André Jolivet (1905-1974) Compositor y director de orquesta francés, n. y m. en París. En el Conservatorio de París estudió con E. Varese y P. le Flem y en 1935 fue fundador, junto con Daniel-Lesur y O. Messiaen de «Spirale», una sociedad de promoción musical que en 1936 tomaría el nombre de «Jeune France». En este período sus obras están dominadas por el misticismo y el sentimiento de lo mágico, como lo denuncian los títulos de algunos de sus trabajos: Cinq incantations, para flauta (1937); Cinq danses rituelles, para orquesta (1938); Cosmogonie, para piano (1938). El segundo período significa el encuentro con temas más humanos y menos esotéricos, y tiene como obras más destacadas Trois chants des hommes (1937) y Les complaintes du soldat, para barítono y orquesta (1940). Su curiosidad creativa se orienta asimismo hacia una escritura armónica más rica y compleja, visible en su Concert pour ondes Martenot (1947). En 1963 fue nombrado presidente de los Conciertos Lamoureux y en 1966 pasó a ejercer de profesor en el Conservatorio en la cátedra de composición. Entre sus últimas obras se pueden señalar el oratorio La verité de Jeanne (1956), la ópera bufa Dolorès (1960), Cérémonial, obra de percusión homenaje a Varese (1969); Controverse, para oboe y arpa (1970); y Heptade, para trompeta y percusión (1971).

André Jolivet (1905-1974): *Cinq Incantations pour flûte seule*

- Pour accueillir les negociateurs - et que l'entrevue soit pacifique.
- Pour que l'enfant qui va naitre soit un fils.
- Pour que la moisson soit riche qui naitre des sillons que le laboureur trace.
- Pour une communion sereine de l'etre avec le monde.
- Aux funerailles du chef - pou obtenir la protection de son ame.

"The Incantation is the trembling form of Negro refinement, beside which we are sorcerers' apprentices." (André Jolivet)

Incantations marks the beginning of André Jolivet's second productive period and of a long series of flute pieces. It represents his creativity, anguish, sorrow and hope.

In 1936 he composed a suite of five pieces entitled *Incantations*, first performed by Jan Merry at the Societé Nationale in Paris on the 7th of May 1938. With Yves Baudrier, Daniel Lesur and Olivier Messiaen, he had just founded the Jeune France group. His mother died on the 19th of June 1936, a few weeks before he began to compose Incantations. It is fascinating, magical music, expressive and virtuose, profound and noble, described by the composer as follows:

In 1936 when I wrote *Cinq Incantations* for solo flute, I wanted to state the prime importance of the monodic element in music, i.e. melody meticulously organised from the point of view both of successive harmony (the sequence of intervals) and of rhythm, volume and pitch. The only purpose, however, of the carefully measured combinations of these different elements is to generate musical feeling and, in the most sensitive (or the "newest") listeners, a feeling similar to the panic impulses of primitive man. It was better to achieve this result that I chose the flute which is the musical instrument par

excellence because, endowed with life by the breath, man's deepest emanation, the flute charges sounds with what is both visceral and cosmic in us.

It is never a pastiche of oriental music nor a reference to the music of so-called primitive peoples. Repetition no doubt plays a vital part, as it does in any other operation of a magical kind, particularly in the first and third incantations. In the fifth the repetition, three times, of the introductory figure and the concluding statement has a special feature - in these repetitions added sounds increase the vitality (which speeds up the listener's psycho-physiological impulses). The titles indicate the magical appropriation of each Incantation and their form arises from this appropriation. *Pour une communion sereine de l'etre avec le monde* (*For serene communion of the being with the world*), originally called *Pour integrer sa joie dans le grouillement vital universal* (*To integrate one's joy in the universal vital teeming*), is one of my essential works, both in its lyrical flow and in the philosophy which it expresses, similar to Teilhard de Chardin's when he says: *Matter: matrix of the spirit - Spirit: superior state of master*.

