

BETSY JOLAS'S MUSICAL LANGUAGE

by

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Abstract

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American-French composer Betsy Jolas (b.1926) has been an outstanding figure in the contemporary musical scene, developing a successful career for over sixty years as a composer and pedagogue in a field traditionally reserved for men. Her work has been recognized with numerous awards by prominent institutions, especially in France and the United States, and yet her name is rarely mentioned in historical texts on French music and contemporary composers. A remarkably imaginative artist, she has offered new perspectives to traditional approaches to melody, harmony, texture and form. Jolas has also contributed significantly to the contemporary scene, particularly to the re-establishment of prominence of melody with her demonstration of the importance of pitch and pitch family over previously prominent serial techniques, which have privileged pitch class or set class. She has also recovered traditional rules for harmony and counterpoint, while reconstructing them as contemporary sonorities. Her textures reveal a great respect and admiration for the masters of the Renaissance. Jolas's methods of setting text in music link directly to those of Robert Schumann, and like him she reinterprets poetry through music. The structure of Jolas's works owes its clarity to classicism, although the layering of the

sections links more directly to composers such as Alban Berg, and his idea of building several climaxes that grow in waves within a piece. Jolas also pays tribute to other contemporary composers and pieces, for instance Schoenberg's *Pierrot Lunaire*, borrowing and treating the elder composer's music in a way that shows her admiration and her explorations into new melodic and textural territory.

Many of Jolas's orchestrational attributes are related to her specific propensity for exchanging the roles of instrumental and vocal parts, i.e., giving the instrument a traditionally vocal or "speaking" role, or the vocalist an instrumental flavor. She brings her own life and daily experiences of sound to her music; seemingly only those sonorities that belong to her intimate universe are present in her work.

The intent of this dissertation is identifying and documenting key elements of Jolas's compositional technique based on a review of central works and interviews with the composer.

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INTRODUCTION

Biographical notes

Betsy Jolas was born in Paris, August 5, 1926, to a family deeply interested and involved in new forms of artistic expression in the arts. Her parents Eugène and Maria Jolas, both Americans of French descent, had moved from New York to Paris where Eugène found a job on the Paris edition of the *Chicago Tribune* in June, 1926.

In Paris Eugène Jolas soon became the founder and editor of the French literary journal *transition*, which featured the experimental works of writers, painters and musicians. Jolas's mission was to give voice to new artists, and between 1927 and 1938, he published in its entirety James Joyce's *Finnegan's Wake* in serial form, under the title "Work in Progress." During his years editing the journal Jolas included reproductions of such artists as Picasso, Miró, Braque and Matisse. And in 1932, only a year after its composition, he also published two pages from Edgard Varèse's *Ionization*. Jolas wrote of his intense interest in new forms of artistic expression,

transition[,] which I began with Elliot Paul in the spring of 1927, and which I have continued with him and Robert Sage, in the face of criticism and costly censorship, has attempted to encourage the liberation of the imagination in all its forms.¹

Eugène's brother, Jacques Jolas, a pianist, introduced the publisher to his future wife, Maria MacDonald, a classically trained singer. When Jacques and his wife moved to Paris in 1925 they

¹ Eugène Jolas, and Robert Sage, *Transition stories; twenty-three stories from "transition"* (Freeport, N.Y.: Books for Libraries Press, 1972), xii.

organized musical evenings held at their apartment near the Eiffel Tower. These evenings had given Eugène his entrée into the artistic avant-garde; guests included musicians such as Dwight Fiske and George Antheil.²

Maria Jolas was also a passionate and enthusiastic supporter of the arts and liberal thinking. She has been described as a “woman of action”³ and studied voice in New York, Paris and Berlin. Although her initial idea was to pursue a career in voice, in 1925 she dropped her professional aspirations in order to better fit her life to her husband’s. In Paris, Maria became the editorial assistant of her husband for *transition*. A brilliant translator, she was also the founder of the *École Bilingue*, which had its operations in Neuilly, a suburb just West of Paris between 1932 to 1938, and then in Bourbonnais, close to Vichy, until 1940, when the family fled to New York because of the beginning of War World II.

In New York, Maria Jolas worked for the Office of War Information Liberation of Paris, and in 1946, when she returned to France, she was employed as a Public Relations officer for the American Aid to France. Till her death in 1975 she was involved in political and literary activities, which included antiwar speeches and rallies with the PACS (Paris American Committee to Stop War) in 1967 against the war in Vietnam. She balanced her political activities with her domestic life, which she wrote about in her memoir.

Betsy’s parents provided important models for her, and their work obviously informed her own interest in and dedication to music, becoming the foundation from which she developed such a characteristic and individualistic musical voice and personality.

² Eugène Jolas, Andreas Kramer, and Rainer Rumold, *Man from Babel* (New Haven: Yale University Press, 1998), chap. 5 “Reporter in Paris.”

³ The title of her memoir. See Maria Jolas, and Mary Ann Caws, *Maria Jolas: woman of action: a memoir and other writings* (Columbia: University of South Carolina Press, 2004).

She was described by her mother as a “calm, happy baby,”⁴ very different from her sister Tina who was born in 1929.⁵ Tina was a delicate and “hard-to-raise baby,”⁶ with a milk intolerance in the days when pediatricians were still uniformed about the problem, and who continued to be a delicate child, diagnosed with bronchial pneumonia and asthma. Tina’s sickliness obliged the family to focus a great deal on her, while Betsy entertained herself alone. Consequently, from her early years Betsy developed a very independent personality, creating her own fantasy world with her toys and dolls. This independence very possibly influenced her later unique musical style, which stood apart from contemporary trends and was highly individualistic.

Maria Jolas recalled the girls’ different personalities in her memoir, describing how they adapted to moving to the U.S. during WWII.

Betsy has shown herself full of scholarly zeal and very anxious to do well everything demanded of her. She’s working seriously at her piano, and her music teacher is very satisfied with her progress. But her heart has remained in France. She is rather somber, closed in upon herself. Tina reacts otherwise, sleeping badly, becoming bossy, angry, even insolent and at the same time rather negative, avoiding any effort.⁷

Betsy’s exposure to American and French culture was without doubt an important factor to the development of her unique voice. She was registered as an American citizen at the U.S. embassy in Paris soon after her birth, and attended the *École Bilingue* that her mother had founded. There, Betsy was exposed to English and French, and a well-rounded education, different from what

⁴ Jolas and Caws, 83.

⁵ Marie Christine (Tina). Anthropologist and translator. Born, 1929; deceased, 1999.

⁶ Jolas and Caws, 98.

⁷ Jolas and Caws, 112.

public French schools offered, as it was based on the Dalcroze and Montessori pedagogies, which included singing, dancing, handiwork and dramatics.

In New York, Jolas finished her general schooling at the French Lycée, continued her studies first at the Dalcroze School and, later, at Bennington College where she earned her Bachelor of Arts degree. At age fourteen, she started singing in the Dessoff choir in New York. The choir was conducted at that time by Paul Boepple, who was also the principal at the Dalcroze school. During these years Jolas developed an interest in Renaissance composers, which would have a lasting influence on her music.

Her family also exposed Jolas from an early age to a refined sense of songs and recitation. As she later recalled, her mother's voice had a strong influence on her compositions. Betsy accompanied at the piano while her mother sang Schubert and Schumann. She also recalled playing at the piano while James Joyce and her mother sang duos of Brahms and Mendelssohn.⁸

From her father, for whom she had much respect and admiration, she inherited an interest and curiosity for new artistic developments. In New York, in 1943, insisting on the importance of the event, Eugène took her to a concert of Bartók⁹ where the composer played some of his own compositions.

The strong work ethic that Betsy developed as a teenager aided her discipline as an adult. She returned to Paris with her family in 1946 and, although she considered her education finished, the eminent organist André Marchal insisted that she improve her knowledge of counterpoint, fugue, and harmony. With that advice, in 1949 she resumed her studies at the *Conservatoire Nationale* of Paris, taking courses in counterpoint and fugue with Simone Plé-

⁸ Betsy Jolas and Bruno Serrou, *Betsy Jolas: d'un opéra de voyage* (Paris: Cig'art éd, 2001), 48.

⁹ Jolas and Serrou, 24.

Caussade. She also took private lessons with Arthur Honegger. In 1954, she entered Darius Milhaud's composition and Olivier Messiaen's analysis classes. Although late in beginning her composition studies—she was born only a year after Pierre Boulez, who had attended the conservatory ten years before in 1944—at the time she began at the *Conservatoire*, a new generation of composers became her classmates: Gilbert Amy (1936), Jean-Claude Eloy (1938) and Paul Méfano (1937). Amy and Eloy in particular played an important role in Jolas's career as they exhorted her to attend the concerts at the *Domaine Musical*, which exposed her to the French contemporary, musical avant-garde.

From 1956 to 1970, while gaining recognition as a composer, she worked at Radio France, which gave her the opportunity to learn about the French musical avant-garde while she coordinated an *hommage* to conductor Roger Désormière. In 1971 she was invited by Messiaen to become his assistant at the Conservatoire and in 1978 was herself appointed professor of composition and analysis.

Reception as composer and pedagogue

Like many other composers who attended Messiaen's class, Jolas was struck by the unique method in which Messiaen analyzed music and how he was able to transmit his enthusiasm to his students.¹⁰ Later, when she taught analysis, she used this approach. In her own words, "Messiaen's analysis of Beethoven's symphonies was so impressive! He found new ways of

¹⁰ For further readings on Messiaen's class and its influence, see Pierre Boulez, "Olivier Messiaen: A class and its Fantasies, In Retrospect, Vision and Revolution, The Utopian Years, The Power of Example," Chap. 46 in *Orientalisms* (Cambridge, Massachusetts: Harvard University Press, 1986). These are a series of speeches and lectures Boulez has given on Messiaen.

listening.” What impressed Jolas most was the way Messiaen continually challenged students with his observations.¹¹ As a professor of Composition and Analysis following Messiaen, her philosophy, she says, has steered away from an objective dissection of musical elements, rather transmitting to students her own views, a more subjective and humanistic way of approaching analysis than simply by presenting a series of tables or schemas. She writes:

Lorsque j’enseigne en Amérique, il me semble que je suis ressentie comme un peu exotique, en tout cas différente. Il est certain que j’apporte d’autres méthodes, notamment celle que nous avons héritée de Messiaen en ce qui concerne l’enseignement de l’analyse. Cette discipline est considérée aux États-Unis comme une science exacte. Il se tient régulièrement des congrès d’analyse musicale entre universités auxquels participent les professeurs concernés, tous auteurs de doctes articles avec force schémas et diagrammes publiés dans des revues spécialisées. Et cette situation se propage en France. Vous savez peut-être qu’il existe maintenant une «société d’analyse musicale» en France, financée par un groupe d’analystes bancaires, c’est assez amusant! Récemment a eu lieu un congrès auquel j’ai été envoyée par le CNSM pour défendre le point de vue de Messiaen.¹²

Qu’elle ne soit pas objective, je le reconnais bien volontiers. Il me semble qu’elle ne peut pas l’être: En effet; le compositeur qui enseigne l’analyse –j’entends le VRAI compositeur: celui qui compose (à la table ou dans sa tête) du matin au soir! –ce compositeur-là ne peut qu’enseigner selon SON Oreille, selon SA sensibilité, enfin, aussi et surtout, selon SA culture, c’est-à-dire un mélange bouillonnant de l’acquis culturel général qu’il doit avoir assimilé et de sa propre curiosité, sa propre inquiétude, ses propres convictions. Ainsi richement équipé et confronté aux œuvres qu’il a pour mission d’éclairer, le compositeur ne pourra demeurer neutre. Il pendra toujours parti.¹³

¹¹ Jolas, interview, July 20, 2011.

¹² Antoine Caze, “Les Américains chantent et font de la musique spontanément: Conversation avec Betsy Jolas,” *Revue Française D’Etudes Américaines* 117 (2008): 102. “When I teach in America, it seems to me that I do something a bit exotic, at least different. Certainly I bring other methods, including the one we inherited from Messiaen regarding the teaching of analysis. This discipline is considered in the United States an exact science. They hold regular conferences on musical analysis with all university professors concerned, all authors of learned articles and charts with impressive diagrams published in journals. And this is spreading in France. You may know that there is now a “society of musical analysis” in France, funded by a group of bank analysts, it’s pretty fun! Recently they had a convention to which I was sent by the Conservatory to defend the views of Messiaen.” (Trans., Jennifer Griffith.)

¹³ Betsy Jolas and Alban Ramaut, *Molto espressivo* (Paris: L’Itinéraire, 1999), 125. “It is not objective, I readily admit. It seems to me that it cannot be: indeed, the composer who teaches analysis—I mean the REAL composer who composed (at the table, in his head) from morning to night! This composer, can’t but teach except according to his ear, according to his sensibility,

Besides continuing Messiaen's analytical style, Jolas introduced her personal preferences regarding repertoire. As the poet-pianist-scholar Antonia Soulez acknowledges, Jolas brought an interest and passion for choral music to the Conservatoire that had been missing.¹⁴ In fact, Jolas's passion for vocal music, and the human voice generally, is clearly evident in her work. Her reflections about the qualities of the voice have been expressed through her numerous writings and conferences, which yet deserve more attention. Her interest and admiration for voice, and her conviction of the importance of its Western cultural heritage no doubt influenced her decision to introduce students to the great 19th-century lieder cycles (especially those of Schumann), including pieces such as Haydn's *The Creation*, Beethoven's *Missa Solemnis*, or Renaissance and Baroque composers such as Heinrich Schütz, Roland de Lassus, Tallis, and Purcell. Jolas often asked her students to look at the various kinds of writing in these pieces in order that they absorb contrapuntal styles.

If Jolas did not emphasize to her composition students her own stylistic preferences, she conveyed her respect and admiration for composers of the past, and that she looked to them when facing compositional obstacles. In her composition class, she would attempt to understand each of her students in order to recommend particular compositions to each (contemporary or otherwise) that might provide assistance for working through their compositional struggles. Looking at examples of how other composers solved similar problems, she advocated, would

finally, and above all, according to his culture, that is to say a bubbling mixture of cultural heritage that must be assimilated, and his own curiosity, his own anxiety, his own convictions. Thus richly equipped and confronted with works he has to shed light upon, the composer can not remain neutral. It always falls on him." (Trans., JG.)

¹⁴ Antonia Soulez is professor of philosophy at the University of Paris VIII. She is also a poet and pianist, known for her seminars on the philosophy of musical language. Soulez's article is included in Makis Solomos, "Musique - Entretien avec Betsy Jolas - Des feroces modernes a la postmodernite," *Le Monde De L'éducation* 316 (July-August, 2003): 17-25.

help one find ideas on how to proceed.¹⁵ Jolas was very respectful of individual preferences in her composition students. She never imposed a system and, in fact, from her students one could cite several composers of stylistic diversity, such as Gérard Grisey (1946-1998), Tristan Murail (1947), Michèle Reverdy (1947), Gisèle Barrau (1948), Michäel Lévinas (1949), Phillipe Hurel (1955), Philippe Durville (1957), Frédéric Durieux (1959), Jean-Claude Schlaepfer (1961), François Narboni (1963) and Eric Tanguy (1968). And although these composers have taken various paths in their compositional techniques, a sense of friendship and appreciation have continued their association with Jolas.

Betsy Jolas has been respected not only by her students, but embraced and supported by her teachers. They first recognized the quality of her work and her ability as a pedagogue. After Messiaen invited her to become his assistant he also supported her candidacy for a professorship at the Conservatoire. Milhaud recommended her to conductor Roger Désormière when he needed an assistant after having a stroke, and through Désormière she was able to work at Radio France from 1956 to 1970. Milhaud also suggested she contact Boulez to show him her music. After their meeting, Boulez invited her to write a piece for the *Domaine musicale*,¹⁶ for which she wrote *Quatuor II*. This piece was premiered in 1966 by Mary Mesplé and the Trio à Cordes Français.

Jolas received more recognition from colleagues and students with her election to the position of professor of analysis, and of composition, at the Conservatoire. Besides her work at the Conservatoire, she has taught in the USA at Tanglewood, Yale, Harvard, Princeton, Berkeley, and at Mills College in California. Her compositional work and musical personality have been recognized by many institutions, which have granted her numerous prizes and awards.

¹⁵ Jolas and Serrou, 148.

¹⁶ Jolas and Serrou, 104.

Prize winner first of the International Conducting Competition of Besançon (1953), she has since won many awards, including those from the Copley Foundation of Chicago (1954), ORTF (1961), American Academy of Arts (1973), Koussevitsky Foundation (1974), Grand Prix National de la Musique (1974), Grand Prix de la Ville de Paris (1981), Grand Prix de la SACEM (1982). Jolas became a member of the American Academy of Arts and Letters in 1983, and in 1985 she was promoted to Commandeur des Arts et des Lettres by the French Minister of Culture. In 1992 she received the Maurice Ravel Prix International and was named "Personality of the Year" of France. In 1994 she was awarded the Prix SACEM for the best première performance of the year for her work *Frauenleben*. She was also elected to the American Academy of Arts and Sciences in 1995 and made Chevalier de la Légion d'Honneur in 1997. She won the Prix Arthur Honegger (2000) and in 2003 she was awarded the *Prix Musique* by the Société des Auteurs, Paris.

When Jolas turned 80 years old in 2006, her birthday was celebrated at the annual Festival of Contemporary Music at the Tanglewood Music Center with a performance of *Quatour V*. In addition, the *Boston Modern Orchestra Project*, commissioned the orchestral piece *B Day*, serving as a dedication to BMOP's 10th anniversary as well as the composer's birthday herself. *B Day* was premiere in Boston in March of 2007, conducted by Gil Rose. From December 6-10, 2006, *La Cité de la musique* (Paris) dedicated its series *Domaine Privé* to the composer, in order to celebrate her birthday with a cycle of concerts and presentations. Jolas herself was able to choose the programs featuring her own music and other music that had influenced her.

It seems incongruous, then, with the multiple honors and the wellspring of support and recognition, that such a small number of commercial recordings have been produced of Jolas's

compositions. And it is more surprising that her name is absent from the many specialized articles and guides about French contemporary music, written by French composers and musicologists, who never fail to mention her as a pedagogue. As a highly recognized composer and pedagogue, her contributions to contemporary music have yet to be fully assessed in the historic record. In the following section, I explain how Jolas's work fits into contemporary French music culture and how she anticipates with her music many of the trends that are now flourishing in the subsequent generations of composers.

Place and influence among contemporary composers

First, I will briefly outline cultural trends in France during the first part of the twentieth century by drawing from the French musicologist Makis Solomos, who divides the different styles developed in France during the first half of the twentieth century into four groups:

- 1) Music that focuses on sound, and becomes more and more centered on the building the sound. This is the most important trend in Solomos's historical reading. It started with Debussy, and became more pronounced (even to the extreme) with Varèse (1883-1965), Xenakis (1922-2001), and with the Groupe de Recherches Musicales established around Schaeffer (1910-1996). Later Claude Risset (1938) and his studies about the synthesis of sound led to the Spectral school with Grisey (1942) and Murail (1943). Finally, this trend welcomed new contributions from non-western cultures made by composers such as Jean-Claude Eloy (1938) and Yoshihisa Taïra (1938).

- 2) Music organized by systems controlling various parameters, such as serialism and post-serialism: Leibowitz (1913-1972), Boulez (1925), Gilbert Amy (1936), and Emmanuel Nunes (1941).
- 3) Liberal trends that emerge in the late 1960s and early 70s in open composition and improvisation: André Boucoureliev (1925-1997), or Vinko Globokar (1934).
- 4) Trends that are linked to tradition in various ways: Messiaen (1908-1992), Maurice Ohana (1914-1992), Dutilleux (1916), and Claude Ballif (1924).¹⁷

Solomos does not mention Jolas in his article, but she fits within his fourth category: her music is clearly linked to tradition. The ongoing controversy as to why some composers are included in the canon and others left aside might lead one to assume that Jolas's current historical position as a marginalized talent could be explained by the specific politics ruling music in France during the second half of the twentieth century. In particular, French music after 1945 has been heavily subsidized by governmental institutions. Contemporary music thus funded has unfortunately taken the form of an elitist subculture functioning to serve very few composers. These composers influence musical directions of the entire country and to some extent, some would say, their influence is based entirely on personal interests dictating which music deserves to be performed and otherwise should benefit from the support of institutions. Justifiably or not, Boulez has been held accountable for this situation and for taking advantage of the political structure and support that he received when the IRCAM opened in 1975.¹⁸ Although Boulez assisted Jolas in her debut

¹⁷ Makis Solomos, "Notes sur la musique française récente," *Doce Notas Preliminares*, no.1 (1997): 91-99.

¹⁸ Jesús Aguilera, *Le Domaine Musical. Pierre Boulez et vingt ans de création contemporaine*. Fayard. Paris, 1992. And also, Georgina Born, *Rationalizing Culture. IRCAM, Boulez and the Institutionalization of the Musical Avant-Garde* (Berkeley: University of California Press, 1995).

at *Domaine Musicale* in 1968, and helped to organize the celebration of her 80th birthday, he and the institutions supporting his musical preferences have seemingly done little to support her in terms of official sponsorship. Jolas herself, when talking about how Boulez has not been especially interested in her music, has stated that perhaps she had disappointed him since she did not follow his serialistic style.¹⁹

The composer Henri Dutilleux has been more supportive of Jolas's work. A longtime friend, he wrote the preface for Jolas's biography by Serrou, *D'Un opéra de Voyage*. Dutilleux has a similar musical personality to Jolas. Distant from serialism he has also been linked with tradition, emphasizing a very spiritual and romantic conceptualization of the compositional process.

Younger generations of composers have diversified their musical styles and have found new venues in which to develop. Miha Iliescu has observed that hybridization of styles has characterized the work of younger French composers.²⁰ In a pluralistic, multicultural, and individualistic society, composers have felt free to incorporate into their works a mixture of techniques, styles, and references to different cultures and aesthetics, often distant from French, or indeed, Western musical heritage in both geographical space or in time. As Iliescu focuses on hybridization, Solomos views the most common reaction of these composers to be reinserting and defending a new expressivity, a subjective influence in trends that at their beginnings strove to be more neutral or objective.

Both sources cited in Makis Solomos's *Notes sur la musique française récente*, "Doce Notas Preliminares" no.1 (1997): 99. For more on the topic see also the digital magazine edited by "La Razón Pública", accessed July 29, 2011,

<http://www.razonpublica.com/index.php/cultura/memoria-musical/1776-pierre-boulez.html>.

¹⁹ "I might have disappointed him, I don't know. I might." Jolas, interview, July 20, 2011.

²⁰ Miha Iliescu, "Mélanges et impuretés," *Doce Notas Preliminares*, no.1 (1997): 100-110.

C'est pourquoi une des caractéristiques les plus générales de toute tendance actuelle non-conformiste passe par la réintroduction—la revendication—d'une nouvelle expressivité. [...] Ainsi, chez les compositeurs issus de la mouvance spectrale, caractérisée à ses débuts par un organicisme synonyme souvent d'impersonnel, on a pu constater une réintroduction du geste volontaire. C'est le cas de Philippe Hurel (1955) avec ... *à mesure* (1996) [...]. C'est aussi le cas, mais avec un zeste de néoclassicisme, de Kaija Saariaho (1952), dont *Amers* (1992) contient précisément une qualité d'indications 'expressives' pour le soliste. L'évolution des quelques compositeurs clairement issus du postsérialisme va dans la même sens. Avec ses dernières œuvres—notamment celles regroupées sous le nom de *Terre Habitable* (1991-97)—Antoine Bonnet (1958) tend vers une nouvelle expressivité. Citons aussi pour illustrer la même idée les évolutions de François Nicolas (1947) ou de Frédéric Durieux (1959).

La génération de nos pères s'est arrêtée là, au seuil d'une nouvelle de syntaxe [...]. A présent nous devons repenser en profondeur, filtrer avec résolution le riche potentiel élaboré avant nous; *et l'utiliser à des fins expressives*,²¹ notait récemment un compositeur italien, Luca Francesconi (1956), qui est passé par Paris. Beaucoup de jeunes compositeurs, dont le nom n'a pas encore été mentionné et qui forment le paysage musical français récent, pourraient témoigner de cette tendance générale vers une nouvelle expressivité.²²

A vigorous debate between scholars has taken place in France with the intention to better understand and classify more recent trends in musical composition. The limitations and variations of the schools of modernism and post-modernism, and discussion about how

²¹ Francesconi, Luca, "Les esprits libres," en *La loi musicale, Cahiers de Philosophie* n° 20, (1996), 19.

²² Makis Solomos, "Notes sur la musique française récente:" 98-99. "This is why one of the more general trends of all non-conformists, through reintroduction, claim a new expressivity. [...] Thus, among the composers from the spectral movement, characterized in its early stages by a synonymous organicism, often impersonal, there has been a reintroduction of voluntary gesture. This is the case of Philippe Hurel (1955) in ... *à mesure* (1996). This is also true, but with a hint of neoclassicism, in Kaija Saariaho (1952), with *Amers* (1992), which contains specific indications of the quality "expressive" for the soloist. The evolution of some composers from the postserialism is clearly moving in the same direction. With his last works, especially those grouped under the name *Terre Habitable* (1991-97) Antoine Bonnet (1958) tends toward a new expressiveness. Also, to illustrate the same idea, I include the evolution of François Nicolas (1947) or Frédéric Durieux (1959).

"The generation of our fathers stopped there on the threshold of a new syntax [...]. Now we need to fundamentally rethink, filter the rich potential developed before us, and used for expressive purposes"; note the recent Italian composer Luca Francesconi (1956), who passed through Paris. Many young composers, whose names have not been mentioned, and who form the recent French musical landscape, may reflect this general trend towards a new expressivity.

composers fit (or don't fit) into these categories, has been the subject of many articles and presentations. Although the idea of grouping composers into a few categories is obviously simplistic, it is important to understand how such labels and names used in contemporary French scholarship influence canon building, not only in France but abroad. Betsy Jolas is rarely if ever mentioned in such articles. Perhaps there is no simple answer as to why she has not been included, but her absence in this literature informs us that French scholars do not see her music as important to the discussion. Antonia Soulez has described how Jolas fits in this panorama:

Betsy Jolas est un cas à part dans la musique contemporaine” [. . .] “Elle affirme en effet que le secret de sa différence, c’est l’assimilation. Elle est au Carrefour de la musique la plus traditionnelle, en phase avec l’héritage cultural occidental romantique, tout en laissant libre cours à sa recherche authentiquement contemporaine.²³

In Jolas's words: “I am no longer worried about being modern or not being modern. It's true I have always been rather independent. When everybody was twelve-tone, I wasn't. I was too lazy to count!”²⁴

Jolas has always been interested in expression, and hybridization, understood via a strong interest in the music of the past, well before this became a popular trend for younger French composers. She likes to see herself as the “missing link,” one that connects the music of the past (for instance, the Renaissance's Lassus) or more recent past (Debussy), to newer generations of contemporary composers who have abandoned serial, post-serial, and even experimental

²³ Antonia Soulez, “*Betsy Jolas, la modernité sans exclusive*,” *Le Monde De L'éducation* 316 (July-August, 2003): 24. “Betsy Jolas is a special case in contemporary music “...” She asserts that the secret of her difference is in her assimilation. It is at the crossroads of the most traditional music, in line with the Western romantic cultural heritage, while giving free rein to explore the truly contemporary.” (Trans., JG.)

²⁴ *Opera News*, Mai, 1995. Cited in Alban Ramaut, “Schielemann de Betsy Jolas, l'opéra comme genre,” in *Composer un opéra aujourd'hui* (Saint-Etienne: Publications de l'université de Saint-Etienne, 2003), 47.

techniques in order to return to less systematic ways of expression. Of course, Jolas has not been the first composer looking to historical models, but the fact that she brought them to the foreground at the height of the serial era is one of her singular achievements, preceding and preparing a path for those composers who followed to definitively return to various forms of writing music in which expressivity was *the* important feature. She anticipated such composers who incorporated hybridization in their compositions (as a result of moving toward more open ended and expressionistic styles), or otherwise started new trends.

Betsy Jolas, the “lady composer”

Understandably, Jolas has often been asked for her thoughts regarding women composers. Some of her answers touch on the way she herself feels as a composer.

One thing is sure: women’s art is not going to be like men’s art, but it’s not going to be what men think it will be either. That is all I can say at this point. It’s very early still in the game. Women have only just begun to be admitted as having a mind, a creative mind.²⁵

Jolas’s biography and personal experiences help us to understand many of her choices; one of the most important of which was choosing a gender-bound career. Many scholars have written about the difficulties women have faced as composers: the social roles traditionally assigned to women, together with stereotyping that implied that creative impulses outside childbearing existed only in men, and most crucially the lack of, or very limited, access to music education that afforded equal opportunities to women.

²⁵ Paris Transatlantic Magazine, Global Coverage of New Music, “Betsy Jolas. Interview by Guy Livingston, Dec. 2, 1993,” accessed July 3, 2011, <http://www.paristransatlantic.com/magazine/interviews/jolas.html>.

With the proliferation of conservatories in the nineteenth century, the number of women who were able to train for professional careers increased dramatically. At first female conservatory students were accepted only in performance, but by the end of the century, as a result of the efforts of those who fought for access, women could enroll in theory and composition classes at most institutions.²⁶

In examining the social prejudice against women composers, Judith Tick has noted a double standard where:

American women composers, [...] were accused of triviality if they wrote domestic music or of inappropriate virility if they wrote symphonic works. Nearly all touch upon the consequences of women's unequal access to music education. Many also consider the extent to which socialization for marriage and motherhood or the responsibilities of those roles affected musical careers.²⁷

Even today women developing careers in music, particularly in composing or conducting, still form the minority;²⁸ Jolas was one of many female composers who have had to overcome the cultural prejudice restraining their entry into the public sphere.

In 1949, her first year as student in the Conservatoire, Jolas married Gabriel Illouz. The couple subsequently had three children: Frédéric, Claire, and Antoine. Jolas has talked often about the difficulties of combining her family life as wife and mother of three, and her strong need to write music. This excerpt from her autobiography gives a sense of the urgency and

²⁶ Carol Neuls-Bates, *Women in music: an anthology of source readings from the Middle Ages to the present*, (New York: Harper & Row, 1982), Introduction, xiv-xv.

²⁷ Jane M. Bowers, and Judith Tick, *Women making music: the Western art tradition, 1150-1950* (Urbana: University of Illinois Press, 1986), 12.

²⁸ For more information on the history and biography of women composers see: Edith Borrof, "Women Composers: Reminiscence and History," *College Music Symposium*, Vol. 15 (Spring, 1975): 26-33, <http://www.jstor.org/stable/40375087>; Eugene Gates, "Why Have There Been No Great Women Composers? Psychological Theories, past and Present," *Journal of Aesthetic Education*, Vol. 28, No. 2 (Summer, 1994): 27-34, <http://www.jstor.org/stable/3333265>; Judith Lang Zaimont website. "Thematic Aspects": A Design Strategy for the next CMS Report on the Status of Women in College Music by Judith Lang Zaimont," as delivered at the International Conference of the College Music Society, Toronto, Canada - Fall 2000, accessed April 7, 2012, <http://www.jzaimont.com/bibliography/bibliography-thematic-aspects.html>.

commitment to her compositions while also demonstrating the growth of a strong sense of discipline as mentioned earlier.²⁹

A 20 ans, dans les années 50, lorsque nous sommes rentrés en France, je me suis inscrite au Conservatoire de Paris, où j'ai tout repris de zéro et j'ai travaillé comme une folle. Je voulais composer. Mon but était d'écrire une musique qui soit aussi belle que celle que j'avais découverte dans la chorale, aux Etats-Unis, et qui corresponde à ce que je voulais. Je n'y arrivais pas. J'en rêvais la nuit, mais je n'y arrivais pas. J'ai mis très longtemps avant d'y parvenir. Maintenant, je commence enfin, il me semble. [. . .] Il faut beaucoup travailler. Tout le temps. Il faut énormément de rigueur, d'exigence et de travail. Peut-être que les femmes manquent d'acharnement et pour cette raison abandonnent la musique. Elles se laissent déborder par le quotidien. Les enfants peuvent être très prenants si l'on n'y prend pas garde. Il m'est parfois arrivé de laisser ma famille, de claquer la porte - j'ai eu trois enfants - et de m'isoler pour mon travail. C'était difficile, mais il fallait le faire. Cela ne se passait pas sans culpabilité, bien sûr. Les hommes n'ont pas ce genre d'état d'âme. Notre société est ainsi faite, on s'attend toujours à ce que les femmes abandonnent.³⁰

Jolas's sensibilities in other roles of her life compelled her to put her energies toward daily life; and she has consequently expressed herself more intimately, or in context to her personal life, in her pieces. This more internal journey, one that also includes some distance through her exploration of music history, she herself recognizes. Many of her pieces have titles linked to close friends or family, for instance, *Mon ami*, *Concert de famille*, *Chansons pour Paule*, *Für*

²⁹ Ensemble Utopik's Website. "Interview exclusive: Neuf Questions à Betsy Jolas," accessed September 9, 2011, http://www.ensembleutopik.fr/html/programmation/RU_2008_2009/BetsyJolas.html.

³⁰ "At 20, in the 50's, when we returned to France, I enrolled at the Paris Conservatory where I simply returned to "from scratch" and worked like crazy. I wanted to compose. My goal was to write music that is as beautiful as I had discovered in the choir, [in] the United States, and that matched what I wanted. I could not. I spent sleepless nights but I could not. It took me very long to get there. Now I'm finally starting, I think. [. . .] It takes work. All the time. It takes a lot of rigor and work requirements. Maybe women lack rigor and for that reason abandon music. They let themselves be overwhelmed by the quotidian. Children can be very addictive if you are not careful. I sometimes had to leave my family, to slam the door - I had three children - and to isolate myself in my work. It was hard, but I had to do it. This did not happen without guilt, of course. Men do not have to make that kind of [choice]. Our culture is sturdy; it continues to expect women give that up." (Trans., JG.)

