



Hélène Boulègue

Winner 2017

Kobe International Flute
Competition

André
JOLIVET

(1905–1974)

Complete Works
for Flute • 2

André Jolivet (1905–1974)
Complete Works for Flute · 2

Suite en concert (Flute Concerto No. 2) for flute and four percussionists (1965)		Pastorales de Noël for flute, bassoon and harp (1943)	
1 I. Modéré – Frémissant	16:16 4:27	11 I. L'Étoile	11:50 3:31
2 II. Stable	3:01	12 II. Les Mages	3:14
3 III. Hardiment	3:06	13 III. La Vierge et l'Enfant	2:40
4 IV. Calme – Véloce – Apaisé	5:32	14 IV. Entrée et danse des bergers	2:22
5 Alla rustica divertissement for flute and harp (1963)	6:57	15 Une minute trente for flute and percussion (1972)	1:43
Pipeaubec for flute and percussion (1972)	2:51	Petite suite for flute, viola and harp (1941)	12:36
6 I.	1:07	16 I. Prélude. Modéré	1:45
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Sonatine for flute and clarinet (1961)	10:19	18 III. Vivement	2:13
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9 II. Quasi cadenza: Allegro	2:43	20 V. [Without title]	2:35
10 III. Intermezzo: Vivace	3:26	Flute Concerto No. 1 for flute and string orchestra (1949)	13:16
		21 I. Andante cantabile – Allegro scherzando	7:00
		22 II. Largo – Allegro risoluto	6:15

Recorded: 29–30 October 2018 at the Salle Polyvalente, Conservatoire de la Ville de Luxembourg **1**–**4** **6**–**10** **15**;
5–7 July 2018 at the Grand Auditorium, Philharmonie Luxembourg **21** **22**; 1–2 February 2019 **11**–**14** **16**–**20**
and 16 March 2019 **5** at the Auditorium, Villa Louvigny • Producer: Marco Battistella (www.mb-records.at)
Engineer: Maurice Barnich • Editors: Marco Battistella, Clémence Fabre • Booklet notes: Hélène Boulégue
Publisher: Gérard Billaudot / M.R. Braun **1**–**4**, Boosey & Hawkes Music Publishers Ltd. **5** **8**–**10**, Heugel S.A. **6**–**7**,
Alphonse Leduc & Cie – Heugel & Cie **11**–**14**, Gérard Billaudot **15**, Éditions Musicales Transatlantiques **16**–**20**,
Heugel & Cie – Alphonse Leduc & Cie **21**–**22**
With the kind support of Philharmonie Luxembourg and Orchestre Philharmonique du Luxembourg
With the kind financial support of: the Ministry of Culture Luxembourg, Fonds Culturel National, Œuvre de secours
Grande Duchesse Joséphine Charlotte, Philharmonie du Luxembourg, Marco Battistella e.u (www.produzent.tv)

Special thanks to my sponsors (Ministère de la Culture, Œuvre Nationale de Secours Grande-Duchesse Charlotte, FOCUNA), without whom this disc wouldn't have been possible. Very warm thanks also go to Remy Franck, Diana and Les Amis de l'OPL. I won't forget the support of all my teachers, who made me the flautist I am, as well as my loving family and Xavier, my amazing partner. It was with immense joy that I heard the first-hand knowledge of Mrs Christine Jolivet-Erlüh, the composer's daughter, about his music and life. Lastly, my utmost gratitude goes to Marco, Maurice, and all the musicians who played with me for this recording, including Maestro Gimeno and my beloved colleagues of the Orchestre Philharmonique du Luxembourg.