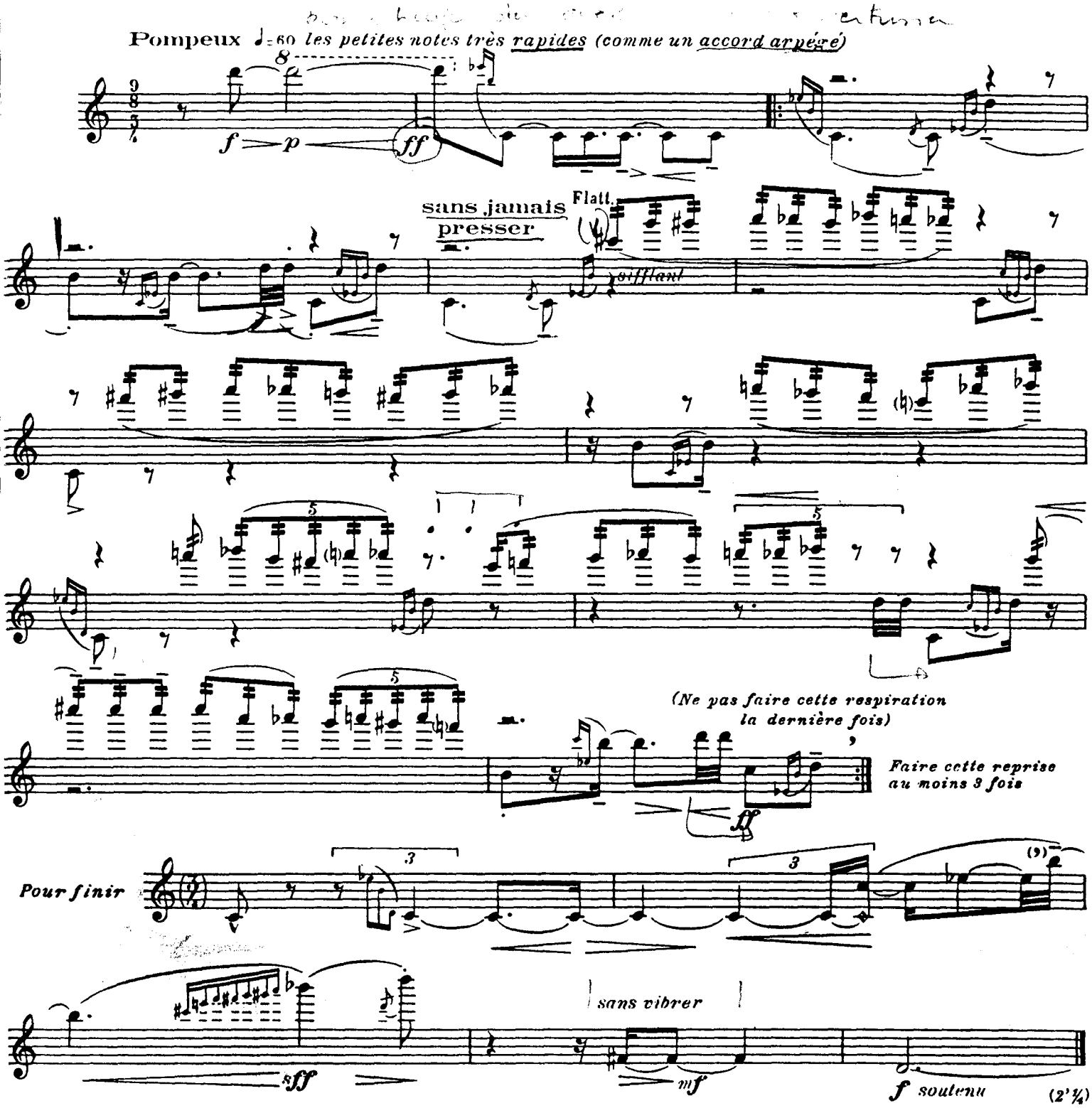
CINQ INCANTATIONS

Pour Flûte Seule

Durée totale 17' environ

ANDRÉ JOLIVET

A Pour accueillir les négociateurs _et que l'entrevue soit pacifique.



Flatterzunge *signifie: coup de langue roulé.*

Copyright 1938, 1939 by Boosey & Hawkes Music Publishers Ltd.