Célia affettuoso, Music for Joan, Musique pour Delphine, Petite Fantaise pour Léo, Savez-vous qui est mon ami? ...

Oui, je reconnais volontiers que les rencontres, les amitiés ou les liens familiaux inspirent ma musique. Je crois que le fait que je sois une femme y est pour quelque chose ! Je précise toutefois que ces œuvres ne sont pas des portraits.³¹

Music for Joan was dedicated to her friend, Joan Mitchell. A series of similarities between herself and Mitchell explain a long friendship between the two artists. Mitchell was born in 1925, in Chicago, and moved to France in 1955. Her artistic choices developed without regard to changing fashion, and showed an affinity with the early works of Cézanne and Kandisky.³² Mitchell, who talked about herself as a “lady painter,”³³ used to tease Jolas by calling her a “lady composer.” In 1976, Mitchell had already dedicated one of her paintings to Jolas: *Quatuor II for Betsy Jolas*, which is currently displayed at the Musée de Grenoble, in Isère, France. Both women were well aware of how their unusual careers were the exception in vocations long the exclusive territory of men. Over the first decades of her career, Jolas was often the only woman present at many events of French musical life. Even today, she still tends to be the only woman represented in concerts or serving on composition competition juries. She has had to develop a strong sense of independence in order to survive. Her difficulty accepting *herself* as a composer

³¹ Ensemble Utopik’s Website. “Interview exclusive: Neuf Questions à Betsy Jolas,” accessed September 9, 2011, http://www.ensembleutopik.fr/html/programmation/RU_2008_2009/BetsyJolas.html. “Yes, I freely admit that encounters, friendships or family ties inspire my music. I think the fact that I am a woman has something to do with it! I note, however, that these works are not portraits.” (Trans., JG)

³² Oxford Art On-Line, “Mitchell, Joan,” accessed August 19, 2011.

³³ “‘You are a lady composer,’ Joan pointedly observed to Betsy on that occasion, ‘and I am a lady painter.’” Patricia Alber, *Joan Mitchell: Lady Painter: a life* (New York: Alfred A. Knopf, 2011), 311.

shows the power the cultural prejudice has wielded over her. Jolas early on felt very insecure, and feared that she could be rejected simply for being a woman in a man's field. In this light, her comments about her meeting with Boulez, when he first looked at her music, seem poignant.

Boulez was very important for me at one time. I showed him my music, and he did not, at any point, question the fact that I was a woman or a man; he just looked at the music. I am forever grateful to him for that. That was so important at a point where I needed confidence.³⁴

She was often first to doubt her own options, due to sexist stereotypes surrounding her. As is typical with other women composers, she was able to imagine herself as a writer, a poet, or a painter, but never as a composer. But she took a certain freedom in such self-determination as to become one anyway. If she felt different and alone, or left on her own, that experience would have probably helped to form a strong, independent voice, making it easier to ignore external trends, and instead follow her very personal intuition and unique path.

Brief overview of dissertation chapters

In the introduction of this dissertation I have presented a brief biography of Jolas and discussed other topics related to her musical career, such as her reception as composer and pedagogue, her place and influence among contemporary composers, and ways in which she has responded to

³⁴ Paris Transatlantic Magazine, Global Coverage of New Music, "Betsy Jolas. Interview by Guy Livingston, Dec. 2, 1993," accessed July 3, 2011, <http://www.paristransatlantic.com/magazine/interviews/jolas.html>. See also Jolas and Serrou, 103-104.

social stereotypes that continue to create obstacles to professional development for women in composition.

After an overview of Jolas's approach to composition, in Chapter 1, where I discuss her primary compositional choices, the dissertation focuses on the two most representative elements of Betsy Jolas's musical language: melody (Chapter 2), and harmony (Chapter 3). Chapter 4 constitutes an analysis of *Lumor, 7 lieder spirituels*, for Saxophone and Orchestra (1996), which explores how these primary elements interact in a single composition. Lastly, I include an appendix that offers a chronological list of works to assist listeners in following the evolution of Jolas's basic compositional trends and characteristics.

CHAPTER ONE: OVERVIEW OF JOLAS'S APPROACH TO COMPOSITION

Introduction

In this chapter I will place Jolas's work in context. I will discuss her main compositional choices and her specific practice of exchanging roles between instrumental and vocal parts. I will also explain her way of setting text in music. And, finally, I will explore the importance of the music of past eras in Jolas's writing.

Jolas's work in context

Betsy Jolas has explained how the how the stylistic options available to her in the 1950s were few: one could either follow Bartok's models or one could follow the derivations of Schoenberg's serial school, especially Boulez's new techniques, which held much influence in France at the time.³⁵ Works written by major composers such as Bartok, Stravinsky or Hindemith had been models for younger generations, but with Schoenberg's shift away from tonality, and his enormous influence in other composers and critical music circles, serialism brought radical new models of musical structure and form, melody and harmony.

Jolas did not feel particularly attracted to either of these options. Bartok's work was too popular for a strong personality like hers to follow, one characterized by singular artistic choices. Serialism, in any of its various techniques and styles, was too procedural for her more personal

³⁵ Jolas, interview, July 20, 2011. In fact, after World War II, scholars used to divide the musical style of the post-war years into two large categories: serialism and non-serialism. See Reginald Smith Brindle, *The new music: the avant-garde since 1945* (London: Oxford University Press, 1975), 5.

mode of expression. Although she was to follow the development of serialism closely, and to use the 12-tone chromatic scale as a basis for some of her music, her music is not based on such serial techniques as pointillism or rows.³⁶

Jolas remained interested in, but for the most part distant from, other active movements that developed around her later, including the Spectral school, some of whose members were her students.³⁷ Nor did she write music using collage when it was in vogue.³⁸ And while open forms, indeterminacy, and aleatory music were prominent,³⁹ with their transformation of traditional notation into graphics, only on a few occasions did Jolas use any kind of notation that gave the performer freedom to improvise.⁴⁰

Perhaps Jolas avoided experimentalism in her work because she wanted to reach a broader audience than the one she perceived drawn to experimentalism, which comprised only a small group of intellectuals. She has often expressed her wish to be accepted not as a rare entity, but as a composer who mixed her own ideas with those of her admired contemporary and historical composers.

³⁶ She stated: "I never wrote any twelve tone music." From Kathy Cunningham's Studio. "Composer Betsy Jolas. A conversation with Bruce Duffie," accessed July 3, 2011, <http://www.kcstudio.com/jolas.html>

³⁷ "I have followed all these movements very actively, but I believe I'm considered sort of independent." From Kathy Cunningham's Studio. "Composer Betsy Jolas. A conversation with Bruce Duffie," accessed July 3, 2011, <http://www.kcstudio.com/jolas.html>

³⁸ Jolas has written music with her particular interpretation of *collage*. In her interview with Serrou she mentions how, in her *Sonate à 12* (1970), she mixed a variety of vocal styles following the trends of a historical moment where everybody combined many different styles. Jolas mentions Berio's *Sinfonia*. (Serrou, 170)

³⁹ During the 1960-70, while Earle Brown was in Paris for performances of his music, Jolas formed a friendship with him, as it was easy for them to communicate in English. They both attended concerts at the *Domaine Musicale*. At that time Boulez assisted Brown in establishing contacts with publishers, performers and orchestras, in Europe (see David Nicholls and Keith Potter. "Brown, Earle." In *Grove Music Online. Oxford Music Online*, accessed December 4, 2011, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/04098>

⁴⁰ *Caprice à une voix* (1975) is written for any type of voice, with a graphic notation.

I was recently played on a string trio program where there was Schoenberg, Webern, Mozart, and Jolas. Well, that's nice! It was a big success and there was a normal public. [...] My hope is that my music will reach most people—I mean the greatest public possible. Not for glory, but just because I like to feel that I am not just addressing a small group of people. I'm not interested in that.⁴¹

Critics, such as Xavier Hascher, have also appreciated and recognized this quality in her music.

Whereas many composers seem to regard the presence of the listener as a barely tolerable necessary evil, Betsy Jolas refuses to adopt this attitude and communicates to the public a discourse which is intended to be intelligible, sensitive, and moving.⁴²

However much she might have avoided jumping onto bandwagons of compositional trends, Jolas was very aware of the new developments in the music around her. She participated in courses at Darmstadt, attending seminars with Bruno Maderna, Henri Pousseur, and Pierre Boulez, and knew the writings of ethnomusicologist André Schaeffer regarding music of foreign cultures. She admitted to a fascination with Asian music like many of the composers of her generation, especially with the concept of time in Eastern aesthetics. Jolas was up to date with the latest developments of IRCAM,⁴³ even using electronics in several pieces: her three radiophonic cantatas, *L'oeil égaré dans les plis de l'obéissance au vent* (1961), *Dans la chaleur vacante* (1963), *Voix premières* (1974), and *D'un opéra de poupée en 7 Musiques* (1982).⁴⁴

⁴¹ From Kathy Cunningham's Studio. "Composer Betsy Jolas. A conversation with Bruce Duffie," accessed July 3, 2011, <http://www.kcstudio.com/jolas.html>

⁴² Xavier Hascher, *Betsy Jolas. Catalogue des oeuvres* (Paris: G. Billaudot, 2001), 6.

⁴³ Jolas chose to take some of their courses with professional development hours, while teaching at the Conservatoire.

⁴⁴ "I use "Musique concrète" technology (super impression, acceleration-deacceleration, sounds, reverb, inverted sounds, etc.) in my three radiophonic cantatas specially *Voix premières*." Personal correspondence with Jolas, e-mail, October 30, 2011.

Still, she preferred to digest all the activity around her and translate it into something that fit her own aesthetic. Alban Ramaut quotes Jolas as summarizing her influences thus:

Ceux qui connaissent mon œuvre et qui ont suivi mon enseignement savent que ma pensée musicale, alimentée par mon expérience quotidienne de la vie, a besoin pour s'incarner de se référer à une *lignée*. En fait, à une doublé lignée parcourant, d'une part ma propre production (couvrant maintenant près de cinquante ans de ma vie créatrice), d'autre part une bonne partie de l'Histoire de la musique considérée à travers mes goûts et, ma sensibilité.⁴⁵

Jolas's style, then, is strongly influenced less by contemporary trends in composition than by those elements she feels closest: her love for the voice, her preference for Renaissance music, or sounds from her daily life and environment. In the following paragraphs I will illustrate major influences on Jolas output and how she integrated her personal experience of music and of life with historical trends unfolding around her. First and foremost, she found inspiration in her day-to-day environment and personal life, which left a permanent imprint on her musical preferences.

Compositional choices

Jolas filters the sounds of her environment into her compositions. "I open my ears to everything around. No such thing as imitation, only assimilation."⁴⁶ She shows a preference for sonorities

⁴⁵ Betsy Jolas, conférence à propos de *Quatuor V*, 1997, cited in Alban Ramaut, "*Schliemann*" de Betsy Jolas, *l'opéra comme genre*, CIEREC. Centre interdisciplinaire d'études et de recherches sur l'expression contemporaine. *Composer un opéra aujourd'hui: Actes de la journée d'étude du 13 mai 2003* (Saint-Etienne: Publications de l'université de Saint-Etienne, 2003), 47. "Those who know my work and have followed my teaching know that my musical thought, fueled by my daily experience of life, needs to be embodied to refer to a line. In fact, a double line negotiating, firstly my own production (now covering nearly fifty years of my creative life), and, on the other hand, much of the history of music seen through my tastes, my sensibility."

⁴⁶ Jolas, interview, July 20, 2011.

that have strong physical relationships to her as part of her surroundings. For instance, the Litanies of the Orthodox Church present in *Lumor* (1996) stem from the proximity of her home to a nearby Orthodox church; she hears the melodies from her back yard. The jazz influences in her later music probably arise from the years she spent in the States, and perhaps especially because one of her children, Antoine, is a professional jazz trumpet player. The influence of these personal surroundings can take the form of a single sound found in several works. At a Tanglewood residency in 1977, she remembers entering “‘the composer’s cottage,’ a place where you have everything that a composer may need to write a piece,” and sitting at the piano to play a G₄, listening to the sound resonate in the room. This resonance stayed in her mind and appeared in several of her compositions, for instance, in the piece that she wrote during that residency, *Tales of a Summer Sea*. But it is also present in *Stances*, a piece she wrote a year later, where the resounding G sounds from the opening of the piece. In the first measures of *Stances*, the solo piano introduces G₄ at “*fff* strident,” which creates a strong resonance on the G-A strings of the piano which are silently depressed by the left hand. The G₄ is played immediately after by the harp before returning to the piano. The other pitches that form the piano’s melodic design are repeated by the trumpet and clarinet at the same octave.

Example 1.1.1. Jolas, *Stances*, mm. 1-3. Opening section, the piano and harp present the G₄ that unifies the piece.

Handwritten musical score for a symphony orchestra and piano solo. The score includes staves for Flute (Fl), Horns (Hb), Clarinet (Cl), Bassoon (Bsn), Corsi (Corsi), Trumpet (Tpt), Trombone (Tbn), Harp (Hrp), Piano (Piano d'o), Percussion (perc), Timpani (timb), Piano Solo (Piano Solo), Violin I (V1), Violin II (V2), Viola (Va), Violoncello (Vc), and Contrabass (Cb). The score is heavily annotated with performance instructions, dynamics, and markings. A blue circle highlights a specific note in the Trombone part, and blue arrows point to notes in the Piano Solo part. The score is written in a 1.4 time signature.

* le premier de chœur sur 7c

The presence of that initial pitch G₄ returns several times through the piece. We do not find pitch

centricity around the pitch class G, Jolas shows no special interest in the pitch class G, but only in the pitch G₄.

Example 1.1.2. Jolas, *Stances*, mm. 24-39. The piano's melody remains organized around G₄.

The image shows two staves of handwritten musical notation. The top staff is labeled 'Piano Solo' and the bottom staff is labeled 'Piano Solo'. The music is in G major and 4/4 time. The top staff features a melodic line with various dynamics (p, mf, f) and articulation (accents, slurs). The bottom staff provides harmonic support with chords and dynamics (pp, p, mp, ff, mf). Blue arrows point to specific notes in both staves, highlighting the G₄ pitch. Handwritten annotations include 'Poco più mosso', 'Rit', and '4/4 (SA)'. Measure numbers 25 and 30 are circled in the top staff.

Finally *Stances* ends with the solo piano returning again to the initial G₄ before the last ascending chromatic gesture, a typical ending for many of her pieces. This focus demonstrates once more how Jolas obsesses over a concrete pitch.

Example 1.1.3. Jolas, *Stances*, mm. 395. Just two measures from the ending, the piano returns to the resonance of G₄.

The image shows two staves of handwritten musical notation. The top staff is labeled 'Piano Solo' and the bottom staff is labeled 'Piano Solo'. The music is in G major and 4/4 time. The top staff features a melodic line with various dynamics (pp, p, mp, mf) and articulation (accents, slurs). The bottom staff provides harmonic support with chords and dynamics (mp, mf, pp). Blue circles highlight specific notes in both staves, and red arrows point to other notes. Handwritten annotations include 'Libero', 'cambiata', 'Poco più mosso', and 'Poco più mosso (cassa)'. Measure numbers 395 and 396 are circled in the top staff.

The image shows a handwritten musical score for piano solo, measures 1-10. The score is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The tempo is marked 'Andante'. The score begins with a piano (p) dynamic. In measure 2, a C4 is introduced and is repeated in every measure. The score includes various dynamics such as p, pp, and ppp, and features a 'Solo' marking. The notation includes chords, single notes, and rests, with some notes marked with 'b' for flat. The score ends with a double bar line.

An earlier piece, *Music d'Hiver* (1971), is another composition inspired by a single sound. This time the experience struck her while she vacationed in Spain, in a town next to Barcelona. While walking through the streets she heard an organ being tuned in a nearby church; they were tuning a C. Jolas chose the C₄ as a center for *Music d'Hiver*, which became a piece about tuning, about seeking the right sound. In *Music d'Hiver* the insistence on the C₄ is even more striking, present from beginning to end. I would argue that Jolas is not concerned about pitch class C, rather she focuses again on the resonance of C₄.

Example 1.2.1 shows the first ten measures of the piece. The only pitch repeated in every measure, starting in measure two, is C₄. It is introduced with different dynamics and as part of various chordal formations. It is remarkable that we cannot find a C in any other octave. I have marked all the C₄ in these first ten measures.

Example 1.2.1. Jolas, *Music d'Hiver*, mm.1-10.

Orgue

MUSIQUE D'HIVER

Betsy JOLAS
1971

① → env. 20'' 2 3 4 ←

mar. f

1 ② 3 ① ② 3 ① 2 3

perc. mar. f

4 mar. f

orgue p

pp

mp

pp

p

5 1 2 ③ ① ② ③ ④

① ② ③ 4 1 2 ③ ④ ① ② 3 ④

As in *Stances*, in *Music d'Hiver* Jolas returns constantly to the same pitch, giving structural coherence to the composition. Example 1.2.2 shows a middle section of the *Music d'Hiver*, where C₄ (circled in red) is again the foundation for the other sonorities.

Example 1.2.2. Jolas, *Music d'Hiver*, mm. 86-89. Jolas's organizing structure again around C₄.

The image displays two systems of musical notation for piano. The first system, labeled '5 S', contains measures 86 through 89. It features a complex harmonic structure with various accidentals and dynamics. Red arrows point to specific notes, and red circles highlight the C₄ pitch in several instances. The second system, labeled '6 S', contains measures 90 through 93. It continues the harmonic structure, with red arrows and red circles highlighting the C₄ pitch. The notation includes various accidentals, dynamics, and articulation marks.

Example 1.2.3 shows Jolas's ending of the piece, returning to C₄, enclosing this pitch with a reduced range of a major third span, with surrounding pitches spanning from A₃ to C₄ sharp. Pitch centricity in Jolas music will be discussed in detail in Chapter 2.

Example 1.2.3. Jolas, *Music d'Hiver*, mm. 191-199. The ending return to C₄.

① ② 3 ④ ① 2 ③ 4 ⑤

4^s 3^s 5^s

This system contains two measures. The first measure has a treble clef with notes G4, A4, B4, and C5. The bass clef has notes G2, A2, B2, and C3. The second measure has a treble clef with notes G4, A4, B4, and C5. The bass clef has notes G2, A2, B2, and C3. Pink arrows point from the circled numbers 1-5 to the notes in the treble clef. Labels 4^s, 3^s, and 5^s are placed above the first, second, and third measures respectively.

195

① 2 ③ 1 ② ③ 4 1 ② 3 4

3^s 4^s

This system contains two measures. The first measure has a treble clef with notes G4, A4, B4, and C5. The bass clef has notes G2, A2, B2, and C3. The second measure has a treble clef with notes G4, A4, B4, and C5. The bass clef has notes G2, A2, B2, and C3. Pink arrows point from the circled numbers 1-4 to the notes in the treble clef. A boxed number 195 is at the top left. Labels 3^s and 4^s are placed above the first and second measures respectively.

1 2 ③ ① ② ③ 1 ② ③

3^s

This system contains two measures. The first measure has a treble clef with notes G4, A4, B4, and C5. The bass clef has notes G2, A2, B2, and C3. The second measure has a treble clef with notes G4, A4, B4, and C5. The bass clef has notes G2, A2, B2, and C3. Pink arrows point from the circled numbers 1-3 to the notes in the treble clef. A label 3^s is placed above the first measure.

Jolas's exchange of instrumental and vocal roles

The world of words that permeated Jolas's young life, through her father's recitation of poetry, the literary-oriented home, and, particularly, through her mother's training as a soprano, constitutes a primary influence in her work. Her memories of her mother's voice singing popular and jazz melodies at home, or later rehearsing the classics—Schubert, Schumann, Brahms with Betsy at the piano—became very important to her. Jolas's entire output focuses on the voice either present or suggested by the instruments, since a prominent characteristic of her style involves giving the voice a role more traditionally associated with instruments, or a vocal role to solo instruments. This reversal of conventional relationships between voice and instrument remains constant throughout her work, from *Quatuor II* (1964), where the soprano plays the role of the first violin, to more recent orchestral pieces such as *Lumor*, subtitled *7 lieder spirituels*, for Saxophone and Orchestra (1996), or *Wanderlied* (2002) where the cello assumes the role of vocal soloist in the piece's "ohne Worte" version of the art song.⁴⁷

This roving music for Sonia's cello and the Nouvel Ensemble Moderne, is the 'song without words' - ohne Worte, ma molto espressivo –of an ageless storyteller wandering all along her life. She alone knows the secret of her beloved lies within this ever repeated chord. One hears in the background the voices of those who love her and those who do not.⁴⁸

This role of reversal is further developed in one of her later pieces, *Frauenliebe, 10 lieder for viola and piano* (2010).

Many of Jolas's titles suggest the existence of an imaginary text, even as the pieces are scored for instruments only.⁴⁹ As in Debussy's *La Mer*, where an idea of the sea is suggested,

⁴⁷ *Lumor, 7 lieder spirituels*, will be analyzed in Chapter 4.

⁴⁸ Betsy Jolas, notes to the score, Alphonse Leduc, 2003.

⁴⁹ See Appendix: *Chronological List of Works*.

Jolas's intention is simply to suggest an idea, expecting that her listeners will bring their own experience to the hearing: the same music makes different sense for different listeners, "Je laisse ainsi à chacun la liberté d'imaginer un poème sans autre précision."⁵⁰

Other instrumental pieces refer or pay homage to classical literature, such as *How Now* (1973), *Well Met* (1973), or *O Wall* (1976). *O Wall*, *opéra de poupée pour Quintette à vent*, recalls the invocation of the wall's character in Shakespeare's *A Midsummer's Night* (Act V, 1st scene). In the preface of the score Jolas writes: "I have attempted here, as before, to base my entire form on expression, which meant receiving the old tradition of stylizing the fundamental moves of our emotions. Thus *O Wall* features five well defined characters in a sort of puppet opera, the imaginary action of which should be perceived only through the music."

In *O Wall* the flute represents the beautiful Thisby and the French horn represents Pyramus, her lover. The passionate dialogue between the two lovers becomes more desperate when they realize how the wall (represented by the clarinet) separates them. The instruments take human roles, expressing their emotions, as we see in the following measures. The flute's melodic designs that ascend and descend in fast figurations depict their desperation. The gigantic intervallic leaps, for instance mm. 134-137, might show Thisby's attempts to move close to her lover in every way possible. Pyramus, who is calmer at the beginning of the dialogue, becomes extremely anxious when he realizes the presence of the wall and the impossibility of ever touching Thisby. The clarinet's wall complements the counterpoint between the lovers; it is an accomplice to the lovers' relationship, as they always meet there to talk and to see what they can of each other through the wall's cracks. But the wall is at the same time an enemy that prevents the lovers from touching each other.

⁵⁰ Betsy Jolas, *Sur Lumor*, unpublished material, pdf.

Example 1.3. Jolas, *O Wall*, mm. 131-143.

By contrast, Jolas also suggests the possibility of treating the voice as a pure instrument excluding any semantic reference. Vocal scores such as *Sonate à 12* or *Quatuor II*, are examples of instrumental treatment of the voice. *Sonate à 12* (1970), written for 12 solo voices, has no text and the vocalists sing only syllables without meaning. The writing is idiomatic for instruments but not for the voice. The voices are given figurations that remind us those of the instrumental writing. Example 1.4 shows page 57, where all voices move with very fragmented, short and fast trill-like figurations idiomatic of instrumental writing for strings.

Example 1.4. Jolas, *Sonate à 12*, p. 57. Fragmented voices.

In *Quatuor II* the coloratura soprano is treated as a first violin and sings phonemes.⁵¹ In Example 1.5, the soprano's line shares the same melodic contour as the other strings and is perfectly blended into the common texture.

Example 1.5. Jolas, *Quatuor II*, p. 44.

⁵¹Although many other composers have written for a similar ensemble (voice plus string quartet or string trio), e.g. Schoenberg's String Quartet No. 2, for soprano and string quartet, the new feature in Jolas's *Quatuor II* is the treatment of the soprano as another instrument, not its usual role as soloist with accompaniment. However, Jolas commented on *Quatuor II*, that "the presence of the voice changes everything, it has a lot of consequences" because the singer adds feelings and her personality even to the non-sense syllables, an element that Jolas had not planned and which surprised her when she listened to the performance (Betsy Jolas at Swarthmore College, Pennsylvania, November 17, 2011).

44 *La voix mène*

Voix
mf *pp* (*simile*) *pp* *mp* (*simile*)
 vé — to di hi hé hé hé hi da — do ho ho hou

VI.
mf *pp* *pp* *pp*
suivre la voix *Cédez* *violon et violoncelle strictement ensemble*

Alt.
mf *pp* *p* *pp* *mp*

Vlc.
p *mf* *pp* *pp* *pp*

Voix
p *mp* *pp* *pp* *mp* *pp*
Cédez lég! *T? ca 1:32 poco Rit. T?*
 ta ti — ta ha ha hé va du hu te ké

VI.
pp
 3/4 2/4

Alt.
pp *mp* *pp* *mp*
allegro et violoncelle strictement ensemble poco Rit. - - -

Vlc.
p *mp* *pp* *pp* *pp* *mp*
poco Rit. - - -

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Other Jolas scores combine vocalizing with a narrated text, some of them contemporary, for example, *Plupart du Temps I* (1949), and *Plupart du Temps II* (1990), with poems of the French Surrealist poet Pierre Reverdy; others, such as *Motet III* (1999), using a text based on the Latin of *De Rerum Nature* of the philosopher Lucretius (99 BC-55 BC); and some pieces using Jolas's own poetry, for instance, *Enfantillages* (2000).

Jolas's vocal works range from the solo pieces for voice, such as *Caprice à une voix*, (1975)—for any voice of man or woman and piano without pianist—to the opera *Schliemann* (1993). A cursory glance at her work illustrates the variety of uses of the voice in her instrumentation: *L'oeil égaré dans les plis de l'obéissance au vent* (1961), radiophonic cantata for soprano, contralto, baritone, mixed choir, and orchestra; *Dans la chaleur vacante* (1963), radiophonic cantata for soloists, choir and orchestra; *Le Pavillon au bord de la Rivière* (1975), chamber opera for soprano and 6 actors-singers; *Schliemann* (1995), opera; *Le Cyclope* (1986), chamber opera for 9 actors-singers; *Perriault le déluné* (1993), a madrigal comedy, for 3 choirs of 4 solo voices (SATB), unaccompanied; *Concerto-fantaisie: "O night, oh"* (2001), piano and mixed choir, 32 singers (without orchestra); *L'ascension du Mont Ventoux* (2004), musical theater for soprano and instrumental ensemble; *Lamentations à 5 voix* (2009), unaccompanied mixed choir; *Sur Do: hommage à Purcell* (2010), for SATB, viola, and violoncello; *Contre-Allées* (2010), musical theater for SATB solo voices, Viola, Violoncello, Piano; or her last composition that includes voice, *La Maison qui chante, opéra pour enfants* (2011).⁵²

On the other hand, Jolas's concertos for various instruments are not titled as such: her piano concerto is titled *Stances*, her saxophone concerto, *Lumor, Frauenleben* (1992) is for viola and orchestra, and *Wanderlied* (2002) is for cello and orchestra. The fact that the only piece incorporating "concerto" in the title, *Concerto-fantaisie: "O night, oh—"* (2001), is scored for unusual instrumentation (piano and mixed choir), proves again how special is vocal music for Jolas.⁵³

⁵² For more details of Jolas's work see Appendix: *Chronological List of Works*.

⁵³ The choir sings texts of V. Hugo, Shakespeare (and Anonymous), in both French and English.

Setting text in music

Voix et musique presents Jolas's ideas on the relationship between words and music, and also expresses her admiration for the human voice as a privileged instrument, distinguished in that it can simultaneously produce musical sound and words, or the musical and the semantic.⁵⁴ Jolas defends her idea that the composer takes control of the situation and uses the text for her musical purposes. In the end, she says, the composer creates a new product, where the music always remains more important than the text by adding a new dimension or new vision of what the text expresses. "The text is a point of departure for something else," as happens, for instance, in Schumann's *Dichterliebe* and in Schoenberg's *Das Buch der Hängenden Gärten*, or, more recently, in Boulez's *Le Marteau sans Maître*.⁵⁵ Jolas's *Plupart du Temps II* demonstrates how the imagination of the composer builds a new poetic structure to fit her expressive needs.

At times, Jolas' text setting is very straightforward. Jolas sets the following poem by Reverdy in the fifth song of *Plupart de Temps I*. She makes no changes, no repetitions to the original text. She simply writes an accompaniment for the melodic line.

⁵⁴ See Betsy Jolas, "Voix et musique: séance du 22 janvier 1972" in *Bulletin de la Société Française de Philosophie* (Paris: Colin, 1972). During this presentation at the *Société Française de Philosophie*, Jolas discussed fragments of the following pieces: *La Lettera Amatoria* (Monteverdi), *Les Infantines* (Moussorgsky), *Roméo et Juliette* (Berlioz), *Messe Notre-Dame* (Machaut), *Cinq Canons, Op. 16* (Webern), *Socrate* (Satie), *Les Choéphores* (Milhaud), *Trois Poèmes d'Henry Michaux* (Lutoslavsky), *Sequenza pour voix seule* (Berio), *Quatuor II* (Jolas), and *Le Chant des Adolescents* (Stockhausen).

Almost forty years later in her lecture at Swarthmore College (November 17th, 2011), "Aspects of Vocal writing", her musical examples included: *Quatuor II* (Jolas), Lakmé's *Bell Song*, *Death of Boris* (Mussourgski) *Roméo et Juliette* (Berlioz), *D'Un Opera de Voyage* (Jolas), *Sequenza III* (Berio), *Combatimento di Tancredo e Clorinda* (Monteverdi), *Dans la Chaleur* (Jolas), and *Dichterliebe* (Schumann).

⁵⁵ Betsy Jolas, Lecture at Swarthmore College, Pennsylvania, November 17, 2011.

EN FACE⁵⁶

Au bord du toit
 Un nuage danse
 Trois gouttes d'eau pendent à
 La gouttière
 Trois étoiles
 Des diamants
 Et vos yeux brillants qui regardent
 Le soleil derrière la vitre

 Midi

Unlike *Plupart du Temps I*, which was set in various movements, each dedicated to an entire different poem, *Plupart du Temps II* is written only in one movement.⁵⁷ This time Jolas combines sections of various poems by Reverdy, plus one complete poem, that is *En Face*, the same one she set in *Plupart du Temps I*. Bolded text denotes those fragments used by Jolas.

I

FAÇADE⁵⁸**Par la fenêtre****La nouvelle****Entre**

Vous n'êtes pas pressé
 Et la voix douce qui t'appelle
 Indique où il faut regarder
 Rappelle-toi
 Le jour se lève
 Les signes que faisait ta main

⁵⁶ Pierre Reverdy, *Les Ardoises du toit*, 1918, in *Plupart du temps*, I, 1915-1922, Gallimard, Collection Poésie, 1969, 201.

⁵⁷ *Plupart du temps I* (1949), written for mezzo-soprano and piano, setting poems by P. Reverdy, in a total of six songs: I. Entre deux mondes (from *Les Ardoises du toit*) II. Naissance à l'orage (from *Cravates de chanvre*), III. Minute (from *Les Ardoises du toit*), IV. Tumulte (from *Étoiles peintes*), V. En face (from *Les Ardoises du toit*), VI. Forte mer (from *Cravates de chanvre*).

⁵⁸ Pierre Reverdy, *Les Ardoises du toit*, 1918, in *Plupart du temps*, I, 1915-1922, France: Gallimard, Collection Poésie, 1969, 164.

Derrière un rideau
 Le matin
 A fait une grimace brève
 Le soleil crève sa prunelle
 Nous sommes deux sur le chemin

II

**Sur chaque ardoise
 qui glissait du toit
 on
 avait écrit
 un poème**

**La gouttière est bordée de diamants
 les oiseaux les boivent⁵⁹**

III

EN FACE

**Au bord du toit
 Un nuage danse
 Trois gouttes d'eau pendent à
 La gouttière
 Trois étoiles
 Des diamants
 Et vos yeux brillants qui regardent
 Le soleil derrière la vitre**

Midi

IV

AIR⁶⁰

Oubli
 porte fermée
 Sur la terre inclinée
 Un arbre tremble
 Et seul

⁵⁹ Pierre Reverdy, *Les Ardoises du toit*, 1918, in *Plupart du temps*, I, 1915-1922, Gallimard, Collection Poésie, 1969, 163.

⁶⁰ Pierre Reverdy, *Les Ardoises du toit*, 1918, in *Plupart du temps*, I, 1915-1922, Gallimard, Collection Poésie, 1969, 186.

Un oiseau chante
Sur le toit
Il n'y a plus de lumière
Que le soleil
Et les signent que font tes doigts

V

FAÇADE

Par la fenêtre
 La nouvelle
 Entre
 Vous n'êtes pas pressé
 Et la voix douce qui t'appelle
 Indique où il faut regarder
 Rappelle-toi
 Le jour se lève
Les signes que faisait ta main
Derrière un rideau
 Le matin
 A fait une grimace brève
 Le soleil crève sa prunelle
 Nous sommes deux sur le chemin

The final result reads as follows below, the greyed area marking “En Face.” Jolas added some repetitions of the lyrics of “En Face,” but she uses the entire poem. I underlined the phrases of the poem that Jolas chooses to repeat.

