

Carlo Jans' thesis
as part of the
procedure of qualification

“Le Chant de Linos”
by André Jolivet – teaching
guide

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Description

This *Teaching Guide* has been designed to open up new perspectives in the field of the flute repertoire.

However, before reading presented analysis of *Le Chant de Linos*, the flautist will have the possibility to explore the following issues:

composer:	biography music by André Jolivet
composer and the flute:	A. Jolivet and the flute works for flute by A. Jolivet
the work itself:	<i>Le Chant de Linos</i> <i>Le Chant de Linos</i> in the historical and geographical contexts <i>Le Chant de Linos</i> and the Greek mythology analysis different aspects
practical exercises	
bibliography	
discography	
scores:	version for flute and piano version for flute, string trio and harp
attached recordings:	version for flute and piano version for flute, string trio and harp

The thesis is addressed to lovers and enthusiasts of the flute, and to those who are open to discovering every day new aspects of instrumental music.

I resigned from the division of the thesis into chapters – the student will be working on various problems in the same order in which they appear in the musical work.

Certainly, the flutists' problems depend on their individual skills, which is why I would like them to concentrate on examples which are most appropriate for them.

In their daily work, the flutist should know, in the theoretical dimension, that the musicality does not begin where we are dealing with a shaped technique. On the other hand, improving the technique contributes to development of the scale of expression.

Another objective of this thesis is to encourage the student to become a “professor”, to be self-critical, and to be creative in developing new exercises in terms of his/her own needs.

General comments:

To specify the problems, explore them one by one, the student will have to pay attention

1. to the fact that the work on the articulation will only be possible with a polished sound,
2. to the fact that good sound is not reachable only by studied breath, and that each exercise must be carried out in accordance with a precise concept of rhythm.

Every breath must be enrolled in a rhythmic context, which is imposed by the notation.

Vibrato, changes of the timbre, sound emission problems, correct intonation, but also all the nuances must be implemented within a rhythmic structure. Refined fingering is inseparable from mastery of rhythm, like refined articulation is inseparable from mastery of fingering.

André Jolivet

Biography

Place of birth: Paris, the 8th of June, 1905

Place of dead: Paris, the 20th of December, 1974

André Jolivet was born on the hill of Montmartre. His father worked for a transport company; he liked painting and practiced it as an amateur, on the advice of the painter Félix Ziem. His mother, an excellent musician, sang and played the piano. Before the boy finally chose the music, he was a little bit interested in all disciplines of the art: visual arts, literature, drama and theater.

In 1918, when he was thirteen years old, his vocation began to crystallize – he wrote the words and music to the song *Romance barbare*; it was his first composition. Then, however, he was not able to decide whether he would like to follow that way. Soon after, he tried his hand at painting, under the direction of a Cubist Georges Valmier. In turn, when he was fourteen years old, he began to play the cello in the classroom of Louis Feuillard, but also remained fascinated by the theatre.

He studied at the École normale d'instituteurs in Auteuil, near Paris, in order to gain financial autonomy, allowing professional musical formation, for which his parents did not want to agree. He worked in education from 1928 to 1942.

He has never learned in the conservatory, but he was trained in the field of harmony from 1921 to 1924. Priest Theodas, choirmaster in the Parisian church of Notre-Dame de Clignancourt, taught him the art of conducting.

In 1927, under the influence of concerts that took place in Paris in honour of Arnold Schoenberg, Jolivet was first introduced to the atonal music.

From 1930 to 1933, André Jolivet was a student of Varèse, the only one of his authentic and direct disciples – in an era in which Varèse met in France with sarcastic remarks and lack of understanding.

Neither André Jolivet was musically educated in the traditional sense of the word, nor he was a self-taught; he had demanding masters outside the Paris Conservatory. His education, however, defies any classification. That's why Jolivet has always stood out in the landscape of the musical environment in France.

In 1936, Jolivet co-founded – along with Olivier Messiaen, Daniel-Lesur and Yves Baudrier – the group La Jeune France (“Young France”). The aim of the composers was, among others, to act towards something opposite to the neoclassical model proposed by Stravinsky, whose "dry" music captured the contemporary musical landscape of France.

Jolivet devoted himself to composing music for good; "Outsider", not educated by the Paris Conservatory, but after a solid formation with Paul Le Flem and Edgar Vèrese. In these circumstances, the thirties of the 20th century were for him the most important stage of development of the musical language. Pieces like *Mana* (1935) and *Cinq incantations* for flute solo (1936) established him as one of the leading representatives of the contemporary music in France.

Music by André Jolivet

Jolivet considered himself the successor and continuator of the French school. He was afraid that French music loses its idiom, defined by elegance and sophistication. He was, in a sense, a descendant of Rameau, Couperin, Fauré, Debussy and Ravel. Besides looking for

inspiration in the work of Schoenberg – Jolivet adapted his serialism to modality – and, above all, Bartók, Berg and finally Beethoven.

