Eugène Bozza's Woodwind Chamber Music for the Paris Conservatoire in the 1930s and 1940s: Lyrical Virtuosity, Exoticism, and the Working Composer

by

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For Yadz

Preface

This project developed directly out of my experiences as a scholar attempting to engage musicologically with an oeuvre that I knew well as a woodwind performer. I had been smitten with the music of French neoclassical composer Eugène Bozza (1905-1991) since I first encountered his literature as a saxophone and clarinet student, and I eventually included over a dozen of his works in my performance repertoire. The graceful melodies, technical challenges, exotic-sounding sonorities, and idiomatic woodwind writing were a relentless draw, propelling me to find and perform ever more Bozza pieces. I was not alone in my captivation by Bozza's music. Countless wind musicians felt the same way, with the composer inhabiting a special place in their hearts. Indeed, Bozza was a true 'performer's composer,' in that he exploited the technical possibilities of each instrument while taking into consideration its unique idiosyncrasies and allowing the instrument to sing.

While familiarizing myself with Bozza's repertoire as a performer, it became natural for me to want to learn more about the man and the motivations that led to the creation of these demanding yet expressive works. I wondered how Bozza, who was also a virtuoso violinist, opera conductor, and conservatory administrator, had come to write such an abundance of wind chamber music. Plus, I was interested in the composer's application of *exoticism*, or the referencing of the Other, for which he apparently had an affinity, given its prevalence in his woodwind music. This inclination had first become evident to me when I prepared his *Bucolique* (1949) for clarinet and piano for a recital in 2008 and noticed scales deriving from a system outside of Western music.

Given the breadth of Bozza's wind literature and its enduring popularity among wind performers, I expected that locating corresponding musicological scholarship on the composer's music would be a relatively straightforward and facile task. However, while searching for published material to satisfy my own curiosity, as well as to inform audiences through program notes and pre-concert lectures, I discovered limited information. There was scant material on Bozza in general, less relating his works to exoticism, and virtually nothing on how he came to write such a quantity of woodwind music. Rectifying this discrepancy between performance and scholarship became the driving force behind this dissertation.

In a serious effort to unearth the answers to my questions and therefore commence resolving this disparity, I traveled to Valenciennes, France in the summer of 2017. There, I met Bozza's daughter, Cécile Bozza Delplace, and some of the composer's colleagues. I also explored Bozza's vast archive maintained at the *Bibliothèque de Valenciennes* and visited the *Conservatoire de Valenciennes Eugène Bozza*, where the composer had been director for twenty-five years. The experience in Valenciennes was fruitful. Although my archival work has not yet answered my original questions as to how or why Bozza came to write in abundance for winds, I made other discoveries in the process. Upon examining dozens of his manuscripts and conversing with those who knew him, I developed a richer sense of his compositional approach to his woodwind literature. I came to comprehend how influential his experiences with violin and opera repertoires were on his woodwind writing, especially with regard to the *cantabile* and technically brilliant aspects of his works, and I saw just how pervasive exoticism was with regard to his woodwind repertoire in particular. It soon become clear that lyricism, virtuosity, and exoticism were, in fact, the dominant characteristics of his most successful woodwind literature.

At the same time, my reading of the work of Pierre Bourdieu, along with more comprehensive research, led to the understanding that the neglect of Bozza's oeuvre in musicological scholarship was due to a collection of omissions in the field of musicology. Most glaring among these were the laxities concerning wind literature and pragmatic music. The majority of Bozza's most successful woodwind music was, incidentally, practical repertoire, such as études and *solos de concours*, or exam solos, for the Paris Conservatoire.

Given these broader lacunae, in order to achieve my objective of rectifying the oversight of Bozza's repertoire in musicology, I found it logical and productive to commence musicological study of his oeuvre by examining how his most accomplished literature, his woodwind chamber music for the Paris Conservatoire, had become so successful among performers. To do this, I inquired as to how the principal attributes of this literature – its lyricism, virtuosity, and exoticism – had influenced its enduring achievement. The result is a prototype for understanding the pragmatics of an artisan wind composer.

Acknowledgements

This dissertation would not have been possible without the contributions of many patient, generous, and selfless individuals. While my words here will not be able to truly express the depth of my gratitude for all the assistance and support that I have received, I must nonetheless endeavor to try.

First, I would like to thank my adviser, James Currie, for his tireless work with me on this dissertation. It has truly been a privilege to work with him, and I am beholden to him for all of the energy and effort that he has invested to help me be successful. I appreciate his guidance in all stages of the project, from its initial conception to its finished form, and I am grateful for the immense amount of time that he has devoted to discussing it, carefully reading it, and providing critical feedback. Throughout the entire process, he has challenged me to be a better scholar and a better writer, to push for a standard that I did not think I could reach and to find the answers within myself. I know I have been a difficult student, but he has nevertheless always been unwavering in his expectations, commitment, and support, exhibiting a passion for musicological scholarship for which I am eternally grateful.

I am also much obliged to the other readers on my committee, Stephanie Vander Wel and Brian Moseley, for their dedication. I appreciate the time they took on multiple occasions over the years to read my dissertation in its various permutations, answer my innumerable questions, and provide extensive written and oral feedback. Their suggestions for different avenues of research and additional resources to consult along the way, as well as their insightful commentary on my writing, have made this dissertation a better work, for which I remain indebted.

Furthermore, I thank my fellow graduate students at the University at Buffalo who have assessed my dissertation at separate points. I appreciate their tearing themselves from their own writing in order to discuss and evaluate mine. Their penetrating reviews have broadened my horizons, and their devotion to their own scholarship has provided me with inspiration.

Outside of UB, my deep appreciation extends to Lois Kuyper-Rushing at Louisiana State University, especially for all of her archival and cataloguing work on the music of Bozza, vast quantities of which she freely shared with me. I am in debt to her for putting me in touch with diverse key individuals in Valenciennes and for patiently answering my emails, sharing information on the composer, and offering much-needed advice on both conducting research in Valenciennes and surviving the dissertation process. Her help on so many facets of this project over the years has been immeasurable.

I am also grateful for the beneficence of numerous personages in Valenciennes. Recent *Conservatoire de Valenciennes Eugène Bozza* director, Thierry Thibault, met with me at the Conservatoire, discussed its history with me, especially in relationship to its namesake, gave me a tour of the institution, and arranged convocations with several other prominent individuals related to this project. Jean-Claude Poinsignon provided me with a wealth of information on the history of the arts scene in Valenciennes, yielded various important, relevant documents, and related anecdotes regarding Bozza. André Ratte convened with me on incredibly short notice, discussed personal experiences with the composer, and supplied a number of primary sources. Cécile Bozza Delplace shared memories and biographical information concerning her father, and her husband, Didier Delplace, arranged our connection. Finally, Marie-Pierre Dion and her staff at the *Bibliothèque de Valenciennes* displayed endless patience as they brought out box after box of Bozza archival material for me to explore.

Other figures have additionally assisted in the development of this dissertation. John Bewley and Rick McCrae read and commented upon early versions of my abstract. They offered useful advice concerning the direction of the project and provided thought-provoking questions that focused my research. Colin Roust facilitated my work by suggesting numerous illuminating primary and secondary sources. He also shared his own scholarship relating to twentieth century French neoclassical composition.

Outside of the research and writing of this dissertation, countless individuals provided assistance through their support, understanding, and encouragement. My heartfelt thanks goes out to Nancy Claxton, Kelly Rupp, and Carol Sellers, as well as to scores of other friends and colleagues, for listening to my incalculable concerns while doing this project. I appreciate their reassurance, guidance, and comfort over the last several years.

I wish to extend a special thanks to my parents, Thomas and Anne Marie Golaszewski, and my brother, Jordan Golaszewski, for their enduring patience throughout the dissertation process, as well as their enthusiasm for my attempt to complete a doctorate and their confident belief in my ability to attain it. I am grateful for the expert advice offered by my parents as retired State University of New York scholars, including my mother's direction in locating writing resources and my father's insight into navigating the world of academia. I am equally grateful for my brother's empathy as we both juggled our studies with employment responsibilities. I appreciate my family's understanding that vacations in recent years always necessitated bringing scholarly books to read, and that holidays routinely included dissertation writing.