B. & H. 19381

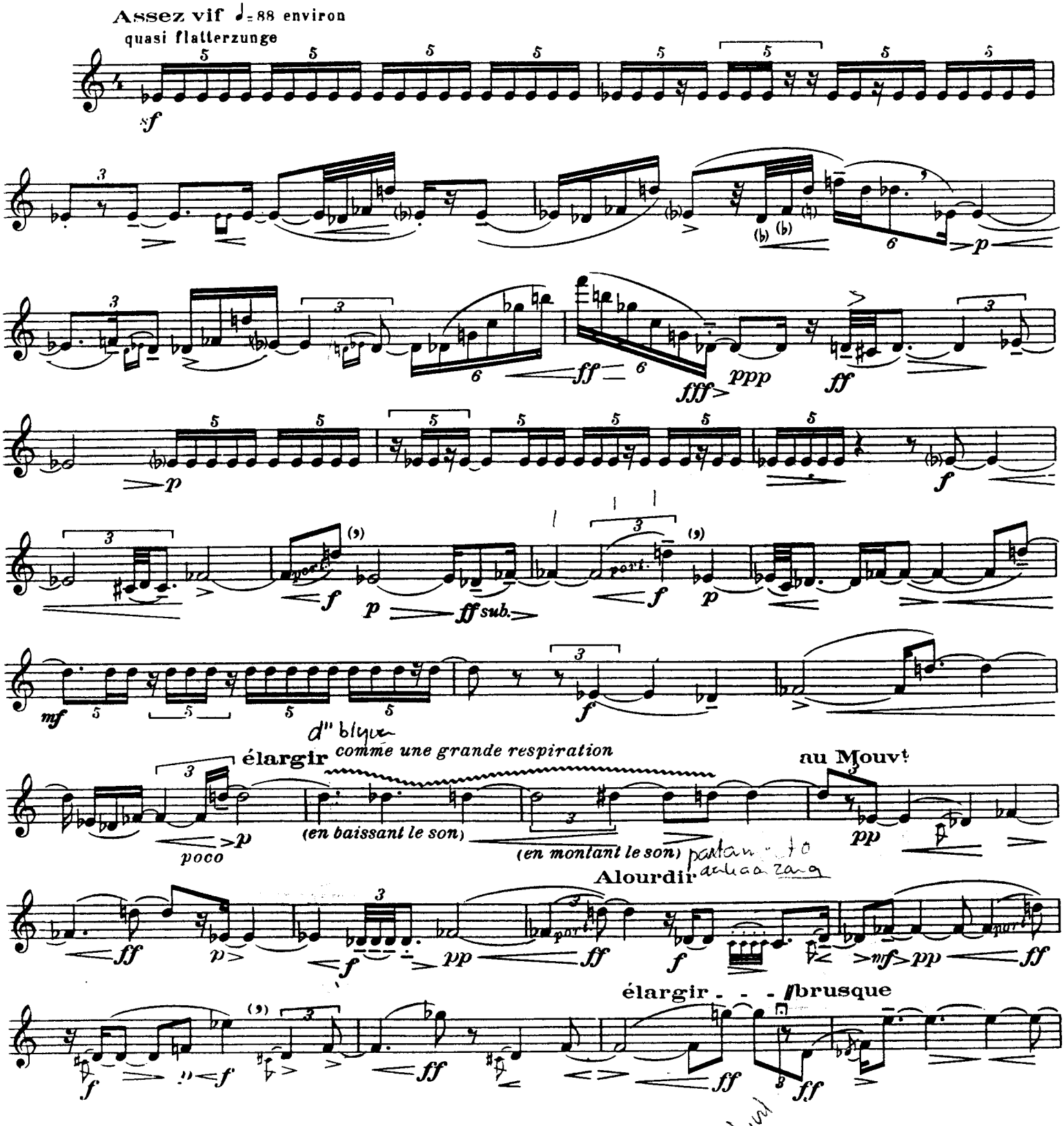
All rights reserved
Printed in England

CINQ INCANTATIONS

Pour Flûte Seule

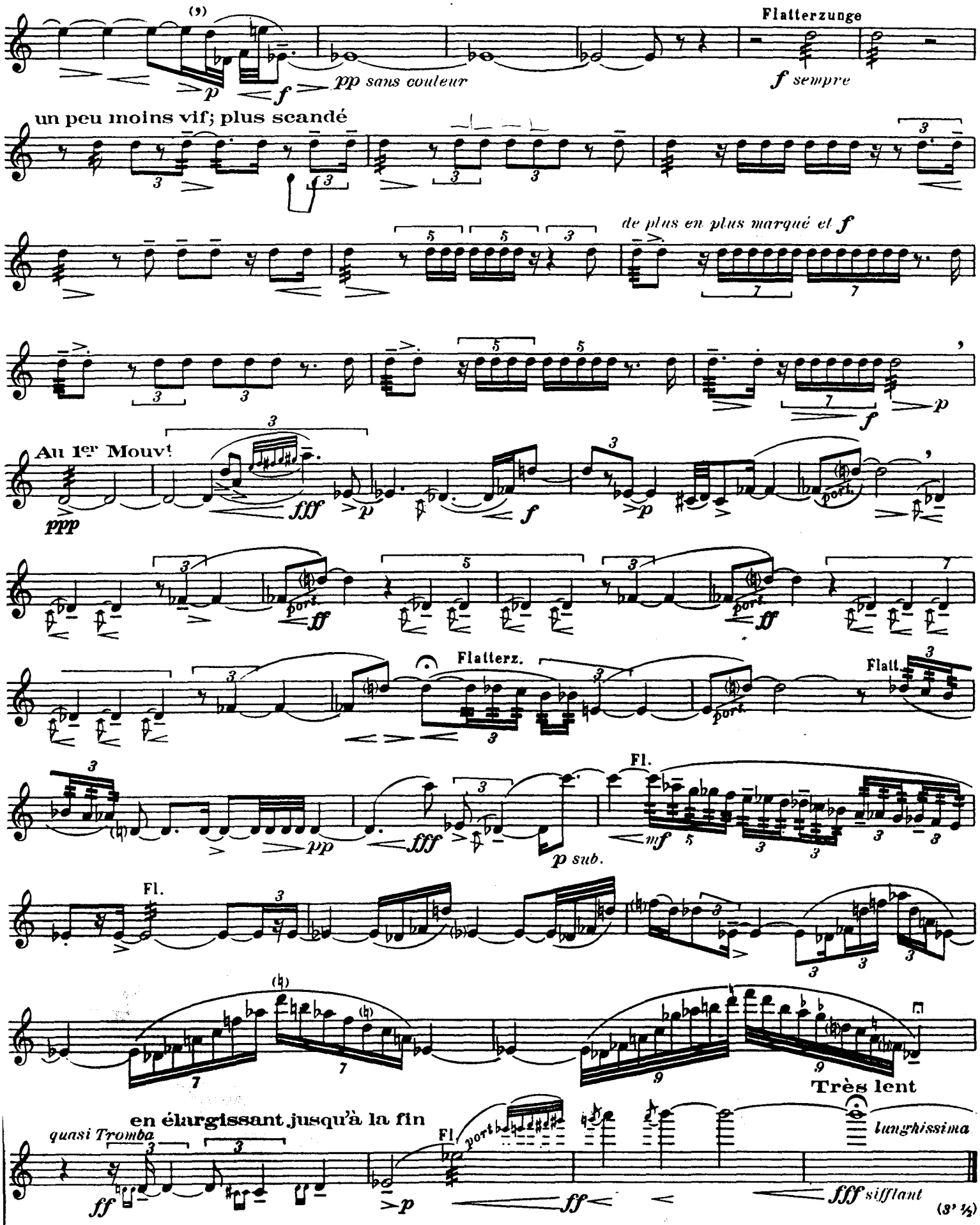
ANDRÉ JOLIVET

B Pour que l'enfant qui va naître soit un fils.