Par la fenêtre
La nouvelle
Entre
La nouvelle
Entre
Sur chaque ardoise
qui glissait du toit
on
avait écrit
un poème
La gouttière est bordée de diamants
Au bord du toit
Au bord du toit

Un nuage danse
 Au bord du toit
 Un nuage danse
 Trois gouttes d'eau
 Trois gouttes d'eau pendent à
 La gouttière
 Trois étoiles
 Des diamants
 Trois gouttes d'eau
 O Trois gouttes d'eau
 Trois étoiles
 Des diamants
 Et vos yeux
 Et vos yeux
 Et vos yeux brillants qui regardent
 Le soleil derrière la vitre
 Midi
 Sur le toit
 Il n'y a plus de lumière
 Que le soleil
 Et les signent que font tes doigts
 Les signes que faisait ta main
 Derrière un rideau

As a result Jolas has created her own poem, combining Reverdy's texts as a source of inspiration, but creating something completely new. However, this new setting of the poem links with the previous version through the melodic contour of these pieces. (See Ch. 2, Ex.2.28.1-17.)

The music of the past eras in Jolas's writing

Another of Jolas's compositional influences lies in her deep appreciation and knowledge of the music of the Renaissance. In particular, her early experience singing Renaissance choral music in New York with the Dessoif Choirs left an indelible mark on her musical preferences and on her compositional style from the beginning. Many of Jolas's titles directly refer to past genres, for example Jolas's series of motets: *Motet I* (1946), *Motet II* (1965), *Motet III: Hunc igitur*

terrorem (1999),⁶¹ *Motet IV “Ventosum Vocant”* (2002), or pieces such as *Lassus Ricercare* (1970), or *Quatre psaumes d’Heinrich Schütz* (1996). In Jolas’s approach to studying composers of the past, she avoids simply copying form, harmony, or sonority. Her music does not “sound” like Renaissance music and yet she obviously draws from that music explicitly. Instead, she borrows their rhythmic techniques, textures and melodic flow, translating these into her fresh chromatic language. In the following chapters we will see how she retains that influence while striking out on her own. I cite the foreword that Jolas wrote for her *Lassus Ricercare* (1972), where she describes her technique:

There’s not a note here that is not taken from Lassus. It is not, however, a simple transcription of this or that piece—which would only have given a fragmentary picture of this great musician—but rather an “aerial” view of his whole output, one that allows us to perceive his basic drives and his constants. These are expressed by means of a few characteristic elements, which may be identified in the course of flight: melodic patterns, rhythmic figures, harmonic progressions. Removed from their original context and in a way, therefore, “de-composed,” these characteristic materials are “re-composed,” and set in a completely different context to which however, stylistically, they could quite well have belonged from the outset.

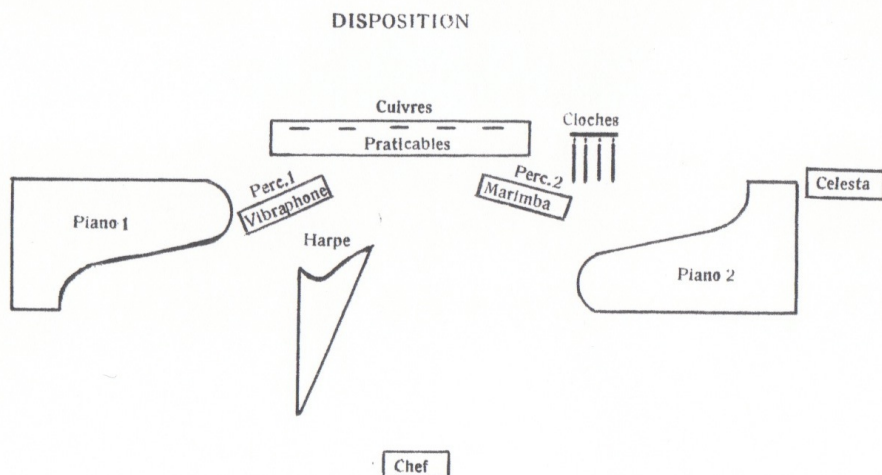
I do not know whether Lassus would have recognized himself in this *Ricercare*, which he did not write but might have written. At best, I hope in this manner to make known and especially loved, the musician who illumin[ated]ed my adolescent years and whose memory has never ceased to haunt me.⁶²

From the opening of the *Lassus Ricercare* some of the most prominent characteristics of Lassus are visible. For instance, the chromaticism of m. 5, the *cori spezzati* writing between the brass and the keyboards, which is reinforced by the positioning of the instruments on stage, see example 1.6.1.

⁶¹ *Motet III: Hunc igitur terrorem*, D’après le “De rerum natura” de Lucrece, 1999, was written for 5 solo voices (2S2T1Bar), mixed choir and baroque orchestra.

⁶² Betsy Jolas, *Lassus Ricercare, pour dix instruments* (Paris: Heugel, 1972)

Example 1.6.1. Jolas, *Lassus' Ricercare* positioning of the instruments on stage.



Other features that link this piece with Lassus' writing are the triadic pre-tonal harmonies, moving by ascending perfect fourths, and the brief imitation between voices. Example 1.6.2 shows the first measures of the piece.

Example 1.6.2. Jolas, *Lassus ricercare*, mm. 1-6.

LASSUS RICERCARE

Betsy JOLAS

TROMPETTE 1 *f* *ppp* *pp*
 TROMPETTE 2 *f* *ppp* *pp*
 TROMBONE 1 *f* *ppp* *pp*
 TROMBONE 2 *f* *ppp* *pp*
 TROMBONE 3 *f* *ppp* *pp*

Sourdine sèche
 Sourdine Bol
 Sourdine Hmute
 Sourdine Bol
 Sourdine sèche

PERCUSSION 1 Vibra. *pp* *pp*
 * *pp* *pp*
 * *pp* *pp*

PERCUSSION 2 Crotales *pp*
 * *pp* *pp*
 * *pp* *pp*

HARPE Marimba *pp*
p

4 **Lent**
4 ♩ = ca 58

5 **Rit. --- Animé**
 ♩ = ca 120

PIANO 1 *p* *pp* *p* *pp*
pp *pp*

CELESTA *pp*

PIANO 2 *pp* *pp*

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H. 32 202

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In the last measures of the piece, see example 1.6.3, the F major triad moves to a B-flat major triad, then to A-flat major, G-flat major, and D-flat major triads, and finally back to the A-flat major triad to end the piece, whereas in the opening of the piece, the initial F-major triad moved to a D-major triad then to an A-major triad. The triadic harmonic sequences do not establish a functional phrase structure. Jolas uses these triads for harmonic color, perhaps reanimating the triads as they were used during the Renaissance, when functional harmony was not yet developed.

Example 1.6.3. Jolas, *Lassus ricercare*, mm. 254-258.

Perc. 1

Vibr.

Perc. 2
Cl. T.

Hpe

255

Cédez lég^t 4/4 Poco ritén ^{court} | Modéré | Cédez à peine |

Pno 1

Cel.

Pno 2

8a-

H. Leroy, grav.
Dépôt légal 1143

H. 32202

Paris, le 17.12.70

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Mars 1972 Td. : 208-76-83

Jolas found inspiration in common-practice “master” composers as well. For instance, in her series of quartets she writes for either the traditional group of strings or, following Mozart’s

quartets for strings and winds, as in her string trio plus a wind instrument.⁶³ She follows Mozart's idea of substituting a wind instrument in a string quartet or string trio in both her *Quatuor II*, using the voice as the fourth instrument, and *Quatuor VI* (1997), using the clarinet as the fourth instrument.⁶⁴

Conclusion

Jolas's approach to composition has retained unique elements over the sixty years of her career: her devotion for the voice and vocal genres; her idea of the text being used as a premise for musical creativity; her particular modes of "obsessing" over specific pitches; her interest in the texture of the pieces that she admired from other composers; and her passion for the music of past eras, especially for the music of the Renaissance. Combining these influences over time, Jolas has been able to create a new and imaginative corpus of music. In the following chapters I

⁶³ Mozart has four quartets using this combination: *Quartet in D*, K. 285, for flute, violin, viola, and violoncello, *Quartet in G*, K. 285a, for flute, violin, viola, and violoncello, *Quartet in A*, K. 298, for flute, violin, viola, and violoncello, *Quartet in F*, for oboe, violin, viola, and violoncello K. 370. Mozart also wrote two quintets, featuring the string quartet and wind instruments: *Quintet in E flat, for horn*, K. 407, for 2 violins, viola, violoncello, and *Quintet in A*, K. 581, for clarinet, 2 violins, viola, violoncello.

In the foreword to the score of her *Quatuor II*, edited by Heugel in 1969, Jolas writes the following: "This is a quartet "with voice" in the same way that in the eighteenth century quartets were written with flute or oboe –that is, for three instruments belonging to the same family and one that is fundamentally different. This does not mean that, in the present case, the voice is used to suggest any other instrument than itself, but only that its functions are instrumental ones. The result is a new relationship, that of equals, between the stringed instruments and the singer, who no longer assumes the role of a soloist."

⁶⁴ Jolas has thus far written six quartets: *Quatuor I* (1956) for string quartet, *Quatuor II* (1964) for soprano and string trio, *Quatuor III* (1973) for string quartet, *Quatuor IV* "menus propos" (1989) for string quartet, *Quatuor V* (1994) for string quartet, *Quatuor VI* "avec clarinette" (1997) for clarinet and string trio.

will show how she retains her influences and her musical language over the course of her career, with very few changes, particularly in melodic development and harmony.

CHAPTER TWO: MELODY, MELODIC CONTOURS, AND MELODIC DEVELOPMENT

Introduction

Melodic treatment occupies a prominent place in Jolas's compositional technique. In a century during which texture, rhythm, or extended vocal and instrumental techniques have been a primary focus for so many composers, Jolas has focused on the relatively traditional domain of melody. Her approach to melody is distinguished by several techniques, for instance, the use of recurring or "central pitches." Jolas organizes melodic ideas through entire sections or even through entire compositions, around a main fixed pitch, around a pitch family, or around several pitch families. I explain Jolas's concept of wandering ("errantes") melodies, those that "walk" through the whole piece and establish connections between sections. Other prominent techniques in her writing include growth and development of an abstract cell or motive within a piece, or the quotation of familiar tunes. In all these ways Jolas anchors a melodic style otherwise characterized by continual renewal and non-repetition. In this chapter I discuss particularities of her melodic style: her desire to fill up spaces between notes; her use of arabesques and trills not only as embellishments but as compositional material; and her ornamentations and repeated notes as compositional devices to expand melodies. Lastly I will present examples of how Jolas organizes her melodic material when she introduces quotations or borrowed melodies from other composers, or from her own work.

Melodic development from basic cells and “key notes”

Jolas’s melodic ideas often develop from a central pitch, from a central pitch class, or from basic melodic cells. Development from an isolated cell of material is a process found in many of her pieces of the 1960s, for instance, *JDE* (1966). The material developed might be as simple as one or two pitch classes, as happens in her *Trio sopra “Et sola facta”* (1998), or in *EA* (1990). Her use of melodic cells as material for development is also evident in the thematic nature of the primary material in *Stances* (1978), for piano and orchestra, where G₄ constitutes the developing and central pitch. In other pieces, such as *Trio “Les Heures”* (1990), a recurrent motive becomes the basic material, particularly obvious in the first movement in a tremolo-glissando/crescendo-diminuendo that gives coherence to the piece. Jolas’s practice in developing motives from initial cells avoids series, modes or quasi-modes. She also avoids modulating or transposing fixed pitches or cells.

Chromatic neighboring to central pitches: establishing “pitch families”

Jolas’s idea of pitch class derives from the European tradition of solfeggio: all twelve tones sung using only seven syllables. When a tone of the diatonic scale moves up or down by half step, the pitch alters but not the syllable.⁶⁵ In Jolas’s work, the variations in half step from the central pitch “fills up” spaces around the pitch; the raised or the lowered pitches are considered neighbor tones or ornamentations by half step, but not transpositions. Jolas is interested in a continuous sound, so she avoids gaps in her sound space. Following the western tuning tradition, in which the smallest interval is a half step, Jolas surrounds every pitch with all the possible nearby

⁶⁵ When singing solfeggio, G-flat, G, and G-sharp are all sung with the same syllable, “Sol,” although the singer must alter the pitch.

pitches with the intention of covering all the possible sounds around the initial pitch. Her use of the total chromatic stems from the same intention: to cover every possible pitch class of the temperament, a particular way of understanding chromatic saturation. For instance, in *Trio sopra "Et sola facta"*, Jolas states that she based the piece on a cantus firmus of G and F (the title referring to "sol" from "Sola" and the "fa" from "Facta"), but the work begins with a melodic cell of G-sharp and F-sharp. This kind of chromatic ornamentation or chromatic neighboring of central pitches happens throughout her work. She describes this practice in the program notes to *EA*:

Peut-être l'aura t'on deviné, E.A., ce sont les initiales d'Eric AUBIER, mais ce sont aussi, en notation allemande et anglosaxonne, les deux notes MI-LA sur lesquelles va s'articuler l'oeuvre en prolongement d'une tradition très ancienne. **Revêtues de quelques dièses et bémols, ces deux notes, démultipliées, engendront un motif dont les aspects divers circulent à travers toute la pièce.** D'où aussi son sous-titre : Petite suite variée.⁶⁶

Jolas's conception of interrelated pitches might be termed a *pitch family*, to include all altered versions of an original pitch class. (The "G family," for example, includes G-natural, G-flat, G-sharp, G-double sharp, or other chromatic variations of G.) In *Calling E.C.* (1982), the main pitches E and C (for Elliot Carter, to whom the piece is dedicated), appear sometimes natural, sometimes flatted or sharped. In the context of paying homage to the American composer, Jolas uses E-double flat (m. 8) or E-sharp (m. 10) rather than simplifying with the enharmonic D or F-

⁶⁶ Betsy Jolas: "E.A" Petite suite variée pour trompette et vibraphone. Aubier, Eric, Didier Vérité, André Jolivet, Pierre Yves Level, Betsy Jolas, and Jérôme Naulais. *Musique française pour trompette et percussion*. [France]: Adda. 1990. CD 581225. My emphasis. "Perhaps you have guessed that E.A. are the initials of Eric Aubier, but they are also, in German and Anglo-Saxon notation, the two notes on which MI-LA will be built in extension of a very old tradition. Coated with a few sharps and flats, these two notes, multiplied, engender a pattern from which various aspects circulate throughout the room. Hence also its subtitle: Little Varied Suite." Trans. JG.

natural; and she uses C-flat (m. 8) instead of B-natural, which would be easier to read by the performer but does not fit with her structural perspective. The writing is consistent with the idea that a pitch class carries a function, like a scale step, as for example when in C-sharp minor the leading tone is conceptualized as B-sharp (not a C-natural). In *Calling E.C.*, the spelling of each sounding pitch class reflects Jolas's view of their origins in the pitch families she has created. In example 2.1, I have highlighted all Cs and Es to show how Jolas organizes the melodic development around those two pitch classes presented in various versions with special emphasis on E-flat₅ (in blue) and C₅ (in green).

Example 2.1. Jolas, *Calling E.C.*, mm. 1-12.

Developing from a central pitch

Jolas often opens her pieces with a repeated note, which then becomes the central pitch. In such works, she introduces a new idea for organizing pitches around a single fixed pitch, and the concept of pitch family becomes secondary, or subordinated to the repetition of that single fixed pitch. This might exemplify her obsession with certain sounds. For instance, Ex. 2.2 shows an earlier piece, *B for Sonata* (1973), which begins and ends with G₄.⁶⁷ The pitch is presented throughout the piece in important structural moments, eventually moving to different octaves in the piano but returning to its original register in the last two chords. Example 2.2.1 shows the beginning of *B for Sonata* where the *ppp* G₄ with *una corda* pedal resonates for 5 to 7 seconds. The melody then moves through eleven of the twelve pitch classes of the chromatic, before returning to G₄.⁶⁸ In the second system G₄ is repeated several times in a free rhythmic statement. Its resonance is amplified because of the chord in the low register with G₀ that triggers the resonance of the entire harmonic series on a G fundamental. In the next system the piano moves towards the very high register, but the G breaks that ascending line and returns to its original place, G₄. After a short motive in fast figuration, again in the higher register, G₄ returns once more, now at *fff* (fourth system) which triggers more resonance from the sostenuto pedal combining it with the G₀ of the piano left hand. From that point G becomes the recurrent pitch class in different octaves, and G₄ reappears throughout the piece to give structural coherence.

⁶⁷ In Chapter 1, I mentioned Jolas's predilection for building an entire composition around a single pitch with several examples, among them *Music d'Hiver*, which grows from a C₄, or *Tales of a Summer Sea* (1977), and *Stances* (1978), where she uses a recurrent G₄. She favors G₄ in particular, as it has been the initial and developing pitch for many of her compositions.

⁶⁸ Jolas's use of the total chromatic will be discussed further in Chapter 3.

Example 2.2.1. Jolas, *B for Sonata*, p. 1, G₄ as beginning pitch.

5 à 7''

16 à 20''

ppp

tâtonnant

sim.

2 *2* *2*

Ped. - - - -
u.c. - - - -

8^ab. *ppp*

16 à 20''

ad lib.

pp *ppp* *p* *ppp*

8^a

à rien

* *Ped.*
(*u.c.*)

8^a

ppp

irrégulier
(*ped.*)
(*u.c.*)

loco

pp

15 à 17''

ppp

loco

fff

ppp

p

m.g.

ppp

à peine

1

5

1

1

à peine

ppp

* *Ped.*
*u.c.**

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Example 2.2.2 details the coda of *B for Sonata*, with pitch centricity around pitch class G: G₄ (highlighted in blue), the most audible, with its placement in the middle register of the piano, and

at the top line of the melodic design. A cadential effect appears in the coda, with a strong repetition of G₄, as the piece nears its finish.

Example 2.2.2. Jolas, *B for Sonata*, coda, pp. 28-29, pitch centricity of pitch class G (all highlighted).

The image displays two pages of a musical score for the coda of 'B for Sonata' by Jolas, pages 28 and 29. The score is written for piano and features a strong emphasis on the pitch class G. The left hand plays a series of chords and single notes, while the right hand plays a melodic line. The score is annotated with various dynamics and performance instructions.

Page 28 (left):

- Measures 1-4: Right hand starts with a melodic line, left hand with chords. Dynamics include *ff*, *ca. 2"*, *en pleine résonance*, *fff*, and *pp*.
- Measures 5-8: Right hand continues the melodic line, left hand with chords. Dynamics include *pp*, *sfz*, and *pp*. A note is circled in blue.
- Measures 9-12: Right hand continues the melodic line, left hand with chords. Dynamics include *sfz*, *pp*, and *pp*. Notes are circled in blue.
- Measures 13-16: Right hand continues the melodic line, left hand with chords. Dynamics include *sfz*, *pp*, and *pp*. Notes are circled in blue.
- Measures 17-20: Right hand continues the melodic line, left hand with chords. Dynamics include *sfz*, *pp*, and *pp*. Notes are circled in blue.
- Measures 21-24: Right hand continues the melodic line, left hand with chords. Dynamics include *sfz*, *pp*, and *pp*. Notes are circled in blue.
- Measures 25-28: Right hand continues the melodic line, left hand with chords. Dynamics include *sfz*, *pp*, and *pp*. Notes are circled in blue.
- Measures 29-32: Right hand continues the melodic line, left hand with chords. Dynamics include *pp* and *pp*. Notes are circled in blue.

Page 29 (right):

- Measures 1-4: Right hand continues the melodic line, left hand with chords. Dynamics include *f*, *ppsub*, *p*, and *ppp*. Notes are circled in blue.
- Measures 5-8: Right hand continues the melodic line, left hand with chords. Dynamics include *mp* and *pp*. Notes are circled in blue.
- Measures 9-12: Right hand continues the melodic line, left hand with chords. Dynamics include *pp* and *mp*. Notes are circled in blue.
- Measures 13-16: Right hand continues the melodic line, left hand with chords. Dynamics include *pp* and *mp*. Notes are circled in blue.
- Measures 17-20: Right hand continues the melodic line, left hand with chords. Dynamics include *pp* and *mp*. Notes are circled in blue.
- Measures 21-24: Right hand continues the melodic line, left hand with chords. Dynamics include *pp* and *mp*. Notes are circled in blue.
- Measures 25-28: Right hand continues the melodic line, left hand with chords. Dynamics include *pp* and *mp*. Notes are circled in blue.
- Measures 29-32: Right hand continues the melodic line, left hand with chords. Dynamics include *pp* and *mp*. Notes are circled in blue.

In the final measures of *B for Sonata* Jolas returns to the sonorities that opened the piece: G₂ in the left hand, sustaining pedal resonance of the G₄ with the harmonic series that G₄ triggers from the low G.

Example 2.2.3. Jolas, *B for Sonata*, final measures (G₄ highlighted in blue).

30

1.5 a c

ppp

ppp

* Ped.

8^a tr (♯e) tr (♯e) tr (♯e)

8^a tr (♯e) tr (♯e) tr (♯e)

fff

très progressif

fff

à rien

assez long

10 à 12"

laissez vibrer jusqu'à extinction totale

à rien

mp

p

8^{ab.} pp st

1000

Ped.

* Ped.

* Ped.

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H. 32432

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Juillet 1974 Td. : 208-76-83

Jolas's *Musique de Jour* (1976) shows pitch centrality around G₄ (Ex. 2.3, highlighted in blue). *Musique de Jour* opens with a G₄*ff* on the Great manual of the organ, as the pedal plays a *pp* G₄ harmonic that adds resonance to the G₄ of the Great.⁶⁹ After, G₄ is repeated on the Choir manual and, from here, either repeated or modified by chromaticism, moving down to G-flat₄. G₄ organizes the entire introduction.

Example 2.3. Jolas, *Musique de Jour*, G₄ recurrent pitch in introduction (G₄ in blue; G-flat in purple).

⁶⁹ Score notes state: “*The manual keyboards are given here their traditional French names: Grand Orgue (GO), Positif (Pos) Récit, which correspond in English to Great, Choir, Swell.*”

[Manuels
} 1 seul clavier

Betsy JOLAS
(1976)

Large
0*

R G
Man. *ff* 11 à 12'' *p* *ff* *simile*

Pos. *mf* Pos.

Ped. Fl. 4 (*sonne à l'octave supérieure*) *pp*

Serrer
(11 à 12'') *simile* 10 à 11'' (G)

Man. (4)

Ped. (4)

Man. (10 à 11'') *simile* R

Ped. (4)

More recently Jolas has used G_4 in pieces such as *Ô Bach!* (2007), or *Teletalks* (2008). In *Ô Bach!* a short piano piece, written in 2007 for the Marguerite Long-Jacques Thibaud competition, Jolas favors G_4 for important structural points and G_4 organizes *Ô Bach!* for the

entire piece (Ex. 2.4), creating a series of melodies and structural points. The following examples illustrate where G₄ pitch family occurs.

Example 2.4.1. Jolas, *Ô Bach!* mm. 1-5. Development of Bach's motive, from BWV 564, with special focus on G₄ (in blue).⁷⁰

Example 2.4.2. Jolas, *Ô Bach!* mm. 97-106. Melody based on G pitch family: natural (in blue), flat (in purple) and sharp (in pink). In m. 106 Jolas begins new section: the contrapuntal line with soprano begins now with G₅ (in brown).

Example 2.4.3. Jolas, *Ô Bach!* mm. 186-187. End of Presto (begun at m. 180) with trill on G₁. Section moves up and down in register with ascending and descending fast figurations to highest register, G₆.

⁷⁰ See Example 2.30. Jolas, *Ô Bach!* mm.1-10, based on initial pitches from Bach's BWV 564.

Example 2.4.4. Jolas, *Ô Bach!* pick-up to final m. 204. Low G_1 triggers resonance of G_3 , resulting in G_4 heard as harmonic in last cadence of piece.

Example 2.5. Jolas, *Teletalks*, G_4 , mm. 1-15. Pitch class G and all ornamental notes of the pitch family highlighted.

In *Teletalks* (2008), G_4 is again the central pitch, ornamented above and below by half step ($G\text{-sharp}_4$, $G\text{-flat}_4$).

Example 2.5. Jolas, *Teletalks*, G_4 , mm. 1-15. Pitch class G and all ornamental notes of the pitch family highlighted.

I.

3/4 = ca 72

Piano I

ten.

plucked inside

2/4 rit.----- 3/4

Piano II

dampen strings

ord.

mf

plucked inside

2/4 rit.----- 3/4

7

3/4 T^o

rit.-----

2 T^o=72

3/4 rit.-----

Piano I

mf

pp

dampen strings

Piano II

ord.

dampen strings

mf

mp

pp

p

mf

(?)

12

T^o

ord.

f

ppp

f

p

f

pp

mf

pp

mf

rit.

Piano I

ppp

mf

mf

Piano II

T^o

p espr.

mf

Developing from a set of central pitch classes

Jolas might also exploit a set of pitch classes to begin, develop and close a piece, just as she uses a central pitch, described in the previous section. For instance, G and F are treated this way in two pieces that share a title that gives the name of those two pitch classes in solfeggio “sol” and “fa.” (Again, the G and F pitch families are used) as basic compositional material. The following examples from *Trio sopra “Et sola facta”* (1998) show moments of pitch centrality and melodic development in the beginning and end, both of which have pitch centrality around the G and F pitch families.

Example 2.6.1. Jolas, *Trio sopra “Et sola facta,”* mm.1-25. Pitch centrality around G and F, highlighted in pink and green.

The image displays two pages of a musical score for *Trio sopra "Et sola facta"* by Betsy Jolas (1998). The score is for Violin, Clarinet in A, and Piano. The first page (left) shows measures 1 through 5, and the second page (right) shows measures 12 through 25. The score includes tempo markings such as *Allant* (♩ = ca 100), *Allarg* (♩ = ca 100), and *Al Animé* (♩ = ca 126). Dynamic markings include *pppp*, *ppp*, *pp*, *mp*, *f*, and *sfz*. Performance instructions like *long*, *accél.*, *rit.*, and *Tempo restant* are present. The score is annotated with pink and green circles highlighting specific pitch classes, primarily G and F, across various instruments. A copyright notice for 'COPIAGE PROTÉGÉ' is visible at the top right of the first page.

Example 2.6.2. Jolas, *Trio sopra “Et sola facta,”* mm. 250-256. G and F return at close of piece.

Twelve years after writing *Trio sopra “Et sola facta,”* Jolas reused the title in the first lied of *Frauenliebe* (2010), “sola facta est.” In this movement, again pitch families F and G (“sol” and “fa” pitch families) organize the piece (example 2.7.1.)

Example 2.7.1. Jolas, *Frauenliebe*, I. “Sola facta est,” Introduction, mm. 1-11 (G highlighted in pink and F-sharp in green).

Betsy JOLAS

2010

I. Sola facta est

3/4 $\text{♩} = \text{ca } 58$

1 *mp* *pp* *pizz.* *p* *arco*

2 *ppp* *mf* *mp* *corde*

3 *f* *ff* *p* *espress.* *p* *pp* *ppp* *trem.*

4 *ord.* *f* *mp* *mp*

5 *pizz.* *arco* *f* *p* *mf* *p*

6 *mp* *mf* *loco* *p*

7 *mp* *mf* *p*

8 *mp* *mf* *p*

9 *mp* *mf* *p*

10 *mp* *mf* *p*

11 *mp* *mf* *p*

12 *mp* *mf* *p*

“Sola facta est” ends with viola’s *f* double stop G₃-G₄ amid the piano’s staccato eighth-note chord *pp*, with F-sharp₁ in the bass, F-sharp₅, F-sharp₆, and G-sharp₆ (Ex. 2.7.2). The previous measure to the final chords (m. 36) shows a saturation of the G and F pitch families.

Example 2.7.2. Jolas, *Frauenliebe*, I. “Sola facta est,” end of piece, mm. 36-37 (G family highlighted in pink and F family highlighted in green).

In *Ah! Haydn* (2007), Jolas uses quotation and develops melody from a set of central pitch classes. She describes her technique for composing *Ah! Haydn*.

Yes, there was much Haydn in my mind when I set to work on my trio. I knew the choice was going to be difficult. After much hesitation I decided to write a single movement trio on the theme of the last movement of the ‘London’ Symphony; one that had haunted me for years for its outspoken simplicity, its strange setting over the solo pedal D, and which today seemed even richer with pitch and rhythm potential.

I thus immediately singled out its key notes A G D E as kind of cantus firmus. The opening prelude is a reverie on those four pitches, which will then be heard again in various guises through the piece.⁷¹

⁷¹ Betsy Jolas in program notes to: Haydn Trio Eisenstadt, Joseph Haydn, Gerhard Krammer, John Woolrich, Xiaogang Ye, Johanna Doderer, Bongani Ndodana-Breen, et al. *Dedicated To Haydn*. Vienna, Austria: Capriccio. 2009. CD. Cd 3 7023a

In *Ah! Haydn* Jolas derives both melody and harmony from these “key notes.” In Chapter 3, I include several examples from *Ah! Haydn* to describe how Jolas’s harmonies are closely interrelated to her melodies.⁷²

Compositional devices to enlarge and expand melodies

Repeated notes

In the preceding discussions I have focused on demonstrating Jolas’s technique of relating pieces or sections of pieces using either fixed pitches or referential families of pitch classes. In this section I will explore how those materials are prolonged specifically through the use of repeated notes.

A characteristic technique in Jolas’s writing consists of using repeated notes to enlarge melodies or to develop sections, as demonstrated in *Quatuor II* and *Quatuor V* (1994). Although Jolas uses eleven of the twelve tones (G natural is missing) in *Quatuor II* (Ex. 2.8), she does not establish a row. Instead she forms two groups of pitch families: Group 1: D-G-C (in pink) and Group 2: F-E-B (in blue). I have distinguished the groups based on how Jolas organizes the pitch classes in the melody: D-G-C (Group 1) represents the main group. These pitch families, which dominate the melody, are more often repeated and played together more frequently than any other pitch family in the score. All The pitch families around F, E and B in Group 2 act primarily as links between the sections established by Group 1: they are inserted in between Group 1 pitches to create new melodic contours, but occupy a smaller portion of the melody. All pitch classes freely use members of their pitch family. Occasionally Jolas inserts an extra pitch class,

⁷² See Ch. 3, *Chord tones and non-chord tones in Jolas’s harmonies*.

A (in yellow) always followed or preceded by D, or vice versa, so A could be considered an ornament to Group 1. This technique of repeating two basic groups, and the insertion of new pitch classes, the non-chord tones A, and A-sharp (in yellow), combined with a variety of rhythmic figurations, creates melodies that constantly move and seemingly change in color. But a closer look shows the same notes are involved throughout the section.⁷³

Example 2.8. Jolas, *Quatuor II*, p. 21, new section, and pp. 22-23. Repeated notes to expand melody.

In *Quatuor V* (Ex. 2.9) Jolas establishes pitch centricity around the C and D families (in blue).

Another group inserted contains pitch classes B, G, A and F (in pink). The extra inserted pitch

⁷³ Jolas seems to play with our perception here. Because of the continuous repetition of certain pitches (such as the famous G4) throughout sections, or whole pieces, Jolas finds ways of manipulating our ear to hear the music as continually moving when, in fact, it is not. By inserting new pitch classes in various parts of the melody the listener might perceive a natural flow of new events throughout, when in fact there is simply a constant repetition with added new pitches here and there (always in a different moment of the rhythm), which creates a sense of the unexpected. It is remarkable how much her music flows in audition, and yet how static the notation appears on paper, where similar pitches are repeated over and over in the same registers.

belongs to the E family.⁷⁴ The E is always followed or preceded by either B or A. The first movement of *Quatuor V* is built around these family groups. In the first eleven measures, despite so many repeated notes, various rhythmic figurations give the melody a sense of natural flow.

Example 2.9. Jolas, *Quatuor V*, first movement, mm. 1 -11.

Violon 1
Violon 2
Alto
Violoncelle

1 Animé $\text{♩} = 112 \text{ ca.}$ lang
4 c.t. $\frac{2}{4} + \frac{3}{16}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

mp ord. à la corde *fff senza dim.*

ff *pizz.* *p* *arco* *ppp* *mp* *al*

mp sempre

5 $\frac{3}{4}$ $\frac{1}{4} + \frac{5}{16}$ $\frac{2}{4} + \frac{5}{16}$ $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

(fff) *mp* *p* *pp* *(fff)*

niente *mf* *p* *mp*

8 $\frac{2}{4} + \frac{5}{16}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

(fff) *(fff)* *f* *pizz.o* *arco*

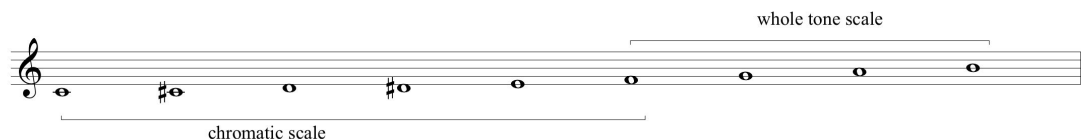
ppp *(ppp)* *mf* *ppp* *ppp*

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⁷⁴ Compare the functionality of this inserted pitch class E, with the functionality of pitch class A in Ex. 2.8, *Quatuor II*.

Ex. 2.9 shows all nine pitch classes apparent on the first page of *Quatuor V*. The scale that results from these pitch classes is half chromatic and half whole tone:



However, Jolas's realization in the score does not underline at all the properties of this scale. The nine-notes mode, the half chromatic, half whole tone scale it is neither seen nor heard. Pitch classes C, C-sharp, D, and D-sharp, are continuously repeated, and they cover most of the area in the introduction. For this reason I have grouped them together (my criteria for grouping them based on frequency of repetition). Pitch classes F, G, A, and B, form a second group, that gets inserted between group 1, although this second group keeps its consistency as a unit since most of the time pitch classes F, G, A, and B follow one another, although not always in the same order. Finally, the E pitch family gets inserted several times on this first page in the melodic line of violin 1. It appears for first time in measure 2, in between B₄ and A₄, with an E-flat; in measure 5, in between B₅ and A₄, with an E; after A₄, in measure 8, (E-flat); and in the second half of measure 8, after B₄. So the E pitch family appears always related to the presence of pitch class A, or B, or both. Even so, the fact that we find either A or B does not mean that E will follow. So the insertion of the E pitch family is unpredictable. These insertions give variety to a fragment that, with so many repeated notes, would otherwise be static; the insertions keep the flow going.