Finally, I offer infinite thanks to my former saxophone and clarinet professor at UB, Edward Yadzinski, who coached me through Bozza's music untold years ago. He initially

encouraged me to pursue a Ph.D. in historical musicology and later partook in the formulation of the concept of lyrical virtuosity. He has also enthusiastically shared my excitement for this project, generously read and edited my dissertation in its myriad manifestations, and lent a patient, uncritical ear to my concerns. I am grateful for the time he so selflessly devoted to assisting me and for his abiding faith in my work. It is to him that I dedicate this dissertation.

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Abstract

Since its creation, Eugène Bozza's (1905-1991) music has enjoyed generous acclaim among wind musicians in terms of both performance and scholarship. Yet, due to its position within a number of related areas of neglect in musicology, musicologists have afforded it scant attention. Bozza composed a substantial portion of his oeuvre as utilitarian wind chamber music for the Paris Conservatoire. However, musicologists have traditionally been inclined to overlook both wind literature and pragmatic repertoires. This dissertation aims to rectify these oversights. By going to the location of Bozza's music's greatest accomplishment, the area of woodwind performance, it will attempt to answer the question of *why* Bozza's music has been so successful with performers. To do this, it will consider the repertoire's most prevalent characteristics, notably, its lyricism, virtuosity, and exoticism. From there, it will argue that the enduring international success among woodwind musicians of Bozza's woodwind music for the Paris Conservatoire is due to his compositional method, which I describe as featuring lyrical virtuosity and exoticism. I use the term *lyrical virtuosity* to denote the concept of providing colorful virtuosic passages while being musically expressive and the term *exoticism* to refer to the Other.

To make this argument, Chapter One demonstrates how Bozza's creation of woodwind music that is both song-like and technically demanding fulfilled two longstanding but frequently overlooked performance ideals of the Paris Conservatoire, lyricism and virtuosity. Chapter Two shows how exoticism was useful in meeting numerous additional ideological and utilitarian requirements associated with composing commissioned works for the institution. Finally, Chapter Three ties these two facets of Bozza's compositional method together by indicating how exoticism enhanced the lyrical and virtuosic qualities of his woodwind chamber music.

Throughout the dissertation, I draw upon my original archival work, including information garnered from interviews conducted with the composer's daughter, Cécile Bozza Delplace, and with his associates, André Ratte, Thierry Thibault, and Jean-Claude Poinsignon, as well as relevant information derived from manuscripts, articles, reviews, and Bozza's own orchestration treatise discovered at the composer's archive at the *Bibliothèque de Valenciennes*. By discussing lyricism, virtuosity, and exoticism in Bozza's music for the Conservatoire in this manner, I will present the initial stages of a model for writing about the music of a working composer with respect to the compositional pragmatics of the composer as a self-identified working musician.

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Introduction:

The Musicological Challenge of Bozza's Woodwind Chamber Music

Providing evidence for Bozza's popularity among wind performers is hardly a difficult task. At the time of his death in 1991, the composer maintained over 250 works in publication (plus 70 unpublished manuscripts and dozens of pieces no longer in print).[1] Naxos Music Library currently lists 186 recordings of his music, including a CD of his eleven works for clarinet and piano by Csaba Klenyán and Maki Yamamoto.[2] Thousands of performance videos of Bozza's works exist on YouTube, counting, at the time of this writing, a minimum of 43 discrete videos of his *Bucolique*.[3] The composer's works have also made and continue to make frequent appearances on the recitals of students and faculty at conservatories, colleges, and universities around the world. Bozza's pieces are repeatedly performed at international instrumental conferences and festivals, such as the 2018 Clarinet Fest in Oostende, Belgium, and they are regularly featured in high school honor ensemble audition repertoire compendia, such as the *New York State School Music Association Manual*. They are encountered on college and graduate school admissions auditions and in student and professional solo competitions, and they have also found prominence in the concert hall, as witnessed by Marcel Mule's (1901-2001) performance of the composer's *Concertino* (1938) for alto saxophone and orchestra or piano

[1] Lois Kuyper-Rushing, "Reassessing Eugène Bozza: Discoveries in the Bibliothèque Municipale De Valenciennes Archive," *Notes* 69, no.4 (June 2013): 706.
[2] Naxos Music Library. https://sunybuffalo-nml3-naxosmusiclibrary-com.gate.lib.buffalo.edu/search?keyword=bozza&page=1 (accessed 30 July 2019).
[3] Youtube. https://www.bing.com/videos/search?q=bozza+bucolique+youtube&qpvt=bozza+bucolique+youtube&FORM=VDRE (accessed 30 July 2019).

while on a twelve-city tour of the United States with the Boston Symphony and Charles Münch (1891-1968) in 1958.[4]

Numerous performance majors' dissertations and theses featuring Bozza's music further attest to this repertoire's acclaim among performers. As a testament to this fact, *Proquest Dissertations and Theses Global* catalogues nearly 650 such works involving the composer.[5] These include dissertations that focus solely on Bozza's oeuvre, beginning with Denise Rowan's work in 1978 and continuing with the contributions of Jason Dovel, Jason Faas, Lois Kuyper-Rushing, Hsing-Fang Liu, Scott Locke, Raul Ornelas, and Nancy Vogt.[6] Of these, Kuyper-Rushing's dissertation offers a thematic index of Bozza's extensive woodwind repertoire, in the process demonstrating the composer's methods of borrowing and reusing his own thematic material. The other dissertations consider subsets of the composer's wind literature, generally relating performance difficulties, approaches, and solutions. An MM thesis by John Cross differs from the wind chamber music mold in that it examines a large Bozza work, his *Messe solennelle de Sainte Cécile* (Solemn Mass of Saint Cecilia, 1963, pub.1968).[7] Beyond the writings that

[4] Eugene Rousseau, *Marcel Mule: His Life and the Saxophone* (Shell Lake: Etoile Music, Incorporated, 1982), 61-62.
[5] Proquest Dissertations and Theses Global. https://search-proquest-com.gate.lib.buffalo.edu/pqdtglobal/results/5DB6AA3FE2B24F7EPQ/1?accountid=14169 (accessed 30 July 2019).
[6] Denise Cecile Rogers Rowan, "The Contributions for Bassoon with Piano Accompaniment and Orchestral Accompaniment of Eugène Bozza with Analyses of Representative Solo Compositions" (D.M.A. diss., University of Southern Mississippi, 1978); Jason Dovel, "The Influence of Jazz on the Solo Trumpet Compositions of Eugène Bozza" (D.M.A. diss., University of North Texas, 2007); Jason P. Faas, "A Study of Compositional Technique and Influence in Three Bass Trombone Pieces by Eugène Bozza" (D.M.A. diss., University of Nebraska, 2007); Lois Jeanne Kuyper-Rushing, "A Thematic Index of the Works for Woodwinds by Eugène Bozza" (D.M.A. diss., Louisiana State University and Agricultural and Mechanical College, 1989); Hsing-Fang Liu, "The Practice of 'Adoptive Transcription' in Selected Works for Clarinet by Eugène Bozza" (D.M.A. diss., University of North Texas, 2015); Scott Locke, "The Accompanied Clarinet Works of Eugene Bozza: Descriptive Analysis and Performance Guide with Emphasis on the Clarinet Concerto" (D.M.A. diss., Ball State University, 1996); Raul Sosa Ornelas, "A Comprehensive Performance Project in Trumpet Repertoire: An Essay on Eugène Bozza's Published Compositions for Solo Trumpet with Piano or Orchestra and an Analysis of Representative Compositions" (D.M.A. diss., University of Southern Mississippi, 1986); Nancy Elizabeth Vogt, "A Performance Edition of *Trois Pièces Pour Quatour de Trombones* by Eugène Bozza" (D.M.A. diss., University of Nebraska, 2006).
[7] John David Cross, "Mass without Words: Eugène Bozza's *Messe solennelle de Sainte Cécile* for brass, organ, timpani, and harp" (M.M. thesis, California State University, 2010).

focus on Bozza's music in isolation, various DMA dissertations and MM theses address his chamber music along with that of other composers for a specific wind instrument. These include the dissertations of Nathaniel Brickens, Carey Campbell, Joseph Caringi, Ke-Hsing Chung, Melissa Colgin, Kathleen Cook, Audrey Cupples, Kristine Fletcher, Hannah Ink, Kelly Kazik, David McCullough, and Peter Walker.[8] As with the dissertations that concentrate solely on Bozza's work, the dissertations and theses that explore his music together with that of other composers also emphasize performance issues. The hundreds of remaining dissertations mention the artist incidentally.