André Jolivet's work can be divided into three periods. First, very creative and innovative, covers the years of 1934 to 1939, from the *String Quartet* to *Cinq danses rituelles* for piano and orchestra.

The second period, covering the years 1940-1945, is characterized by a simpler language and richer modality. At the time, Jolivet composed works such as *Suite delphique* for twelve instruments, as well as *Étude sur les modes antiques* for piano. In both cases, Jolivet uses, like in *Le Chant de Linos*, ancient Greek scales.

In the third, the post-war period, the composer is trying to make a synthesis of the previous two: magic related spells reappears, but in a lesser degree than before. In this time Jolivet wrote three symphonies and a number of concerts.

André Jolivet and the flute

André Jolivet's flute work is unquestionably one of the great masterpieces of our time. And although these pieces are mostly well known among flutists, it can be said they are not duly appreciated today – they are too rarely performed in public, and not enough recorded on discs.

André Jolivet was full of admiration for the folk music traditions of all countries of the world. The presence of the flute in every latitude, and in the most varied ways, helped him develop his musical imagination. Alongside with magical, religious and initiation features, mostly attributed to the flutes, a spiritual dimension appeared in his work.

André Jolivet's repertoire for solo flute shows him as a composer who can, in an innovative way, fully leverage the technical and expressive possibilities of this instrument.

Works for flute by

André Jolivet

1. 1936 *Cinq incantations* (solo flute)
2. 1937 *Pour que l'image devienne symbole* (alto flute or transverse flute)
3. 1941 *Little suite* (flute, alto, harp)

4. 1943 *Pastorales de Noël* (flute, bassoon, harp)
5. 1945 *Serenade* (wind quintet)
6. 1949 *Concerto* (flute and string orchestra)
7. 1953 *Cabrioles* (flute and piano)
8. 1953 *Fantasie-Caprice* (flute and piano)
9. 1958 *Sonata* (flute and piano)
10. 1961 *Sonatine* (flute and clarinet)
11. 1963 *Alla rustica* (flute and harp) – two versions
12. 1965 *Suite en concert* (flute and 4 percussion instruments)
13. 1967 *Ascèses* (alto flute or transverse flute)
14. 1972 *Pipeaubec* (recorder and small percussion)
15. 1972 *Une minute-trente* (flute and percussion)
16. 1944 *Le Chant de Linos* (flute and piano or flute, string trio and harp)

The duration of these sixteen works is approximately 3 hours and 30 minutes.

***Cinq incantations* for solo flute**

The piece *Cinq incantations* indicates the second period in the work of André Jolivet. It is also the beginning of a series of works devoted to the flute. Their specificity – expressed through anxiety, suffering and hope – is characteristic of the style of André Jolivet.

In 1936, André Jolivet composed a five-part suite, which is titled *Cinq incantations*. The first performance was held on the 7th of May, 1938, at the Société nationale de musique in Paris. It was played by Jean Merry.

The work applies to all stages of human life. Each of them is a different prayer, expressed by the flute. It is a sacred instrument which carries the human voice to God.

***Pastorales de Noël* for flute, bassoon and harp**

The premiere of *Pastorales de Noël*, by Trio Alys Lautemann, took place on the 24th of December, 1943, in the Office de Radiodiffusion-télévision française.

Serenade for wind quintet and solo oboe

At the beginning, the *Serenade* for wind quintet with oboe in the lead role was scored for oboe and piano, written for diploma exams at the end of the study, which took place at the Paris Conservatory in 1945.

Concerto for flute and string orchestra

The first performance of the *Concerto* for flute and string orchestra took place on the 19th of February, 1950, in the Société des instruments à vent. Jean-Pierre Rampal played the solo part, and the composer conducted.

Cabrioles for flute and piano

This small piece composed for pedagogical purposes, full of “unexpected twists”, was written in 1953.

Fantasia-Caprice for flute and piano

This piece is written for a flute ensemble. It was composed in 1953 on the basis of a casual melody with accompaniment.

Sonata for flute and piano

The *Sonata* for flute and piano was written for Jean-Pierre Rampal and Robert Veyron-Lacroix, who made its first performance on the 7th of March, 1958, in Washington.

Sonatine for flute and clarinet

The first performance of *Sonatine* for flute and clarinet was held on the 14th of March, 1962, at the Société nationale de musique in Paris. Starring Jacques Castagner and André Boutard.

***Alla rustica* for flute and harp**

Jacques Castagner and Elisabeth Fontan-Binoche performed the work for the first time on the 18th of May, 1964, in Barcelona. Jolivet called it also *Divertissement for flute and harp*.

***Pipeaubec* for recorder and small percussion**

Pipeaubec is, with the next composition, the last piece that Jolivet wrote for flute, two years before his death.

***Une minute-trente* for flute and percussion**

This is the last Jolivet's work for flute, written at the same time as *Pipeaubec*, in 1972.

***Le Chant de Linos* for flute and piano or flute, string trio and harp**

Le Chant de Linos is one of the most unusual compositions of Jolivet. Its gloomy melodies are so charming that they could compete for the title of the most beautiful work in the history of chamber music.