Hélène Boulégue

André Jolivet was born in Paris in 1905, the son of two amateur artists. It is no wonder, in this environment, that he grew to love all kinds of art forms as a child. He took piano and painting lessons and, after attending his first performance at the Comédie-Française, also started writing poems and plays, even setting some of them to music. When he was only a teenager, Jolivet met Paul Le Flem. He subsequently started studying composition with him, and found his calling. Even though Jolivet came from an artistic environment, his parents did not support his wish to pursue a career in music. As a result, Jolivet began studies at the École Normale d'Instituteur and became a teacher, composing only in his free time. In 1929, Jolivet went to the French premiere of *Amériques* by Edgar Varèse, and it proved to be an epiphany. Introduced to the composer by Le Flem, Jolivet then became Varèse's only European student. In 1934, Jolivet was contacted by Olivier Messiaen, who heard his *Quatuor à cordes* and wanted to meet him. They became friends, and together with Daniel-Lesur, they founded a chamber music concert society called La Spirale, whose aim was to promote contemporary music. When Yves Baudrier proposed funding symphonic concerts also to promote contemporary works, the four of them transformed La Spirale into a new group, called La Jeune France. Together, they aspired to bring back human and spiritual values to music, in a world they found increasingly indifferent and impersonal. The group's unity fell apart when the Second World War came to France. In 1942, a grant from the Association pour la diffusion de la pensée française enabled Jolivet to stop teaching and finally devote himself completely to music. It was from this point on that he secured his position in French cultural life, and that his influence upon French culture began to grow. In 1945, he was appointed director of music at the Comédie-Française, a position he held until 1959. He then became advisor to the French Culture Minister, André Malraux, until 1961. In 1966 he was appointed teacher of composition at the Conservatoire National Supérieur de Paris, which was quite a remarkable achievement, as he himself never studied at the prestigious institution. André Jolivet died in 1974, and by then his music and accomplishments were renowned throughout the world. Countless awards, prizes and honours attest to the importance of his work, which includes the highest French distinction, the Légion d'honneur.

André Jolivet's Music
As he was 'well travelled' and highly interested in all forms of spirituality and cultures, Jolivet's music shows signs of countless and very diverse influences. One could name Bartók, African, Balinese and Japanese music, or of course his mentor Varèse, and one would not even start to scrape the surface of what could have shaped Jolivet's compositions. His focus was to 'restore music's ancient, original meaning when it was the magic and incantatory expression of the sacred in human communities'. As such, his music does not fall into any easily identifiable style. Neither dodecaphonic nor really atonal, sometimes with clear modal colours but never strictly so, one could say Jolivet's music is its own category, often having an incantatory quality. In the context of French musical life in the 20th century, André Jolivet, as a composer – never interested in writing after the contemporary trends and always staying true to his own beliefs – strikes us as a man who must have had formidable strength of character.

Petite suite for flute, viola and harp (1941)
This work was originally composed to be the stage music for the play *Aimer sans savoir qui* by Lope de Vega, directed by Jean Vilar. As the play never got performed, the piece was created in 1943 for Radio Paris instead, and published only after the composer's death. Jolivet himself wrote a few words about his work, enabling us to picture the action supposed to happen on stage:

'The *Prélude* follows the daydreams of a sentimental young woman rocking in a hammock on a heady spring evening. The *Modéré* develops the impression of being in the open given by the *Prélude*. The *Vif* joins Spanish rhythms to fleeing semiquavers, emulating the playful chases of a young couple in love. The *Allant* unfolds a tender dialogue and expresses all of its gentle affection, whereas the contrasting final movement exposes the ironic and burlesque point of view of the traditional comedy footman, amused by all these sentimental affairs.'

Pastorales de Noël for flute, bassoon and harp (1943)
Composed for the trio Alys Lautemann, Jolivet wrote this piece with a noteworthy aim in mind: he wanted this work to

be playable by amateur musicians, thus making the contemporary musical language accessible to a broader audience. Contemplative, mysterious or full of barely contained joy, this work develops all the atmospheres one can come to associate with Christmas, without ever falling prey to any cliché.