Diverse articles, reviews, and book chapters concerning Bozza's music additionally emphasize its popularity among performers. There are important articles in various musicians' trade journals, including those by Amy Boyd, Kristen Hansen, and Anna Leverenz in *The Horn Call*, as well as those by Patricia Harper in *The Flutist Quarterly*, Stéphane Wolff in *Opera*, S.S. Dale in *The Strad*, and Norman Heim in *NACWPI Journal*.[9] There are also reviews by John

[8] Nathaniel Owen Brickens, "Jazz Elements in Five Selected Trombone Solos by Twentieth Century French Composers" (D.M.A. diss., University of Texas at Austin, 1989); Carey Lynn Campbell, "A Study of Three Works Performed on a Graduate Horn Recital" (M.M. thesis, University of Texas at El Paso, 2001); Joseph Caringi, "The Clarinet Contest Solos of the Paris Conservatory with a Performance Analysis of Selected Compositions" (Ed.D. diss., Columbia University, 1963); Ke-Hsing Kaye Chung, "*Solos de concours* for flute at the Paris Conservatory: Two decades, 1900s and 1940s" (D.M.A. diss., University of Maryland – College Park, 2004); Melissa Gail Colgin, "The Paris Conservatoire concours tradition and the solos de concours for flute, 1955-1990" (D.M.A. diss., University of Texas at Austin, 1992); Kathleen Cook, "The Paris Conservatory and the *Solos de Concours* for Flute, 1900-1955" D.M.A. diss., University of Wisconsin – Madison, 1991); Audrey Elizabeth Cupples, "Marcel Mule: His Influence on Saxophone Literature" (D.M.A. diss., University of Maryland - College Park, 2008); Kristine Kloppenstein Fletcher, "A Comprehensive Performance Project in Bassoon Literature with an Essay on the Paris Conservatoire and the Contest Solos for Bassoon" (D.M.A. diss., University of Iowa, 1986); Hannah Elizabeth Watkins Ink, "The French Three: A Comparison (Performed) of Recital Music by Darius Milhaud, Henri Tomasi, and Eugène Bozza" (D.M.A. diss., University of Maryland – College Park, 2005); Kelly Ann Kazik, "Selected Accompanied and Unaccompanied Flute Works of Rivier, Bozza, and Françaix" (D.M.A. diss., University of Maryland – College Park, 2008); David Meadows McCullough, "Performance and Stylistic Aspects of Horn Quartets by Hindemith, Bozza, Heiden, and Tippet" (D.M.A. diss., University of Georgia, 1990); Peter Walker, "Oboe Music Written for the Paris Conservatoire Concours" (D.M.A. diss., University of Kansas, 2014).

[9] Amy Gier Boyd, "In Memoriam: Eugène Bozza (1905-1991)," *The Horn Call* 23 (1992): 103-106; Kristen S. Hansen, "Gregorian Chant in Two Pieces by Bozza and Busser," *The Horn Call* 31, no.1 (November 2000): 65; Anna Leverenz, "Musical Borrowings in *En Fôret*: The Influence of Ottorino Respighi and the Legend of St. Hubert," *The Horn Call* 40, no.3 (May 2010): 54; Patricia Harper, "Eugène Bozza's *Quatorze Études-Arabesques pour Flûte* Examined," *The Flutist Quarterly* (spring 2014): 24-32; Stéphane Wolff, "Cold but Flirtatious Duchess,"

Anderson, Bruce Bullock, James Gillespie, and George Plasko in *The Clarinet*, a review by Heim in *NACWPI Journal,* and a review by Frank Salzer in *Woodwind World – Brass and Percussion*.[10] Thomas Liley and Jean-Pierre Thiollet discuss Bozza further from the perspective of performers and their repertoire, specifically with regard to the saxophone, in their chapter and book respectively. Finally, Kuyper-Rushing focuses on archival work in terms of Bozza's vast oeuvre in her article in *Notes*, and Frédéric Poinsignon examines several Bozza works from a local cultural standpoint in *Valentiana*.[11]

In spite of the popularity of Bozza's music among performers, however, there has been little significant work in musicology. *Grove Music Online* features only a single, short paragraph on the composer by Paul Griffiths, and I have been able to find no musicological articles, book chapters, or books on him.[12] This scarcity in musicological scholarship persists despite the current high regard for inclusion in the field, as documented by David Beard, Kenneth Gloag, Kevin Korsyn, Alistair Williams, Katherine Bergeron, Philip Bohlman, Janet Levy, and others.[13]

Opera 18 (1967): 560; S.S. Dale, "Contemporary Cello Concerti LVI: Ermanno Wolf-Ferrari and E. Bozza," *The Strad* 88 (1977): 397-407; Norman Heim, "The Clarinet Music of Eugene Bozza: An Appreciation," *NACWPI Journal* 32 (fall 1983): 18-20.

[10] John Anderson, review of *Contrasts III for Clarinet and Bassoon*, by Eugène Bozza, *The Clarinet* 7 (1980): 45; Bruce Bullock, review of *Graphismes for Solo Clarinet,* by Eugène Bozza, *The Clarinet* 4 (1977): 15; James Gillespie, review of *Eleven Studies in Karnatic Modes for Clarinet*, by Eugène Bozza, *The Clarinet* 3 (1974): 12; George Plasko, review of *Rhapsodie Niçoise for Clarinet and Piano,* by Eugène Bozza, *The Clarinet* 7 (1980): 44; Frank Salzer, review of *Three Movements for Flute and B-flat Clarinet*, by Eugène Bozza, *Woodwind World – Brass and Percussion* 14 (1975): 27.

[11] Thomas Liley, "The repertoire heritage," in *The Cambridge Companion to the Saxophone*, ed. Richard Ingham (Cambridge: Cambridge University Press, 1998), 51-64; Jean-Pierre Thiollet, "Eugène Bozza," in *Sax, Mule, & Co: Marcel Mule ou l'éloquence du son* (Paris: Éditions H & D, 2004); Kuyper-Rushing, "Reassessing Eugène Bozza," 706-720; Frédéric Poinsignon, "Eugène Bozza 1905-1991," *Valentiana* 9 (June 1992): 107-114 ; Frédéric Poinsignon, "*La Chant de la Mine* d'Eugène Bozza, avec des sons, et José Bruyr, avec des mots. Hippodome de Valenciennes, le 6 mai 1956 à 16h00. 500 exécutants sous la direction de l'auteur," *Valentiana* 25-26 (June 2000): 106.

[12] Paul Griffiths, "Bozza, Eugène," *Grove Music Online*, www.oxfordmusiconline.com.gate.lib.buffalo.edu/grovemusic/view/10.1093/gm/9781561592630.001.0001/omo-9781561592630-e-0000003791, (accessed 24 March 2014).