In the second page Jolas continues to introduce new groups of pitch classes, and subsequently the piece becomes quite chromatic, through repetition. Ostinatos over some pitch classes distort the chromatic feeling as the repeated notes are more audible to the ear.

Use of ornamentation to develop melodies

Jolas also chooses a small set of notes and adds new material in between. In the following examples I explain how Jolas expands an initial cell of two pitches through ornamentation in *Lumor* (1996). Example 2.10 displays the initial cell *x*, which opens the piece (mm. 9-10, first oboe with clarinets and violins, doubled in different octaves.)

Example 2.10. Jolas, *Lumor*, cell *x*, mm. 9-10.



Immediately after (mm. 9-13), the viola's *espressivo* and *cantabile* melody, based on the previous cell, comprises two pitches: F₅ and G₅. All smaller intervals between them are supplied by the *portato* (in the viola) in order to move from one note to another. F-sharp₅ should be understood as the middle point of these two pitches, F₅ and G₅, in a continuum, a simple design that imitates the cantillation of the litanies.⁷⁵ Some measures after, the soprano saxophone makes its first appearance, mm. 13-14, with an ornamented melody of the first cell *x*. Cell *x* expands with the insertion of G-flat and A-flat.

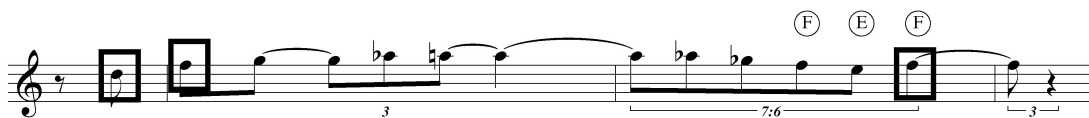
⁷⁵ See Chapter 4, Ex. 4.1. Melody in solo viola imitating Orthodox litanies.

ornamentation of the last pitch, F. (Circled last pitches show the neighboring tone, by half and whole step.)

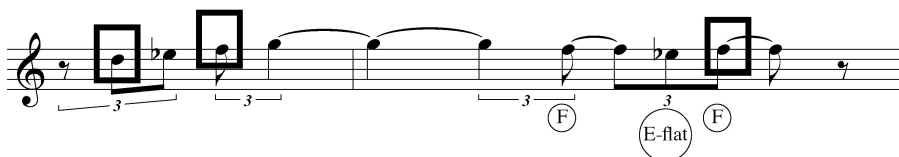
Example 2.14.1. Jolas, *Lumor*, Lied 1, motive y, viola, m. 38.



Example 2.14.2. Jolas, *Lumor*, Lied 1, viola, mm. 39-41.



Example 2.14.3. Jolas, *Lumor*, Lied 1, viola, mm. 41-42.



This m3 determines the contour of other melodies in Lied 1, for instance (Ex. 2.15), where the m3 lies between the trumpet's two new pitches, F and A-flat.

Example 2.15. Jolas, *Lumor*, Lied 1, Trumpet 2, mm. 38-39.



Jolas introduces larger intervals methodically and her melodies expand further to larger intervals.⁷⁶

Example 2.16. Jolas, *Lumor*, Lied 1, Trumpet 2, mm. 40-41.



Comparing examples 2.16, and 2.17, we see how Jolas again expands the melody, inserting more ornamentation between the first pitch (C) and last two pitches (A-flat and G-flat). Both melodies begin and end with the same pitches, but the second is more elaborate than the first. Jolas expands the soloist's melody from the beginning notes of its first entrance to the more elaborated melodies by her use of ornamentation. Although the total range of the melody might be large, often it contains no major leaps, moving smoothly by stepwise motion.

Example 2.17. Jolas, *Lumor*, Lied 1, soprano saxophone, mm. 41-44.



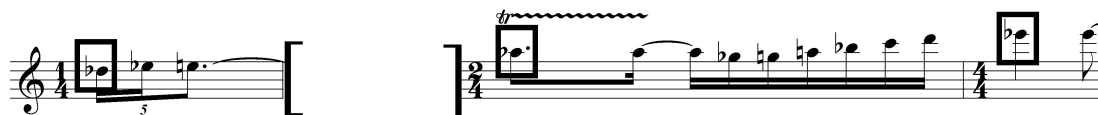
In the next examples Jolas builds the melodic designs around ascending fourths. The melodic contour shows this tendency clearly. Compare the flute's melody in mm. 42-46, with the saxophone in m. 44 and mm. 40-50.

⁷⁶ Other pieces such as, *Musique de Jour* or *Episode Quatrième* open from a initial half step to a section of wider intervals, to a end that returns to the initial half step.

Example 2.18.1. Jolas, *Lumor*, Lied 1, flute melody, mm. 42-46.



Example 2.18.2. Jolas, *Lumor*, Lied 1, soprano saxophone melody, m. 44 and mm. 49-50.



Finally, Jolas creates fragmented lines with fast leaps, for example, in the arpeggiated melody between the oboe, bass clarinet and tenor saxophone (Lied 5, mm. 269-274). These melodies are a few pitches shy of the total chromatic scale, but the accompanying instruments (strings, brass and piano) complete the missing pitches to include all twelve tones in the section, although no specific rows form, nor do transpositions or implied inversions.⁷⁷ Such arpeggiated melodies are presented in the context of Lied 5 building up towards the climax (m. 277), where the full orchestra produces a chordal structure of sustained notes in strings, and repeated notes in woodwinds, brass, piano, and percussion. The intervallic analysis shows a variety of intervals included with ascending or descending motion. The intervallic expansion that started from cell *x* featuring a M2, builds here to a maximum point, where all types of intervals are possible. The aggregate is used once again, in a structural point where the music grows to a climax.

⁷⁷ The oboe is missing D and B-flat for the total chromatic, the clarinet missing B-flat; saxophone missing D and A-flat, but strings and piano supply these pitches: vla, m. 270, D-flat; vlc, m. 270, A-flat; vln II, m. 272, and pno, m. 273, B-flat).

Example 2.19. Jolas, *Lumor*, mm 269-274. Dialogues between oboe, bass clarinet and tenor saxophone.

The musical score consists of two systems. The first system includes staves for Oboe, Bass Clarinet, and Tenor Saxophone. The second system includes staves for Oboe, Bass Clarinet, and Tenor Saxophone. The score is in 4/4 time and features various ornaments and fingerings indicated by numbers and signs.

System 1:

- Oboe:** Measures 269-271. Measure 271 has a 5-measure ornament.
- Bass Clarinet:** Measures 269-271. Measure 271 has a 7-measure ornament. Fingerings: +6, +10, -4, -1, +6, +5, -4, +8, +7.
- Tenor Sax:** Measures 269-271. Measure 269 has a 3-measure ornament. Measure 271 has a 6-measure ornament. Fingerings: +5, +1, +5, +10, -6, +7, +6, -2. A "ca 7" marking is present.

System 2 (starting at measure 272):

- Oboe:** Measures 272-274. Measure 272 has a 5-measure ornament. Measure 273 has a 3-measure ornament. Measure 274 has a 5-measure ornament. Fingerings: -8, +2, +9, -1, -4, -11, +8, -7, +6, -11, +9.
- B. Cl.:** Measures 272-274. Measure 272 has a 3-measure ornament. Measure 273 has a 5-measure ornament. Fingerings: +1, +10, -5, +2, -1, +10, -6, +10, -6, -9, +4, -10, +5, -10, -5.
- T. Sax:** Measures 272-274. Measure 272 has a 3-measure ornament.

Jolas uses other types of ornamentation, such as the neighboring tones of her central pitch, to expand melodies. The small rhythmic variations, and the addition of various pitches to the central one, keep melodies moving fluently.⁷⁸

The following passage from *Plupart du Temps II* exemplifies how several melodic lines expand from sets of two notes, D and E, for example,⁷⁹ sometimes ornamented as D-sharp or E-flat, using trills, arabesques, additional ornamentation of appoggiaturas, and neighboring tones.

It is important to clarify that Jolas's use of this terminology has more to do with her mental compositional process than with any audible evidence. For instance, the standard definition of *appoggiatura* (App), unaccented or accented, applies to any melodic dissonance resolving by step (almost always approached by leap). Jolas extends this concept to her notion of appoggiaturas that sometimes include an extra note in between auxiliary notes and the note

⁷⁸ These added pitches are non-motivic and describe relationships that don't recur.

⁷⁹ The saxophone's part needs to be transposed.

ornamented. Those pitches labeled as appoggiaturas are extraneous to the prevailing pitch structures, or to the stabilized pitches, and not based on a criteria of dissonance or consonance, which do not apply in this chromatic context. For instance, in Ex. 2.21, the first D (marked as an appoggiatura) ornaments the C-sharp, although the G lies in between. In that example something similar happens with the F-sharp neighboring tone that ornaments the G, and with C-sharp and D in between the F-sharp and G. Ex. 2.21 reproduces Jolas sketches for *Quatuor II*, and the labels Jolas uses to refer to those ornaments. In Ex. 2.21, the first appoggiatura, F, resolves to the following G, and the grace note, A-flat, also resolves to G. Looking at the score it is fairly clear how Jolas has written these non-chord tones, and it is possible to understand her compositional process. It is also possible to follow how she sketches her music based on her idea of non-chord tones. However it is very difficult to actually hear them as non-chord tones. So although the concept is very valuable to understanding her compositional process it might not, in fact, sound as Jolas describes it.⁸⁰

In ex.2.20, I have highlighted in blue all notes belonging to both the D and E families. The appoggiaturas are in orange and the neighboring tones in pink. I have highlighted in green what seems an example of appoggiatura, first displayed as an A-flat appoggiatura, and later with two grace notes ornamenting the now unresolved appoggiatura G-sharp (enharmonic of the previous appoggiatura –grace note, A-flat) that turns into an open trill on G-sharp and E.⁸¹

Example 2.20. Jolas, *Plupart du Temps II*, mm. 11-18.

⁸⁰ I discuss further how Jolas defines chord tones and non-chord tones in Chapter 3, *Chord tones and non-chord tones in Jolas's harmonies*, pp. 117-121, and *Chord tones and non-chord tones in relationship to pitch centricity*, pp. 121-131.

⁸¹ Jolas calls “trills” those that are open or are close to the tremolo figurations, for which reason I label “open trill” in the score.

Betsy Jolas

The image shows a handwritten musical score for three instruments: Ténor (Tenor), Saxophone, and Violoncelle (Cello). The score is divided into several systems, each with a key signature of one sharp (F#) and a time signature of 4/4. The first system (measures 11-14) is marked 'T^e (96)' and 'Presque calme' with a tempo of 69. The second system (measures 15-18) is marked 'Solemnel' with a tempo of 56 ca. and 'senza T^e = 56 ca.'. The third system (measures 18-21) is marked 'Quasi Tempo assez animé' with a tempo of 112 ca. and 'sans rigueur'. The score includes various musical notations such as dynamics (p, mp, pp, mf, f), articulation (rit., pizz., staccato), and performance instructions (port., sub. accel., senza T^e, non coordonné). Handwritten annotations in blue, green, orange, and pink highlight specific passages and include the letters 'App.' and 'NT'. The saxophone part features a section marked '(non coordonné)'. The cello part includes markings like 'jeté', 'pizz.', and 'ca. 3'. The tenor part has lyrics: 'tre', 'La nou-vel le En tre', and '(sur) -- chaque ardoi se qui -- glissait -- du toit -- suivex'.

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Filling spaces: arabesque figuration and trills as compositional devices

Another characteristic feature of Jolas's work is the recurrent use of arabesques, and trills. But this ornamentation's more profound implications, Jolas explains, are found in the use of arabesques, fast figurations that move by half and whole steps surrounding various pitches that achieve a continuity of sound. Three pieces spanning her career show Jolas's consistency in using this device. In her sketches of *Quatuor II* (1964) she writes, "vocal figures (arabesques) [...] describe the vocal line of page 10" (Ex. 2.21).⁸² The melody here is based on the harmony, which is ornamented with non-chord tones (appoggiaturas and neighboring tones.)⁸³ The non-chord tones act as such in the voice's arabesque, but also become part of the harmony in the strings. (Chords written between parentheses show the harmonies.) Although based on the classical model of combination between chords and non-chord tones, Jolas also freely uses the twelve tones. In example 2.21, we arrive at the twelve-tone chromatic between voice and strings.

Example 2.21. Jolas, *Quatuor II*. Sketches of voice and strings, p.10.

⁸² Copies of sketches for *Quatuor II*, from the composer, July 2011.

⁸³ See Chapter 3, *Keeping common tones*, Ex. 3.3, and 3.4.

The image displays two systems of musical notation for Voice and Strings. The top system features a Voice staff with notes circled in orange, labeled 'NT' and 'App.'. The Strings staff has notes circled in orange, labeled 'both treated as chord tones'. A blue box in the top system is labeled 'unstable, ambiguous group'. The bottom system shows a Voice staff with a note circled in orange, labeled 'App.'. A green bracket spans 9 tones in the Voice staff. The Strings staff has a note circled in green, labeled '+3 tones = 12 tones'.

Besides the traditional addition of color, the abundant use of trills—so characteristic of Jolas writing—are written in closed or open position to enrich the melodic development of the music. Not only are they present in the traditional interval of an ascending or descending second around the main pitch, but also in forming what she calls “expanded trills.”⁸⁴

These figurations are indeed expanded trills. I invented this notation when writing my *Quartet II* and it was immediately approved and picked up by my performers and many others since, who considered this a much clearer notation than the traditional tremolo notation with double note values. I still use the usual 2 or 3 slashes across the note tail for

⁸⁴ What the classical trill defines as the upper or lower neighboring tone (diatonic or chromatic), Jolas calls a closed trill. An open trill means a trill in “open position,” to use the same terminology that is used when writing open position in four-part harmony. An “open trill” or a “trill in open position,” instead of trilling to upper or lower neighboring tones, trills to an interval of third or more. All Jolas’s “expanded trills” are “open trills.”

tremolos on one note but they are always specified "unmeasured," which means fast. Please note also that in *Quartet II* the variable expansions of the trill (up to a minor 7th) act as an element of development.⁸⁵

Another fragment from *Quatuor II* (Ex. 2.22) shows trills as part of the melodic development. In this example the open trill expands even further to a 9th.

Example 2.22. Jolas, *Quatuor II*, p. 19. Soprano melody moves in succession of trills.

The image shows a musical score for a soprano voice part. The melody is characterized by a series of trills. The score includes dynamic markings such as *p*, *mf*, and *mp*. Performance instructions include "Cédez" and "Tempo pp". The lyrics are "na(o) dai buc i do(a) neu" and "mau lâ a no(a) vé". A blue box highlights a section labeled "Open trill". The score is in 4/4 time and includes a section marked "Arco".

Again, the soprano melody unfolds a series which contains the twelve-tone chromatic, while the grace notes to that melody attain almost the full chromatic, using a total of 9 tones.

The image shows two musical staves illustrating the chromatic scale. The top staff shows a 12-tone chromatic scale (soprano's melody) and the bottom staff shows a 9-tone chromatic scale (grace notes).

⁸⁵ Personal correspondence with Jolas, e-mail, Feb 28, 2012.

This technique of developing melody with arabesques and trills has become one of Jolas's most stylistic traits as she has used it consistently throughout her career. In *Episode Quatrième* (1983), a fragment shows trills and arabesques developing a m3 interval between D-sharp and F-sharp. Other trills in the example develop a M3 interval between D-sharp and B, and between D-sharp (respelled as E-flat) and C-natural.

Example 2.23. Jolas, *Episode Quatrième*, section 2.2, mm. 12-15.

The image shows two staves of musical notation. The top staff begins with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes with various ornaments. A blue box labeled 'trill' encloses the first few notes. An orange box labeled 'Arabesque' encloses a later section. Dynamic markings include *f*, *pp*, *ppp*, *mf*, and *pp*. Performance instructions like *gliss.*, *stop*, *port.*, and *vib.* are present. The bottom staff continues the piece with similar notation and markings, including *ppp*, *mf*, *ppp*, *ff*, and *ppp*. A blue box labeled 'trill' is also present on the bottom staff.

Although I have chosen only a few short excerpts, Jolas also develops larger sections using this technique. *Teletalks* (2008) demonstrates her use of arabesques and trills as a basis for both developing melody and expanding an entire section.

Example 2.24. Jolas, *Teletalks*, III, mm. 1-13. Gs highlighted in pink, indications for trills in orange, and written expanded trills in blue. Arabesques, mainly ornamented with G, are marked in green. Dotted lines in pink mark end of section with pitch centricity around G and the start of new section with pitch centricity around D.

III.

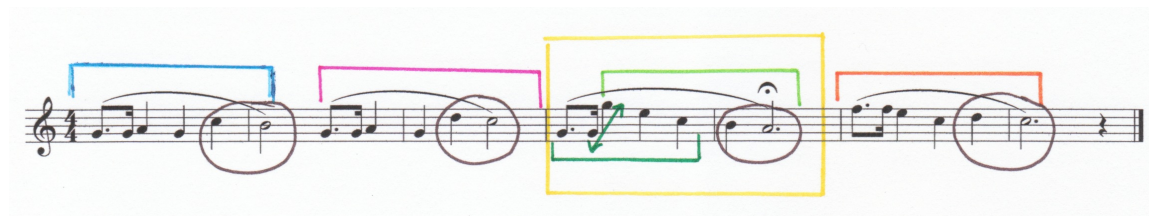
Quotations and motivic variation

Another device Jolas uses derives from a love for a wide variety of cultivated and vernacular

music. In this regard her quotation of the Happy Birthday tune in *B Day* (2006) stands out and also her use of tunes of very diverse origins as collage in her opera *Schliemann* (1993).

Melodic variations of “Happy Birthday” permeate *B Day* for Orchestra (2007), which represents an isolated instance of her explicitly referencing a source.⁸⁶ Here Jolas uses various melodic fragments of *Happy Birthday* that retain the melodic contour of the tune while transforming rhythmic and intervallic distances. I have divided the tune into four sections marked in various colors, then used the same colors to demonstrate relationships between the original tune and her development of it.

Example 2.25. Original *Happy Birthday* tune, Mildred J. Hill and Patty Hill. Ends of each small section with a major or minor second marked in brown.



In Ex. 2.25.1, Jolas scores the *Happy Birthday* tune (here in concert pitch) in imitation between Flute 1, Flute 2 (in G), and the clarinet in B-flat. The original tune is fragmented and the three voices play the melody at different speeds, with a series of melodic variations in Flute 1.

Example 2.25.1. Jolas, *B Day*, variations on “Happy Birthday,” dialogues between Flutes 1 and 2, and Clarinet in B-flat (in concert pitch), mm. 7-18 and mm. 23-27.

⁸⁶ In the composer’s comments to the score, she writes, “[...] a rather unconventional set of variations on the well known birthday tune, with everyone joining in and out as often happens in parties.” Jolas, Betsy. *B Day pour orchestra*. Paris: A. Leduc, 2007.

Flute 1

Flute 2

Clarinet in B \flat

15

Fl. 1

Fl. 2

B \flat Cl.

23

Fl. 1

Fl. 2

B \flat Cl.

Example 2.25.2. Jolas, *B Day*, mm. 34-38, and m. 44, variations on “Happy Birthday.”

Example. 2.25.2a, mm. 34-38, shows the second cell of changes in the rhythm of the tune.

Flute 1

Flute 2

Example. 2.25.2b, mm. 44, shows the second cell of changes in the rhythm of the tune.

Fl. 1
Fl. 2

ord.
ord.
pp
pp

Ex. 2.25.3 shows a distorted “Happy Birthday” melody in the first violins. Jolas retains the melodic contour and four segments of the original tune in her formal structure as she creates tension and release around the *ff* C₆, substituted for the original’s fermata.

Example 2.25.3. Jolas, *B Day*, mm. 53-60, variations on the “Happy Birthday” tune, dynamic and pitch alteration marked in brown.

Violin I

tasto
ppp
ppp
p
f
ff
port.

The end of *B Day* is based on the end of the “Happy Birthday” tune.

Example 2.25.4. Jolas, *B Day*, final measures (mm. 423-427), variations on the “Happy Birthday” tune. I have marked in orange the variation on the last segment of the birthday song.

Flute

Violin I

Poco meno
To= 48

pp

pp

mf pp

f pp

rit.

2.

B Day is not the only example of Jolas borrowing a popular tune. In Chapter 1, I discussed Jolas's recycling of several kinds of sonorities and melodies she has heard, making collages as, for instance, in her opera, *Schliemann*. The following examples show a collection of popular melodies used in the opera as leitmotifs.⁸⁷

Example 2.26.1. German Christmas Carol, *Stille Nacht* (Silent Night), Franz X. Gruber, reworked in *Schliemann*, Act I.

Flute

Trumpet

Trombone

Example 2.26.2. Fragment from *Yankee Doodle*, [composer unknown], reworked in *Schliemann*, Act I.

Trumpet and Oboe

Tutti

Altos

Example 2.26.3. Fragment from *Stars and Stripes*, John Philip Sousa, reworked in *Schliemann*, Act I.

Flute, Oboe, and Trumpet

pp stacc.

⁸⁷ From Jolas sketches. Personal correspondence with the composer, mail received on December 20th, 2011.

Borrowing and deriving music from “beloved composers”⁸⁸

Jolas also develops melodies by borrowing parts of another melody almost verbatim, such as in *Episode Second: Ohne Worte*, or by a more distorted quotation as in *Frauenleben*, to the free homage to Bach’s BWV 564 where she uses the same pitch classes in an imaginative way.

Imitating melodic contour

Besides the contrapuntal texture, Jolas borrows rhythmic freedom and melodic flow from the Renaissance: “I get my inspiration from melodic lines like those of Lassus and Desprez. The design of those lines guides my hand. I copy the flow: the gesture up and down, even the long or short leaps.”⁸⁹ But Jolas does not limit the technique of copying melodic contour to Renaissance influences. In fact, one of the best examples of how she copies contour is her *Episode Second: Ohne Worte* (1977), which shows the influence of Schoenberg’s *Pierrot Lunaire*.⁹⁰ From the beginning of the piece, the flute’s melody reproduces fragments from Schoenberg’s soprano’s line in “Mondestrunken.” Jolas reproduces the line pitch by pitch, with only a few small variations from the original. She explains that what she tries to show is the melodic line present in *Pierrot*, a melodic line that, in Jolas’s words, perhaps even Schoenberg did not completely understand:

Ainsi pour moi ces vingt et un morceaux constituent-ils en réalité un cycle de lieder caches. Il y aurait ainsi, au creux de chaque pièce, comme une mélodie “virtuelle,” *pensé*, peut-être inconsciemment, par Schoenberg mais jamais entendue car jamais chantée. Ce sont ces mélodies, glanées à travers de les trois parties de l’œuvre; que je me suis

⁸⁸ “Passages that are in some way derived - but mind you, not quoted - from well known beloved composers.” Personal correspondence with the composer, e-mail, May 17, 2012.

⁸⁹ Jolas, interview, July 20, 2011.

⁹⁰ Betsy Jolas and Alban Ramaut, *Molto Espressivo* (Paris: L’Itinéraire, 1999,) *Pierrot Lunaire-Episode Second*, p. 155-162.

attachée à *révéler*, au sens photographique du terme, puis à *recomposer* dans mon *Épisode second* pour flûte seule.⁹¹

The following examples show how Jolas reinterprets Schoenberg's vocal lines. In her reanimation of Schoenberg, she retains the melody but changes the rhythm.⁹²

Example 2.27.1a. Schoenberg, *Pierrot Lunaire*. Part I: I. Mondestrunken, mm. 2-5.



Jolas uses Schoenberg's exact melodic line, adding ornamentation to modify the intonation of some pitches microtonally, and a fast figuration at the end of the motive. To make the melody more cantabile, Jolas chooses a free approach to rhythm, contrasting the strict rhythms of Schoenberg.

Example 2.27.1b. Jolas, *Episode Second: Ohne Worte*, p. 1, first system and beginning of second.

⁹¹ Jolas and Ramaut, 161. "So for me these twenty-one pieces are really a song cycle with obscured songs. There would thus be, in the hollow of each piece, a "virtual" melody, perhaps unconsciously *thought of* by Schoenberg but never heard sung. These are the melodies, gleaned through the three parts of the work, I attached myself to, in the photographic sense of the term, then *recomposed* in my *Episode II* for solo flute." Trans. JG.

⁹² Schoenberg's melodic line is vocalized in *sprechstimme*.

Senza Tempo
ca 4''

Senza vib. → Molto vib. → Vib. ord.

mf → p → ff → p → mf → p → pp → mp → p

ca 4'' ca 2''

cuivré → ord.

à peine

Jolas then jumps to mm. 18-20 of *Mondestrunken*. In example 2.27.2a I have bracketed the notes she borrows from Schoenberg's phrase.

Example 2.27.2a. Schoenberg, *Pierrot Lunaire*. Part I: I. *Mondestrunken*, mm. 18-20.

Again, Jolas copies the melody pitch for pitch, modifying the rhythm and adding a few ornaments, as shown in example 2.27.2b.

Example 2.27. 2b. Jolas, *Episode Second: Ohne Worte*, p. 1, second system. (Treble clef)

tr tr tr

p = pp

poco molto

ff = pp p = pp = mp

The following examples (2.27.3a and b) show Jolas's transposition of the melodic phrase an octave higher.

Example 2.27.3a. Schoenberg, *Pierrot Lunaire*. Part I: I. Mondestrunken, mm. 27-31.



Example 2.27.3b. Jolas, *Episode Second: Ohne Worte*, p. 1, third system. (Treble clef)

A single staff of music in treble clef, showing a sequence of notes and rests. The music is marked with dynamics: (pp), mf, PP, f, mp, and ff. A red box highlights a section of the music, and a blue box highlights a specific note. Above the staff, there are markings: "ca 2''", "simil.", and "T° = ca 92".

Ex. 2.27.4, mm. 32 and 33 shows another instance of Jolas copying from the vocal part of Mondestrunken. The original line is shown in Ex. 2.27.4a, and Jolas's version of the fragment is shown in Ex. 2.27.4b where she again transposes the pitches up an octave. Also, she introduces a new pitch, G-natural, which substitutes for the original G-sharp. G-sharp follows D, and is written as a grace note. The initial F-sharp is also reinterpreted as a grace note.

Example 2.27.4a. Schoenberg, *Pierrot Lunaire*. Part I: Mondestrunken, mm. 32-33.



Example 2.27.4b Jolas, *Episode Second: Ohne Worte*, p. 1, fifth system. (Treble clef)

→ *Molto vib.*
ff pp — *ff*

Finally, Ex. 2.27.5 shows the first page of *Episode Second: Ohne Worte* with all previous fragments in context and the transitions Jolas has added in between fragments taken from Schoenberg's work.

Example 2.27.5. Jolas, *Episode Second: Ohne Worte*, p. 1.

Senza Tempo
 ca 4'' | *simil.* | *Senza vib.* → *Molto vib.* → *Vib. ord.*
mf → *p* — *ff* — *p* — *mf* — *p* — *pp* — *mp* — *p*
à peine

ca 4'' | ca 2'' | ca 4'' | *simil.*
cuivré → *ord.* | *p* = *pp* | *poco molto* | *ff* → *pp* | *p* — *pp* — *mf* — *pp* — *à peine*

ca 2'' | *simil.* | *T° = ca 92* | *Senza T°* ca 6'' | *simil.*
doigté du Réb grave | *tr* | *doigté normal* | *flatt. stop* | *port*
(pp) — *mf* — *pp* — *f* — *mp* — *ff* — *sfz* — *pp* — *mp* — *pp* — *mp* — *ppp* — *p* — *ppp* — *mf*

T° = ca 96 | *Molto Rit.* — *T°* | *Cédez*
les accents exagérément marqués
pp — *f* — *pp*

T° Rit. acc. → *T°* | *Rit.* | *Senza T°* ca 4'' | *simil.* | *Senza vib.* → *Molto vib.* → *Vib. ord.* | *T° = ca 96*
subito → *f* | *ff* — *pp* — *ff* | *pp* — *mf*

With *Episode Second: Ohne Worte*, Jolas creates a new piece, adding music to a free interpretation of the vocal line of *Pierrot*. Her technique is reminiscent of the music of the Middle Ages, where new addition of music to a preexisting chant was one of the ways of expanding melody and creating tropes.

Jolas also copies and reworks melodic contour from her own music. In the following discussion, I explore how she reworks *Plupart du Temps I* when writing *Plupart du Temps II*, keeping the same melodic contour for the same lyrics. Melody and harmony are new in *Plupart du Temps II*, but the melodic contour remains similar.

In the following (Ex. 2.28), I present the complete melody for the poem as Jolas wrote it in *Plupart du Temps I*.

Example 2.28.1. Jolas, *Plupart du Temps I*, N. 5, *En Face*, mezzo-soprano melody.

6
Au bord du toit _____ un nu - a - ge dan - se

9
trois gout - tes d'eau pen - dent à la gout - tiè - re _____

11 **Retenez a Tempo**
— trois é - toi - les des dia - mants _____

15 *cresc.* *f*
— et vos yeux bril - lants qui re - gar - dent le so -

19 **Retenez Lent** ♩ = ca 44
leil der - riè - re la vi - tre. _____ Mi - di.

In the following examples I compare how Jolas sets the same text in *Plupart du Temps I*, and *Plupart du Temps II*, to demonstrate their similar melodic contour.

In Jolas's setting for the line, "Au bord du toit un nuage danse," the melody moves in ascending motion until the beginning of the word "nuages" where it begins its descent. (I will return to "du toit," which she sets on repeated notes in both pieces.) In both *Plupart I* and *II*, Jolas moves the last word, "danse," down a minor third.

Example 2.28.2. Jolas, *Plupart du Temps I*. Mezzo-soprano melody, mm. 6-8.

6
Au bord du toit _____ un nu - a - ge dan - se

Example 2.28.3. Jolas, *Plupart du Temps II*. Tenor melody, mm. 80-81.

Au bord du ³toit - un ³nu - a - ge dan ³- se

The words “trois gouttes d’eau” are linked by a descending motive of four notes. They also share the same intervallic design: step, leap-of-a-third, step.

Example 2.28.4. Jolas, *Plupart du Temps I*. Mezzo-soprano melody, m. 9.

⁹
trois gout - tes d'eau

Example 2.28.5. Jolas, *Plupart du Temps II*. Tenor melody, m. 99.

⁸
f *p*
Trois gout - tes d'eau

Example 2.28.6. Jolas, *Plupart du Temps II*. Tenor melody, m. 108.

In the next examples, I compare the line “trois étoiles des diamants” where the space between the two verses shortens in *Plupart du Temps II*, to only a quarter rest. But the triangular design of both parts of the verse remains the same.

Example 2.28.10. Jolas, *Plupart du Temps I*. Mezzo-soprano melody, mm. 11-14.

Retenez a Tempo

trois é - toi - les des dia - mants _____

Example 2.28.11. Jolas, *Plupart du Temps II*. Tenor melody, mm. 113-114.

Trois é - toi - les Des dia-mants _____

Examples 2.28.12 and 2.28.13 show the melodic design for “et vos yeux,” set with two repeated notes plus an ascending second in both *Plupart I* and *II*.

Example 2.28.12. Jolas, *Plupart du Temps I*. Mezzo-soprano melody, mm. 15-16.

15 *cresc.*

— et vos yeux

Example 2.28.13. Jolas, *Plupart du Temps II*. Tenor melody, mm. 132-138.

Et vos yeux vos yeux Et vos yeux

The ascending line for the first part of the verse begins descending in the last syllable of the word “regardent.” In both works the line ascends again to reach the first syllable of the word “vitre,” then descends to the second syllable.

Example 2.28.14. Jolas, *Plupart du Temps I*. Mezzo-soprano melody, mm. 16-21.

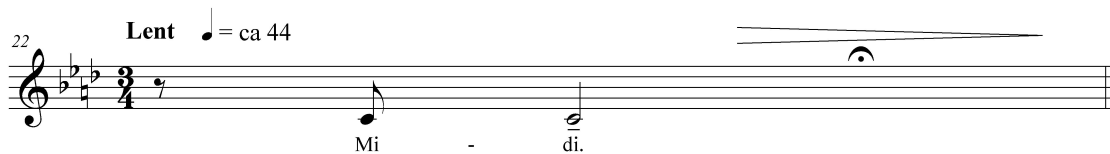
bril-lants qui re-gar-dent le so-leil der-riè-re la vi-tre.

Example 2.28.15. Jolas, *Plupart du Temps II*. Tenor melody, mm. 138-141.

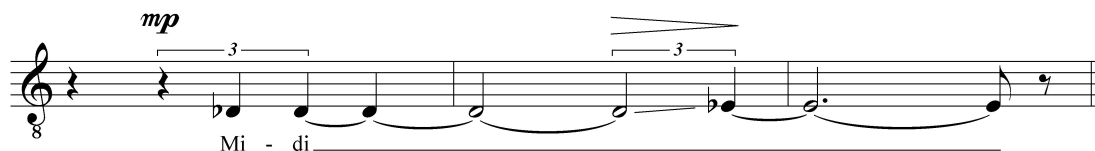
bril-lants qui-re gar-dent le so-leil der-riè-re la vi-tre

And finally, examples 2.28.16 and 2.28.17 compare Jolas’s settings of the end of the “En Face” poem. “Midi” stays on a repeated note.

Example 2.28.16. Jolas, *Plupart du Temps I*. Mezzo-soprano melody, m. 22.