Flute Concerto No. 1 for flute and string orchestra (1949)
Written for Jean-Pierre Rampal, this first *Concerto* for flute and string orchestra comprises four movements. The *Andante cantabile* opens the piece with its endless, lonely flute line floating above the string chords. As the tension grows and the orchestra becomes restless, the anguish of the first movement morphs itself into a playful *Allegro scherzando*. It is written in a way that is more like a dialogue, the flute and orchestra lines and motifs complementing each other. The *scherzando* atmosphere comes to an abrupt and unexpected end, leaving the audience breathless and eager for the third movement – the only one not *attacca*. The *Largo* plays the theme first heard in the *Concerto*, this time with the full strength of the string section, falling away to leave two questioning phrases played by a suddenly very lonesome flute. The last *Allegro risoluto* is one of the most consistently frenetic pieces that Jolivet wrote. The flute and orchestral parts are closely intertwined, making the process of rehearsing and playing closer to chamber music than normally found in a concerto, with the full range of texture an orchestra provides. The deeply rhythmical aspect of this movement, combined with many motifs and theme repetitions, gives an unmistakable incantatory character.

Sonatine for flute and clarinet (1961)

The first movement introduces a very contemplative, rhapsodic atmosphere. Its mirror-like structure leaves the listener in the same frame of mind that it evokes at the start: introspective and wondering. The second movement has a distinctly more rhythmic feel. The use of highly contrasted dynamics and articulations gives this movement a distinct folk music colour. The tension grows throughout the movement, until the final *stringendo* brings it to a buzzing and frenetic end. The finale of the *Sonatine* begins with a slow part in which flute and clarinet interchange an ornamented cadenza-like line, and a very lyrical and floating melody. This *Intermezzo* gives way to a *Vivace* which uses

the same rhythmic and articulatory means as the second movement, albeit with a more vocal quality. The use of the full range of the instrument's register, becoming higher as the piece nears its completion, and of a *stringendo*, lulls both players and listeners into a trance-like state until the surprising and strident final unison. In many ways, the dynamic, rhythmical and motivic treatment of this *Sonatine* brings to mind the *Cinq Incantations* for solo flute.

Alla rustica for flute and harp (1963)

One cannot fail to be reminded of Bartók when first hearing this piece, because it is so obviously reminiscent of folk music. Indeed, it was composed years after, and based on, an unedited work called *Divertissement à la roumaine*. Written in 1946 for piccolo, cor anglais, violin and harp, the original version never made it to the composer's catalogue. Instead, he reworked it into this duet for flute and harp, about which he wrote:

'This work has no other ambition than celebrating the musical qualities and volubility of two admirably blending instruments: flute and harp. The melodic themes are close to the Romanian *melismas* once written down by Bartók. They are developed as varyingly as possible in virtuosic writing which often gets an utmost sonorous intensity from the union of two soloists otherwise quite reserved.'

Une minute trente for flute and percussion (1972)

This work was discovered by Pierre-André Valade in 1992, as he was doing research prior to his recording of Jolivet's complete works for flute. Since it had been left unfinished and untitled, Valade named it after its duration, with the permission of the composer's daughter, Mrs Christine Jolivet-Erlh.

Suite en concert for flute and four percussionists (1965)

Also known as *Second Concerto*, this piece was composed because of a demand that Jean-Pierre Rampal's made – he had performed the first one so many times that he expressed a wish to play a new one. Jolivet was clearly inspired by the challenge – this is one of the most interesting pieces in the whole flute repertoire. His choice of instruments is purposeful – he cherished both flute and percussion as being

instruments very near to the 'primal' senses and origin of music he saw as essential. The piece is highly challenging on different levels. Technically, it stretches the limits of the instruments, showcasing Jolivet's unrivalled knowledge of their abilities. Rhythmically, it has a complex, intricate and unusual structure. Musically, difficulties notwithstanding, the performers have to shape and phrase despite the rhythmic nature of the percussive instruments. That the ensemble exudes a primitive character and induces an inescapable frenzy in the listener despite these challenges is irrefutable proof of Jolivet's musical genius.