[13] David Beard and Kenneth Gloag, *Musicology: The Key Concepts* (Routledge, New York, 2005, xi). with Middleton, 1990, 7; Kevin Korsyn, *Decentering Music: A Critique of Contemporary Musical Research* (Oxford: Oxford University Press, 2003); Alistair Williams, *Constructing Musicology* (Aldershot: Ashgate, 2001), vii; Katherine Bergeron and Philip V. Bohlman, eds. *Disciplining music: musicology and its canons* (Chicago:

Although some scholars, such as James Currie, David Blake, and Timothy Taylor, have rightly questioned complete, unwavering devotion to the ideology of inclusion and demonstrated its faults and limitations, its accomplishment does still remain for most musicologists a worthy pursuit to which they declare allegiance.[14]

At present, most scholarly information on the composer and his works is found in the material produced by performers mentioned above. Admittedly, the abundance of existing performer-generated scholarship concerning Bozza is not without merit. The research from the viewpoint of performers in the form of dissertations, articles, reviews, and book chapters is rich, varied, and useful. It may even open musicology up to new methodologies in the future. However, the musicological material in these performance-centered pieces is limited, and even if works by performer-scholars suggest novel paths for musicology in the years to come, the current approaches in these materials are not equivalent to nor do they replace hermeneutics and other established musicological methodologies. Research primarily from the viewpoint of performers, often with a focus on performance-related issues, offers a different perspective and emphasis from that of musicologists, thus leaving numerous stones in scholarship unturned. For example, there is currently no comprehensive biographical work on the composer. While some of the dissertations by performers noted above do include biographical information on Bozza, it is minimal, generally a handful of pages at best in each work. It does not discuss the composer's character, compositional process, or family and professional life in depth. Furthermore, there are no over-arching style analyses of the composer's music. While some of the dissertations

University of Chicago Press, 1992); Janet Levy, "Covert and Casual Values in Recent Writings about Music," *The Journal of Musicology* 5, no.1 (winter 1987): 3-27.

[14] James R. Currie, "The Heart of the Matter" (unpublished manuscript, 8 February 2017), PDF file; David Blake, "Musicological Omnivory in the Neoliberal University," *Journal of Musicology* 34, no.3 (summer 2017): 319-353; Timothy D. Taylor, *Music and Capitalism: A History of the Present* (Chicago and London: The University of Chicago Press, 2016), 66.

chronicled previously do include analytical information, it generally pertains to only one or a few pieces in each dissertation rather than to Bozza's compositional style across the board. Similarly, cataloguing of his pieces is currently limited. Kuyper-Rushing's work on his woodwind music is the only such study available to date.[15] Finally, critical interpretations have also been lacking. There exists little about the composer's inspirations for various works, the situations leading to their creation, contemporary political, social, and spiritual issues concerning his music, or the reception history of his pieces from the viewpoint of performers.

The absence of musicological scholarship on Bozza's work arises from the confluence of a number of related areas of neglect in musicology, many of which relate to matters of canon and genre. Bozza wrote the majority of his most successful music in genres that have historically been located outside of the musicological canon, including especially those of wind literature and pragmatic repertoires. Several musicologists, including, notably, Marcia Citron, William Weber, and Mark Everist, have called attention to issues of exclusion in scholarship on the basis of canon.[16] Other scholars, such as Eric Drott, have discussed issues concerning genre.[17] However, there are numerous genres, including those that heavily populate Bozza's repertoire, that still await in-depth scholarly investigation.

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[15] Kuyper-Rushing's index of the composer's entire known oeuvre is in publication. Kuyper-Rushing, "A Thematic Index;" Lois Kuyper-Rushing, *Eugène Bozza: Thematic Index*, Music Library Association index and bibliography series (Middleton, Wisconsin: Music Library Association; Middleton, Wisconsin: A-R Editions, Inc., forthcoming).
[16] Marcia J. Citron, "Gender, Professionalism, and the Musical Canon," *The Journal of Musicology* 8, no.1 (winter 1990): 102-117; Marcia J. Citron, *Gender and the Musical Canon* (Cambridge, New York: Cambridge University Press, 1993); Marcia J. Citron, "Women and the Western Art Canon: Where Are We Now?" *Notes* Second Series 64, no.2 (December 2007): 209-215; William Weber, "The History of Musical Canon," in *Rethinking Music*, ed. Nicholas Cook and Mark Everist (Oxford: Oxford University Press, 1999), 336-355; Mark Everist, "Reception Theories, Canonic Discourses, and Musical Value," in *Rethinking Music*, ed. Nicholas Cook and Mark Everist (Oxford: Oxford University Press, 1999), 378-402.
[17] Eric Drott, "The End(s) of Genre," *Journal of Music Theory* 57, no.1 (spring 2013): 1-45.

In terms of the composer's oeuvre, most prominent among these genres is that of *wind chamber music*, which I define as music that has at least one wind instrument and that does not require a conductor. Bozza composed more chamber music for winds than music in any other genre, and this repertoire has been his most popular and enduring. Yet, relative to wind music literature and performance, there has been a disproportionate lack of musicological scholarship on the genre of wind music in general and even less with regard to the subgenres of wind chamber music specifically. In comparison to the countless scholars who have studied opera or music for piano or orchestral strings, only a few scholars, such as David Whitwell, have attempted musicological scholarship on wind music.[18] Moreover, while Whitwell's singular work is massive and impressive in its nine volumes, it is miniscule compared to the sheer amount of total scholarship related to operatic, piano, and string music. The tome also omits the twentieth century, focuses chiefly on cataloguing, contains little critical material, and does not venture deeply into or focus specifically upon wind *chamber* music, which makes up a substantial percentage of Bozza's oeuvre. Other musicological work on wind music is likewise limited. In the *Cambridge Companion* instrument series, there are Richard Ingham's *The Cambridge Companion to the Saxophone* and Colin Lawson's *The Cambridge Companion to the Clarinet*, among others, and in the Yale series on instruments, there is Stephen Cottrell's *The Saxophone*, also amid others. These books discuss repertoire in a primarily documentary and thus positivistic manner.[19] Nevertheless, while immensely useful and interesting, especially to

[18] David Whitwell, *The History and Literature of the Wind Band and Wind Ensemble* Vols. 1-9. (Northridge, CA: Winds, 1982).
[19] Richard Ingham, *Cambridge Companion to the Saxophone* (Cambridge: Cambridge University Press, 1999); Colin Lawson, *The Cambridge Companion to the Clarinet* (Cambridge and New York: Cambridge University Press, 2001); Stephen Cottrell, *The Saxophone* (New Haven: Yale University Press, 2012).

performers, these excellent resources provide minimal interpretation, and they barely touch upon wind chamber music genres.

As the myth of Apollo and Marsyas attests, Western society in general has regarded wind instruments less favorably than string instruments for millennia. According to this myth from Greek antiquity, Marsyas, a talented Phrygian satyr (or demon, in earlier versions of the myth), claimed that he could play his *aulos*, or double flute, an ancient Greek woodwind instrument, better than the god Apollo could play his *kithara*, or lyre. Apollo then challenged Marsyas to a contest, to be judged by the Muses, the Greek goddesses of the arts and sciences, with the winner permitted to do with the loser as he so chose. After Marsyas played his flute and Apollo played his lyre, the latter played his lyre upside down. In some versions, the god also sang as he played his lyre. When Apollo challenged Marsyas to do the same with his flute and Marsyas could not, the Muses deemed Apollo the winner. Apollo then hung Marsyas over a pine tree and flayed him alive. As Aristides Quintilianus interprets it, this myth demonstrates that string instruments are associated with the celestial and wind instruments with the mundane.[20]

Greek mythology also highlights a similar contest between Apollo and Pan, the Greek god of shepherds, flocks, and nature. In this myth, Pan challenged Apollo to a musical duel, appointing the mountain god Tmolus as judge. After Pan played his *syrinx*, another ancient Greek woodwind instrument, and Apollo played his lyre, the latter again played his lyre upside down and challenged the former to do the same with his instrument. When Pan could not, Apollo was again deemed the winner. The repetition of the theme of string dominance over winds indicates a prevalent mentality regarding string instruments and wind instruments in the Ancient Greek world.

[20] Roger Moseley, "Digital Analogies: The Keyboard as Field of Musical Play," *Journal of the American Musicological Society* 68, no.1 (spring 2015): 161.