Still in the same year in which took place the first performance of the work written for flute and piano, Jolivet remade it scoring for flute, string trio and harp. Today, *Le Chant de Linos* is one of the most important compositions for this ensemble.

The world premiere of the new version of *Le Chant de Linos* was held on the 1st of June, 1945, at the Parisian Salle du Conservatoire. The piece was performed by Quintette Pierre Jamet.

***Le Chant de Linos* in the historical context**

The year 1936 was an important moment in the history of the transverse flute. Two works for solo flute were created: *Density 21.5* by Edgar Varèse and *Cinq incantations* by André Jolivet. Their complexity and quality had never been so strong in the history of flute music.

André Jolivet and the French school

Fascinated by the flute, André Jolivet has never stopped writing for this instrument. While living in Paris, he was in the centre of the modern French school of flute. Every concept and modern sound are rooted in the teaching of Paul Taffanel, Philippe Gaubert and Marcel Moyse.

Paul Taffanel is the founder of the Société de musique de chambre pour instruments à vent, on behalf of which he motivated many composers to write for flute, contributing to the fact that the twentieth century was, like the baroque era, “golden age of flute music”.

Jean-Pierre Rampal was the one to popularize the flute music. He was “a real star”, a phenomenal virtuoso known in all countries of the world. Not only he made the flute music more attractive, but also contributed to increase in popularity.

***Le Chant de Linos* and the Greek mythology**

In Ancient Greece, the *Chant de Linos* was “a threnody variation, funeral lamentation, a complaint interrupted by shouts and dances”.

In general, there are several versions of the same myth, which sometimes contradict each other. As for the myth of Linos, there are three versions. In places they converge, although *de facto* refer to three different heroes.

Two natures: Apollonian and Dionysian

Apollo: the great god of beauty, light and art. People built for him the famous temple at Delphi. He was the father of Linos.

Dionysus: the great god of wild nature, in particular of wine, the son of Zeus and Semele. The cult of Dionysus contributed to the development of tragedy and sung music.

The Apollonian and Dionysian natures can be found in some works composed after 1945, especially in the *Concerto for Martenot Waves*, *Symphony* and *Le Chant de Linos*.

Practical exercises

1. Analysis of „Le Chant de Linos”
2. The different aspects of „Le Chant de Linos”
3. Melody
4. Silence
5. Ostinatos
6. Modal technique
7. Sounds – keys
8. Numerology
9. Practical exercises related to „Le Chant de Linos”: technique, rhythm (working with a metronome), timbre and intonation

Conclusion

The aim of this thesis is to be supremely useful and become a practical handbook for almost daily exercise. Student should know it is necessary to control continuously the overall posture, as well as the position of the head, body, hands, fingers, lips and mouthpiece.

Eyes and ears must be at the same time our comrades. Automatism is the greatest enemy of proper exercise.

Work on which we focus, is bearing fruits, although you should not expect them right away. Flutist should be satisfied with any progress, expecting that the intended result is achieved only after a long time.

Willingness to work is significant: it is necessary to be ready to work on one or more problems for thirty minutes, an hour, two hours or six hours.

After reading this *Teaching Guide*, the student should understand this system, and will be able to plan his/her time in such a way that he/she will focus every day on each flute problem.

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Discography

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Heidi Indermühle, flute
Hans-Jürg Kühn, piano
Jecklin LP 137 (1974)

Chang Kook Kim, flute
Toshiko Yasuda, piano
Da Camera LP SM 92919 (1977)

Roswitha Staege, flute
Raymund Havenith, piano
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Robert Aitken, flute
Robin McCabe, piano
BIS LP 184 (1981)

Shigenori Kudo, flute
Kazuoki Fuji, piano
Fontec CD FOCD 5060 (1983)

Alain Marion, flute
Pascal Rogé, piano
DENON CD 33CO-1476 (1987)

Irena Grafenauer, flute
Michael Grandt, piano
PHILIPS CD 426.248-2 (1990)

Manuela Wiesler, flute
Roland Pöntinen, piano
BIS CD 549 (1992)

Version for flute, string trio and harp:

Christian Lardé, flute
Quintette Marie-Claire Jamet
Erato LP Mo/St LDE 3252/STE 50152 (1964)

Philippe Racine, flute
Robert Zimansky, Monika Clemann, Curdin Coray, Xenia Schindler, Daniel Cholette
Claves C 50 9003 (1990)

Pierre-André Valade, flute
Frédérique Cambreling, Elisabeth Glab, Miguel da Silva, Jean-Guihen Queyras
Accord CD 202292 (1993)

Gaby Pas-Van Riet, flute
Linos Harfenquintett
Aurophon CD AU 34043 (1994)

Manuela Wiesler, flute
Tale-Quartett
BIS CD 739 (1996)

Attached recordings

Version for flute and piano:

Chang Kook Kim, flute
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