

The Style Incantatoire in André Jolivet's Solo Flute Works

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André Jolivet (1905–74) contributed significantly to musical modernism, proving particularly influential for Messiaen, Boulez, and their contemporaries. My tripartite argument provides a music-theoretical analysis of his style incantatoire—a combination of arabesque, pivot-notes, and limited and unlimited macroharmony; illustrates the method via analysis of his solo flute works; and situates his music within the zeitgeist of fin-de-siècle Paris. Developing arabesque archetypes from Bhogal 2013, I examine Jolivet's marriage of "emboldened" arabesque, a figure foreshadowed in Debussy's post-1912 works, with Varèsian spatialization. While normative arabesque maintains a soft dynamic, spirallike contour, restricted range, and tendency toward descent, Jolivet's arabesque features a loud dynamic, angular contour, expansive range, and tendency toward ascent. Secondly, I investigate his multilevel pivot-note technique: single pitch repetition and dual note opposition dominate small-scale material, and juxtaposed pitches link movements or large-scale pitch collections. Lastly, I explain his organization of neutral chromatic pitch space via limited and unlimited macroharmony (Harrison 2016). Jolivet juxtaposes contrasting pitch collections while completing the chromatic aggregate; his combination of local limited macroharmony and large-scale unlimited macroharmony provides a multidimensional structure, which—despite its surface pitch stasis—controls harmonic progression across a movement or entire piece. The lack of research on Jolivet's compositional method allows for the dismissal of his works as reflections of primitivism; as a result, his music's symbiotic neutral and poietic significance continues unrecognized. His style incantatoire, however, eclipses both stereotypical imitation and modernist fracture, instead foreshadowing the "new, modern classicism" of Boulez, Carter, and their contemporaries (Whittall 2003, 203).