As Emanuel Winternitz has demonstrated, cultural biases favoring strings over winds continued from Antiquity into the Middle Ages and the Renaissance.[21] Reflecting this bias, visual artists have traditionally depicted important figures in music, especially those associated with the holy or divine, playing the more privileged string or keyboard instruments. For instance, artists have typically shown the biblical King David playing the lyre, *rotta*, harp, and *lira da braccio*. This tradition likely derived from biblical passages associating King David with both the harp and the sacred.[22] Likewise, artists have traditionally portrayed Saint Cecelia, the patron saint of music, playing the organ, clavichord, and harp. By contrast, visual artists have more commonly depicted wind instruments in less affirmative contexts and with less admirable figures. Although scholars have linked musical instruments in general to the erotic in the arts, this connection is especially strong with regard to wind instruments. Moreover, in Renaissance art, as in Ancient Greek vase painting, wind instruments, especially the *aulos*, are often specifically associated with Dionysus (the Greek god of wine), the satyrs (as with Marsyas, above), and drinking parties.[23] These relationships are illustrated in the woodcut *Hypnerotomachia Poliphili,* for example, as well as in engravings by Marcantonio Raimondi (1470-1534), Girolamo Mocetto (1470-1531), and Zoan Andrea (Giovanni Antonio da Brescia, 1475-1505). They are also evident in frescoes by Francesco Cossa (1436-1478) and drawings by Lodovico Caracci (1555-1619).[24]

The ongoing cultural bias against winds may well have contributed to the delayed evolution of wind instruments in comparison with that of string and keyboard instruments.

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[21] Emanuel Winternitz, *Musical Instruments and Their Symbolism in Western Art: Studies in Musical Iconology* (New York: W.W. Norton, 1967).
[22] 1 Samuel 16:15-18, 23 NAB.
[23] Winternitz, *Musical Instruments*, 37; Andreas Dorschel, "Music and Pain," in *The Oxford Handbook of the New Cultural History of Music*, ed. Jane Fulcher (Oxford: Oxford University Press, 2011), 68.
[24] Winternitz, *Musical Instruments*, 37.

Orchestral string instruments attained a high degree of technical advancement, consistency, and reliability in the eighteenth century, with the piano to follow in the early nineteenth century. Wind instruments did not attain a comparable level of development until the decades surrounding the turn of the twentieth century. While the much later technological development of wind instruments in comparison to that of string and keyboard instruments may be due in part to the increased difficulty of constructing high grade wind instruments in contrast to equivalent string and keyboard instruments, a continued bias, on the part of instrument manufacturers or their patrons, likely also factored in, as manufacturers may have been disinclined to develop the less prestigious wind instruments. Indeed, as Laurence Libin has explained, instrument makers tend to respond to market conditions.[25] Tia DeNora has provided an example of this phenomenon with Ludwig van Beethoven (1770-1821) leading manufacturers in the development of the piano.[26]

Understandably, the earlier technical development of string and keyboard instruments provided them with a head start in terms of repertoire, players, performance opportunities, and scholarship. However, while delayed technological advancement may have originally accounted for the resulting discrepancy in scholarship, these circumstances do not alone account for the persistence of this bias in musicology today. When wind instruments did eventually attain an advanced level of development comparable to that of string and keyboard instruments well over a hundred years ago, the situation led to an exponential increase in wind literature, wind musicians, and wind performing ensembles in Europe, the United States, and elsewhere in the world over the course of the last century. The rapid development of military bands, school bands,

[25] Laurence Libin, "Organology," *Grove Music Online*, www.oxfordmusiconline.com, (accessed 7 February 2016).
[26] Tia DeNora, *Beethoven and the Construction of Genius: Musical Politics in Vienna,1792-1803* (Berkeley, Los Angeles, and London: University of California Press, 1995).

marching bands, pep bands, concert bands, wind ensembles, big bands, jazz combos, and wind chamber ensembles, as well as the expansion of solo and chamber music repertoire for winds, attests to this development. However, as noted, music for wind instruments still awaits musicological attention appropriate to its status in the performing world.

Economic and related pressures on scholars supply some motives for the continued reluctance among musicologists to research wind music. In an era rife with budget cuts and intense competition for jobs and funding, scholars routinely feel pressure to choose research topics with significant cultural capital. Following Bourdieu, I define *cultural capital* as the culturally-assigned, non-monetary value of a skill, experience, or product in a given society. According to Bourdieu, associating with objects perceived to have a great deal of cultural capital can increase one's own cultural capital, which can then translate into economic capital.[27] This phenomenon then provides scholars with an incentive to study subjects that they believe to already have a significant amount of cultural capital. Korsyn acknowledged this "competition to cultural capital" in academia when he stated that "one must […] calculat[e] the prestige value of a given topic" when contemplating conference papers.[28] As seen above, string and keyboard instruments evidently have more cultural capital in Western society than winds do. Thus, scholars repeatedly pass over wind music and the composers who specialize in writing it, such as Bozza.

The difficulty of assigning musicological capital to Bozza's wind music is also exacerbated by the composer's unambiguously traditionalist stance as a composer. According to Griffiths, Bozza is generally regarded as artistically conservative, as he heavily relied upon

[27] Pierre Bourdieu and Jean-Claude Passeron, "Cultural Reproduction and Social Reproduction," *Modernity: critical concepts* 2 (1977): 352.
[28] Korsyn, *Decentering Music*, 24, 28.

styles, forms, and aesthetics of earlier musics, such as Impressionism, neoclassicism, and exoticism.[29] Dale highlighted this traditionalist approach of Bozza's when he commented,

> "So much composition, by composers as far apart as Britten and Shostakovitch appears frequently to be somewhat amateurish in conception, that it is good to see the hand of a master – in the tradition of Hérold, Auber, Gounod, Halévy and others. [Bozza] has no truck with fashionable pranks, be they Schönberg or Stravinsky, Hindemith or Boulez. He restores music to its place and rightful heritage."[30]

Thierry Thibault, recent music director at the Valenciennes Conservatoire, has also acknowledged and praised Bozza's traditionalist approach, claiming that his classic style is the reason that the composer's music is performed far more often than the progressive, modernist music of Pierre Boulez (1925-2016).[31] However, while this facet of the composer's style has been an asset in terms of the performance canon, it has been more of a liability in terms of musicology. As Levy and others have shown, since the nineteenth century, musicology has tended to view the traditional in Western art music as negative and the progressive as positive, original, and truthful.[32] Therefore, musicologists have typically studied music that fits into the teleological viewpoint of music history, valuing styles that were modern and progressive for their time and that clearly broke with or diverged from music of the past. In recent decades, Susan McClary and other scholars have worked to steer musicology away from this concept of a teleological musical metanarrative.[33] By consequence, most scholars now acknowledge multiple concurrent narratives in music history. Nevertheless, even among these diverse trajectories, musicologists still have a proclivity to overlook music that closely resembles its antecedents. Unfortunately, although Bozza's music reveals subtle innovations and creativity in its

[29] Griffiths, "Bozza, Eugène."
[30] Dale, "Contemporary Cello Concerti," 405.
[31] Thierry Thibault, interview by author, 29 June 2017, Valenciennes.
[32] Levy, "Covert and Casual Values," 23-24.
[33] Susan McClary, "Paradigm Dissonances: Music Theory, Cultural Studies, Feminist Criticism," *Perspectives of New Music* 32, no.1 (winter 1994): 68-85; Susan McClary, "Reshaping a Discipline: Musicology and Feminism in the 1990s," *Feminist Studies* 19, no.2 (summer 1993): 399-423.

relationship to the musical languages upon which it draws, in general, it nevertheless lacks the kind of significantly sharp contrasts with music that preceded it that would have constituted its being understood as new.