Example 2.28.17. Jolas, *Plupart du Temps II*. Tenor melody, mm. 144-146.



Comparing the melody of the mezzo-soprano with that of the tenor shows how Jolas retains a basic melodic contour. The texture remains contrapuntal but the new instrumentation—tenor saxophone and violoncello—opens a path of colorful expression exploiting the technical capabilities of both instruments.

References to other composers

Jolas was also inspired by Moussorsky's "Pictures at an Exhibition." Jolas calls "*errantes*," melodies that imply a sense of direction, movement, and that convey the idea of going on forever. Jolas mentions Stockhausen's *Klavierstücke XI*, and also the continuous melodies in Lassus as her sources of inspiration to develop the concept of *errantes* (wandering, erratic) melodies.⁹³ In her viola concerto, *Frauenleben*, Jolas works with "*errantes*:" the walking quarters of the opening pages are found throughout the piece. They form a distorted quotation, connecting the various lieder of the *Promenade* (walking) theme from Moussorsky's "Pictures

⁹³ Jolas and Serrou, p. 119-120.

at an Exhibition.”⁹⁴ In Moussorgsky's piece, the theme keeps moving, walking throughout the piece, fitting Jolas's definition of wandering melodies.

Example 2.29. Moussorgsky, *Promenade*, mm. 1-6.

The image shows a musical score for the first six measures of Moussorgsky's 'Promenade'. The score is for piano and is in B-flat major, 3/4 time. The melody in the right hand is annotated with red interval numbers: -2, +5, +2, +5, -3, -2, +5, -3, +2, -5, -2. The piece starts with a forte (f) dynamic. The left hand provides a simple accompaniment with chords and single notes.

Example 2.29.1. Jolas, *Frauenleben*, p.1. Reworking of *Promenade* theme.

⁹⁴ Personal correspondence with Jolas, e-mail, October 30, 2011.

Betsy JOLAS

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Flûtes

Hautbois

Clarinettes

Clarinette basse

Bassons

Trompettes

1

Trombones

2

Tuba

Piano

Percussions 2

Alto solo

Violons 1

Violons 2

Altos

Violoncelles

I

II

Contrebasses

5

pp *cresc.* *f*

sourd. bol (cup m.)

Hmo m. tube rentré

sourd.

pp *mf* *p*

T. T. 2

ppp *p* L. V.

4/4 Modéré ♩ ca 88

Molto accel. (quasi au double)

Rit.

pp *mf*

pizz. *arco* *pp* *p*

pp *mf* *pp* *p*

pp *B* *A* *pp* *B* *A*

B *A* *D* *E* *Bb* *Ab*

B *A* *D* *E* *Bb*

B *A* *D* *E* *Bb* *Ab*

pp *mf* *pp* *p*

pp *B* *A* *pp* *B* *A*

pp *B* *A*

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Jolas's practice of using melodies of other composers as a source of inspiration is continuous. In *Ô Bach!* she extracts the pitch classes from the beginning of Bach's BWV 564, what I will label

Jolas keeps reworking these found melodies across the piece. I have selected several short fragments from different sections to show what becomes of the material after it is first referred to in these initial measures. Motive 3, the descendant scale of sixteenths, appears in several sections of the piece, although starting in different pitch classes. When Jolas derives fragments from Motive 1, or Motive 2, what she retains are the pitch families that form those motives: the C, E, G, B, and F pitch families in Motive 1, and the A, B, D, G, and E pitch families in Motive 2. However Motive 3 is recalled because of the melodic contour of the descendent running figuration by step and half step.

Example 2.30.2 shows how Jolas uses the pitch families in Motive 1 to start a point of imitation between the right and the left hand of the piano.

Example 2.30.2. Jolas, *Ô Bach!* mm.159-160, based on Motive 1 from Bach's BWV 564.

Example 2.30.3 shows how Jolas derives another small fragment from the pitch families that form Motive 2 (A, B, D, G, E). The F-sharp, from Motive 1, it is present as a part of the harmony.

Example 2.30.3. Jolas, *Ô Bach!* mm.176-177, based on Motive 2 from Bach's BWV 564. (Treble clef for both systems)

Example 2.30.4 shows the end of the conclusion of the piece, before starting a very brief coda based on Motive 3. Measures 199 and 200, recall the pitch families in Motive 1. Measure 201, beginning of the Coda, recalls the melodic contour of Motive 3.

Example 2.30.4. Jolas, *Ô Bach!* mm.199-201, based on Motive 1, and Motive 3 from Bach's BWV 564.

Imitating harmonies and textures

The music of the Renaissance masters, as Jolas has often attested, had been in her ear from very early in her musical life. She often copies the melodic flow of composers such as Lassus or Desprez, whose melodies move mainly by stepwise motion or by reduced intervals. In Jolas's *Lassus Ricercare*, the brass section exchanges imitations between voices with the fluent movement of short contrapuntal melodies in a vocal style, mainly by stepwise motion, keeping within the vocal range of human voices: soprano (Trumpet I), alto (Trumpet II), two tenors (Trombone I-II), and a bass (Trombone 3). All voices converge together in the G major chord that closes this section.⁹⁶ In this piece there is also an invocation of diatonicism that further reinforces the association with Renaissance masters.

Example 2.31. Jolas, *Lassus Ricercare*, mm. 75-83, brass section.

⁹⁶ Please note an error in the score. In the first system, the two top staves are designated for trumpets and the three bottom staves are for trombones, but in the second system the trumpets are labeled as trombones and the trombones are labeled as trumpets.

The image shows a musical score for five trumpet parts (Trp. 1, 2, 3) and Percussion 1. Each trumpet part is marked with 'Harm. mute'. The dynamics range from *p* (piano) to *pp* (pianissimo). A blue highlight is under the first measure of the first trumpet part. A blue handwritten note 'G Major' is written above the Crotales part, which is marked with a forte (*f*) dynamic.

In *Episode Huitième*, some passages imitate melodic contour from other composers or eras. For instance, Jolas writes a lyrical, Romantic melody (mm. 83-91) where the double bass seems to take at times the role of the cello in Romantic performance practice, playing long, legato *espressivo* melodies marked *molto riten. e rubato* (mm. 83-85) and *molto vibr.* (m. 87) with continuous extreme dynamic changes (*ppp* to *fff*). Elsewhere, the melody in mm. 97-103, imitates Bach's melodic contours in a melodic line with running sixteenths. Again, the writing for double bass resembles that traditionally written for cello, for instance, in Bach's *Six Suites for Unaccompanied Cello* (BWV 1007-1012.) Jolas transforms the double bass, in its high register, into a "cello" able to play the cello literature. With this change of timbre Jolas explores the full color palette of the double bass while giving the effect of a second instrument in the piece (the cello) to capture the listener's attention. Jolas mixes all this into the context of the main structure of *Episode Huitième*, which is punctuated by a twelve-tone series.⁹⁷ This continuous change in texture and style gives the effect of a collage of melodies. Thus, after the Romantic melody Jolas

⁹⁷ See Chapter 3, Example 3.21. Jolas, *Episode Huitième*, structural points.

follows with the Baroque melody, creating contrast between sections. Again, what she achieves is a dialogue or conversation between eras with unexpected changes of style and textures. In the context of an atonal and chromatic piece, these references to past styles and timbres link several historic periods in stylistic collage, giving a sense of continuity and underlining one of Jolas's compositional aims: to connect with the music of the past and to write music that speaks to and communicates with her audience.

Example 2.32.1. Jolas, *Episode Huitème*, mm. 82-91, melody in the Romantic style.

Example 2.32.1 shows two staves of musical notation. The first staff begins with a *pizz.* marking and dynamic markings *pp* and *ppp*. It then transitions to *arco* with a *p* dynamic. A blue box highlights the instruction *T⁰³(84) molto riten. e rubato*. The staff continues with *gliss.*, *port.*, and *à la corde* markings, with dynamics *mf*, *pp*, *f*, *ppsub*, and *ffp*. A second blue box highlights *T⁰⁴(126) molto rit. gliss.*. The second staff starts with *T⁰⁵(60) molto vibr.* and *ff* dynamics, followed by *rit.*, *T⁰³(84) pont.*, and *jeté* markings, with dynamics *fff*, *p-ppp*, *sf*, *p*, and *pp*.

Example 2.32.2. Jolas, *Episode Huitème*, mm. 97-102, melody in the Baroque style.

Example 2.32.2 shows two staves of musical notation. The first staff begins with *arco* and *son nat.* markings, followed by a triplet of notes. A blue box highlights the instruction *T⁰⁶ le plus vite possible à la corde*. The staff continues with dynamic markings *ppp*, *f*, and *ppp*. The second staff features a triplet of notes and dynamic markings *ff* and *ppp*.

Conclusion

Various examples throughout this chapter show how Jolas uses a set of primary melodic techniques based on two main devices. The first is the development of a basic motive through ornamentation (non-chord tones) and embellishments (trills and arabesques). The basic motive can develop from a repeated single note, or from a primary cell or main group of notes. The second device is that of filling up spaces, and using pitches from *pitch families* in order to give every possible chromatic version of the central pitch. This second concept influences the resulting melodic contour, which usually moves by enclosing the central pitch or main cell.

Also prominent is the manner in which Jolas incorporates melodies from diverse sources: from popular melodies to fragments of pieces in dissimilar styles (among these the melodies of Lassus, Bach, and Schoenberg). Jolas uses quotation as stylistic collage and also borrows from her own music. However, her imprint is always apparent in the resultant new music through her unique melodic techniques that transform the original source.

CHAPTER THREE: HARMONY

Introduction

In this chapter I explain Jolas's techniques for building harmonies and how these harmonies are displayed in various textures: from vertical chords, to contrapuntal melodic lines that interact with each other.⁹⁸ Using various examples, I will discuss Jolas's inheritance from the period of the common practice: common tones and contrary motion as compositional procedures; "chord tones" and "non-chord tones" in Jolas's harmony; the concept of hierarchy and its relationship to pitch centrality. Other particular techniques in Jolas's compositions include her reinterpretation of tonal harmony and the use of the total chromatic in a non-serial way. All the examples in this chapter illustrate Jolas's conception of harmony. However, some of the examples are particularly revealing because they show Jolas's compositional process (how she sketches her harmonies before developing them in the actual composition); for instance, examples 3.3 and 3.4 reproduce Jolas's sketches and personal notes for a lecture on *Quatuor II*, which reflect her interpretation of her own writing. Other examples come from my analysis of Jolas's scores and show the actual development of Jolas's harmonic techniques.

During my discussion I use Jolas's terminology when describing her harmonies if applicable. For instance, Jolas uses the terms "chord-tones," and "non-chord tones" (which she terms "parasites"). She labels some of the non-chord tones as *passing tones*, *neighboring tones* or *appoggiaturas*. For Jolas it is important to keep *common tones* between chords as part of her compositional process, and to maintain *contrary motion*, rules that were widespread during the

⁹⁸ Jolas's preference for counterpoint and melodic linearity creates predominantly polyphonic textures in her works. Chordal formations, or groups of cumulative gestures that create clouds of vertical events prevail over counterpoint only in a few structural places in the piece.

common practice period but which have not prevailed in the twentieth century. However, I have proposed alternative terms in order to describe other aspects of her harmonic techniques: for instance the concept of *pitch family* (which applies also to melody),⁹⁹ and the concept of *interval family*.¹⁰⁰

It is important to make these distinctions between the point of view of the composer and the point of view of the analyst since sometimes both perspectives will coincide but at other points they will differ. For instance, in music where flexible time notation is in use, it is hard to determine from the final result which pitch collection belongs to what Jolas considers chord tones, since she admits that some of the non-chord tones eventually become chord-tones. This is shown in Ex. 3.3 in *Quatuor II*, where the labeling has been copied from Jolas's notes. In other cases, especially when pitch centrality becomes important, it is easier to identify some pitch collections as chord tones and other collections as ornamental (see Ex. 3.9 in *Ah! Haydn*). Also Jolas's statement arguing that she never uses tone rows in her compositions presents a challenge to the analyst, since some of the examples could be better understood by the labeling of rows, as Antonin Servi re does in his analysis of *Episode Quatri me* (Ex. 3.23.) In the next paragraphs I will discuss the examples mentioned above, plus some other examples that will assist with the understanding of Jolas's harmonic procedures.

Jolas's inheritance from the common practice period

⁹⁹ See Chapter 2, *Chromatic neighboring to central pitches: establishing "pitch families"* pp. 52-56.

¹⁰⁰ I define *interval family* as the various intervals that share the same general label, such as fourth or fifth, for instance, but that differ in their intervallic content. For example, a diminished fourth, a perfect fourth, and an augmented fourth would all belong to the same interval family. See Ex. 3.12.1 to 3.14.2.

Already in the 1960s Jolas was interested in integrating recent innovations of musical material and structure into the tradition, and into her own experience of historical repertoire. While she explored contemporary practices, such as serialism, indeterminacy, and electronic music, Jolas was combining those more contemporary practices with rules and procedures borrowed from the common practice period.

Preference for voices moving in contrary motion

Keeping outer voices moving in contrary motion recurs throughout Jolas's writing, beginning in such early pieces as *Mots* (1963) and *Quatuor II* (1964). The following example shows a polyphonic fragment of *Mots*, with the flutes' melodic design moving in contrary motion.

Example 3.1. Jolas, *Mots*, movement I, mm. 37-39.

The image shows a musical score for Example 3.1, titled "2. Fluide" with a tempo marking of "♩ = ca 116". The score is in 4/4 time and consists of three staves. The top two staves are for flutes: "Fl. 2. Fluide" (marked *pp*) and "Fl. sol" (marked *pp*). The bottom staff is for voice, with two parts: "S." (Soprano) and "A." (Alto). The Soprano part is marked *p* and includes the lyrics "val _____ ves". The Alto part is marked *p* and includes the lyrics "stri _____ es". Green arrows are drawn across the flute staves, pointing in opposite directions to highlight the contrary motion between the two parts. The time signature changes from 4/4 to 5/4 at the end of the passage.

Jolas frequently adopts the practice of moving outer voices in contrary motion and keeping common tones when writing chord progressions. In the following passage from *Enfatillages*, (Ex. 3.4), both flute and voices show clearly her concern for retaining such movement. The flute part also projects a polyphonic line in which two voices move simultaneously in contrary motion

(mm. 1-6). In mm. 6-8 the flute even imitates itself by contrary motion with a motive that uses neighboring tones: D, the lower neighbor of E, and C-sharp, the upper neighbor for B. Once the choir enters, in “Jeu,” the flute’s melody, an addition to the first version of *Enfantillages* for unaccompanied choir,¹⁰¹ does not change the harmony but mainly doubles fragments of the vocal line from different parts, modifying the resulting timbre.

Example 3.2. *Enfantillages*, “Prélude” and No. 1. “Jeu,” polyphonic writing in flute; voices in contrary motion, following common practice period rules of counterpoint.

¹⁰¹ The first version of *Enfantillages* was written in 1956.

Paroles et musique
Betsy JOLAS

Prélude

♩ = ca 156

Gracieux

FLÛTE

pp *poco* *p*

1. Jeu

Tempo ♩ = ca 116

Cédez

E D E³ B C# B

Tempo ♩ = ca 116 *mf*

Sopranos

Mezzos

Altos

C
H
E
U
R

Je te vois

Hou Je te vois

Hou je te vois

Hou je te vois

Hou Hou Je ne te vois plus

Hou Hou Je ne te vois plus

Hou Hou Je ne te vois plus

Hou Hou Je ne te vois plus

Keeping common tones

Jolas's voice leading principles follow the common practice period: not only does her harmony move in the traditional way (where outer voices move separately in contrary motion) but, in this conventional approach (similar to four-part writing), common tones hold over while remaining

tones move, if possible, stepwise and in contrary motion. Ex. 3.3.1, a transcription of Jolas's notes on her initial sketches for *Quatuor II*,¹⁰² shows the movement of chords holding common tones within a progression. All the labels (neighboring tones, unstable seconds) are written up in Jolas's notes. Ex. 3.3.2 shows the realization of these sketches in the published score. The sketches also show how Jolas retains common tones in the same register throughout the fragment. (In the score I have highlighted the common tones with the same color.) In Ex. 3.3.2, we can also see how the voice leading in violin and cello follow rules of contrary motion.¹⁰³ In the neighboring chord, chord tones A, B and F-sharp (written as G-flat), which belong to Chords 2 and 3, are ornamented by seconds, which creates harmonies looking for resolution in the next iteration of Chord 2. Those harmonies are labeled as "unstable" because they are formed by pitches that can be heard as ornamental in the context of the various lines, and also because of the intrinsic unstable qualities of the minor second. Common tones do not change register, but might be played by a different instrument (see Ex. 3.3.2.)

Example 3.3.1. Jolas, *Quatuor II*, transcription of her notes on p. 5.

¹⁰² These are Jolas's notes for lectures on *Quatuor II*.

¹⁰³ When Chord 2 moves to Chord 3, the cello's line jumps first to F-sharp, an inner voice in the sketches, in order to keep the contrary motion. Although the presence of the contrary motion is not the most prominent feature in these examples, I will emphasize this, as the rule is important in Jolas's compositional process.

1 2 3 4

neighboring chord

A D F sharp (G flat)

unstable seconds

Example 3.3.2. Jolas, *Quatuor II*, fragment from page 5.

Tº lég! Retenu Poco più mosso ♩ = ca 88

sempre pp

Voix

Vl.

Alt.

Vlc.

NEIGHBORING CHORD

Tº lég! Ret.

poco Rit.

Accel.

pp

mp

ppp

H. 31118

Chord tones and non-chord tones in Jolas's harmonies

The common practice period was characterized by the establishing of hierarchic relationships between chords, in order to build the phrase structure. The relationship between the chord tones, those tones forming part of the prevailing harmony and the non-chord tones, was also hierarchic, the last ones treated as ornamentations that had the function to enrich the main harmonies. Jolas incorporates the concept of hierarchic relationships in her writing, and in her pieces she establishes primary and secondary groups of pitch collections. She also reworks this idea of treating some tones as chord tones, while treating others as non-chord tones. Jolas even labels the non-chord tones with traditional names: *appogiatura*, *escape tone*, *neighboring tone*.

As Jolas defines them, "Chord tones are.... chord tones, i.e., just as in classical music, several pitches that come together at a certain point in time, even if briefly."¹⁰⁴ This definition is quite open, yet I can see how verticality matters when deciding which pitches are chord tones. She labels her non-chord tones based on how those notes behave in the melodic line. In traditional harmony "being structural" is defined as participating in a functional chord progression and fulfilling certain rules of consonance and dissonance, but those rules do not apply here. The classification of one tone as a chord tone or non-chord tone in Jolas's music is more of a rhythmic phenomenon.

Jolas's identifies a group of tones as a chord if they are struck together in a salient way, and tones are embellishing if they are de-emphasized in accent and duration. The embellishments in Jolas's music receive traditional names, based on their intervallic relationship to a chord tone. For instance, if the non-chord tone decorates the same chord tone by stepwise motion, Jolas

¹⁰⁴ Personal correspondence with Jolas, e-mail, March 27, 2012.

labels it as neighboring tone. If the non-chord tone is approached by step and resolved by leap, Jolas calls it an escape tone. However, a neighboring tone in Jolas music might be longer than the structural tone it embellishes.¹⁰⁵

I will demonstrate how Jolas expands each set or sets of main chords with the use of non-chord tones. Some pitches belong to the chord and others are additions (passing tones, appoggiaturas, escape and neighboring tones, anticipations, suspensions, etc.). Ex. 3.4 shows a further example from *Quatuor II* where an initial non-chord tone, A-flat, which appeared first as a neighboring tone, and later as an escape tone, eventually becomes a part of the main harmony, and is treated as a chord tone.¹⁰⁶ After its establishment as part of the harmony, the A-flat gains its independence and initiates a melodic design. In Jolas's words: "The future chord tone A-flat is approached at first as a neighboring tone, then confirmed as a chord tone. Such ambiguity added to common notes from one chord to another allow for sliding from one to the other, hence flexibility."¹⁰⁷ What confirms A-flat as a chord tone in its third appearance is the fact that it finally occupies a strong part of a beat, a downbeat at the beginning of a new section ("Tempo poco Accel.") where it is aligned vertically, in chordal formation, with the other notes in the chord. In Ex. 3.4, the A-flat is considered a non-chord tone while ornamenting the melodic line. Jolas labels the A-flat as a chord-tone as soon as it occurs simultaneously with other sounds at the downbeat of the tempo change.

¹⁰⁵ See a larger discussion on embellishments in *Use of ornamentation to develop melodies*, and *Filling spaces: arabesque figuration and trills as compositional devices*, Chapter 2, pp.73-85.

¹⁰⁶ In Chapter 2, Ex. 2.21, I included Jolas's notes on her analysis of voice and strings of *Quatuor II*, page 10. That example already shows how she creates structural ambiguity using non-chord tones that expand the initial harmonies. Those initial non-chord tones will later be assimilated as chord tones, creating uncertainty about what are structural and what are embellishing tones.

¹⁰⁷ From Jolas's sketches.

Example 3.4. Jolas, *Quatuor II*, p.4.

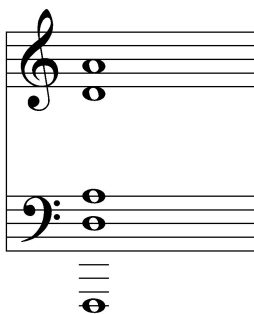
The image shows a musical score for four staves: Voix, Vl., Alt., and Vlc. The score is annotated with handwritten notes and markings. A box labeled 'Aflat4' points to a circled note in the Voix staff. A bubble labeled 'Chord Tone' points to a circled note in the Vl. staff. Another bubble labeled 'Non-chord tones' points to a circled note in the Alt. staff. There are also red annotations 'NT' and 'ET' on the Vl. and Alt. staves respectively. A bubble at the bottom right says 'Aflat4 starts melodic design'. Performance markings include 'à rien', 'pp', 'mp', 'p', 'ppp', 'T0 poco Accel.', 'molto Rit.', and 'T0 Retenu'.

Another example on how Jolas expands harmonies is the addition of non-chord tones to what otherwise are traditional chords. The resultant sonority is what Jolas calls “enriched chords.” The following example presents the main harmonies used in *Schliemann*, Act II, Sophia’s Greek recitation of a fragment from the *Iliad*. Jolas enriches what I call the “Sophia” chords with non-chord tones while still implying the idea of traditional harmony and voice leading.¹⁰⁸

Example 3.5. Jolas, *Schliemann*, Act II. Beginning on D minor 6/3 chord, ornamented to transform into two new chords:

¹⁰⁸ Ex. 3.5 has been copied from Jolas’s sketches for *Schliemann*, Act II, Sophia’s recitation in Greek of fragment from the *Iliad*. In these sketches, Jolas writes the original recitation chord and the two that derive from it. Personal correspondence with Jolas, mail received on December 20, 2011.

Example 3.5.1. D minor 6/3 chord (037).



Example 3.5.2. Jolas, *Schliemann*, Act II. The “Sophia” chords.

The “Sophia” chord 1, (01235679T), is complementary to (037), the initial D major chord; “Sophia” chord 2, (0123456789T), is missing only pitch class A for the total chromatic. So, at the end, these two chords retain very little from the original sonority. Only if we look to the voicing of the original D major chord, compared with the voicing of the “Sophia” chords, it makes sense to see the “Sophia” chords as a derivation of the initial D major chord. However, I believe this

example is important because it exemplifies Jolas's compositional process and how she transforms a traditional major chord into a more elaborated, quasi-chromatic sonority.

Chord tones and non-chord tones in relationship to pitch centricity

Jolas kept the concept of chord tones and non-chord tones when her pieces became more and more organized around a group of central pitches. I give some examples of my findings through analysis on how, in fact, Jolas chooses a central pitch, or various pitches, and favors these in both harmony and melody.¹⁰⁹

In Chapter 2, I discussed a primary characteristic of Jolas's style, which is to construct and develop melodies around a central pitch or set of central pitches. I also explored her idea of chromaticism through ornamentation, and introduced the concept of the *pitch family*. In my view, the two concepts, pitch centricity and the use of pitch families, are also the primary generators of harmony in Jolas's work. The contrapuntal writing that focuses on a superimposition of melodic lines creates vertical aggregations of sounds that are best explained by observing their horizontal dimension. However, the same pitch collection also occurs in creating both melody and harmony. In the following paragraphs, I have chosen excerpts from *Lumor* and *Ah! Haydn* to discuss pitch centricity, chromaticism based on pitch families and harmonies that develop from melody.

For instance, Ex. 3.6 shows a fragment from *Lumor* where the melodies display horizontally, the same pitch classes that formed the chords in the same fragment.

¹⁰⁹ Example 2.1. *Calling EC*, Ex. 2.2. *B for Sonata*, Ex. 2.3 *Musique de Jour*, Ex. 2.4. *Ô Bach!* Ex, 2.5. *Teletalks*, Ex. 2.6. *Trio sopra "Et sola facta,"* Ex. 2.7. *Frauenliebe*, I. "Sola facta est."

Example 3.6.1. Jolas, *Lumor*, contrapunctal writing in mm. 23-26. (Concert pitch.)

[E-flat, E, F, F-sharp, G, G-sharp] (012345)

Clarinet I

Trumpet in C

Soprano Sax.

In mm. 23-26, the accompanimental harmonies (in piano, tubular bells, vibraphone, violin II, viola, and cello) are based on a subset of a chromatic cluster on E-flat (E-flat, E, F, F-sharp, G, and G-sharp). The initial (012345), used to build the melodies, loses the G-sharp and so turns into a (01234). Example 3.6.2 shows how the same chord is displayed in two different positions.

Example 3.6.2. Jolas, *Lumor*, Introduction, harmony in accompaniment, mm. 23-26.

[E-flat, E, F, F-sharp, G]

Jolas's pieces often feature strong emphasis on a limited range of pitches. Example 3.7 shows pitch centricity around pitch classes E and A at the end of Transition 1, in *Lumor*. Her melodies

often use the same collection of pitch classes again and again, but she achieves variety by inserting small rhythmic changes.

Example 3.7. Jolas, *Lumor*, mm. 68-81. Pitch centricity, pitch classes E and A.

This musical score page contains seven systems of staves for various instruments. The instruments are: Trumpet in C (Trumpet 1 and 2), Viola, Double Bass, C Tpt., Tuba, Vla., and D.B. The score includes several annotations: pink brackets and arrows highlighting specific melodic lines and accents; blue brackets and arrows highlighting rhythmic patterns and phrasing; and red arrows pointing to specific notes. Measure numbers 'ca 9' and 'ca 10' are indicated. The score is written in 12/8 time and features various musical notations such as slurs, ties, and triplets.

Pitch classes E and A assume structural functions in other parts of *Lumor* seen, for instance, in the flute and double basses between mm. 102-120. This example corresponds to Jolas's quotation of Stravinsky.¹¹⁰ In Jolas the top voice of the structure is an E and the bottom an A, ornamented only by a few neighboring tones.¹¹¹ The remaining instruments move through various set classes during those measures, resulting in a chromatic passage.

Example 3.8. Jolas, *Lumor*, flute and double basses, mm. 102-120.

The musical score for Example 3.8 consists of four systems, each with a Flute staff (treble clef) and Double Basses staff (bass clef). The time signature changes from 3/4 to 2/4, then 4/4, and finally 3/4. The flute part features a melodic line with a 'à 2' marking above it, indicating a double-measure rest. The double bass part provides a rhythmic accompaniment with various note values and rests.

¹¹⁰ See Chapter 4, *Derivations from Stravinsky's "Evocation of the Ancestors,"* pp. 165-175.

¹¹¹ In Stravinsky the E is also the highest pitch in the texture (E₇ in the piccolos) and gets repeated through the fragment. See Ex. 4.3. Stravinsky, *The Rite of Spring: "Evocation of the Ancestors,"* mm. 1-10.

The other example that I will discuss in this section comes from *Ah! Haydn*. *Ah! Haydn* uses as its basis for melody and harmony the theme of the last movement of Haydn's "London" Symphony, no. 104 in D. Jolas uses the following pitch families A, G, D, and E as a kind of cantus firmus.¹¹² Those pitch families are clearly treated as "chord tones," since they are prominent in building both melody and harmony. The F, C, and B pitch families are treated as "non-chord tones," and they are used to link and ornament the main pitch families.

In Ex. 3.9, I have divided the notes of *Ah! Haydn* into three groups: 1) those pitches belonging to the key notes' pitch families; 2) the F pitch family,¹¹³ and 3) other non-chord tones, in this example, the C and B pitch families, which act to enrich melody and harmony. The frequency of appearance in the piece is clearly hierarchic: the A, G, D, and E pitch families are those that define melody and harmony and basically organize the piece. F is also prominent but in a secondary role. Lastly, the C and B families, which belong to the non-chord tones, are used less often. The total chromatic is achieved in the first seven measures of the piece as a result of chromatic embellishments of key notes A, G, D, and E (pitch families), and from the use of the extra non-chord tones of the C and B pitch families and the F pitch family. Eventually these ornamental non-chord tones will become part of the harmony, enriching the initial sonorities to the extent that they constitute the total chromatic. Jolas consistently uses the total chromatic in this piece not as a structural row, but rather as the natural consequence of using chromatic ornamentation of the central pitches. Ex. 3.9 includes various fragments of *Ah! Haydn* that demonstrate how Jolas uses the same technique from beginning to end. In Ex. 3.9.1 we see how she develops the first melodic phrase of *Ah! Haydn*, from the key notes A, G, D, and E, building

¹¹² See Jolas's explanation of her technique for writing *Ah! Haydn* in Chapter 2, p. 68.

¹¹³ Although F is not included in the key notes that Jolas states as the basis for her composition, it does occur twice in the Haydn fragment cited at the beginning of *Ah! Haydn*. Here F acts as an escape tone and thus has a relevant role in both melody and harmony.

both melody and harmony mainly from those pitch families, which appear in a higher frequency than those of the F pitch family, or the C and B pitch families.

Example 3.9.1. Jolas, *Ah! Haydn*, mm.1-9. I have highlighted in blue all regions based on key notes families (A, G, D, and E), in green the F pitch family, and in pink C and B pitch families to show frequency of use of these families in comparison with key notes pitch families.

Betsy JOLAS
2007

Hob. I:104

Spiritoso

AGE F F

quasi senza vib.

pp (*pp*) *pp*

Violoncelle

quasi senza vib.

pp *ppp* *sfz* *pp*

5
4 Quasi lento ♩=60

4
4

Piano

p *mp* *mp* *mp* *mp*

ppp *pp* *pp* *ppp*

(7) *Rec.* III

5

vib. ord. *mp* *pp* *pp*

vib. ord. *mf* *pp* *mp* *mp*

3
4

4
4

3
4

p *pp* *p* *ppp*

sul corda pizz. *ord.*

ppp

Rec.

In Ex. 3.9.2, I show how Jolas continues developing her piece using the same strategy as in Ex. 3.9.1. The most prominent pitch classes in use are those that belong to the main pitch families. On the other hand, the F, C and B pitch families only ornament or color the main sonorities. In m.16, the chord is strictly based on pitch classes A, G, D and E, and the E flat, a small chromatic ornament of E.

Example 3.9.2. Jolas, *Ah! Haydn*, mm. 15-17.

The image shows a musical score for measures 15-17 of 'Ah! Haydn' by Jolas. The score is divided into four systems. The first system (measures 15-16) features a vocal line with notes circled in blue and yellow, and dynamic markings of *ppp*, *pp*, *mp*, *pp*, *p*, and *pp*. The second system (measures 16-17) shows piano accompaniment with notes circled in blue and pink, and dynamic markings of *ppp* and *mp > pp*. The third system (measures 17-18) includes piano accompaniment with notes circled in blue and yellow, and dynamic markings of *(ppp)*, *mp*, *p*, and *ppp*. The fourth system (measures 18-19) shows piano accompaniment with notes circled in blue and pink, and dynamic markings of *pp*, *pp*, and *p*. A blue box highlights a section of the score with the handwritten text 'AGDE plus E flat' and 'mf'. The score also includes time signatures (5/4, 4/4, 3/4, 5/4, 3/4) and various musical notations such as 'ord.', '5', '3', '8va', and '7'.

Ex. 3.9.3 shows a small fragment from the middle section of *Ah! Haydn*. Jolas again retains the compositional strategy from the beginning of the work. She continually works with the same groups and establishes the same hierarchic relationships between them. In m. 34, the chord is based on pitch classes A, G, D, and E. Pitch families A, G, D, are still the main source for harmony and melody.

Example 3.9.3. Jolas, *Ah Haydn*, mm. 33-36.

The image shows a musical score for three staves. The top staff is in treble clef, the middle in bass clef, and the bottom is a grand staff. The score includes various musical notations such as dynamics (mf, p, pp, mp), articulation (tr), and performance instructions (poco rit., senza cresc.). A blue box labeled 'AGDE' is drawn over a section of the music. Pink and green circles highlight specific notes, and blue lines connect related notes across staves. The piece is in 4/4 time with a tempo of T° = 60.

The last section of the piece (Ex. 3.9.4, mm. 250-276) establishes again the main hierarchy between key notes pitch families and non-chord tones. In fact there is only one note used as a non-chord tone, the C-sharp, which functions as an appoggiatura on D. The F pitch family has become more prominent and now could be considered as a tone chord.

Example 3.9.4. Jolas, *Ah! Haydn*, mm. 267-276, C-sharp (highlighted in pink). The F pitch family (in green) is now more prominent. All other notes in closing section belong to A, G, D, and E pitch families.