Hélène Boulègue

Flautist Hélène Boulègue was the winner of the 2017 Kobe International Flute Competition, and was awarded Second Prize at the 2015 Prague Spring International Competition. Her debut album, the first volume of the complete flute works of André Jolivet (8.573885), was released in winter 2019, and received a *Supersonic Award* from *Pizzicato* magazine. As a soloist, Boulègue has performed across the world, and appeared with the Tokyo Symphony Chamber Orchestra and Kobe City Chamber Orchestra among others. She has been broadcast on France Musique and participated in the Festival Radio France Occitanie, the National Flute Association Convention in Salt Lake City, and the Japanese Flute Convention in Tokyo. Boulègue studied with Pierre-Yves Artaud, Florence Souchard-Delépine and Julien Beaudiment, completing her Bachelor's degree at the Conservatoire National Supérieur de Musique in Paris and her Master's degree at the Hochschule für Musik Karlsruhe with Renate Greiss-Armin. She has played with the Orchestre Philharmonique du Luxembourg since she was 19, and has also appeared with the Berliner Philharmoniker, Rotterdam Philharmonic Orchestra, the Chamber Orchestra of Europe and the SWR Symphonieorchester. www.heleneboulague.com



Marc Aixà Siurana

Originally from Torrealblanca, Marc Aixà Siurana studied music in Castelló and the Basque Country, moving to Amsterdam to finish his musical education. He has been a member of the European Union Youth Orchestra and the Gustav Mahler Jugendorchester, and held an academy position in the Royal Concertgebouw Orchestra, where he worked with Mariss Jansons, Herbert Blomstedt and Sir John Eliot Gardiner, among others. He has also performed with the Camerata RCO and the Netherlands and Rotterdam Philharmonic Orchestras. Aixà Siurana has taught at the Conservatorium van Amsterdam, Sweelinck Academy, Sistema Europe Youth Orchestra and is a professor at the Escola Superior de Música de Catalunya.

Pipeaubec for flute and percussion (1972)

This piece in two short movements was originally composed for a recorder. The association of the flute and the percussion – in a setting where the lack of more sophisticated instruments is noteworthy – sets a very specific atmosphere. The pastoral feeling of the first movement gives way to a more rustic character. This is yet another work reminding of the incantatory side of Jolivet's music.

Hélène Boulègue



Olivier Dartevelle

Born in the Vosges, Olivier Dartevelle studied music both in his hometown of Remiremont and Nancy before joining the Conservatoire National Supérieur de Musique et de Danse de Paris and simultaneously pursuing a university education in Strasbourg. Dartevelle has been awarded numerous prizes including at the Prague Spring International Competition, and is First Clarinet Soloist of the Orchestre Philharmonique du Luxembourg. As well as performances as a soloist and chamber musician, he teaches at the Conservatoires in Nancy and Luxembourg. Dartevelle is also a composer, and his vast catalogue includes works for piano, orchestra and chamber ensembles, as well as pieces for theatre.



Jean-Christophe Garzia

Violist Jean-Christophe Garzia studied at the Conservatoire National Supérieur de Musique et de Danse de Paris with Jean Sulem. A winner of numerous prizes, he joined the Monte-Carlo Philharmonic Orchestra in 2000, and has performed with the SWR Symphonieorchester, Stuttgart since 2002, holding the position of Third Soloist. Garzia is a founding member of La Philharmonie de Poche based in Strasbourg, and also teaches at the Haute école des arts du Rhin, Strasbourg.



Anaïs Gaudemard

Anaïs Gaudemard studied at the Conservatoire National Supérieur de Musique et Danse de Lyon and the Haute Ecole de Musique de Lausanne. An internationally recognised soloist, she has been awarded prizes at numerous international competitions, and her debut album, supported by the Foundation Pro Scientia et Arte, was nominated for a 2017 International Classical Music Award. Gaudemard was appointed a 2018–19 European Concert Hall Organisation (ECHO) Rising Star and is also a 2018–19 associate artist of the Orchestre Symphonique de Mulhouse. She has been a laureate of the Fondation d'entreprise Banque Populaire since 2014. Her latest album, *Solo*, was released on Harmonia Mundi. Gaudemard plays on a Lyon & Healy harp.