In a similar vein, Bozza's music poses a problem to musicology because it is unapologetically pragmatic and functional in orientation. Of his vast repertoire of chamber pieces for winds, Bozza composed most of his work for practical use at the Paris Conservatoire. According to DeNora, practical *uses* of music are functions of music beyond expressive, aesthetic purposes.[34] In Bozza's oeuvre, the non-aesthetic applications of his pragmatic music include those to educate, develop technique, adjudicate performers, and expand a particular repertoire. As Simon Frith has explained and Regula Qureshi has concurred, musicologists have traditionally examined extramusical uses of music predominantly in popular music studies (such as social and commercial applications) and in ethnomusicology (as with service to dance, rituals, ceremonies, and political mobilization).[35] By contrast, scholars of Western art music have tended to avoid similar inquiries into classical music, focusing their efforts instead on aesthetic attributes. Unquestionably, some scholars have started to change their approach. DeNora, for example, has begun to probe commercial, social, and other practical functions of classical music, as well as those of popular music; Taylor has contributed by alluding to the adoption of various types of music for cognitive and psychological ends; Ralph Locke has discussed the employment of diverse musics for furthering social justice issues; and Jane Fulcher has explored the

[34] Tia DeNora, *Music in Everyday Life* (Cambridge: Cambridge University Press, 2000).
[35] Simon Frith, "Towards an aesthetic of popular music," in *Music and Society: The Politics of Composition, Performance and Reception*, ed. Richard Leppert and Susan McClary (Cambridge: Cambridge University Press, 1987), 133, 135; Regula Burckhardt Qureshi, "Other Musicologies: Exploring Issues and Confronting Practice in India," in *Rethinking Music*, ed. Nicholas Cook and Mark Everist (Oxford and New York: Oxford University Press, 1999), 316.

ideological benefits of classical music in terms of nationalism and politics.[36] Yet, the educational, evaluative, and repertorial functions of classical music such as Bozza's for the Conservatoire still await scholarly examination.

As a result, musicologists have also been inclined to pass by the genres associated with such pragmatic music, most of which are decidedly performer-oriented. In Bozza's oeuvre, such utilitarian genres include études, *solos de concours*, or exam solos, recital pieces, and works for small ensembles. Some performer-scholars, such as Caringi, Chung, Colgin, Cook, Fletcher, Lee Lattimore, and Walker, have done positivistic work on selected *solos de concours*.[37] Concurrently, musicologists have studied other performer-focused topics, especially with regard to opera, including, since the work of Carolyn Abbate, performance, performers, performativity, historical performance, and history of performance practice.[38] For example, a multitude of musicologists have focused on biographies of individual singers; John Rosselli has discussed the social history and economic realities of opera; Susan Rutherford has examined the history of the discourses on *prime donne*; and José Bowen has written about performance traditions more generally.[39] However, performer-oriented *genres* such as *solos de concours* and didactic études continue to await musicological investigation.

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[36] DeNora, *Music in Everyday Life*; Taylor, *Music and Capitalism,* 4; Ralph P. Locke, "Musicology as/and Social Concern," in *Rethinking Music*, ed. Nicholas Cook and Mark Everist (Oxford and New York: Oxford University Press, 1999), 500-501; Jane F. Fulcher, *The Composer as Intellectual: Music and Ideology in France, 1914-1940* (Oxford: Oxford University Press, 2005); Jane F. Fulcher, ed., *The Oxford Handbook of the New Cultural History of Music* (Oxford: Oxford University Press, 2011).

[37] Caringi, "Clarinet Contest Solos;" Chung, "*Solos de concours* for flute;" Colgin, "Paris Conservatoire concours tradition;" Cook, "The Paris Conservatory and the *Solos de Concours*;" Fletcher, "A Comprehensive Performance Project;" Lee Ian Lattimore, "Les Morceaux de Concours de Flûte du Conservatoire de Paris: A Structural Comparison of Selected Works of Jean-Louis Tulou and Joseph-Henri Altès: A Lecture Recital, Together with Three Recitals of Selected Works of Mozart, Halffter, Gaubert and Others" (D.M.A. diss., North Texas State University, 1987); Walker, "Oboe Music for the Concours."

[38] Carolyn Abbate, "Music: Drastic or Gnostic?," *Critical Inquiry* 30, no. 3 (spring 2004): 505-536.

[39] Susan Rutherford, *The Prima Donna and Opera, 1815-1930* (Cambridge: Cambridge University Press, 2006), 2; John Rosselli, *Singers of Italian Opera: The History of a Profession* (Cambridge and New York: Cambridge University Press, 1992); José A. Bowen, "Finding the Music in Musicology: Performance History and Musical

Because scholars of Western art music have historically omitted consideration of the quite literal practical functions that music can perform, they have not, as a result, been available to appreciate the value of traditionalist stylistic elements, which, as I argue in this dissertation, function extensively and pervasively within the kind of high quality utilitarian music that characterizes the output of a composer like Bozza. Such elements were useful in efficiently and effectively meeting the continuous deadlines that, as a commissioned working composer, Bozza faced, in that they provided a readily-accessible collection of established compositional tools that could be assembled quickly and facilely into quality music. At the same time, traditionalist elements such as exoticist tropes and neoclassical forms like the fantasia could be employed as Bozza used them to accomplish ideological and pragmatic objectives associated with writing commissioned works for the Paris Conservatoire, such as displaying French nationalism and accommodating the institution's performance ideals. However, in the same way that scholars have traditionally focused on the aesthetics of entire pieces of Western art music, historically, they have viewed individual stylistic elements of music primarily from an aesthetic perspective as well. Thus, for example, most musicologists who have studied *exoticism*, or the referencing of the Other, have primarily considered its expressive role.[40] These scholars include Jean-Pierre

Works," in *Rethinking Music*, ed. Nicholas Cook and Mark Everist (Oxford and New York: Oxford University Press, 1999), 444.

[40] With regard to my basic definition of exoticism, I have been influenced by numerous definitions, as follow. Musicologist Ralph P. Locke in *Grove Music* defines exoticism as "[t]he evocation of a place, people, or social milieu that is (or is perceived or imagined to be) profoundly different from accepted local norms in its attitudes, customs, and morals." Danièle Pistone, in the work of Myriam Ladjili, confers, stating that exoticism is "*ce qui est étranger et lointain, ce rompt avec les caractéristiques et les usages familiers.*" ("That which is foreign and far away, that breaks away from familiar characteristics and usages.") Art historian Enrico Crisolti, in the work of Ralph Locke, offers a definition that many music historians have adopted, defining exoticism as "the imitation of elements in alien cultures that differ from native traditions." Furthermore, Jonathan Bellman, also in Locke, considers exoticism to be "the borrowing or use of musical materials that evoke distant locales or alien frames of reference…" containing "[c]haracteristic and easily recognized musical gestures from the alien culture" that "are assimilated into a more familiar style, giving it an exotic color and suggestiveness[.]" Finally, Carl Dahlhaus states that "[m]usical exoticism is the attempt to add a musical dimension to a depiction, on stage or in literature, of a remote and alien music." Myriam Ladjili, "La musique arabe chez les compositeurs français du XIXe siècle sais d'exotisme (1844-1914)," *International Review of the Aesthetics and Sociology of Music* 26 (1996): 4; Ralph P.

Bartoli, Jonathan Bellmann, Tom Cooper, János Kárpáti, Myriam Ladjili, R. Locke, Deborah Mawer, Catherine Mayes, Susanna Pasticci, A.L. Ringer, Curt Sachs, Derek Scott, Taylor, and Chou Wen-Chung.[41] Undoubtedly, some scholars, such as Jann Pasler, have also considered ideological functions of exoticism.[42] Nevertheless, musicologists have still to explore exoticism's more obvious and literal pragmatic applications. A similar problem has characterized scholars of *neoclassicism*, which I understand in this study as the employment of stylistic elements from the Baroque and Classical Eras. While scholars have considered both its aesthetic and ideological implications, they have yet to investigate its pragmatic attributes. Tamara Levitz, for instance, has viewed neoclassicism as a type of melancholia; earlier, Theodor Adorno had viewed

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Locke, *Musical Exoticism: Images and Reflections* (Cambridge: Cambridge University Press, 2009, 44; Carl Dahlhaus *Nineteenth-Century Music* (Berkeley: University of California Press, 1989), 302.