267

arco *mp*

IV *ppp*

arco *pp*

p

4/4 3/4 2/4 Quasi lento $\text{♩} = \text{ca } 60$ 3/4

mf *mp* *p* *pp* *pp*

(*ad.*) *ppp* *p*

272

III *ffp* *pp* *sfz* *p* al niente

3/4 rit. Vivace $\text{♩} = \text{ca } 130$ 6/8 ($\text{♩} = \text{♩}$)

legno *ff* *pp*

pp *molto* *ff*

(*ad.*) *ad.* *ad.* *

New harmonic writing after Motet III favoring fourths and fifths

Although Jolas's musical language and main compositional techniques have been fairly consistent from the beginning of her career to the present, she talks about a point of inflexion in her writing that appears after working on *Motet III* (1999). In this piece, the knowledge she acquired about Baroque instruments' special tuning resulted in her developing a special sensibility towards fourths and fifths and introducing a new harmonic vocabulary, based almost exclusively on stacks of fourths and fifths, with the addition of some "parasites," (using Jolas's terminology) or non-chord tones, that enrich the initial harmonies. Jolas emphasizes the importance of those non-chord tones because they are responsible for enriching her initial harmonies.

The chords are like trees, and the plants around the tree are the parasites. So you have a nice 4th and then you have some parasites that bother but that can enrich the chord. It has to do with the experience with baroque music.¹¹⁴

Jolas spoke about her writing with 4ths, which she took particularly from Debussy. She also states that this idea of stacking 4ths and 5ths changed her writing completely.¹¹⁵ Starting from *Motet III*, this new harmonic writing is apparent and I have chosen two small fragments to demonstrate her technique. Jolas does not stop working with previous techniques (pitch centricity, pitch families, or groups of central pitches), but she adds new interest with the fourths and the fifths as structural material for both melody and harmony. Since Jolas treats fourths and fifths with the same idea of ornamentation that she treats individual pitches, in parallel to her concept of *pitch families*, I would term Jolas's compositional approach as using the *interval families* of fourths and fifths. That is, pitches grouped in families that include all chromatic versions of an initial natural pitch; fourths and fifths appear in all possible forms as well: perfect,

¹¹⁴ Jolas, interview, July 20, 2011.

¹¹⁵ Jolas, interview, July 20, 2011.

augmented and diminished. Thus, intervals range from the 4 semitones of the diminished fourth to the eight semitones of the augmented fifth, resulting in a rich variety of chords all written as fourths or fifths. This shift in her practice changes the music visually: now she displays her chords as clear stacks of fourths and fifths (Ex. 3.10), although her treatment of consonance or dissonance does not become more traditional because her music is still very chromatic. Also the melodic contour moves by leaps of fourth and fifths. In Ex. 3.10.1, the organ's line moves by fourths and fifths and the arabesque-like figuration in Example 3.11, rather than move by step or half step, now moves by fourths and fifths.

In the following examples, numbers next to each fourth or fifth indicate the number of half steps within the interval. Ex. 3.10.1 shows the choir moving by chords holding common tones, while harmonies are built by various types of fourths and fifths with differing content. The organ's melodic design is based mainly on fourths. Designs of ascending and descending fourths and fifths are also found in instrumental accompaniment to the choir and organ in these measures (flute, oboe, clarinet, bassoon, trumpets, and strings).

Example 3.10.1. Jolas, *Motet III*, mm. 225-227, fragment of choir and organ (fifths in green and fourths in purple.)

The image shows a musical score for a fragment of a choir and organ. The score is in 4/4 time and features a choir part with lyrics "a - be - at per - i - na - ne pro - fun" and an organ part. The organ part is heavily annotated with purple and green circles and numbers (4, 5, 6, 7) indicating intervals of fourths and fifths. The choir part also has some annotations, including a purple circle with the number 4 and a green circle with the number 5.

Ex. 3.10.2 shows another fragment from *Motet III*: a set of chords built on fourths and fifths, in the strings divisi. Although the voicing has been written using fifths and fourths, the chordal formations differ in quality, and the resultant sonorities are very rich and diverse.¹¹⁶

Example 3.10.2. Jolas, *Motet III*, m. 270, strings harmonies.

The image shows a musical score for three string instruments: Violin I, Violin II, and Viola. The music is in 3/4 time. The first measure shows a whole note chord with notes G#4, B4, and D5. The second measure shows a whole note chord with notes G4, Bb4, and D5. The third measure shows a whole note chord with notes G4, B4, and D5. The fourth measure shows a whole note chord with notes G4, B4, and D5. The score is annotated with numbers 4, 5, and 7, and brackets highlighting specific intervals. A purple bracket labeled '5' spans the interval between G#4 and B4 in the first measure. A green bracket labeled '7' spans the interval between G4 and B4 in the second measure. A purple bracket labeled '4' spans the interval between G4 and Bb4 in the second measure. A green bracket labeled '7' spans the interval between G4 and B4 in the third measure. A purple bracket labeled '4' spans the interval between G4 and B4 in the fourth measure.

After *Motet III* Jolas shows a preference for writing in fourths and fifths in many other works. The following examples are excerpted from her pieces written after 2000: *Concerto-fantaisie: "O night, oh—"* (2001), *Wanderlied* (2002), *Motet IV* (2004), and *Teletalks* (2008). Ex. 3.11, shows the beginning of the second movement of *Concerto-fantaisie: "O night, oh—"*. The pitch centricity around the C pitch family (highlighted in blue), especially around C₅ is clear. Only two C-sharps belonging to the more frequently used C pitch family appear in these measures. C₅ becomes the common tone that links various harmonies of the section. Fourths and fifths of various qualities form the basis for both harmony and melody in mm. 1-11 (first downbeat) where a chordal texture dominates. In m. 11 a melody emerges, moving in fourths and fifths with

¹¹⁶ Both pentachords share intervallic content, but they belong to different set classes: (02368) and (01268).

fast arabesques, typical of Jolas's melodic development. A second arabesque, much longer, but also built by fourths and fifths, appears in m. 13.

Example 3.11. Jolas, *Concerto-fantaisie: "O night, oh—"*, second movement, choir tacet. (Intervals of a fifth highlighted in green; intervals of fourth in purple.)

The musical score for Example 3.11 is presented in four systems. The first system, marked $\text{♩} = \text{ca } 92$, shows a piano introduction with dynamics f , ppp , and $pppp$. The second system continues with dynamics f , pp , mp , and ppp , including a *rit.* marking. The third system is marked *Piu mosso* with $\text{♩} = \text{ca } 120$ and features a *sur la résonance* section. The fourth system shows a long melodic line with dynamics ppp , mf , and ppp . Handwritten annotations in green and purple highlight intervals of a fifth and fourth, respectively.

Wanderlied is also written mainly with families of fourths and fifths. Ex. 3.12.1 shows m. 5 with piano displaying harmonies in the basso continuo tradition. The remaining instruments double

these notes. Once again, although both chordal sonorities are built using stacks of fourths and fifths, they are actually different chords, not only in the number of pitches involved (hexachord and pentachord), but also in that they belong to two different set classes.¹¹⁷ In the voice leading, E-flat, G, and F-sharp, the common tones for the treble clef stay in the same octave. B-flat, the common tone in the bass clef stays also in the same octave.

Example 3.12.1. Jolas, *Wanderlied*, m. 5, piano.

In Ex. 3.12.2, m. 13, the piano continues carrying the harmonies and the remaining instruments double a different note from that chord. I have selected the cadential heptachord closing the introduction of *Wanderlied* (mm. 1-13),¹¹⁸ which includes a G₄, as do the chords in Ex. 3.12.1.

Example 3.12.2. Jolas, *Wanderlied*, m. 13, piano.

¹¹⁷ The first chord is a hexachord (013479), and the second is a pentachord (01469).

¹¹⁸ Set class (0135679).

Example 3.12.3 shows the sketch of the piano progression, mm.1-13. I have highlighted the common tones to show their reappearance. Jolas has retaining common tones in the same voice while moving the remaining voices by the smallest interval possible.

Example 3.12.3. Jolas, *Wanderlied*, sketch of the piano progression, mm.1-13.

The image shows a musical score for piano, labeled 'Piano' on the left. It consists of two staves, treble and bass clef. The score is divided into measures labeled m.1, m.2, m.5, m.6, m.12, and m.13. Blue arrows and lines connect notes across measures, highlighting common tones that reappear in the same voice. For example, in the treble staff, the notes G#4 and A4 in m.1 are connected to G#4 and A4 in m.2, and then to G#4 and A4 in m.5. In the bass staff, the notes C3 and D3 in m.1 are connected to C3 and D3 in m.2, and then to C3 and D3 in m.5. This pattern continues through the subsequent measures, showing how common tones are retained in the same voice while other voices move by the smallest interval possible.

The fourths and fifths interval families that build the harmony also develop sections melodically:

Ex. 3.12.4 shows a short passage with contrapuntal textures developing lines using fourths and fifths of various qualities, primarily tritones and perfect fourths. Repeated notes in the cello, arabesques in the clarinet and piano, as well as trills in the piano, are recurrent characteristics in Jolas's writing.

Example 3.12.4. Jolas, *Wanderlied*, mm. 201-203.

The image displays a musical score for the first system of Example 3.13.1, consisting of four staves: Flute in G, Clarinet in B \flat , Piano, and Cello. The music is in 4/4 time. The piano part is marked *fpp* and the cello part is marked *mf*. The score includes handwritten annotations in pink and green, highlighting specific intervals and fingerings. The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The cello part features a similar rhythmic pattern with triplets and sixteenth notes. The flute and clarinet parts are mostly rests, with some notes in the clarinet part. The score is annotated with various musical symbols, including slurs, accents, and dynamic markings.

The same technique has been used in the composition of *Motet IV*, with fourths and fifths interval families building harmony and melody. I have selected several fragments to illustrate. In Ex. 3.13.1 perfect fourths and tritones are predominant intervals. Both harmony and melody derive from these interval families.

Example 3.13.1. Jolas, *Motet IV*, Part I, mm. 45-48.

Fl. $\text{♩} = \text{ca } 100$
 Cl. b. $\text{♩} = \text{ca } 100$
 Vc. $\text{♩} = \text{ca } 100$
 Hpc. $\text{♩} = \text{ca } 100$
 Sop. $\text{♩} = \text{ca } 86$ (T°) $\text{♩} = \text{ca } 100$ (coordonné)
 -sima il-la volun-ta-tum om-ni-um morum-que con-cor-di-a ra-ra est... Hic tar-dior,

Another fragment from *Motet IV* is shown in Ex. 3.13.2, which demonstrates how Jolas continues using voice leading of traditional harmony, keeping common tones in the same octave within the chord progression. For instance, in m. 82 the D_5 appears in two chords, while $G\text{-sharp}_4$ and B_6 appear in the second chord and continue in the following chord (m. 83).

Example 3.13.2. Jolas. *Motet IV*, Part II, flute and harp, mm. 82-85.

Flute *Poco più mosso* $\text{♩} = \text{c. } 80$
 Harp
 sua

A final example from *Motet IV* shows another melodic design in the harp built mainly with tritones and perfect fourths. The trichords are (016) and (026), and so share a tritone. The E-flat (highlighted in red) is the common tone, which stays in the same voice.

Example 3.13.3. Jolas, *Motet IV*, Part II, harp, mm. 109.

The image shows a musical score for harp, mm. 109. The score is in 3/4 time. The right hand (treble clef) has a melodic line with notes G4, A4, B4, C5, D5, E5, F5, G5. The left hand (bass clef) has a bass line with notes G3, F3, E3, D3, C3, B2, A2, G2. Handwritten annotations include pink circles around two chords labeled (016) and (026), with a pink line connecting them. A green line traces a path through the notes, and red lines indicate contrary motion between the hands. Dynamics include pp, f, mf, and mp.

The second movement of a later piece, *Teletalks*, Ex. 3.14.1, also shows harmonies and melodies built with various members of the fourths and fifths interval families. If we compare m. 2 with m. 8 in the piano, we see that the chord in m. 8 is an “arpeggio” of the chord in m. 2 (circled in orange in the example). Voices move in contrary motion (see red lines indicating motion in mm. 2, 15, 17, 18, 20, and 22). The harmonic progression between piano I and piano II, sketched in Ex. 3.14.2, shows how Jolas keeps common tones between chords.

Example 3.14.1. Jolas, *Teletalks*, second movement, mm. 1-29.

Betsy Jolas - Teletalks

7

II.

The score is divided into two systems for Piano I and Piano II. The first system covers measures 2-8. The second system covers measures 9-14. The third system covers measures 15-18. The score includes various performance markings such as dynamics (ppp, p, f, mf, mp, marcato), articulation (loco, ten.), and tempo changes (T1, T2, T3). Handwritten annotations include orange arrows pointing to common tones between chords, pink circles around notes, and green boxes around chord voicings. A red note at the bottom left says "Voices in contrary motion".

Example 3.14.2. Jolas, *Teletalks*, second movement, mm. 2-8, harmonic progression in pianos I and II. The arrows point to common tones between chords.

Classical harmonies, new functionality

In several of the selected scores I have analyzed thus far, Jolas primarily uses tonal writing. Two of these, *Lassus Ricercare* and *Enfantillages*, mainly involve triads. In both pieces the harmony has a descriptive function. In *Lassus Ricercare*, Jolas's imitates this composer's pre-tonal harmonic writing.¹¹⁹ In *Enfantillages*, Jolas uses these proto-functional harmonies to depict the simplicity and innocence of children's games. To exemplify how she works with non-functional harmonies, I focus on No. 4, "Sons", from *Enfantillages* (Ex. 3.15). This short work of only ten measures develops the technique of chord tones and non-chord tones around triadic writing. The flute, which is a new addition from the first version of *Enfantillages*, starts on pitch A. This beginning of the flute clarifies the tonal direction of the piece, which ends on a $A^{7/b5}$ chord.¹²⁰ The three stanzas of the poem contain the words "Tu entends?" harmonized with the same progression: D minor to E minor, linked by escape tones (ET) and passing tones (PT). The relationship between D, E, and A is clear if we take A as the tonic, D as the subdominant and E as the dominant minor, although none of these chords are used in a functional harmonic progression. The other harmonies involved in the piece create the following progressions: A-flat

¹¹⁹ A previous example that has been already discussed is *Lassus Ricercare* (See Chapter 1.)

¹²⁰ Except for this first pitch (A), which clarifies the function and importance of the last A major chord, the flute simply repeats notes sung by the choir at the same time, so as to produce ornamenting or timbral coloring of those pitches.

major ornamented with non-chord tones, ending with E-flat major, which belongs to the E pitch family, or dominant (mm. 3-4); in mm. 6-7 the chord progression starts with a G major chord that moves to a C major and ends with D minor. This could be interpreted as an I-IV-v progression in G major, where the D minor chord is also the subdominant of A major. In m. 7, an F major chord moves to B-flat major and later to E-flat major. This progression, a II-V-I in E-flat major, is the ornamented dominant of A major. Finally, the cadence, mm. 9-10, moves from a F dominant seventh, to E dominant seventh, and finally to A dominant seventh, which acts as an unresolved tonic in A major. Although based on a classic chord progression (subdominant-dominant-tonic), Jolas's harmonies here are non-functional and so enriched by non-chord tones as to avoid any certain feeling of direction towards a tonic. In fact the last cadence (m. 10) is ornamented by the flute which ends in a melodic design that suggests a C minor chord on top of the A major chord, imbuing a sense of ambiguity, with which Jolas plays constantly, along with ornamentation, to enrich her sonorities. Ex. 3.15.1 shows a two-staff reduction, while 3.15.2 shows Jolas's realization of the score.

Example 3.15. *Enfatillages*, No. 4. "Sons," two-staff reduction.

Handwritten musical score for "J.D.E." with annotations. The score is in 2/4 time and consists of 10 measures. It features a piano accompaniment and a vocal line. The piano part has a treble and bass clef. The vocal line has a treble clef. Annotations include "T" in a circle at the top left, "ET" and "PT" in purple above the piano part, and "Aut" in purple above the vocal line. Chords are written in purple below the piano part: Dmi, Emi, Cmi7, Abmi, Eb, Dmi, Emi, F7, Eb7, Cmi, E, Dmi, Emi, Fmaj7, E7/b5, A7, and A7/b5. Some chords are circled in orange. A blue triangle highlights a sequence of notes in measure 10. A pink line is drawn at the end of measure 10.

The Role of the Total Chromatic in Jolas's Compositional Procedures

Some of Jolas's pieces written during the 1960s are twelve-tone oriented, although the writing is not serial. Jolas works with pitch collections that include from nine to twelve tones, but she does not use serial procedures to treat those pitch collections. For instance, on the first page of *J.D.E.* (Ex. 3.16), she introduces 9 of the 12 pitch classes, displayed without repetition in a pointillistic orchestration. On page two Jolas presents the three pitch classes that were missing in page one to cover the total chromatic. There are two repeated pitches, G and A. The first G played by the viola in page one, appears on page two in the oboe at the same octave (G highlighted in blue in examples 3.16.1 and 3.16.2). The first A played in harmonic by the double bass, appears on page two in the trumpet, both A sounding in the same octave (A highlighted in green in examples 3.16.1, and 3.16.2). One the first twelve-tone series ends (indicated by the pink line in the score),

a new series that will present again the 12 pitch classes of the aggregate starts at the middle of page two and ends at the beginning of page four. Although no transposition or inversion of the series appears, the order of the notes may be altered, and sometimes various pitches maybe omitted when restating the series throughout the piece.

Example 3.16.1. Jolas, *J.D.E.*, first page. Beginning of the first series twelve-tone series. Score in C.

J. D. E.

Betsy JOLAS

The musical score is titled "J. D. E." by Betsy JOLAS. It features six parts: Flûte, Hautbois, Basson, Harpe, Aïto, and Contrebasse. The Flûte part at the top left has a long note with the instruction "le plus long possible" and a "minimum : 35''" duration. The Hautbois and Basson parts have notes marked "ppp sans attaque". The Harpe part has notes marked "p". The Aïto part has notes marked "ppp sans attaque" and "sur la touche", with a circled section. The Contrebasse part has notes marked "pp" and "le plus long possible", with a circled section. The score includes various performance instructions such as "très progressif" and "normal".

Flûte

Hautbois

Basson

Harpe

Aïto

Contrebasse

le plus long possible

minimum : 35''

ppp

à rien

ppp sans attaque

ppp sans attaque

p

sur la touche

ppp sans attaque

très progressif

normal

le plus long possible

pp

1 2 3 4 5 6

In other pieces Jolas bases entire movements on the aggregate. For instance, Example 3.17 shows the beginning of movement IV, *Trio "Les heures,"* (1990). The boxes separate sections as soon as the total chromatic is achieved. Only a few pitches are repeated in each box, however no row is restated or transposed. In m. 13 the tetrachords (0246), a fragment of the whole tone scale, and (0268), the French augmented sixth chord, form sonorities that avoid the twelve-tone feeling. Still, Jolas is developing this movement using various statements of the aggregate.

Example 3.17. Jolas, *Trio "Les heures,"* movement IV, mm. 1-14.

IV

2/4 *Modéré* ♩ = 76 ca. (T=1) *poco accel.*

IV *pp*

f sub. *gliss.* *pp*

T^e 76

3/4 *ppp*

(arco) *pp* *poco*

III *gliss. (h.e.)* *ppp*

6 *gliss.* *ppp* *stop* V

mf *cédez* 2/4 *Plus vite* ♩ = 92 ca. *accel.* 3/4

pp *pp echo* *mf*

c.l. *pp* *ord.* *mf*

pp *ord.* *mf*

(027)

11 3/4 *Animé* ♩ = 120 ca.

cresc. ca. 5:4 *al* *ff* *dim. poco a poco* *gliss.*

mf *mf dim.*

(0246) (0268) (0246)

A.L. 28199

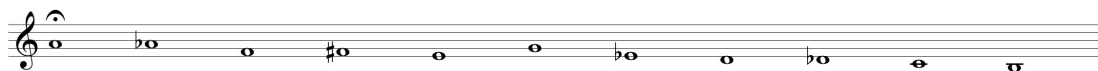
Pitch centricity, pitch families, and the aggregate

Another piece, *EA* (also from 1990), develops sections through statements of the aggregate. Ex. 3.18.1 shows the schema of the three chromatic statements of the first page of the piece. Mm. 1-6 included eleven different pitch classes. Measure 7 repeats the identical eleven pitches, but in a different order. Mm. 8-11 show the third statement of the chromatic now adding the B-flat, which was the missing pitch in the previous two statements. However, the main harmonic characteristic remains the central E and the A pitch families, that play with the initials of the trumpet's player name Enric Aubier, to whom the piece is dedicated. So, in *EA* we find simultaneously the establishment of the total chromatic, plus pitch centricity around two main pitch families (see Ex. 3.18.2)

Example 3.18.1a. Jolas, *EA*, mm. 1-6. Eleven pitches of the aggregate in the first six measures.



Example 3.18.1b. Jolas, *EA*, m. 7. Eleven pitches of the aggregate in measure seven.



Example 3.18.1c. Jolas, *EA*, mm. 8-10. The total chromatic.



Direct. 3 00 circa. (1990)

Flexible ♩ = 80 ca. cédez + → ○ → +

Trompette *en ut*

Vibraphone

Flexible ♩ = 80 ca.

sourd. Harmon (tubetiré) *ffp* *pp* *mf*

pp *ff* *mf*

Libre

ca. 8:6

pp *pp* *mp* *ppp* *poco*

suivez

Libre

ca. 5

p *cresc.* *f* *pp* *mp*

p *f*

Pitch families E and A are favored in these chromatic lines, mainly through repetition, and also by giving some of the longer rhythmic values to the A pitch family in the first eleven measures.

Musique de Jour provides another example of clear pitch centrality using the total chromatic in structural points (Ex. 3.19).¹²¹ In this piece Jolas delays use of the twelve tones until the last two systems. C and D recur several times. These repetitions give them a more prominent role in the closing of the section, and in fact the last cadence-like gesture implies only pitch classes D and C.

¹²¹ See example 2.3. Jolas, *Musique de Jour*.

Example 3.19. *Musique de Jour*, last two systems.

The image displays two systems of musical notation for a piece titled "Musique de Jour". Each system consists of a "Man." (Mandolin) staff in treble clef and a "Ped." (Pedal) staff in bass clef. In the first system, the Man. staff has two notes: a quarter note with a flat and a half note with a flat. Above these notes are two orange boxes labeled "Long" and "Très long" respectively. The Ped. staff contains a sequence of notes, with a box containing the number "25" above the fifth note. A large brown triangle is drawn across the two systems, connecting a note in the Ped. staff of the first system to a note in the Man. staff of the second system, and another note in the Ped. staff of the second system to a note in the Man. staff of the first system. A green arrow points from the top vertex of the triangle down to the Ped. staff of the second system, and another green arrow points from the top vertex up to the Ped. staff of the first system. Annotations include "ca 20''" above the first system, "ca 20''" to the left of the second system, and "ca 5''" near the triangle's top vertex. A "gbas." marking is placed below the first note of the Ped. staff in the second system. An orange box labeled "Long" is placed above a note in the Ped. staff of the second system. At the bottom right, the text reads "Durée : ca 10'" and "Chérence le 2. 1. 1976".

In some of her pieces, for instance, *Lumor*, Jolas begins with shorter set classes, or even a two-note cell, such as (01) and then continues to add sounds, expanding the number of pitch classes until the total chromatic is sounding, wherein she returns to reduced set classes again. In fact, *Lumor* finishes as it opens with a (01). An example of the total use of the chromatic in structural points appears in the climax of Lied 2, m. 119.¹²²

¹²² See Chapter 4, *Lumor*, Ex. 4.6.

Another example of her total use of the chromatic in structural points appears in Lied 5's climax, m. 277. The chordal structure constitutes sustained notes in the strings and repeated notes in winds, brass, piano, timpani, and vibraphone. The saxophone resolves the climax with a melodic line that completes the missing pitch classes of the total chromatic (C and B-flat).

Example 3.20.1. Jolas, *Lumor*, Lied 5, harmonic structure in m. 277.

Example 3.20.2. Jolas, *Lumor*, tenor saxophone, mm. 277-281.

Ending of the melody
and ending of the climactic section with the B-flat

To close this discussion about Jolas's use of the total chromatic in her music, I will discuss a more elaborate example. *Episode Huitième* is structured as a series of sections where every section is built around one pitch class from the chromatic. Each section focuses on one of these

tones and is linked to the following section with brief transitional material. Ex. 3.21 shows an outline of the sections and the pitches underlined in each section.

Example 3.21. Jolas, *Episode Huitième*, structural points.

Contrabass

pp (mm. 1-16) *ff* (mm. 23-24) *p* (mm. 30-36) *ff* (mm. 103-110) *ffp* (m. 41) *p* (mm. 44-47)

ffp (mm. 49-52) *ff* (m. 55) *ff* (mm. 56-59) *ff* (mm. 61)

(mm. 63-64) (mm. 119-120) *fff* (mm. 89-98) *pp* (mm. 85-86) *ppp* (m. 113)

Saturation of ornamentation

Most often in her work Jolas achieves the total chromatic as a result of saturation of ornamentation, which she applies to main pitches or key notes (with pitch families). In each case her focus is on pitch centricity rather than serialism. For instance, in *B for Sonata*, which shows a clear pitch centricity around G_4 ,¹²³ eleven of the twelve tones appear in the first system of the piece as melody (Ex. 3.22.1).¹²⁴ *B for Sonata* also ends with eleven of the twelve tones, now displayed as the end of the trill figuration plus two closing chords (Ex. 3.22.2).¹²⁵ Thus Jolas covers the whole sound space using the chromatic series. The idea of “filling up” spaces

¹²³ See Ex. 2.2. Jolas, *B for Sonata*.

¹²⁴ In this first system F is missing to complete the chromatic.

¹²⁵ In this last system E is missing to complete the chromatic.

between pitches describes Jolas's particular technique of using the full spectrum of the aggregate, including all pitch classes of the tempered tuning system.

Example 3.22.1. Jolas, *B for Sonata*, first system.

Example 3.22.2. Jolas, *B for Sonata*, last system.

Still, Jolas insists over and over that she does not write serial music: “[...] may I also point out once again [...] that there are no 12 tone series in my music. Merely counting 12 pitches with no repeat does not imply the existence of a tone row.”¹²⁶ We might further explain Jolas’s comment through her description of melodic development using a series, as Antonin Servièrre recounts in his analysis of *Episode Quatrième*.¹²⁷

[...] Betsy Jolas a été très étonnée que l’on puisse découvrir dans cette pièce (et même dans toute sa musique) l’existence de séries, puisqu’elle m’assure qu’elle n’a jamais utilisé cette méthode de composition. Néanmoins, après lui avoir expliqué dans la partition les raisons qui m’avaient poussé à parler de *série*, elle a trouvé légitime cette analyse en se félicitant d’une telle cohérence fortuite entre les motifs due, selon elle, à des “habitudes de composition”! Betsy Jolas ajoute en dernier lieu que ces *séries* imprévues proviennent simplement de la volonté de ne pas céder aux rapports tonals, et doivent donc être interprétées comme de “simples tournures mélodiques héritées de la pensée sérielle”, même si elle m’autorise à utiliser néanmoins ce terme lourd de connotations pour des commodités d’analyse.¹²⁸

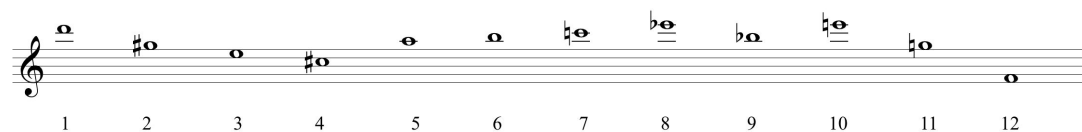
Servièrre identifies three series and their modifications through the piece. The second series (Ex. 3.23.1) appears consistently in various statements, without ornamentation in between the pitches belonging to the series. It shows only a small variation (Ex. 3.23.2b) when numbers 3 and 4, or 7 and 8, switch positions. The following examples illustrate how the second series (what I will call Series 2) reappears in various sections of the piece.

¹²⁶Personal correspondence with Jolas, e-mail, February 28, 2012.

¹²⁷ Servièrre, Antonin. “*Episode Quatrième*, pour saxophone ténor seul de Betsy Jolas: Eléments d’analyse, aspects d’un style” in *Les cahiers du saxophone*. Bordeaux: Association des Saxophonistes, N° 18, July 2006, 18-22.

¹²⁸“Betsy Jolas was very surprised that one can discover in this piece (and in all of her music) the existence of series, and it/she assures me that she has never used this method of composition. However, after explaining the bases I had amassed from the score to see these as series, she found, in self-analysis, such consistency between [my] fortuitous coherences due, she says, to “habits of composition!” Betsy Jolas added in the end that these unforeseen series that arise simply will not yield to tonal relations, and should therefore be interpreted as a “mere melodic legacy of serial thought,” and with this she authorizes me to use connotations of the term so convenient for analysis.” Trans., JG

Example 3.23.1. Servière's Series 2 in *Episode Quatrième* and how this Series 2 is presented registrally in its first appearance, mm. 20-22.¹²⁹



Example 3.23.2 shows the various statements of Series 2 in Jolas's *Episode Quatrième*. We can understand Jolas's comment that all these repetitions are merely casual if we read the approach as a desire to achieve the aggregate, which drives her to include all twelve tones, although she is likely not interested in the series itself, but rather in her compositional procedure or process of filling up spaces. Her stating the series in a similar order throughout the piece might also be seen as a compositional device of maintaining coherence between melodic designs without manipulating the series in the conventional ways of retrograde, inversion, and so forth. As happens when Jolas builds harmonies by stacks of fourths and fifths, she does not talk about quartal or quintal harmonies, because she is more interested in exploring the interval family than the chord itself. This is also as a result of her interest in Renaissance music where chords resulted primarily from the vertical encounters between melodic lines.

The second series appears in order (pitches 1-12) in examples 3.23.2a,c,d, and e, while in Ex. 3.23.2b, position 3 switches with position 4 (first C-sharp, then E), and position 7 switches with position 8 (first E-flat, then C)

Example 3.23.2a. Jolas, *Episode Quatrième*, mm. 20-22, first statement of Series 2.

¹²⁹ See Ex.3.23.2a for the actual realization of the melody.

Example 3.23.2b. Jolas, *Episode Quatrième*, mm. 47-52.

Example 3.23.2c. Jolas, *Episode Quatrième*, mm. 72-84.

Example 3.23.2d. Jolas, *Episode Quatrième*, mm. 91-96.

(ca 10^{''})

slap... clefs...

f *p* *pp* *mf* *p* *pp*

Doigté (□) (□) (♯□) (□)

7

VOIX

(ca 10^{''})

ca mm 54

mf (*détimbré*) *mf* *pp* *ord.* *ff* *pp* *mf* *p*

(VOIX) *pp* *mf*

Example 3.23.2e. Jolas, *Episode Quatrième*, mm. 97-109.

(ca mm 54) *Riten.* *ca T^o (54)* *Riten.* *ca T^o (54)*

pp *ppp* *al niente* *mf* *ppp* *pp*

Riten. *ca T^o (54)*

mf *ppp* *mf* *pp* *poco* *pp* *al niente* *ff*

Conclusion

The idea of ornamentation is basic in Jolas's style and applies to both melodic development and harmonic writing. With regards to harmony, ornamentation translates into the use of non-chord tones that enrich, expand, and modify the initial harmonies.

The idea of filling up spaces applies to both melodic developments and harmonic realization. The use of arabesques, and trills in melodic development, and the need to complete the total chromatic in her harmonic writing, plus the use of what I have called pitch families, all derive from the same principle of covering the full chromatic space around one pitch class or group of central pitch classes. Jolas's use of various pitch collections, mostly using between five to seven pitch classes, and expanded by chromaticism through the concepts of pitch families or interval families again applies to both melody and harmony. In fact, she develops such contrapuntal writing in so many pieces based on linear dialogues, that counterpoint and melodic development are responsible for creating most of the harmonies.

Jolas is a very systematic composer who is able to achieve new sonorities without breaking traditional rules. She brings together techniques from the common practice (common tones, moving outer voices in contrary motion) while working out her harmony and counterpoint, and shows an extraordinary ability to apply other techniques that might at a first sight seem too opposed, for instance, pitch centricity and chromatic pitch collections that tend to form the aggregate.

CHAPTER FOUR: LUMOR, 7 LIEDER SPIRITUELS, FOR SAXOPHONE AND ORCHESTRA (1996)¹³⁰

Introduction

I have chosen to discuss in this last chapter *Lumor*, Jolas's concerto for saxophone and orchestra, because this piece gathers some of the composers most representative characteristics: A multi-sectional piece, with a title that implies extra-musical meaning and connections with literature; a piece where the soloist takes the role of the human voice, as it is suggested by the piece's subtitle "lieder," a piece where some parts have been derived from other musical sources, such as the Orthodox liturgy, or Stravinsky's *Rite of Spring*, or even her own opera *Schlieman*; and a piece where other of her typical compositional techniques, such as melodic development from a initial cell, or her use of ornamentation to enlarge melodic lines are present. Other techniques such as pitch centricity, or the use of the aggregate in moments of climax, are also present, and several examples from *Lumor* have been discussed in previous chapters.¹³¹

¹³⁰ *Lumor* was commissioned by Radio France and premiered in 1996 by the National Orchestra of France at Radio France in Paris. Claude Delangle was soloist and Leonard Slatkin conducted.

Lumor's instrumentation: 2fl + picc, 2ob + eng hn, 2 B ♭ cl, 1 bass cl, 2 hn, 2 C tpt, 2 tbn, 1 tb, piano, timp, saxophone (soprano and tenor), and strings. Plus 4 perc as follows:
 Perc. 1: crotales, sizzle cymbal, tam-tam 1 and 2, claves, cymbals 1 and 2.
 Perc. 2: tubular bells, sizzle cymbals, cymbals 1 and 2.
 Perc. 3: vibraphone.