David Sattler

David Sattler was born in Colmar in 1977 and studied at the Conservatoire National Supérieur de Musique et de Danse de Paris. He has held the position of Solo Bassoon at both the Orchestre National des Pays de la Loire and the Orchestre Philharmonique du Luxembourg. Sattler has taught at the Conservatoire de Musique Esch-sur-Alzette in Luxembourg since 2003. He has appeared as a soloist on numerous occasions and recorded chamber music works by Gabriel Pierné, Bohuslav Martinů and Vincent d'Indy for the Timpani label. He has performed in musical theatre productions across Europe since 2009.



Nicolas Tulliez

Born and raised in Paris, Nicolas Tulliez studied at The Juilliard School, The Royal Conservatory of Music, Toronto, and Yale University. A winner of numerous competitions and scholarships, he regularly performs internationally as a soloist. Tulliez has held the position of Harp Soloist at the Orchestre Philharmonique de Radio France, Orchestre Philharmonique du Luxembourg, and the Sinfonieorchester Basel. He also regularly appears with the Berliner Philharmoniker, London Symphony Orchestra and the Symphonieorchester des Bayerischen Rundfunks among others. Tulliez has given numerous premiere performances of new works, and is the dedicatee of many solo and chamber pieces. His vast discography includes recordings for EMI, Universal and Naxos.



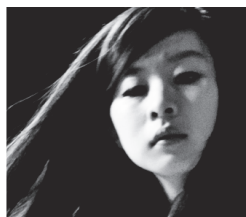
Dominique Vleeshouwers

Winner of multiple prizes at the 2014 TROMP International Percussion Competition, Dominique Vleeshouwers studied at the Amsterdam University of the Arts, and has performed as a soloist and chamber musician with numerous prestigious international ensembles. Upcoming engagements include concertos with the Tokyo Sinfonietta and South Netherlands Philharmonic. With support from the Amsterdam Fund for the Arts (AFK), Vleeshouwers is researching and building new instruments to expand the sound world of solo percussion. Vleeshouwers has taught and given masterclasses at conservatoires around the world. He is an Adams Percussion artist, and his instruments are supported by the Prince Bernhard Culture Fund and Stichting Eigen Muziekinstrument. www.dominiquevleeshouwers.com



Laurent Warnier

Born in Luxembourg, Laurent Warnier regularly performs as a soloist and with ensembles MACHINΞ à trois, Plastiklova and Joint Venture Percussion Duo, with whom he was awarded the prestigious 2011 Bernard Haitink Prize at the Vriendenkrans Concours, has released an album *Ravel: Dances and Fairy Tales* on the BIS label, and travels around the world performing and giving masterclasses. Warnier is a professor of percussion at the Conservatoire de Luxembourg, holds a Bachelor's degree from the Conservatorium van Amsterdam, and a Master's degree and Artist Diploma from the Boston Conservatory at Berklee. Warnier plays on a Marimba One instrument.



Rachel Xi Zhang

Born in Harbin, China and currently based in Amsterdam, Rachel Xi Zhang has performed internationally both as a soloist and with Joint Venture Percussion Duo. The duo's debut album, *Ravel: Dances and Fairy Tales*, was nominated for a 2017 International Classical Music Award. Zhang has won awards at renowned international competitions, and has appeared as a soloist with international orchestras. She is a recipient of grants from the Bernard Haitink Fund for Young Talent and the St. Botolph Club Foundation. She studied at the Boston Conservatory at Berklee, Vrije Universiteit Brussel and the Conservatorium van Amsterdam, where she now teaches.