© Copyright 1938, 1939 by Boosey & Hawkes Music Publishers Ltd.

All rights reserved

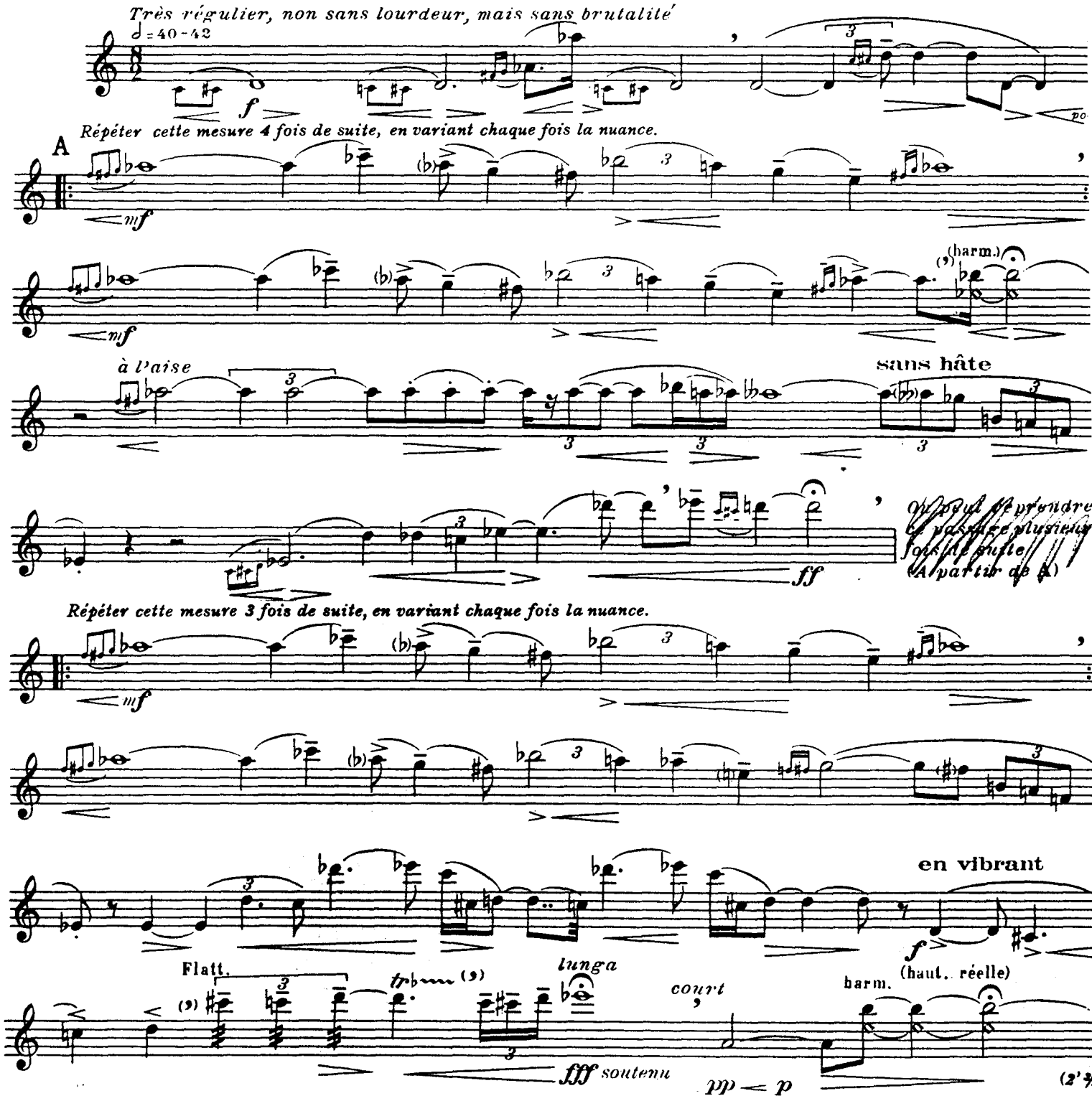

Flatterzunge
pp sans couleur
f sempre
un peu moins vif; plus scandé
de plus en plus marqué et f
Au 1er Mouvt
Flatterz.
Flatt.
Fl.
p sub.
Très lent
en élargissant jusqu'à la fin
quasi Tromba
lunghissima
fff sifflant

CINQ INCANTATIONS

Pour Flûte Seule

ANDRÉ JOLIVE

C Pour que la moisson soit riche qui naîtra des sillons que le laboureur trace.



© Copyright 1938, 1939 by Boosey & Hawkes Music Publishers Ltd.

