in musical society.

The final two essays of the volume establish that Jolivet's musical reach extended across pedagogical and performance practices. Pascal Terrien explains that Jolivet's pedagogical methods were fundamentally based on the development of compositional technique and avenues for producing sound. Although Jolivet spent only approximately ten years as a teacher of composition and his first early career was that of a schoolteacher, his interest lay more in the act of composition than the instruction of composition. Terrien asserts that in Jolivet's pedagogical activities there is evidence of a "capacity not only to adapt to educational situations, but also to accommodate a wide range of compositional styles and explain their compositional processes" (p. 282). Jean-Claire Vançon's essay, "Jolivet and the Function of Performance," observes that the success of Jolivet's career as a composer was through performances of works and, although Jolivet was not a virtuoso performer, he had an innate knowledge of performers having worked with them from the very early stages of his career. Jolivet's understanding of instrumentation and the challenges that faced performers underpinned his stalwart support of musicians and artists. Vançon notes that Jolivet even "arranged a number of his works for different instrumental combinations to make them accessible to a range of performers and audiences" (p. 295). Jolivet's associations with musical trade unions and promotion for the working conditions of performers led to strong composer-performer relationships. This resulted in many soloists taking lengths to circulate performances Jolivet's work on international levels. Vançon concludes that Jolivet's involvement with performers and the practicality of performance is telling beyond compositional aesthetics and values; it shows Jolivet as a composer fully cognisant of the practical and commercial issues central to a successful compositional life.

The essays in this volume address aspects of Jolivet's creative musical and artistic life in a way that is attainable to non-music specialists and music specialists alike by offering scholarly perspectives that discuss the composer through different creative prisms, while all the time preserving the significance of his impact and reception. There is great merit in this because these essays exemplify Jolivet's creative standing as an important composer in the landscape of French music, as well as a well-travelled and significantly connected cultural figure who responded to many facets of artistic life: poetry, visual arts, critical and theoretical writing, and pedagogy. Additionally, the editor is to be commended on presenting a volume that enables the authors to reference and connect their points to other essays throughout the volume. One example is in Lucie Kayas' essay on *Épithalame* (p. 86), where Kayas signals Catherine Massip and Christine Jolivet-Erlih's discussion on Jolivet as a poet. This is beneficial to the reader and adds to the cohesiveness of the volume.

This rich volume is enhanced by supplementary materials and information. There is a smartly presented chronology of Jolivet's life and works (pp. xxiii-xxxix), and supporting graphics and illustrations are interwoven through the volume. For instance, documents, photographs, and essays from the private archives of Jolivet's daughter, Christine Jolivet-Erlih, who since 1996 has "controlled [her] father's archives and estate", support the essays, as well as other musical extracts, posters, and score-covers.[2] These visual materials are an excellent resource that fully brings to life the person Jolivet was, even as far as the photograph showing Jolivet's pipe collection and copy of his favourite crime novel recreational reading (p. 210)! Perhaps had some of these visuals, such as illustrations of score-cover designs or composer photographs, been colourised it would have enhanced the visual experience even further.

This extremely impressive volume is an essential and vital resource that presents a set of very well-rounded and balanced perspectives on many dimensions of this composer's life and music.

The volume contributes greatly to Jolivet scholarship and, given that this is the first English-language volume dedicated to this composer, presents Jolivet to new audiences through an illumination of the composer's artistic aesthetic and broad-reaching impact.

LIST OF ESSAYS

Caroline Rae, "Chronology of Jolivet's Life and Works"

Caroline Rae, "Introduction: Jolivet in Context"

Part One, Style and Process

Julian Anderson, "Jolivet and the *Style incantatoire*: Aspects of a Hybrid Tradition"

Catherine Massip (translated by Caroline Rae), "Inside the Composer's Workshop: Jolivet's Manuscripts at the Bibliothèque nationale de France"

Deborah Mawer, "Jolivet's Early Music Theory and its Practice in the *Cinq danses rituelles* (1939)"

Lucie Kayas, "*Épithalame* (1953): A Case Study for Voices"

Part Two, Influences

Caroline Rae, "Jolivet and the Visual Arts: Interactions and Influences"

Christine Jolivet-Erlih and Catherine Massip (translated by Caroline Rae), "An Exploration of Jolivet's Vocal Works"

Caroline Potter, "The Anxiety of Exoticism: Jolivet's Relationship with Non-Western Musics"

Yves Balmer, Thomas Lacôte and Christopher Murray, "Jolivet Revisited: Messiaen's Borrowings in the Incantatory Works of the 1930s"

Caroline Rae, "Sourcing Jolivet's Compositional Aesthetic: Literary Influences and his Library"

Part Three, Activities

Christine Jolivet-Erlih (translated by Caroline Rae), "Jolivet and the USSR"

Nigel Simeone, "Jolivet as Critic: a Mirror of Music during the Occupation"

Pascal Terrien (translated by Caroline Rae), "Jolivet as Teacher: Programme, Method and Philosophy"

Jean-Claire Vançon (translated by Caroline Rae), "Jolivet and the Function of Performance"

NOTES

[1] Yaoi Uno Everett, "Introduction" in *Locating East Asia om Western Art Music*, ed. Yaoi Uno Everett and Frederick Lau (Middleton, Conn.: Wesleyan University Press, 2004), p. xviii.

[2] Caroline Rae, "Jolivet on Jolivet: An Interview with the Composer's Daughter," *The Musical Times* 147 (2006): 6, <https://doi.org/10.2307/25434356>.

Clare Wilson
Dublin City University
clare.wilson@dcu.ie

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