[41] Jean-Pierre Bartoli, "L'orientalisme dans la musique française du XIXe siècle: la punctuation, la seconde augmentée et l'apparition de la modalité dans les procedures exotiques," *Revue belge de Musicologie/Belgisch Tijdschrift voor Muziekwetenschap* 51 (1997): 137-170; Jean-Pierre Bartoli, "Orientalisme et exotisme de la renaissance à Debussy," *Musiques: une encyclopédie pour le XXIe siècle* 5 (2007): 155-181; Jean-Pierre Bartoli, "Propositions pour une definition de l'exotisme musical et pour une application en musique de la notion d'isotopie sémantique," *Musurgia* 7 (2000): 66-71; Jonathan Bellman, ed., *The Exotic in Western Music* (Boston: Northeastern University Press, 1998); Tom Cooper, "Frenchmen in Disguise: French Musical Exoticism and Empire in the Nineteenth Century," in *The Empire and Culture: The French Experience, 1830-1940*, ed. Mark Evans, 113-127 (New York: Palgrave Macmillan, 2004); János Kárpáti, "Non-European Influences on Occidental Music (A Historical Survey)," *The World of Music* 22, no. 2 (1980): 20-34; Ladjili, "La musique arabe;" Ralph P. Locke, "A Broader View of Musical Exoticism," *The Journal of Musicology* 24 (2007): 477-521; Ralph P. Locke, "Constructing the Oriental 'Other': Saint-Saëns' *Samson et Delilah*," *Cambridge Opera Journal* 3 (1991): 261-302; Ralph P. Locke, "Doing the Impossible: On the Musically Exotic," *Journal of Musicological Research* 27, no.4 (2008): 334-358; Locke, *Musical Exoticism*; Deborah Mawer, "'Dancing on the Edge of a Volcano': French Music in the 1930s," in *French Music Since Berlioz*, ed. Richard Langham Smith and Caroline Potter (Burlington: Ashgate Publishing Company, 2006); Deborah Mawer, "Jolivet's Search for a New French Voice: Spiritual 'Otherness' in Mana (1935)," in *French music, culture, and national identity, 1870-1939,* ed. Barbara L. Kelly (Rochester, N.Y.: University of Rochester Press, 2008), 172-193; Catherine Mayes, "Eastern European National Music as Concept and Commodity at the Turn of the Nineteenth Century," *Music and Letters* 95, no. 1 (2004): 70-91; Susanna Pasticci, "L'influence des musiques non européennes sur la musique occidentale du xxe siècle," *Musiques, une encyclopédie pour le XXIe siècle* 5 (2007): 182-203; A.L. Ringer, "On the Question of 'Exoticism' in 19th Century Music," *Studia Musicologica Academiae Scientiarum Hungaricae* 7, no. 1/4 (January 1965): 115-123; Curt Sachs, "The Lore of Non-Western Music," in *Some Aspects of Musicology: three essays,* Arthur Mendel, Curt Sachs, and Carroll C. Pratt, (Indianapolis: Bobbs-Merrill, 1957), 20-48; Derek B. Scott, "Orientalism and Musical Style," *The Musical Quarterly* 82, no.2 (1998); Timothy Dean Taylor, *Beyond Exoticism: Western Music and the World* (Durham and London: Duke University Press, 2007); Chou Wen-Chung, "Asian Concepts and Twentieth-Century Western Composers," *The Musical Quarterly* 57, no.2 (1971): 221-229.

[42] Jann Pasler, *Composing the Citizen: Music as Public Utility in Third Republic France* (Berkeley: University of California Press, 2009); Jann Pasler, "The Utility of Musical Instruments in the Racial and Colonial Agendas of Late Nineteenth-Century France," *Journal of the Royal Musical Association* 129, no. 1 (2004): 24-76.

neoclassicism as a form of regression, a view that still has echoes today; and others, including Scott Messing, Richard Taruskin, Martha Hyde, and Joseph Straus, have debated how nostalgic conceptions of neoclassicism compare with views of neoclassicism as a form of modernism.[43] Fulcher has also considered the ideological functionalism of neoclassicism; however, she has done so only in terms of nationalism.[44] Hence, the more pronounced utilitarian aspects of the style continue to hold much potential for musicologists. A similar case can be made for scholars of the *fantasia*, or free-form piece, which will be an important consideration in later chapters. Annette Richards and Seth Brodsky, for instance, have both regarded the fantasia as a structure that reveals the composer's psychological state, and Richards has specifically tied the fantasia to eighteenth century discourse on the picturesque.[45] Yet, the kind of ideological and pragmatic reasons for which Bozza employed it still anticipate exploration by scholars.

In a related manner, musicologists have tended to avoid discussion of the practical application of virtuosic elements in music, especially in wind literature. Much of Bozza's utilitarian music, especially his woodwind études and *solos de concours*, includes brilliantly demanding technical passages. Composers have often included such passages as a vehicle for the awesome display of dazzling technique itself, and, as I will argue later, Bozza himself featured virtuosity in part to meet other artistic and expressive aspirations beyond those intrinsic to

[43] Tamara Levitz, *Modernist Mysteries: Perséphone* (New York: Oxford University Press, 2011); Theodor W. Adorno, *Philosophy of Modern Music*, trans. Anne G. Mitchell and Wesley V. Blomster (New York: Continuum, 2003); Scott Messing, *Neoclassicism in Music: From the Genesis of the Concept through the Schoenberg/Stravinsky Polemic* (Ann Arbor: UMI Research Press, 1988); Scott Messing, "Polemic as History: The Case of Neoclassicism," *Journal of Musicology* 9, no.4 (autumn 1991): 481; Richard Taruskin, "Back to Whom? Neoclassicism as Ideology," *19th Century Music* 16, no.3 (spring 1993): 287; Martha Hyde, "Neoclassic and Anachronistic Impulses in Twentieth-Century Music," *Music Theory Spectrum* 18, no.2 (autumn 1996), 202; Joseph Straus, *Remaking the Past: Musical Modernism and the Influences of the Tonal Tradition* (Cambridge, MA: Harvard University Press, 1990).

[44] Fulcher, *The Composer as Intellectual*.

[45] Annette Richards, *The Free Fantasia and the Musical Picturesque* (Cambridge: Cambridge University Press, 2001); Seth Brodsky, *From 1989, or European Music and the Modernist Unconscious* (Oakland: University of California Press, 2017), 36-41.

virtuosity. At the same time, these technical lines fulfilled pragmatic motivations in Bozza's music for the Conservatoire, including the development and examination of such technical skills in their own right. However, musicologists have yet to discuss the functional employment of technically-challenging passages to teach and test virtuosity, especially in wind music. Instead, they have tended to study the virtuosity of particular performers themselves, principally opera singers, orchestral string players, and keyboard players. For instance, concerning the voice, Andrew Davis has discussed the opera performer's physicality, and Abbate has written about how performers' virtuosity can overtake the narrative of a lyrical work.[46] In respect to orchestral strings, Robin Stowell has written about virtuoso violinists in the nineteenth century; Mai Kawabata has focused on the violin virtuosity of Niccolò Paganini (1782-1840); and Elisabeth Le Guin has probed the significance of virtuosity through musical embodiment as it pertains to the cello.[47] Regarding keyboard instruments, Dana Gooley has considered Franz Liszt's (1811-1886) virtuosity on the piano, and Alexander Stefaniak has examined Clara Schumann's (1819-1896) use of pianistic virtuosity for ideological and transcendent purposes.[48] Sylvie Milliot has discussed the rise of the virtuoso more broadly in the eighteenth century.[49] However, while scholars have addressed performers' virtuosity per se, they have tended to pass by the music, such as études, that performers used to acquire such skills, as well as the music, such as *solos de*

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[46] Andrew Davis, *Il Trittico, Turandot, and Puccini's Late Style* (Bloomington: Indiana University Press, 2010); Carolyn Abbate, *Unsung Voices: Opera and Musical Narrative in the Nineteenth Century* (Princeton: Princeton University Press, 1991.