B. & H. 19381

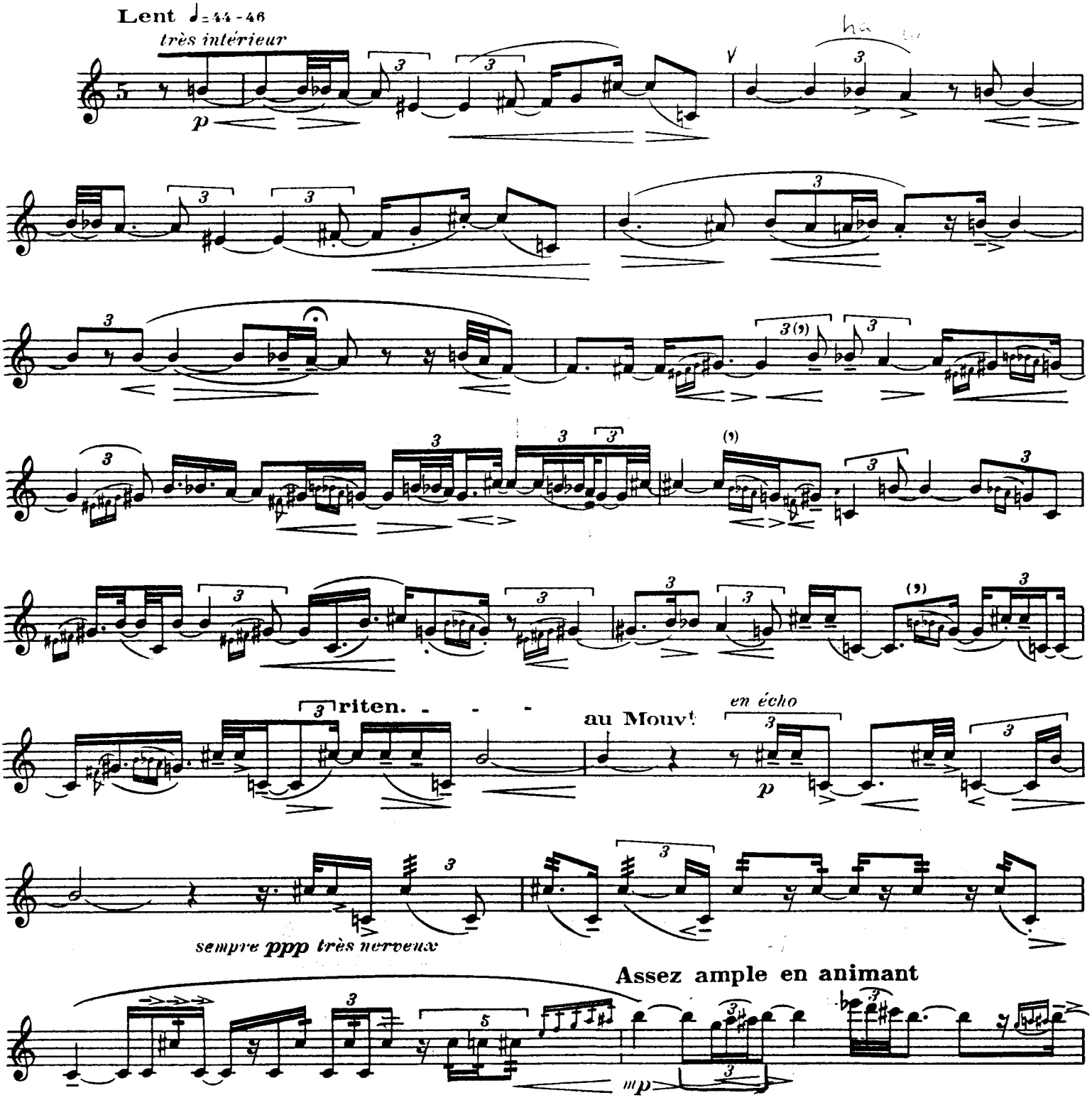
All rights reserved

CINQ INCANTATIONS

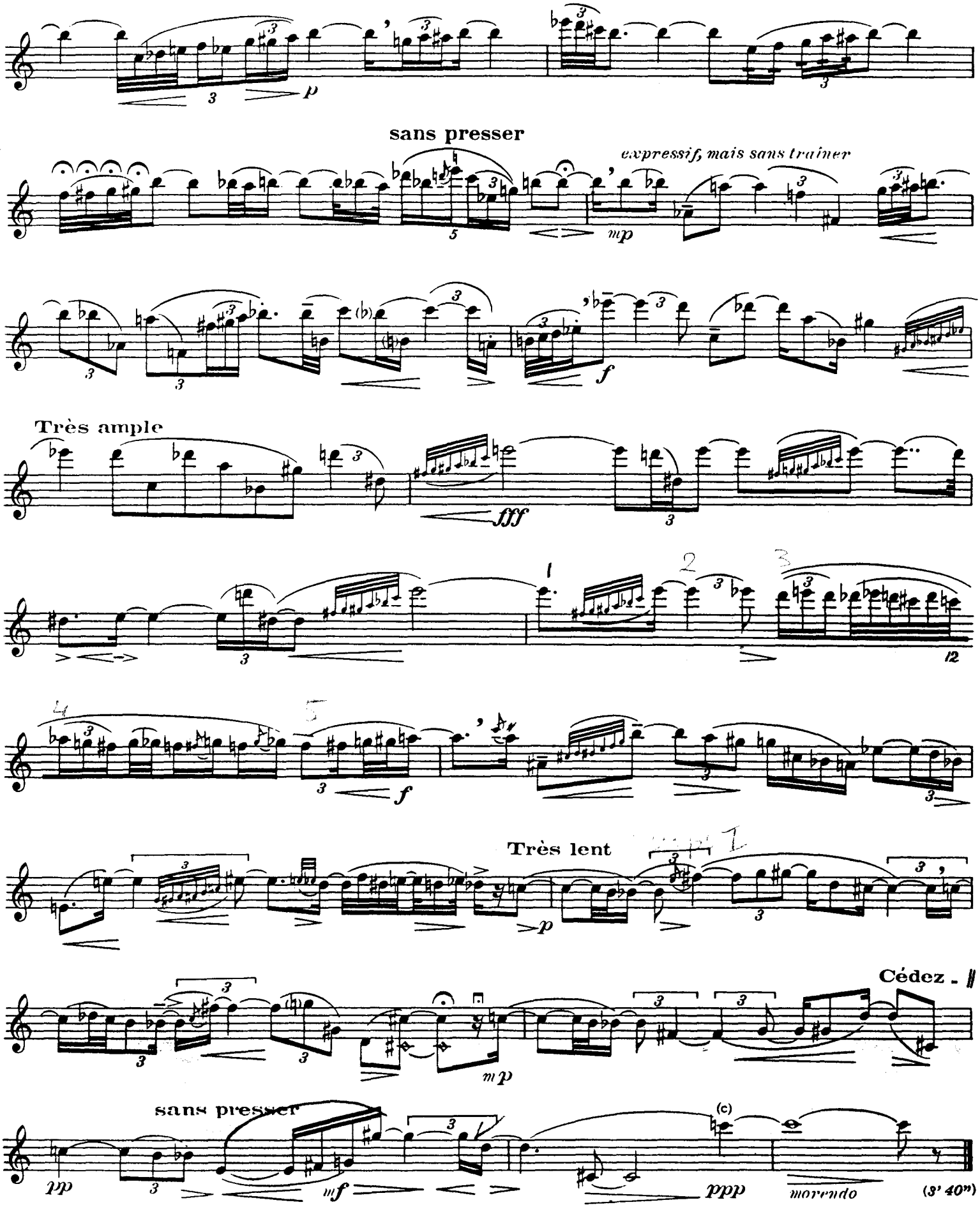
Pour Flûte Seule

ANDRÉ JOLIVET

D Pour une communion sereine de l'être avec le monde.



© Copyright 1938, 1939 by Boosey & Hawkes Music Publishers Ltd.
B. & H. 19381
All rights reserved