¹³¹ See Ch. 2, Ex. 2.10 to Ex.2.19, on *Lumor*, cell *x* melodic development. See Ch. 3, Ex.3.6.1, on *Lumor*, contrapunctal writing. See the following examples for harmonies and pitch centricity: Ex. 3.6.2 to Ex. 3.8. See Ex. 3.20.1 and Example 3.20.2 on harmonic structure and use of the total chromatic.

Extra-musical inspiration

The title, *Lumor*, is taken from Eugène Jolas's *Wanderpoem*.¹³² When Eugène was in London in 1944 as a war journalist, he created the figure of a guardian angel, whom he called *Lumor*, in order to feel protected from the bombs. Betsy Jolas's *Lumor* is subtitled "7 lieder spirituels," words that describe the main features of this composition. "Lieder" suggests the characteristic texture of a stylized song. It also suggests a poem the listener might simply imagine, as Jolas does not include any text. The adjective "spirituels" denotes a religious mood, which creates an appropriate ambience for the angelic main character.

In *Lumor*, she uses no text, the singer is replaced with a saxophone, and it is only through texture and musical devices that the piece suggests the extra-musical meaning implied by the title. Jolas uses several devices to recreate a spiritual atmosphere where *Lumor*, the angel, can manifest himself. For instance, she employs melodies that recall orthodox litanies, cites Stravinsky's *Rite of Spring* (Part II: "Evocation of the Ancestors"), and quotes the quasi-religious spirit of a scene from her own opera, *Schliemann*, through the recitation in Greek of a fragment of the *Iliad* by Sophia.¹³³ In both cases, *Schliemann*'s recitation of the *Iliad*, as well as in *Lumor*'s Lied 4, the full orchestra plays extended soft chordal sonorities based on the same harmonies.

¹³² Jolas, Eugène. 1946. *Wanderpoem, or, Angelic mythamorphosis of the city of London*. [Paris]: Transition Press.

¹³³ *Schliemann*, Synopsis, Act II: "The second act opens with Schliemann's visit to the Arsakeion, a stylish school for the daughters of high society families. The girls are first seen taking a gym class. Then upon Schliemann's arrival, each girl is requested to recite in his honor a given passage from the *Iliad*. But each one has a problem: stuttering, giggling, fainting etc... All except Sophia, who not only recites perfectly but goes far beyond the given verses. All applaud. H. S. [Heinrich Schliemann], [who] is overcome with emotion since he had long secretly chosen Sophia as his future bride."

Derivations from the Orthodox liturgy sonorities

For instance, at the outset of the Introduction, the solo viola imitates the cantillation of Orthodox litanies. Ex. 4.1 shows the solo viola's melodic line in its first appearance of *Lumor*, mm. 9-13. The specific singing of the litanies is recalled by the use of *portato* between consecutive whole and half steps. The second trumpet in its high register (with harmon mute) evokes supernatural presences and creates a sense of expectation in preparation for the entrance of the soprano saxophone. Strings and percussion (tubular bells and vibraphone) create a resonance that supports the litany singing.

Example 4.1. Jolas, *Lumor*, mm. 9-13. Melody in solo viola imitating Orthodox litanies.

The musical score for Example 4.1, Jolas, *Lumor*, mm. 9-13, is presented in a standard orchestral format. The score includes parts for CI 1, Trp 2, Pno, Perc 2, Perc 3, Saxo Sop, /II, vln, and vlc. The music is in 2/4 time and features a tempo of T° = 52. The score includes markings for "3 battues" and "2 battues" in measures 9-13, and "Rit." in measures 10-13. The solo viola part is highlighted in blue and includes markings for "(déclame) solu", "al niente", and "d'un doigt". The score also includes dynamic markings such as "pp", "mf", and "ppp".

Ex. 4.2 shows the opening of the piece. The bells present at a liturgy are invoked throughout the piece with a combination of crotales, tubular bells, cymbals, vibraphone and piano. *Lumor* also serves as an example of Jolas's assimilation of quotidian sounds, a prominent characteristic in her writing. The piece was composed after she moved to her home in the 19th district of Paris, close to the Russian Orthodox Church of Saint-Serge. From the garden of her house she was able to hear the church bells and the orthodox litanies of worship services, and incorporated these sonorities into her writing, especially during her first year in the new location.¹³⁴

Example 4.2. Jolas, *Lumor*. Bell-like strikes in percussion and piano, mm. 1-8.

The musical score for the opening of *Lumor* (measures 1-8) is presented in a multi-staff format. The tempo is marked 'Large' at approximately 96 beats per minute. The score includes the following parts:

- Piano:** Features a series of bell-like strikes with dynamics ranging from *ff* to *pp*. The first measure is marked *ff*, followed by *pp*, *mp*, *mf*, *p*, *ff*, and *mp*.
- Timbales:** Provides a rhythmic accompaniment with a steady pulse.
- Percussion 1 (Crotales):** Features bell-like strikes with dynamics ranging from *ff* to *f*.
- Percussion 2 (Cl. tubes):** Features bell-like strikes with dynamics ranging from *pp* to *mp*.
- Percussion 3 (Vibra):** Features bell-like strikes with dynamics ranging from *ff* to *p*.
- Percussion 4 (Cymbale I):** Features a cymbal strike with a dynamic of *pp*.

¹³⁴ Another Jolas piece that incorporates bell-like sonorities is *B for Sonata*, (Bali as sonata,) imitating Balinese bell polyphony at the climax of the piece (pp. 20-28). Jolas discovered the Balinese music in the early 1970s on a trip to Bali with Xenakis and Takemitsu (see Serrou, pp. 230-231)

Derivations from Stravinsky's "Evocation of the Ancestors"

Jolas's choice of Stravinsky's "Evocation of the Ancestors," mm. 1-25, from the second part of *Rite of Spring*, relates to the main subject of *Lumor*: the remembrance of supernatural spirits. In Lied 2 (mm. 113-122), she recreates Stravinsky's structure in a non-literal quotation: in both pieces the orchestra plays a chord with an E at the top (played by piccolos in Stravinsky and by flutes in Jolas) and a low pedal tone in cellos and double basses. For the pedal note Jolas chooses A, in eighth notes separated by rests, while Stravinsky chooses E-flat. Though the harmonies differ the textures are alike.¹³⁵ After the orchestra plays full chords *fortissimo* (in both pieces), *divisi* strings begin a *pianissimo* staccato figuration; Jolas copies Stravinsky's texture: first violins in thirds, second violins in fifths, and pedal tones in cellos and double basses, although she adds the melodic line of the soloist and short imitative writing in the oboes and bassoons (Ex. 4.3, and 4.4.) After this section of strings in staccato, the full chords return in both pieces (Stravinsky, mm. 15-25, and Jolas, mm.119-122.); Jolas keeps this texture for a few more measures and then moves to trills in woodwinds, percussion, and strings, at the beginning of Lied 3.

Example 4.3. Stravinsky, *The Rite of Spring*: "Evocation of the Ancestors," mm. 1-10.

¹³⁵ This practice of copying texture while altering harmonies is a characteristic practice in Jolas's writing. For instance, in *Signets* (1987), a clear homage to Ravel's piano music; *Quatuor VI "avec clarinet"* (1997) with a reference to the opening measures of # 4 of the *Pierrot Lunaire*: "Eine blase wascherin."

ВЗЫВАНИЕ К ПРАОТЦАМ EVOCATION OF THE ANCESTORS

121 *G.P.*

Picc. *ff*

Fl.

Fl. c-a. (G) *ff*

Ob. I. III a2 *ff*
II. IV a2 *ff*

C. ingl. *ff*

Cl. picc. (Ea) *ff*

Cl. (B) I. II a2 *ff*
III *ff*

Cl. b. *ff sempre*

Cor. I. III a2 *ff*
II. IV a2 *ff*
VI. VIII a2 *ff*

Tr-ba picc. (D) *ff*

Tr-ba (C) *ff*

Tr-ni e Tuba III e Tuba *ff*

Timp. *ff*

Gr. c. *ff*

122

121 *G.P.*

Archl. *arco* *ff* *div.* *pp* *div.* *pp*

Example 4.4.1. Jolas, *Lumor*, Lied 2, mm. 109-114. The line indicates the measure where Jolas starts imitating Stravinsky's chordal texture in *fortissimo*.

A comparison of the harmonies reveals that only the texture is recalled, with no reference to specific harmonies. The following examples show how Jolas's harmonies are different from those of Stravinsky.

Example 4.5. Stravinsky, *The Rite of Spring*: "Evocation of the Ancestors," harmonies in mm. 4-6.

Stravinsky alternates between two different chords, built in thirds, on top of a common pedal, E-flat. Jolas's Chord 1 is an $A m^7$ plus the E-flat pedal; Chord 2 is an $A m^{13/b9}$, plus the E-flat. On the other hand, Jolas moves within the section with the repetition of one single chord, which comprises the total chromatic. This chord has E at the top of the chord and A at the bottom, while the remaining voices supply the total chromatic. The following Ex. 4.6 shows the voicing of the total chromatic. I discussed Jolas's use of the aggregate as part of her harmony in Chapter 3, and this example of *Lumor* is in line with her idea of filling up all the possible chromatic spaces.

For the *pp* section, Ex. 4.7, Stravinsky repeats Chord 1, the Am⁷ plus the E-flat pedal that had used in mm.4 and 6, but now with lighter orchestration, so we do not have so much doubling. Chord 2, loses pitch class A and becomes a Cmaj⁹. Jolas copies the texture and dynamics from the Stravinsky's *pianissimo* staccato strings, but builds her on chordal sonorities, again very chromatic (Chord 1 and Chord 2, Ex. 4.8.)¹³⁶

Example 4.8. Jolas, *Lumor*, harmonies for the *pianissimo* staccato strings, mm. 115-118 and mm. 121-122.

The image shows two measures of music for strings. Measure 1, labeled with a circled '1', features a treble clef with notes E4, F#4, G4, A4, B4, and a bass clef with notes C3, D3, E3, F3, G3, A3, B3, C4. Measure 2, labeled with a circled '2', features a treble clef with notes E4, F#4, G4, A4, B4 and a bass clef with notes C3, D3, E3, F3, G3, A3, B3, C4.

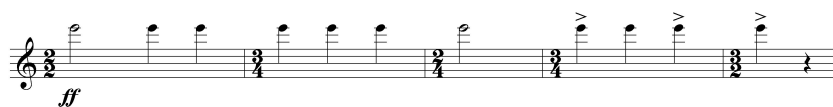
In the realization, the top melody, although based on a repeated pitch E in both examples, is personalized by Jolas's characteristic touch of ornamenting the pitch with neighbor notes. Repeated notes and ornamentation are typical devices for developing melody in Jolas's music. See Ex. 4.9: comparison of Stravinsky and Jolas melodies.

Example 4.9.1. Jolas. First statement of melody, mm. 113-115.

The image shows a single line of music in 4/4 time. It begins with a quarter rest, followed by a series of eighth notes with accents and slurs. The notes are E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. There are two dynamic markings: *ff* under the first two measures and *mf* under the third measure.

¹³⁶ Chord 1 is an octachord (01345689) and Chord 2 is a septachord (0124569). These two set classes are different but share the fact that both are very chromatic.

Example 4.9.2. Stravinsky. First statement of melody, mm. 4-8.



Example 4.9.3. Jolas. Second statement of melody, mm. 119-120.



Example 4.9.4. Stravinsky. Second statement of melody, mm. 15-22.



If Stravinsky's quotation of "Evocation of the Ancestors" suggests the existence of immaterial spirits, another musical device suggesting extra-musical meaning occurs as the piece ends. In the coda, Jolas depicts the angel *Lumor* returning to heaven in the ascending figurations that evaporate towards the highest instrumental registers. Example 4.10 reproduces the saxophone melody (mm. 416-422), along with the accompanimental piano and piccolo parts for the last two measures. Jolas emphasizes the ascending movement with strings, woodwinds, and piano all playing an interval of an ascending minor seventh. Although in this case they seem to have a descriptive function, endings that dissolve the music in *ppp* towards the high register as a cadential closing appear in many of Jolas's pieces, for instance, *J.D.E.* (1966), *D'Un opera de Voyage* (1967), *Points d'Aube* (1968), *O Wall* (1976), *Stances* (1978), *Frauenleben* (1992), or *Quatuor VI* (1997).

Example 4.10. Jolas, *Lumor*. Coda: soprano saxophone ascending melody, mm. 416-422.

The musical score consists of three staves. The top staff is for Piccolo, the middle for Piano, and the bottom for Soprano Sax. The Piccolo part has a simple melodic line. The Piano part has a more complex texture with a triplet and a grace note. The Soprano Sax part features a long, ascending melodic line with various rhythmic values and a quintuplet at the end.

Derivations from Schliemann's harmonies¹³⁷

At several points in *Lumor's* Lied 4 (m. 166, mm. 204-211 and mm. 235-241), Jolas recreates an atmosphere similar to that of *Schliemann*, with long chordal formations in the orchestra. Lied 4 uses "Sophia" chord 1, with the same pitch classes (see Ex. 4.24). The harmonies in m. 166, and in m. 235 of Lied 4 consist of the same pitch classes of "Sophia" chord 1, [C, B, B-flat, A, G, F-sharp, F, E-flat, D] from the (01235679), while m. 204 shows a less ornamented version of "Sophia" chord 1, using a subgroup of that set class [D, E-flat, F-sharp, A, B-flat], or (01478). Following the common-practice rules for voice leading, as she usually does, Jolas keeps common tones between chords in the same register.

¹³⁷ Sophia Chords in Ex. 3.5.1 and 3.5.2.

Example 4.11. Jolas, *Lumor*, mm. 166, 204, and 235. Harmonies based on “Sophia” chord 1. Common tones kept in same register.

m. 166 (1) (01235679T) m. 204 (01478) m. 235 (1) (01235679T)

Concerto soloist as singer

The subtitle of *Lumor*, “7 lieder spirituels,” creates an expectation of the customary relationship between soloist and orchestra, especially in the treatment of the soloist’s melodic line. If the piece is a collection of lieder, thematically related under its title, it would seem to be a song cycle, and because of the subtitle would be expected to have a vocal quality in the soloist’s melodic lines, and perhaps also a specific role for the orchestra as accompanying the soloist.¹³⁸

The relationship between soloist, orchestra and the general structure of the piece could be summarized as follows:

¹³⁸ Jolas cites *Èrlkonig* and *Gretchen am Spinnrade* as influences for invoking a poem through a specific characteristic texture in the accompanying piano. Betsy Jolas, *Lumor*’s program notes. Personal correspondence with Jolas, e-mail, July 4, 2011.

- 1) Soloist and orchestra:
 - a. During Lied 4.A, Lieds 1 and 7, and the Introduction, Jolas establishes a contrapuntal texture, with imitations and dialogues between the sax and other instruments.
 - b. Lied 4.B, is orchestral: the saxophone's line overlaps with the orchestra at the beginning as it also ends the previous melodic design. The soloist appears at the end of the Lied 4.B in linking it to Lied 4.C, but for the remainder lays out. Lied 4.B is related to both transitions, which are fully orchestral with no soloist.
 - c. During Lied 4.C, Lieds 2 and 6, soloist and orchestra have a very balanced relationship.
 - d. During Lied 4.D, Lieds 3 and 5 the soloist has a more prominent role and the orchestra acts mainly as accompaniment, as also happens in the Coda.
- 2) The use of the two saxophones is as follows: The soprano sax opens and ends the piece, the soloist playing tenor from Lieds 2 through 6, resulting in ABA form. (During Transitions 1 and 2 Jolas, naturally, allots time to switch saxophones.)

Various sections of *Lumor* present different textures, depending on the relationship between soloist and orchestra. Contrapuntal, accompanied melody, chordal and antiphonal relationships appear when instrumental sections divide into several choirs in dialogue, with only two or three motives repeated in unison or in octaves.

Still, following her usual way of treating orchestral resources, a wide timbral variety is achieved through changes of register and various combinations of instrumental forces. Orchestral

gestures, where the whole ensemble moves either up or down to high and low registers, create various shapes, and add much in terms of timbral dimension.

Jolas doubles melodic gestures at the octave or unison for the enriched timbres, reducing the number of melodic lines to one or two. These shifting instrumental combinations playing the same gesture give her music much timbral variety and textural interest. For instance, in mm. 292-294 (Ex. 4.11), the question-answer phrases between strings and ensemble in two melodies of different rhythms, and the line in sixteenths is doubled in various octaves by strings. The line in triplets is doubled (m. 292) by the oboes, and bassoons, and (m. 293) by flute 1, oboe 1, bassoon 1, and the two trumpets. In m. 294, the triplets' design is doubled by all woodwinds, two horns, second trumpet, and trombones. The contrapuntal quality of Jolas's music is underlined by the clear dialogues between orchestral masses.

Example 4.12. Jolas, *Lumor*, Lied 6. Dialogue of motives doubled by various instruments in unison and octaves, mm. 292-294.

Although *Lumor* often conforms to the standard balance of soloist to ensemble in a concerto, Jolas uses other instruments prominently, such as the solo viola, from the opening to m. 50 (Introduction to ending of Lied 1). The impact of having these other instruments emerging either as soloists or as a group of soloist, affects the overall rhetoric of the piece. It reminds to the

structure of the opera, or the cantata, with different numbers including a soloist, one or more counter-soloists, or a small choir.

The solo viola and other instruments establish long dialogues with the soloist, for instance the clarinet (mm. 15-30 and mm. 48-52), and clarinets (mm. 105-112), or trumpets, in Lied 7 (mm. 388-395). Several melodic lines also appear in various instruments in counterpoint with the soloist: for instance, in Lied 4.A (mm.175-194), in the trombones, viola, flute 1, bass clarinet, clarinet 1, and English horn, while the remaining instruments sustain long chords. Using many instruments in this manner, Jolas achieves a unique palette of orchestral color. An important characteristic of this palette derives from her use of the ensemble instruments to “sing” at some point in the piece. Her emphasis on individual instrumental colors and their relationships connects to her interest in instruments taking on the traditional role of the human voice (and vice versa, as when she gives the voice an instrumental role).

Jolas’s approach to the soloist’s role is quite traditional, and her writing for the sax virtuosic (for instance, in the soloist’s circular breathing, mm. 215-220.) There are no indications for extended techniques for any other instruments in the work. The only special coloration requested is continuous alternating (between off and on) of mutes for strings, from mm. 1-320, where finally Jolas dispenses with the mute entirely. Only on a few occasions does she mute the brass ensemble or solo brass instruments, i.e. “harmon mute” for second trumpet, mm. 11-25, mm. 38- 45, or mute in tuba, mm. 344-347.

Although she explores almost every possible combination between the soloist and the orchestra, the central figure of the narrative remains the saxophone. An overview of Jolas’s use of the saxophone in *Lumor* is summarized by the following points:

1. Saxophones remain for the most part in their high registers; adding up their ranges obtains 4 octaves. The soprano has only one low note (m. 403); the tenor plays in the lower register very few times (Lied 2, mm. 80-85, mm. 108-114, and Lied 4, mm. 190-202).
2. Jolas uses the saxophone as she might the human voice, letting it “speak” (for instance, in mm. 251-252 and m. 329), where melodic contours and instrumental register produce sonorities resembling human articulation. By using the sax as soloist Jolas gains options and flexibility unavailable to the human voice.
3. Generally, the soloist presents melodic lines that move by step or small intervals, although at moments they jump quickly from low to high registers and vice versa. Soloist lines present some characteristic techniques representative of Jolas’s writing, such as fast, trill-like figurations (not exceeding a minor third), for example, in m. 200, or the extended use of repeated notes. Her melodies, generally, are characterized by interruptions and pauses, and in *Lumor*, the soloist’s melodic phrases consistently trail off or end with a fermata, not unlike phrases of speech, with continued breathing in between phrases or at the final note of the phrase. Singers and speakers take time between sentences as they sing or speak a text--the comma or period, of course, dividing the speech in fragments that combine to make the whole meaning. Perhaps Jolas's interest in the literary arts informs her use of the fermata, which functions similarly to the punctuation of poetry and prose.

4. Extended techniques used in *Lumor* are minimal, for instance, the request for a slap-tongued note (m. 284), the $\frac{1}{4}$ step (m. 301), and the *flauttato* (m. 302).¹³⁹

Lumor's structure

Jolas's preference for precisely articulated structures and for the multi-movement form is also exemplified in *Lumor's* design. *Lumor* is divided into eleven clearly defined sections: seven lieder with two transitions, plus an introduction and coda. Its form is articulated symmetrically around Lied 4, which consists of 4 substructures: Lied 4.A, Lied 4.B, Lied 4.C and Lied 4.D. In each of her compositions Jolas marks her structural sections very clearly, either by textural changes (from linear counterpoint to chordal formations and vice versa), the establishment of coda-like sections, the disintegration of previous material and build-up of new motives or gestures, the use of fermatas, or the use of repeated notes. Fermatas are a resource that Jolas uses constantly, either to delimit sections, to end phrases and provide a change of breathing, express the feeling of interruption or fragmentation, or to promote freedom of tempo.

The various sections unfold a narrative that moves forward in a linear direction. Each section comes as a logical continuation of the preceding one. Some of the thematic elements are the result of a continuous development of previous ideas. Also new contrasting thematic elements appear in order to clarify the shape of the general structure of the piece. In *Lumor* the initial motive of a minor second is found in the introduction, expands through ornamentation, and arrives to the total chromatic in two important structural places, at the end of Lied 2 and Lied 4.

¹³⁹ Contrary to *Episode Quatrième* (1983), where we can find a large variety of extended techniques.

The structure is cyclic in the sense that the coda restates thematic material from the introduction: the major second, F and G, played by oboes, clarinets, and violins, (mm. 6-7) reappears now in a lower register (double basses, m. 416 and m. 419). The minor second that is the basis for the first chordal formation of the piece [E, F, F-sharp, G] will also be used to close the piece, now with [A-sharp, B, C] in an ascending linear gesture between tenor saxophone, piano, and flute. This initial cell, which I call *x* (See Chapter 2, Ex. 2.10), opens and develops in various ways towards the use of every possible interval in Lied 5 (Chapter 2, Ex. 2.19.)¹⁴⁰

Jolas's pieces are shaped using contrasting textures and registers to establish the various sections. For instance, *Lumor* moves from chordal formations in the high register (opening measures) towards contrapuntal dialogues in the very low register (double bass and tuba) at the end of Transition 1. From that low register, Lied 1 starts with the tenor saxophone and grows towards a full orchestral texture that gives the total chromatic (mm. 115-120, Lied 2, Ex. 4.4.2) while quoting Stravinsky's "Evocation of the Ancestors." Jolas introduces a bass ostinato, that acts as a thematic motive with F-sharp-G in the double basses (Lied 4). Lied 6 starts with a motive in unison between piano and bassoon (fast figuration in sixteenths, mm. 286-288) and grows again to a full orchestral texture in m. 299, afterward remaining in the high register (mm. 306-311) with the piano and the violins. These changes in register help shape the structure of the piece, which finally ends in a kind of dissolution into the upper registers.

Homorhythmic sections with predominant chordal formations (Lied 3, Lied 4.D), sometimes in antiphonal settings (Lied 6, T2), follow contrasting sections with polyrhythmic counterpoint (Lied 1, Lied 7).

¹⁴⁰ See Chapter 2, for compositional devices to enlarge and expand melodies: *Use of ornamentation to develop melodies*, pp. 73-80.

Although there is a clear separation between parts, and each part features specific events, another trend of Jolas's writing reappears: common elements organize the composition as a whole. The sections are related as follows: Lied 4.A, has similar textures to Lied 1 and Lied 7; Lied 4.B has similar textures to both transitions; Lied 4.C has similar textures to Lied 2 and 6; Lied 4.D has similar textures to Lied 3 and 5—all this worked through smoothly and without rigidity. Table 1 summarizes the similarities between parts.

Table 1. Jolas, *Lumor*. Sections outline and summary of similarities.

Measure Numbers	Sections	Related to	Similarities between the sections
mm. 1-38	INTRODUCTION	Coda	Creates spiritual feeling in use of litany-like melodies and percussive strikes emulating Orthodox liturgy bells. Emphasizes minor second intervals and two specific pitches: F and G (mm. 6-7, in oboes, clarinets, and violins).
mm. 39-60	LIED 1	Lied 7+Lied 4.A	Polyphonic and contrapuntal in texture. Dialogues between instruments, and rhythmic polyphony (between binary, ternary and irregular subdivision of beats).
mm. 61-79	TRANSITION 1	Transition 2+ Lied 4.B	Very smooth link between Lied 1 and Lied 2. Orchestral, as no soloist presence in both transitions (player switches from soprano to tenor sax and vice versa). In Lied 4.B the saxophone is minimally present. Large orchestral blocks with woodwinds and strings opposed to brass and percussion.
mm. 80-123	LIED 2	Lied 6+ Lied 4.C	In both Lied 4.C, and Lied 2 and 6, interaction between saxophone and orchestra balanced. Frequent rhythmic changes create

			rhythmical irregularity (variety of time signatures).
mm. 124-165	LIED 3	Lied 5+ Lied 4.D	Concerto Style. Soloist gains independence from orchestra. Texture of melody in the soloist and accompaniment in the orchestra
mm. 166-254	LIED 4		
	4.A (mm.166-203)	Lied 1+Lied 7	
	4.B (mm. 204-213)	Transitions 1 + 2	
	4.C (mm. 214-228)	Lied 2 + Lied 6	
	4.D (mm. 229-254)	Lied 3+ Lied 5	
mm. 255-286	LIED 5	Lied 3+Lied 4.D	
mm. 287-340	LIED 6	Lied 2+ Lied 4.C	
mm. 341-387	TRANSITION 2	Transition 1+ Lied 4.B	
mm. 388-415	LIED 7	Lied 1+Lied 4.A	
mm. 416-422	CODA	Introduction	

Conclusion

There are many elements in *Lumor* that are typical of Jolas's musical language. The following list synthesizes those elements.

1. *Lumor* belongs to Jolas's series of compositions in which she gives instruments the role of the voice, and also exemplifies how the world of words strongly influences Jolas's music. Its title implies an extra-musical argument, plus the specific reference to the lieder's genre,

although, of course, there is no voice and no text in the piece. The soloist and singer of the lieder is the saxophone.

2. A succession of links to other pieces or composers: Stravinsky's *Rite of Spring*, or to her own opera *Schliemann*, borrowing mainly textures from those pieces, not so much harmonies.
3. The re-creation of sonorities that are part of Jolas's daily life, in this case the Orthodox litanies she could hear from her garden.
4. The use of a multi-movement form which clearly structures and divides sections that establish relationships through textures, or through rhythmic or melodic motives.
5. The development of several climaxes in the piece, usually one per section, and another that could be considered the climax of the whole piece.
6. The melodic development from the basic cell x that expands, due to ornamentation, from a M2 to all types of intervals. Also the presence of G in that basic cell confirms Jolas's interest in specific pitches throughout her career. G seems to be a favorite pitch, belonging to the central pitch classes in so many of her works. The main cell x opens and closes the piece, which is also a trend of her cyclic structure.
7. The combination of pitch centricity plus the development towards the total chromatic occurs in both melody and harmony. The total chromatic is present in many important structural places, as climax of melodic and harmonic development.
8. The continuous presence of melodies sung either by the soloist or by other instruments makes Jolas's pieces tend to linearity and contrapuntal textures. Vertical formations are less frequent and are used to establish contrast between sections.

9. The multiple types of relationship between soloist and orchestra, which could be cataloged as a resource to achieve contrast between sections.

However *Lumor* stands alone in Jolas's production as an example of symmetry in its structural design. If other pieces have recurrent motives that interrelate various sections, as in *Frauenleben*, for instance, with its walking eighths (see Chapter 2), in *Lumor* sections mirror specific others from a central axis (Lied 4), and share motives and textures between them.

CONCLUSION

Jolas's musical language and compositional procedures display a set of original techniques and characteristics that make her compositions attractive to both audiences and scholars. She engages her listeners with a language that, although very intellectual in its conception, also expresses and communicates great emotion and beauty.

I have summarized her major contributions to contemporary music in the following points:

1. Jolas reopens the debate on which to privilege, music or text, and chooses music. She uses text as a way to excite her imagination, and feels free to modify structure or text if it serves her musical goal better. Music is always more important than the text, so the latter might be modified (cut or extended) in order to fit the music. Textual meaning becomes secondary. She prefers the vocal style, even for instrumental pieces, and the presence of a text (either real or imaginary), but primarily as an entry into the music.
2. Jolas understands music as language that must communicate thought and reach the emotions of the listener. In a historical context where the majority of composers' modernist language has alienated audiences, she has preferred to reach out to the public. Her rhetoric is direct: clearly divided sections; audible *cantabile* melodies, of either individual or combined voices in an accompanied, or contrapuntal texture; classical voice leading; harmonies where hierarchy and the sense of preparation, and resolution, are still in play. Thus she treats the basic elements of music in traditional ways, following a diverse array of masters from the Renaissance or Classicism, while also inspired by

outstanding contemporary works that emphasize expression in their essence, for instance, Schoenberg's *Pierrot Lunaire*, Berg's *Lyric Suite*, or Berg's *Drei Orchesterstücke*.

3. Jolas projects onto her music the sonorities that surround her in her daily life. A physical component—proximity, even intimacy—presides over her compositional choices with the sources necessarily present that she might include them in her work.
4. Jolas's music also reveals an interest in a variety of genres, or specific pieces which have touched her at a significant moment in her life. Quotation and collage of various sources and styles in the same piece has the effect of summarizing her wide interest for different musical eras, composers, and styles, and fits the purpose of linking her to a more extended musical community.
5. Jolas blurs the boundaries between vocal and instrumental music. In most of her instrumental pieces, instruments copy vocal gestures and, inversely, many vocal parts are treated with idiomatic writing for instruments. However, Jolas has a preference for the voice, or for instruments that are close in register to the voice, for instance, the viola or tenor saxophone. The human voice is for her a superior instrument¹⁴¹ because it offers the expression of both semantic and abstract musical content. Even in purely abstract music, the voice conveys more naked emotion, because the singer's personality imbues the performance. Unexpected timbral effects result in her writing when voices treated like instruments sound like instruments, or when instruments treated like voices sound like human speech or singing, following the flow of classical singing where the voice moves

¹⁴¹ “The human voice is thus the only instrument capable of producing simultaneously musical sounds and meaningful words. To me this is probably one of its main reasons for its special place in the realm of music.” Betsy Jolas, Swarthmore College presentation, November 2011, copied from the composer's notes, personal correspondence with the composer, e-mail, November 28, 2011.

by small intervals. Still, in Jolas's pieces we find an extended variety of instrumentation, and a series of virtuosic pieces for individual instruments (for instance, her *Episodes*).

6. Jolas's melodic practice reflects a predilection for fixed pitches that not only extends through sections of pieces, or entire pieces, but across multiple works. For instance, in some pieces she focuses not just on pitch class but on a specific pitch, for instance, G4. In others she might use a referential pitch class in multiple registers, but also expand the concept of the referential pitch to include all the tones of a particular pitch family. Her concept of *errantes* melodies represents a structural device, where several sections share the same "walking melody."
7. As a result of her interest in Renaissance music, Jolas's harmonies result primarily from vertical encounters between melodic lines. For instance, when working with intervals of a fourth and fifth, she prefers to explore the interval family rather than the chord itself. And, when using pitch families to build both melody and harmony, her resulting harmonies transparently derive from the melodic line.
8. Jolas's unique way of fashioning melodies and harmonies does not involve the various transpositions or inversions of motives or chords. Her music never sequences the same material at other levels. If she chooses a set of pitches, she retains those specific pitches in absolute values. However, far from feeling repetitive, the rhythmic variations applied to the motives create the illusion that the music moves continuously. This interest in specific pitches significantly characterizes her musical language.

For this reason, when Jolas uses the total chromatic in sections that would otherwise resemble twelve-tone rows, her compositional voice emerges through her treatment of such rows. Pitches constantly reappear in the same register, she avoids transposition, and,

of course, uses no inversion or retrograde. Finally, the total chromatic is almost always reserved for important structural points of the composition.

9. Jolas uses rhythm always as a secondary element that varies based on melodic preference. If she emphasizes rhythm, it is only for brief sections before returning to the predominance of melody.
10. Jolas has a practical sense of music notation. Over the years she has strived to eliminate barriers that might interfere between her scores and the performer, and as a result her notation has become more clearly defined. Only in recent pieces has she returned to a looser interpretation of notation where the performer might make individuated choices, and this only in dramatic pieces, or those that carry an extramusical or theatrical element. Generally, Jolas prefers to write music where she, the composer, is in full control of the final output.

This dissertation explores basic elements of Betsy Jolas's musical language, and how these elements intersect. Jolas's compositional techniques, if better known, might inspire new generations of composers, and might also open doors for future research in Jolas studies. Besides the discussion of Jolas's musical language, I include an extended bibliography, discography, and a complete, chronological list of her works, revised by the composer.

I have based my remarks in this dissertation on an overview of Jolas's music. After analyzing over forty scores, from *Plupart du Temps I* (1949) to her most recent compositions, I have extracted what I see as the fundamental characteristics of her writing. The next steps in furthering our understanding of her music might include a project of detailed analyses of key

pieces to show how Jolas organizes form and structure. Such individual analyses might demonstrate structural relationships within Jolas's oeuvre, and to those of her contemporaries.

In my Introduction, I discussed critical views of Jolas's place and influence among contemporary composers. After presenting the principal compositional techniques and characteristics of Jolas's approach to melody and harmony, I would conclude that her work has provided a link between tradition and contemporary innovation, as she retains traditional rules and procedures while suffusing them with a personal and contemporary imprint.