Gustavo Gimeno

Gustavo Gimeno has been the music director of the Orchestre Philharmonique du Luxembourg (OPL) since 2015, leading the ensemble in performances across Luxembourg, Europe and South America and sharing the stage with soloists such as Daniel Barenboim, Krystian Zimerman and Yuja Wang. Gimeno is a sought-after guest conductor throughout the world, appearing with the Royal Concertgebouw Orchestra, the City of Birmingham Symphony Orchestra, the Munich Philharmonic as well as the Orchestra of the Eighteenth Century. A native of Valencia, he began his international conducting career in 2012 while a member of the Royal Concertgebouw Orchestra as an assistant to Mariss Jansons. He also served as an assistant to Bernard Haitink and Claudio Abbado. Gimeno is also the incoming music director of the Toronto Symphony Orchestra. www.gustavogimeno.com

Orchestre Philharmonique du Luxembourg • Gustavo Gimeno Music Director

The Orchestre Philharmonique du Luxembourg (OPL) made its debut in 1933 as the orchestra of Radio Luxembourg (RTL). Publicly administered since 1996, the OPL has been resident at the Philharmonie Luxembourg since 2005. Its discography has garnered multiple accolades including a GRAMMY Award, Preis der Deutschen Schallplattenkritik and Diapason d'Or, among many others. The orchestra, which consists of 98 musicians from more than 20 countries, is regularly invited to perform across the world. Since 2003 the orchestra has been highly active in offering concerts and workshops for students, children and families. The OPL is subsidised by the Grand Duchy's Ministry of Culture and supported financially by the City of Luxembourg. The orchestra's official sponsor is Cargolux and it also receives sponsorship from the Banque de Luxembourg, BGL BNP Paribas, Post and Mercedes-Benz. Since 2010 the cello 'Le Luxembourgeois', made by Matteo Goffriller (1659–1742), has been placed at the orchestra's disposal, thanks to generous support from BGL BNP Paribas. www.philharmonie.lu/opl/



Photo credits

Hélène Boulègue: *Sébastien Grébille (front cover); Daniela Mars (page 5)* • Marc Aixà Siurana: *Marc Aixà Siurana*
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David Sattler: *Eric Chenal*
Nicolas Tulliez: *Olivier Benier*
Dominique Vleeshouwers: *Dries Alkemade* • Laurent Warnier: *Claudia Hansen* • Rachel Xi Zhang: *Claudia Hansen*
Gustavo Gimeno: *Marco Borggreve* • Orchestre Philharmonique du Luxembourg: *Johann Sebastian Hanel*

In this second volume of André Jolivet's complete works for flute (*Volume 1* is on 8.573885), Kobe International Flute Competition winner Hélène Boulègue explores further examples of some of the most individual and important of all 20th-century works for the instrument. The *Flute Concerto No. 1* exemplifies Jolivet's genius for liquid melodic lines and frenetic bravura. The intricately scored *Suite en concert* for flute and four percussionists is one of the most fascinating in the repertoire, whilst the *Sonatine* is both trance-like and rhapsodic.



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André
JOLIVET
(1905–1974)



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A detailed track list can be found inside the booklet

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Jean-Christophe Garzia, Viola 16–20

Anaïs Gaudemard 5, Nicolas Tulliez 11–14 16–20, Harp

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Dominique Vleeshouwers 1–4, Percussion

String section of the Orchestre Philharmonique du Luxembourg

(Philippe Koch, Concertmaster)

Gustavo Gimeno 21–22



Orchestre
Philharmonique
Luxembourg

PHILHARMONIE

Recorded: 29–30 October 2018 at the Salle Polyvalente, Conservatoire de la Ville de Luxembourg 1–4 6–10 15;
5–7 July 2018 at the Grand Auditorium, Philharmonie Luxembourg 21 22; 1–2 February 2019 11–14 16–20
and 16 March 2019 5 at the Auditorium, Villa Louvigny • See booklet for further details



8.574079

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Playing Time
76:19



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