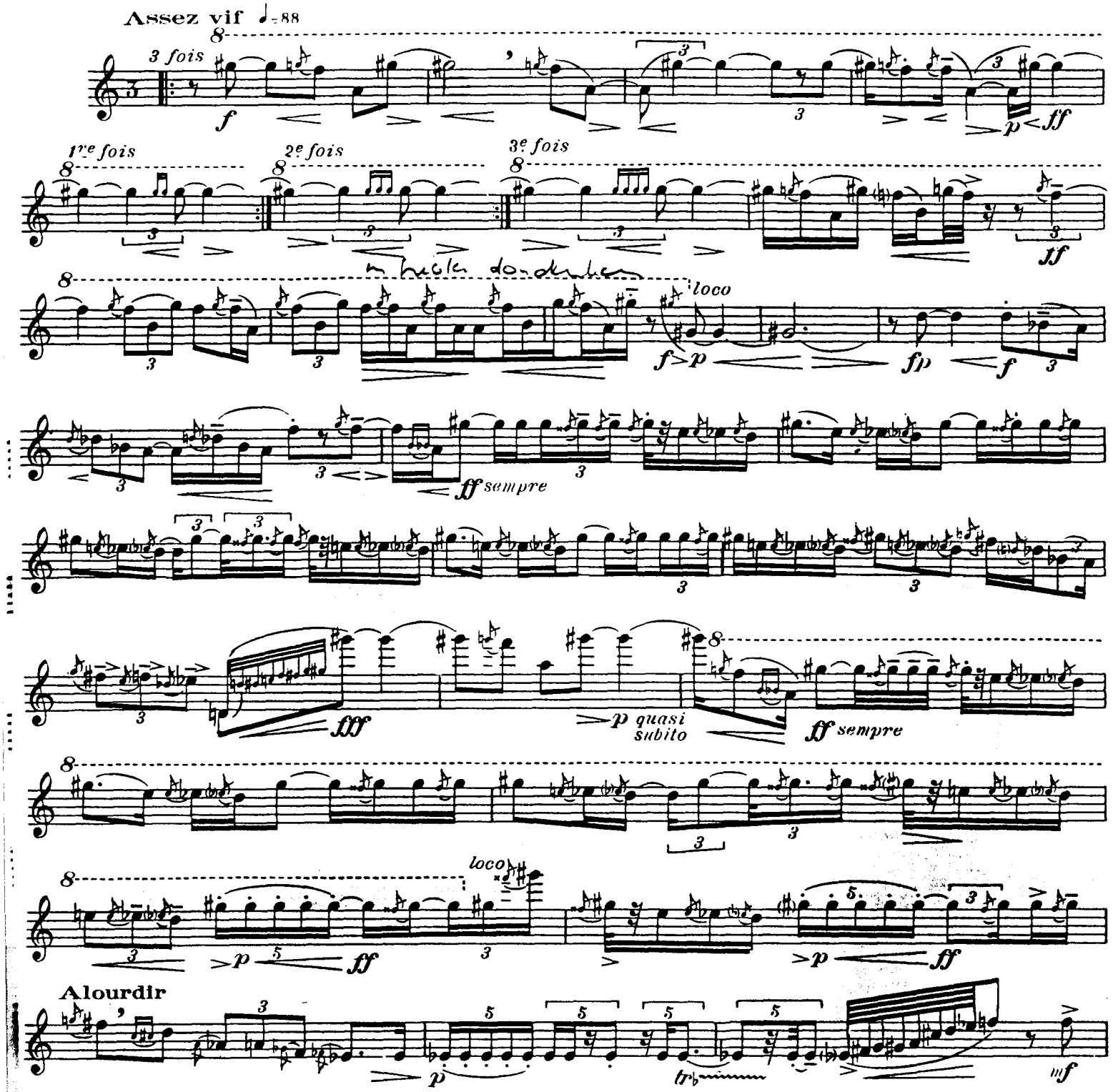

sans presser
expressif, mais sans traîner
Très ample
Très lent
Cédez -
sans presser
morendo
(3' 40")