APPENDIX: CHRONOLOGICAL LIST OF WORKS

(1945) *Messe*

Choir, soloists and orchestra

Premiere: Bennington College

(1946) *Motet I, to everything, there is a season*

Seven women's voices/ Text from the book of Ecclesiastes

Premiere: 1947-New York/ Dessoff Choirs, Cond. Paul Boepple

(1947) *La nuit m'est courte*

Unaccompanied mixed choir (SATB)

Duration: 3'30"

Premiere: 1948-Paris/ Ensemble M. Couraud

Editor: Betsy Jolas

(1947) *Trifolium*

Flute and piano

Premiere: 1949-New York/ S. Baron and R. Cornman.

(1949) *Plupart du temps I*

Mezzo-soprano and piano/ Poems by P. Reverdy

CONTENTS: I. Entre deux mondes (2'25"), II. Naissance à l'orage (1'25"), III. Minute (1'15"), IV. Tumulte (1'15"), V. En face (50"), VI. Forte mer (2'15")

Total Duration: 9'25"

Premiere: 1950-Paris (Société Nationale de Musique)/ N. Perugia - C. Helffer

Editor: Billaudot.

(1950) *Arbres*

Unaccompanied mixed choir (SSATTB)/ Poems by André du Bouchet

Duration: 4'

Premiere: 2004-Mulhouse/ Solistes B. Têtu

(1950) *Et le reste à l'avenant*

Unaccompanied mixed choir (SSATTB)

Duration: 6'

Premiere: 2004-Mulhouse/ Solistes B. Têtu, Betsy Jolas

(1951) *Chansons pour Paule*

Mezzo-soprano and piano / Music and text by Betsy Jolas

CONTENTS: I Tulipe (55"), II. La mer (25"), III. Jeux de constructions (50"), IV. Lune (30"), V. Orage (60"), VI. Le puits (20"), VII. Téléphone (20"), VIII. Midi (30"), IX. Le petit marin (30"), X. Mon ours (1' 25"), XI. Étoiles (25"), XII. Ma chatte (30"), XIII. Trottinette (30").

Total Duration: 7'10"

Premiere: 1953-Paris (Radio France)/ C. Delune- Betsy Jolas

Editor: Billaudot

(1954) *Orça*

Unaccompanied mixed choir (SMATB)/ Text by Rabelais

Duration: 3'10"

Premiere: 1979-Aix en Provence/ Choeur Contemporain

(1955) *Everyone sings*

Double choir for women, and brass/ Text by Siegfried Sasson

Premiere: 1957-Bennington College.

(1956) *Enfantillages*

Women's or children's choir a cappella/ Text by Betsy Jolas

Duration: 6'

Premiere: 1981-Toulouse Maîtrise

Editor: Leduc

(1956) *Quatuor I*

String quartet

Premiere: 1959/ Quatuor Parrenin (Radio diffusion Française)

(1956) *Savez-vous qui est mon ami*

Solo voices (SMA)

Duration: 1'

Premiere: 1957-Saint Denis/ Chorale scolaire

Editor: Leduc

(1956) *Sonate a trois pour flûte à bec alto et ténor, viole de gambe à 7 cordes et clavecin*

Alto and tenor recorders (1 player), viola da gamba, and harpsichord

Duration: 9'50"

Premiere: 1960- Le Rondeau de Paris

Editor: Combre

(1959) *Cinq poèmes de Jacques Dupin*

Soprano and piano

CONTENTS: I. L'aconit (3'25"), II. Arachnéenne sollicitation (2'20"), III. Un rayon dans l'eau: (1'20"), IV. Fidélité (5'25"), V. Parmi les pierres éclatées (2'50")

Total Duration: 15'20"

Premiere: 1960-Paris (Radio France)/ J. Héricard- Betsy Jolas

Editor: Billaudot

(1957) *Symphonie pour petit orchestre*

Premiere: 1959-Orchestre Radio Symphonique/ Cond. Jean Cond. Giardino

(1960) *Stage music for Ajax* (Sophocles)

Premiere: 1960-Théâtre de l'Alliance Française, Cond. Betsy Jolas.

(1961) *L'oeil égaré dans les plis de l'obéissance au vent*

Radiophonic cantata for soprano, contralto, baritone, mixed choir, and orchestra/ Texts by Victor Hugo

Premiere: 1962/ Claudine Collart, Irma Kolassi, Bernard Demigny, Orchestra and Choir of RTF, Cond. André Girard

(1961) *Stage music for Les Troyennes* (Euripides)

Premiere: 1961-Arras/ Cond. Betsy Jolas

(1962) *Stage music for La Dernière existence du camp de Tatenberg* (Armand Gatti)

Premiere: Lyon, Théâtre des Célestins/ Cond. André Girard

(1963) *Dans la chaleur vacante*

Radiophonic cantata for soloists, choir and orchestra/ Texts by André du Boucher

Premiere: 1966/ Cond. Gilbert Amy

(1963) *Mots*

Solo voices (SMATB), 2 flutes, oboe and English horn, clarinet, bassoon, harpsichord, harp, and percussion/ French words by Betsy Jolas

Duration: 20'40"

Premiere: 1964-Genève/ Cond. J. Guyonnet

Editor: Heugel

(1964) *Episode I*

Flute

Duration: 4'30"

Premiere: 1964-Paris (Centre Américain)/ T.Johnson

Editor: Leduc

(1964) *Quatuor II*

Soprano coloratura, violin, viola, violoncello/ Without text

Duration: 15'30"

Premiere: 1966-Paris (Dom. Mus.)/ M. Mesplé Trio à Cordes Français

Editor: Heugel

(1965) *Figures*

9 Instruments: 1.1.1.0-1.1.0.0- 2Vn, Va, Pno

Duration: 15'

Premiere: 1984- Evreux (Conservatoire)/ Cond. M. Bleuse

Editor: Leduc

(1965) *Motet II*

Mixed choir in 12 sections (9s9a9t9b) 1Ob baritone (principal), 2Ob, 2E.Hn, 2Bn, 3Tpt in C, 3Tbn (3th Bass), 6Va, 4Cb (2with 5strings)/ Text by Jacques Dupin

Duration: 17'

Premiere: 1986-Angers (Fest)/ Orchestra and choir, Cond. C.Bardon
 Editor: Heugel

(1966) *J.D.E.*

Fl, Ob, Cl, BCl, Bn, Hn, Tpt. in C, Tbn, Hp, 2Vn, Va, Vc, Cb

Duration: 9'36"

Premiere: 1966-La Chaux de Fond / Ens. Domaine Mus. Cond. G.Amy

Editor: Heugel

(1966) *Stage music for La Tempete* (Shakespeare)

Translation by André du Bouchet

Premiere: 1967-TV/ Cond. Gilbert Amy

(1967) *D'un opéra de voyage*

2Fl, E.Hn (principal) 3Cl, BCl, Bn, Hn, Tpt in C, Tbn, Hp, 6 percussionists, Vn, Va, Vc, Cb

Duration: 9'30"

Premiere: 1967-Royan (Fest.)/ Orch du Dom. Mus. Cond. M. Gielen

Editor: Heugel

(1967) *Film music for Code génétique*

Pierre Menet conductor

(1967) *Quatre Plages*

String orchestra (4Vn, 4Va, 4Vc, 2Cb)

Duration: 6'30"

Premiere: 1968-Paris /Orch. de Ch. ORTF-Cond. R. Girard

(1967) *Tranche*

Harp

Duration: 7'

Premiere: 1967-Zagreb (Biennale)/ F. Pierre

Editor: Heugel

(1968) *Points d'Aube*

Viola solo and thirteen wind instruments/ 2Fl (switch to piccolo, Fl sol) 2Cl, BCl, 2Hn, 2Tpt in C, 2 tenor trombones, bass trombone

Duration: 14'

Premiere: 1968-Le Havre (Maison de la Culture)/ Cond. D. Masson

Editor: Heugel

(1969) *États*

Violin solo and 6 Percussions/ Based on the "Missa de Beata Virgine" by J. d. Prés

Duration: 17'

Premiere: 1969-Persepolis (Fest.)/ G. Jarry- Perc. Strasbourg

Editor: Heugel

(1970) *Diurnes*

Unaccompanied mixed choir 'parlé-chanté'/ Without text

Duration: 14'

Premiere: 1979-Romans (Fest)/ Ch Contemp d'Aix-en-P. Cond. R. Heyrabadian

Editor: Heugel

(1970) *Incidental music for "Le chant de l'amour triomphant"*(Tourgueniev)

ORTF (radio)

(1970) *Incidental music for "Le cantique des cantiques"*

Unaccompanied mixed choir of 12 solo voices

Premiere: Paris (Théâtre de la ville)/ Cond. M. Couraud

(1970) *Lassus Ricercare*

2Tpt in C, 3Tbn, 2Pno(+celesta-), 2Perc, Hp/ "recomposition" of 15 fragments by R. d Lassus

Duration: 10'

Premiere: 1971-Paris (Domaine Mus.)/ Ens. Cond. G. Amy

Editor: Heugel

(1970) *Sonate à 12*

Unaccompanied mixed choir of 12 solo voices (3s3a3t3b)/ Without text

Duration: 15'

Premiere: 1971-Royan (Fest) / Ch de Radio France, Cond. M. Couraud

Editor: Heugel

(1971) *Fusain*

Bass flute and piccolo (single player)

Duration: 5'30"

Premiere: 1972-Rennes (M.de la culture)/ P.Y. Artaud

Editor: Heugel

(1971) *Musique d'Hiver*

Organ solo / 1.1.2 (2nd BC1) 1/1.1.1.0/ Pno/ Hp/ 4Perc/ 10Va, 6Cb

Duration: 16"

Premiere: 1971-Baden-Baden/ X. Darasse, Cond. E. Bour

Editor: Heugel

(1971) *Remember*

English Horn (or viola) and violoncello

Duration: 4'30"

Premiere: 1971-Royan (festival)/ C. Maisonneuve - V. Martin

Editor: Heugel

(1972) *Autour*

Harpsichord

Duration: 4'15"

Premiere: 1973-Royan (festival)/ E. Chojnacka
 Editor: Heugel

(1972) *Chanson d'Approche*

Piano

Duration: 8'30"

Premiere: 1973-Londres/ L. Allix

Editor: Heugel

(1973) *B for Sonata*

Piano

Duration: 17'

Premiere: 1974-New York (Lincoln Center)/ M. Bucquet

Editor: Heugel

(1973) *How Now*

Bassoon, clarinet, horn, 2 violins, viola, violoncello, double bass

Duration: 13'30"

Premiere: 1974-Paris (Festiv. du Marais)/ Octuor de Paris

Editor: Heugel

(1973) *Quatuor III*

String quartet

Duration: 17'

Premiere: 1974-Washington (USA)/ Concord quartet

Editor: Heugel

(1973) *Scion*

Violoncello

Duration: 3'10"

Premiere: 1973-Boulogne Billancourt (conservatoire), competition piece.

Editor: Leduc

(1973) *Trois Recontres*

String Trio Solo / 3(3rd+picc.) 4 (3rd and 4th E. Hn.) 4 (3rd BCl and 4th CbCl) 3 (3rd Cbn) /
 433(3rd BTrb) 1/ 3perc/ Hp/ Pno(celesta)/ Timp.(4)

Duration: 28'

Premiere: 1974-Strasbourg (Fest.)/ Trio à Cordes Français, Orch. Radio-symph. Cond. R. Albin

Editor: Heugel

(1973) *Well Met*

12 strings (7Vn, 2Va, 2Vc, Cb)

Duration: 15'

Premiere: 1976-Paris (Palais des Arts)/ Ens La Folia, Cond. B. Vinogradov

Editor: Heugel

(1974) *Mon Ami* (ariette variée à chanter/ jouer pour pianiste femme ou enfant)

Piano solo played by female or child

4 versions: 3'4"/6', 1974

Editor: Heugel

(1974) *Voix premières*

Duration: 30'

Radiophonic cantata

Premiere: 1974

(1975) *Caprice à 1 voix*

For any voice of man or woman and piano without pianist/ Textes de Betsy Jolas

Duration: 4'30"

Premiere: 1975-La Rochelle (concours)/ A. Altoff

Editor: Heugel

(1975) *Le Pavillon au bord de la Rivière*

Chamber opera for soprano and 6 actors-singers/ 2Fl (2nd changes to bass flute), E. Hn, 3Tbn, Perc/ Texte by Kuan Han Chin

Duration: 1h30'

Premiere: 1975-Avignon (Fest) - Thtre & Conserv Genevilliers / sop E Ross, director: B Sobel - Cond. J Leber

Editor: Heugel

(1976) *O wall: opéra de poupée*

Wind quintet

Duration: 10'46"

Premiere: 1976-New York, Lincoln Center, Chamber Music Society

Editor: Heugel

(1976) *Musique de Jour*

Organ

Duration: 9'22"

Premiere: 1976-Royan (festival)/ B. Focroulles

Editor: Heugel

(1977) *Episode Second: Ohne Worte*

Flute

Duration: 4'

Premiere: 1977-Paris (Conservatoire), competition piece.

Editor: Heugel

(1977) *Onze lieder*

Trumpet and chamber orchestra: solo trumpet in C / 2.2.3(with BCl).2/ 2.1.2.1/Pno/ Hp/3Perc/ 3Vn, 2Va, 2Vc, Cb

Duration: 15'

Premiere: 1977-Paris (Ens Intercontemp.)/ P. Thibaud EIC Cond. M. Tabachnik
 Editor: Heugel

(1977) *Tales of a summer sea*

3(3rd piccolo) 3(3rd E. Hn) 3(3rd BCl) 3(3rd CBn)/ 4.3.3.1/ Pno (celesta)/ 8 Timp (2players)/
 4Perc/14,12,10,8,8

Duration: 15'30"

Premiere: 1977-Tanglewood (Fest.)/ Orch. Cond. G. Schuller

Editor: Heugel

(1978) *Caprice a deux voix*

Soprano and countertenor or contralto / piano without pianist/ Fragments from 15 love poems in
 French and English

Duration: 5'

Premiere: 1979-Paris (Radio France)/ C. Plantamura- JP. Thomas

Paris: Heugel

(1978) *Stances*

Piano solo / 3(3rd picc.) 2.3 (3rd BCl) 3(3rd CBn)/ 4.2.2.1/ Hp/ Pno(celesta)/ 3Perc/ Timp(4)/
 14,12,10,8,6

Duration: 22'

Premiere: 1978-Paris (Radio France)/ C. Helffer –NOP, Cond. M. Constant

Editor: Heugel

(1979) *Quatre Duos: L'Ardente, L'Interdite, La Toute-vive, La Grande Iréné*

Viola and piano

Premiere: 1980 Radio France, S. Collot and D. Belik

Editor: Heugel

(1980) *Auprès*

Harpsichord

Duration: 5'

Premiere: 1980-Paris Conservatory, competition piece.

Editor: Billaudot

(1980) *Liring-ballade*

Solo baritone and orchestra/ 3.3.3.3/ 4.3.3.2/ 4Perc /Pno /strings / Poems by Eugène Jolas

Duration: 22'

Premiere: 1980-Metz (Renc Internat. Mus.Contemp.)/ J. Ostendorf Orch. Phil. de Lille Cond. J.
 Mercier

Editor: Billaudot

(1980) *Trois Etudes Campanaires*

Piano solo or Keyboard Carillon

Duration: 7'35"

Premiere: 1980-Paris (carillon) R. Gagneux/ 1980-Le Havre (piano) S. Decept

Editor: Leduc

(1981) *Pièce pour St Germain*

Piano

Duration: 10'

Premiere: 1981-St Germain en Laye (competition)

Editor: Billaudot

(1981) *Petite Suite Sérieuse pour Concert de Famille*

Piano

Duration: 2'

Editor: Billaudot, collection Panorama

(1982) *Calling E.C.*

Piano

Duration: 1'

Premiere: 1983-Le Havre, Espace Niemayer/ Sylvie Decept

Editor: Leduc

(1982) *Cinq pieces pour Boulogne*

Version for 41 to 54 musicians: 2/6.1.2/3.1-1.1.1.0- A. Sax./ Timp/ 2perc/ Pno 4 hands/ strings
(8.6.4/6.6/10.2/4)

Duration: 10'

Premiere: 1983- Conservatoire de Boulogne sur Seine/ Yves Lestang

Version for 40 musicians: 2.2.2.2/2.2.0.0/ 2perc/ Pno/Strings (7.6.5.4.3)

Premiere: 1997-Besançon/ Peter Csaba

(1982) *D'un opéra de poupée en 7 Musiques*

Fl, Cl, Hn, Per, Pno, and electronics

Duration: 19'

Premiere: 1984-Paris (Ircam)/ Ens. Itinéraire, Cond. B. Vinogradov

Editor: Salabert

(1982) *Episode Troisième*

Trumpet in C

Duration: 6'30"

Premiere: 1982-Paris (conservatoire), competition piece

Editor: Heugel

(1982) *Points d'Or*

For 1 Sax. (sop, alto, tenor, baritone) and 15 instruments (2Cl, BCl, 2 Tpt, 2 Tbn, 2 Perc, Pno, 2 Va, 2 Vc, Cb)

Duration: 23'

Premiere: 1983-Paris(C. Pompidou)/ Ens.2e2m, Daniel Kientzi, Cond. D. Cohen

Editor: Billaudot

(1983) Episode Cinquième

Violoncello

Duration: 7'15"

Premiere: 1985-Paris (Gaveau)/ S. Wieder-Atherton

Editor: Leduc

(1983) Episode Quatrième

Tenor saxophone

Duration: 8'15"

Premiere: 1983-Budapest/ D. Kienzi

Editor: Leduc

(1983) Preludes-Fanfares-Interludes-Sonneries

Wind orchestra and percussion: 4.4.4.4 /5.4.4.1/ Timp. /4 Perc.

Duration: 20'

Premiere: 1984-Paris (Radio France)/ Vents et Perc. de l'Orch.Nat. Cond. M. Constant

Editor: Leduc

(1983) Quatre Pieces en Marge: pour violoncelle et piano

Violoncello and piano

Duration: 3'30"

Premiere: 1985-Seoul/ P. Müller, M. Suh

Editor: Billaudot

(1983) Trois Duos pour Tuba et Piano

Tuba and piano

Duration: 5'45"

Premiere: 1984-Lugano/ P. Legris - J. Méfano

Editor: Leduc

(1983) Une journée de GADAD

Piano

Duration: 3'05"

Premiere: Le Havre/ S. Decrept

Editor: Heugel

(1984) Episode Huitième

Double Bass

Duration: 6'35"

Premiere: 1984-Nice (Manca)/ J. Léandre

Editor: Leduc

(1984) Episode Septième: "Night away"

Electric guitar

Duration: 5'30"

Premiere: 1985-Bourges (festival)/ C. Pavy

Editor: Leduc

(1984) *Episode Sixième*

Viola

Duration: 7'30"

Premiere: Paris (Chaillot)/ S. Toutain, competition piece for the M. Vieux competition

Editor: Leduc

(1984) *Tango si*

Piano

Duration: 1'25"

Premiere: 1984-Toronto, Yvar Mikhashoff

Editor: Leduc

(1986) *Le Cyclope*

Chamber opera for 9 actors-singers, 2 T. Sax (2nd also sop.) 3Tbn, Guitare elec, Guitare basse, Perc./Texte d'Euripide, French translation by N. Loraux and F. Rey

Duration: 1h 30'

Premiere: 1986-Avignon (Fest)/ Ens. Cond. A. Minck, director: B. Sobel

Editor: Leduc

(1987) *Signets: hommage à Ravel*

Piano

Duration: 2'50"

Premiere: 1987-Montpellier (festival)/ H. Antoni

Editor: Salabert

(1988) *Music for Joan*

Vibraphone and piano

Duration: 4'15"

Premiere: 1988-Buffalo/ J. Williams - Y. Mikashoff.

Editor: Salabert

(1988) *Trio 88*

Piano, violin, and violoncello

Duration: 15'

Premiere: 1989-New York Lincoln Center/ Mannes Trio

Editor: Salabert

(1989) *Petites musiques de chevet*

Bass clarinet or baritone saxophone and piano

Duration: 3'45"

Premiere: 1990-Evry (music school), version clarinet and piano

Editor: Billaudot

(1989) *Plupart du Temps II: sur des poèmes de Pierre Reverdy*

Tenor, tenor saxophone, and violoncello
 Duration: 10'30"
 Premiere: 1990-Zagreb (Fest)
 Editor: Leduc

(1989) *Quatuor: IV: "menus propos."*
 String quartet
 Duration: 2'30"
 Premiere: 1990-Paris/ Quatuor Via Nova
 Editor: Leduc

(1990) *EA: petite suite variée*
 Trumpet in C and vibraphone
 Duration: 6'33"
 Premiere: 1991-Paris (O. Bastille)/ E. Aubier - D. Verité
 Editor: Leduc

(1990) *Episode neuvième "fortem magnum coloratum"*
 B flat Clarinet
 Duration: 3'35"
 Premiere: 1990-Lerchenborg-Danemark (festival)
 Editor: Leduc

(1990) *Trio "Les heures"*
 Violin, viola, and violoncello
 Duration: 25'
 Premiere: 1991-Paris/ Le Trio à Cordes de Paris
 Editor: Leduc

(1992) *Études aperçues*
 Vibraphone and 5 cowbells (1 performer)
 Duration: 4'50"
 Premiere: Paris (Radio France)/ T.Miroglio
 Editor: Salabert

(1992) *Frauenleben*
 Solo viola / 2.2.3.2 / 0.2.2.1/ Timp. / 2Perc / Pno / Strings
 Duration: 20'
 Premiere: 1993-Paris (Radio France)/ G. Caussé Orch Phil. Cond. A. Tamayo
 Editor: Billaudot
 Reduction pour alto et piano, Billaudot 1994

(1992) *Musique pour Delphine*
 Violin and violoncello
 Duration: 8'30"
 Premiere: 1992-Paris (O. Bastille)/ S.W. Atherton - R. Oleg

Editor: Salabert

(1993) *Musique pour Xavier*

B flat clarinet, tenor saxophone, and violin

Duration: 4'50"

Premiere: 1993-Paris/ Groupe Instrumental de Paris

Editor: Salabert

(1993) *Perriault le délégué*

Madrigal comedy, for 3 choirs of 4 solo voices (SATB), unaccompanied/ Text by Frédéric-Eugène Illouz

Duration: 15'

Premiere: Paris (Theatre des Champs Elysées), Musicatreize, Cond. R. Hayrabadian

Editor: Billaudot

(1993) *Quoth the Raven*

B flat Clarinet and piano

Duration: 7'15"

Premiere: 1994 Chambery/ B. Yannota - M. Dalberto

Editor: Salabert

(1993) *Schliemann*

Libretto by B. Bayen and Betsy Jolas

Duration: 3h

Premiere: 1995-Lyon (Opéra)/ solistes, maîtrise, ch. & orch. de l'Opéra, Cond. K.Nagano

Editor: Salabert

(1994) *Music for here*

Solo bassoon with viola and violoncello

Duration: 4'45"

Premiere: 1994-Norfolk (USA)

(1994) *Quatuor V*

Duration: 23'

Premiere: 1995-Paris (O. Bastille)/ Quatuor Arpeggione

Editor: Leduc

(1994) *Lettere amorosi*

String quartet and jazz trumpet

Premiere: 1994-Chambery, (Esp. Malraux)/ A. Illouz: trumpet, Quatuor Ludwig

(1995) *Music to go*

Viola and violoncello

Duration: 4'20"

Premiere: 1995-Paris (Radio Fance)/ C. Gogué - V. Marin

Editor: Salabert

(1995) Sigrancia-Ballade

Baritone solo and orchestra: 3.3.3.3/4.3.3.1/Timp/ 4Perc/ Pno/ Hp/Strings

Quotations from Carnet d'André du Bouchet

Duration: 25'

Premiere: 1996-Londres (Royal Fest. Hall)/ DW Johnson Orch Philharmonia, Cond. YP Tortelier

Editor: Billaudot

(1996) Lumor: 7 lieder spirituels

Saxophone solo (playing soprano and tenor) / 2.2.3.2/ 2.2.2.1 / Timp/ 4Perc /Pno/ Strings

Duration: 25'

Premiere: 1996-Paris/ C. Delangle Orch. Cond. L. Slatkin

Editor: Billaudot

Reduction for saxophone and piano, Billaudot 1996

(1996) Quatre psaumes d'Heinrich Schütz

Arrangement and orchestration by Betsy Jolas: 2.2.2.2/2.2.0.0/Timp/Strings

CONTENTS: Psaume 117 (4'30"), Psaume 121 (3'55"), Psaume 92 (2'45"), Psaume 20 (1'30")

Duration: 12'40"

Premiere: 1996-Besançon/ orch de Besançon Cond. Betsy Jolas

Editor: Billaudot

(1997) Pièce pour

Piano

Duration: 7'

Premiere: 1997-Paris (CNSM), competition piece

Editor: Billaudot

(1997) Petite sonnerie de juin

Horn, trumpet, and trombone

Duration: 1'30"

Premiere: 1997-Paris (Festival de Charonne)/ membres du G.I.P

Editor: Billaudot

(1997) Petite symphonie concertante

Violin solo/ 2.2.2.2/ 2.2.0.0/ Timp/ 1 Perc/ Pno/ Strings

Duration: 12'

Premiere: 1997-Besançon / P. Csaba Orch. de Besançon

Editor: Billaudot

(1997) Quatuor VI "avec clarinette"

B-flat clarinet and string trio

Duration: 9'

Premiere: 1997-Radio France, Ens. Fa.

Editor: Billaudot

(1998) *Für Celia affettuoso*

Unaccompanied mixed choir (SSMzTBarB)/ Text by Betsy Jolas

Duration: 3'40"

Premiere: 1998-Paris (Cité des arts)/ Ens Vox Nova, Cond. N. Isherwood.

Editor: Billaudot

(1998) *Sonate à 8*

8 violoncellos

Duration: 10'30"

Premiere: 1998-Beauvais/ Octuor de violoncelles de Beauvais

Editor: Billaudot

(1998) *Trio sopra "Et sola facta"*

Violin, B flat clarinet, and piano

Premiere: 2000- Washington (USA)/Trio Verdehr

Editor: Billaudot

(1999) *Motet III: Hunc igitur terrorem*

D'après le "De rerum natura" de Lucrece, 5 solo voices (2S2T1Bar), mixed choir and baroque orchestra: 2.2.0.2/0.2.1.0/Perc/Org/theorbo/V. de gambe and strings

Duration: 37'48"

Premiere: 1999-Luxembourg/ Les Arts Florissants Cond. W. Christie

Editor: Billaudot

(2000) *Autres enfantillages, ou, L'art d'être grand-mère*

Children's chorus (SMzA), with clarinet obbligato or unacc.

Duration: 6'30"

Premiere: 2001-Paris (Dir de la Mus)/ Maîtrises de Tours et Châteauroux Cond.P. Deville

Editor: Leduc

(2000) *Enfantillages*

Version for chorus (SMzA) and flute completed in 2000 (a cappella version completed in 1956).

NOTES: The chorus parts for pieces 1-6 are the same as the a cappella version; the 7th piece has been replaced by a new piece called "7bis" on the same text; a cappella performance may end with either piece 7 or 7bis (both included in the score)

CONTENTS: Jeu- Leçon du matin-Le bain-Sons-Chagrin -Leçon du soir-Ce jour.

Duration: 6'

Premiere: 2000-Perpignan (Fest.) Profs du Conservatoire/ Cond. D. Tosi

Editor: Leduc

(2000) *Lovaby*

Solo soprano/ 2(2nd also Fl in G) 2.3 (3rd BCl) 2/2.2.2.1/ Timp /Perc /Hp/ Strings/ Concert aria from the Opéra Schliemann Text by B. Bayen, French or English

Duration: 10'

Premiere: 2001-Nanterre (M de la Mus.)/ Gaële Le Roi Orch de l'Île-de-France

Editor: Billaudot

(2000) Petite fantaisie pour Léo

Flute

Duration: 55"

Premiere 2002-Mantes-la jolie/ L. Roussel

Editor: Leduc

(2000) Titivillus

Voice, flute, and piano, or two flutes and piano

Duration: 3'30"

Premiere: 2001-Abbaye de Noirlac/ M. Boyer, C. Daroux F. Millet

Editor: Leduc

(2001) Come follow

Bassoon and viola

Duration: 9'40"

Premiere: 2002-Paris (Radio France) P. Gallois - G. Knox

Editor: Betsy Jolas

(2001) Chant dormant, Dormant Chant

Unaccompanied mixed choir SSAATTBB (32 singers) NOTES: Choral part to her Concerto-fantaisie "Oh night, oh..."

Premiere: 2003-Ann Arbor (USA)/ University Choir, Cond. J. Blackstone.

Editor: Leduc

(2001) Concerto-fantaisie: "O night, oh"

Piano and mixed choir, 32 singers (without orchestra) / Texts V. Hugo, Shakespeare and anonymous, French and English

Duration: 31'

Premiere: 2001-Strasbourg (Musica) / J. Gottlieb, Choeur Accentus

Editor: Leduc

(2001) Jean Sébastien Bach: Contrapunctus IV (Art de la Fugue)

Chamber orchestra and four voices

Duration: 5'

(2001) Piècesjappieces 1 et 2

Piano solo, fragments from the Concerto-Fantaisie

Duration: 2'45"

Premiere: 2001-Strasbourg (Musica)/ J. Gottlieb

Editor: Leduc

(2002) Motet IV "Ventosum Vocant"

Soprano, Fl (also picc, Fl in G); B flat Cl (also BCl, CbCl), Vn, Vc, Hp/ Latin text by Pétrarque

Duration: 24'

Premiere: 2002-Villeneuve les Avignon/ (Acanthes) Ens. Accrochenote

Editor: Leduc

(2002) *Wanderlied*

Vc solo, Fl in G, E. Hn, Cl, BCl, Bn, Hn, Tpt, Tbn, Perc, Pno, 2Vn, Va, Vc, Cb

Duration: 12'

Premiere: 2003-Marseille (La Criée) S.Wieder-Atherton NEM, Cond. L. Vaillancourt

Editor: Leduc

(2004) *L'Ascension du Mont Ventoux*

Musical theater

Soprano, Fl (also picc, Fl in G); B flat Cl (also BCl, CbCl), Vn, Vc, Hp

Duration: 55'

Premiere: 2004-Mulhouse (La Filature)/ Ens. Accrochenote, Cie Houdart-Heuclin

Editor: Leduc

(2004) *Well Met 04*

Pantomime

7Vn, 2Va, 2Vc, Cb (new version of Well Met)

Duration: 55'

Premiere: 2006-Nice, printemps des arts de Monaco/ TM+, Cond. Laurent Cuniot, Director: C. Gangneron

Editor: Leduc

(2005) *Lovemusic*

Flute and bass clarinet

Duration: 13'

Premiere: 2006-Syracuse (USA)/ A. Angster, M. Caroli

Editor: Betsy Jolas

(2005) *Postlude*

Piano

Duration: 4'50"

Editor: Lemoine

(2006) *B-Day*

2.2.2.2/ 2.0.2.2/ Timp/ 2Perc/ Pno/ 10.12.8.6.4

Duration: 16'

Premiere: 2007-Boston (Jordan Hall)/ BMO Orchestra, Cond. Gil Rose

Editor: Leduc

(2006) *De nuit*

Solo voice (low register)

NOTES: Two versions of the song cycle, the first in French, the second in English. CONTENTS: J'ignore; Dans l'obscurité sourde; I know not; There was darkness

Editor: Symétrie

(2007) *Ah! Haydn*

Piano, violin, and violoncello

Duration: 10'30"

Premiere: 2009-Paris/ Eisenstadt Trio Auditorium du Louvre

Editor: Leduc

(2007) *Leçons du petit jour*

Organ

Duration: 15'

Premiere: 2008-Avignon (double premiere)/ L. Antonini, F. Espinasse: organ

Editor: Billaudot

(2007) *Ô Bach!*

Piano

Duration: 9'

Premiere: 2007-Paris / Finalists of the Long-Thibaud competition

Editor: Leduc

(2007) *Suite: Puer apud magistros exercentur*

Two Alto Saxophones

CONTENT: 1-Allô (3'05") 2-Walking Ground (3'15") 3-Oh là! (3'40") 4-Scat (3'30")

Premiere: 2008-Nancy/ C. Georgel, B. Servillat: saxophones

Duration: 13'

Editor: Leduc

(2008) *D'un journal d'amour*

Quotations by Pierre Reverdy

Soprano, viola

Premiere: 2010-Montreuil/ E. Prévost: soprano; A. Tamestit: viola

Editor: Betsy Jolas

(2008) *Teletalks*

Two Pianos

Duration: 17'

Premiere: 2008-Cambridge (USA)/ A. William, W. Choi: pianos

Editor: Betsy Jolas

(2009) *Lamentations à 5 voix*

Unaccompanied mixed choir

(2009) *Morning Thoughts*

Marimba

Premiere: 2009-Lawrence University, Appleton, Wisconsin

Editor: Edition Peters

(2010) *Contre-Allées*

Musical Theater

SATB solo voices, Viola, Violoncello, Piano

Premiere: 2010-Paris (La Péniche Opéra: “Lundi de la Contemporaine”)

(2010) *Femme en son Jardin*

SATB, viola, violoncello, and piano

Duration: 8’30”

Premiere: 2010-Paris (La Péniche Opéra)

Editor Betsy Jolas

(2010) *Frauenliebe*

Viola and piano

Duration: 21’30”

Premiere: 2011-Venice (La Fenice)/ A. Tamestit, M. Hadulla

(2010) *Ruht Wohl*

Viola and Piano

Premiere: 2010-Aix en Provence (France)/ C.N.R. Darius Milhaud

(2010) *Sur Do: hommage à Purcell*

SATB, viola, and violoncello

Duration: 5’50”

Premiere: 2010-Paris (La Péniche Opéra)

Editor: Betsy Jolas

(2011) *La Maison qui chante, opéra pour enfants*

Duration: 55’

Premiere: 2012- St.-Quentin-en-Yvelins, Le Carross d’or/Ars Nova

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