CINQ INCANTATIONS

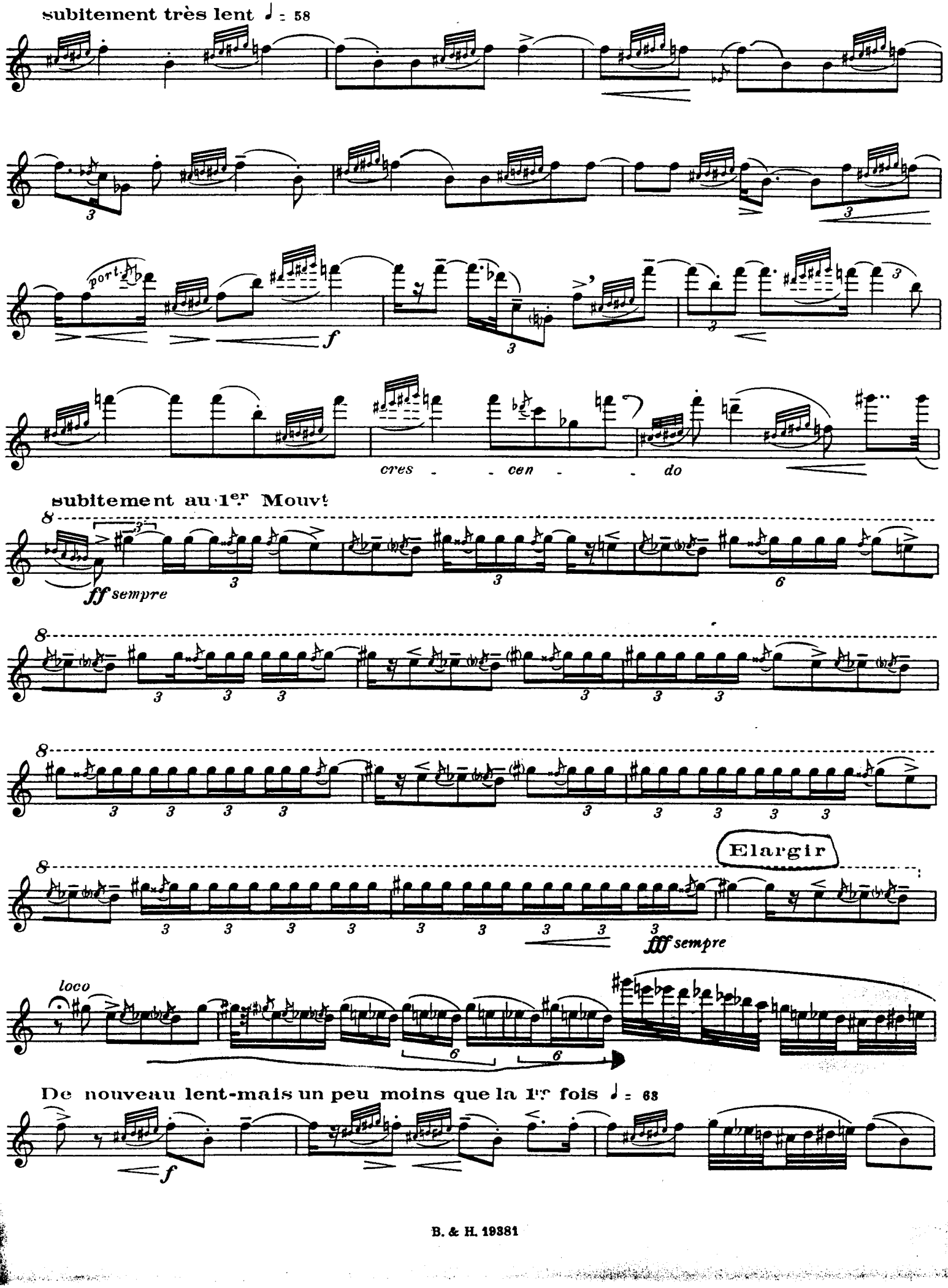
Pour Flûte Seule

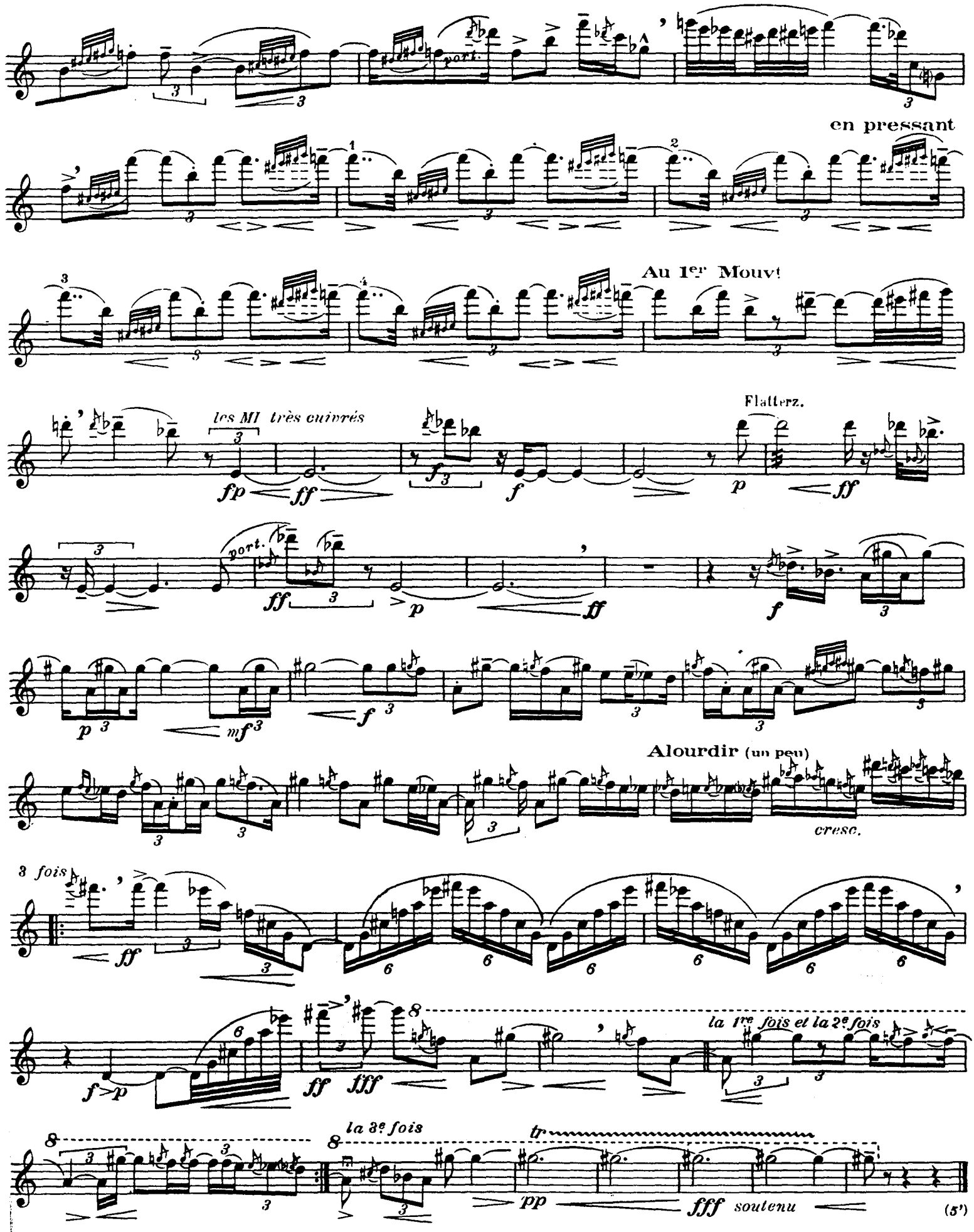
ANDRÉ JOLIVET

E Aux funérailles du chef _pour obtenir la protection de son âme.



© Copyright 1938, 1939 by Boosey & Hawkes Music Publishers Ltd. B. & H. 19381 All rights reserved


subitement très lent ♩ = 58
port.
f
cres - - cen - - do
subitement au 1er Mouvt
ff sempre
Elargir
fff sempre
loco
De nouveau lent-mais un peu moins que la 1re fois ♩ = 68
f


en pressant
Au 1er Mouvt
les MI très cuivrés
Flatterz.
Alourdir (un peu)
cresc.
3 fois
la 1re fois et la 2e fois
la 3e fois
pp
fff soutenu
(5')