[47] Robin Autor Stowell, "The Nineteenth-Century Bravura Tradition," in *The Cambridge Companion to the Violin* (Cambridge: Cambridge University Press, 1992), 61-78; Mai Kawabata, *Paganini: The 'Demonic' Virtuoso* (Woodbridge, Suffolk, and Rochester, NY: The Boydell Press, 2013); Elisabeth Le Guin, *Boccherini's Body: An Essay in Carnal Musicology* (Berkeley: University of California Press, 2005).

[48] Dana Gooley, *The Virtuoso Liszt,* New Perspectives in Music History and Criticism (Cambridge and New York: Cambridge University Press, 2004); Dana Gooley, "Franz Liszt: The Virtuoso as Strategist," in *The Musician as Entrepreneur, 1700-1914: Managers, Charlatans, and Idealists,* ed. William Weber (Bloomington: Indiana University Press, 2004), 145-161; Alexander Stefaniak, "Clara Schumann's Interiorities and the Cutting Edge of Popular Pianism," *Journal of the American Musicological Society* 70, no.3 (fall 2017): 697-765.

[49] Sylvie Milliot, "Le virtuose international: une création du 18e siècle," *Dix-huitième siècle* 25 (1993): 55-64.

concours, that was employed to evaluate the success of such acquisition. It is in part, then, because so much of Bozza's music is oriented toward such pragmatic genres that the need for studying composers like him becomes more pressing for musicology.

To rectify the present imbalance within the scholarship, the remainder of this dissertation will therefore be devoted to consideration of some of the most prominent and pervasive features of Bozza's most successful woodwind music for the Paris Conservatoire. I have identified these attributes as lyricism, virtuosity, and exoticism. The following chapters will explore how these three traits worked to enhance the enduring achievement of the composer's music among performers. Specifically, I argue that Bozza's incorporation of lyrical virtuosity and exoticist tropes played a significant role in the lasting international success among performers of the composer's woodwind chamber pieces for the Paris Conservatoire.

Lyrical virtuosity is a term that I use to refer to advanced technical phrases that are emotively expressive or musically poetic and rhapsodic, particularly as they relate to *bel canto* writing for voice. The concept applies to music that is technically and artistically challenging, yet musically and melodically expressive. It arose in part out of discussions on Bozza's woodwind music with clarinetist, saxophonist, archivist, educator, and composer, Edward Yadzinski. Technical challenges involved in lyrical virtuosity on a woodwind instrument may include those that require advanced facility and dexterity in the fingers, endurance with regards to breathing, fine tone control and intonation, facile articulation, dynamic control (especially in the extremes of register), and mastery of extended techniques. By contrast, artistic virtuosity pertains to matters of phrasing and interpretation. To borrow a phrase from DeNora, it is "nuanced rather

than pyrotechnic virtuosity[.]"[50] In sum, lyrical virtuosity is virtuosity for art's sake, rather than virtuosity for virtuosity's sake.[51]

To convey this technical *cantabile* writing in his woodwind chamber pieces, Bozza often employed exoticist tropes. As mentioned above, musical *exoticism* references the Other. In the composer's woodwind music, the Other is most commonly a natural, pastoral Other or one derived from Greece, Spain, North Africa, the Middle East, South Asia, or East Asia. Likewise, the composer occasionally refers to Americans or African-Americans as Other in his music, as when he borrows elements from jazz, and he sometimes references a temporal Other, as when he applies elements from neoclassicism or Impressionism. As a means to indicate these Others, Bozza used *exoticist tropes*, or specific exoticist style elements, such as scales, chords, rhythmic patterns, and timbres.[52]

To show how this compositional approach of Bozza's was instrumental in the abiding international success of his music among woodwind performers, I begin in Chapter One by indicating how Bozza's creation of woodwind music that is both song-like and technically demanding fulfilled performance ideals of the Paris Conservatoire. Success at the institution was vitally important in establishing the global achievement of woodwind music, as the school had

[50] DeNora, *Music in Everyday Life*, 41.

[51] While Bozza employed lyrical virtuosity extensively in his woodwind chamber music, the concept is not limited to Bozza or to woodwinds. For example, Katherine Ellis has shown that critics in the 1870s applied the concept, although not the actual term, to the piano music of Frédéric Chopin (1810-1849). Comparing him to Sigismund Thalberg (1812-1871), whose music he found to be lyrical but technically uninspired, and Franz Liszt (1811-1886), whose music he considered technically demanding but not always for musical purposes, Bannelier, along with others, praised Chopin, whose music he deemed highly virtuosic but always only for expressive, musical purposes. Katherine Ellis, *Music criticism in nineteenth-century France: La Revue et Gazette musicale de Paris, 1834-80* (Cambridge: Cambridge University Press, 1995), 158-159.

[52] Scholars have used other terms as roughly synonymous with the term *tropes*, including the terms *stylistic elements*, *codes*, *signifiers*, *schemata*, and *conventions*. Additionally, as R. Locke has explained, the term *exoticisms* can also mean exoticist tropes. In this usage, Locke defines an *exoticism* as "something small-scale and countable: a single exotic-sounding style trait or, at most, a coherent collection of traits indicating one particular exotic locale and culture." Finally, Bartoli calls these exoticisms *allochtones*, or elements outside of the home musical language, as opposed to *autochtones*, elements common to the home musical language. R. Locke, *Musical Exoticism*, 43; Bartoli, "Propositions pour une definition de l'exotisme," 65; Pasticci, "L'influence des musiques non européennes," 191.

traditionally influenced woodwind performance, instruction, and repertoire around the world. In turn, I illustrate how Bozza's experiences as a virtuoso violinist and opera conductor deeply impacted the development of his lyrically virtuosic approach, making the composer uniquely qualified to fill these ideals.

In Chapter Two, I demonstrate that Bozza utilized the topic of exoticism in his woodwind chamber music to satisfy diverse ideological and utilitarian requirements, thus further contributing to the success of these pieces. As detailed in this chapter, due to the similarity of Bozza's professional situation and his compositional methods to those of workaday Classical Era composers, I consider Bozza's application of exoticism a type of neoclassical *topic*, or collection of tropes unified in expressing a particular idea, image, or sentiment. Exoticism was advantageous as a topic because it could fulfill nationalistic, political, and social requirements associated with composing for the Conservatoire during the 1930s and 1940s.[53] Moreover, specific exoticist elements enhanced the *cantabile* and technically brilliant aspects of the music, as desired at the institute.

To tie the facets of lyrical virtuosity and exoticism together, I conclude in Chapter Three by showing precisely *how* Bozza's select exoticist tropes enhanced the melodic and the virtuosic. To this end, I discuss two different, representative examples from the composer's woodwind oeuvre, *Improvisation et Caprice* (1944/1952) and *Bucolique*. Bozza composed *Improvisation et Caprice* for internationally-renowned classical saxophonist and Paris Conservatoire professor, Marcel Mule, and he wrote *Bucolique* as a Paris Conservatoire *solo de concours* for clarinet and piano and dedicated it to the institute's clarinet professor, Ulysse Delécluse (1907-1995). In

[53] Fulcher, *The Composer as Intellectual*.

these pieces, the composer employed a combination of large-scale and small-scale exoticist tropes to highlight the songlike and technical attributes of the music.

Throughout the course of the dissertation, I draw upon my original archival work conducted in Valenciennes, France. Specifically, I include supporting information garnered from interviews that I conducted in French at the Valenciennes Conservatoire (now renamed for Bozza) with the composer's daughter, Cécile Bozza Delplace, as well as with former Bozza colleague, André Ratte, recent Valenciennes Conservatoire director, Thierry Thibault, and Valenciennes arts historian, Jean-Claude Poinsignon. I also feature relevant information derived from manuscripts, articles, reviews, and Bozza's own orchestration treatise discovered at the composer's archive at the *Bibliothèque de Valenciennes*.

Given the reality of Bozza's professional life as a working composer negotiating a multitude of practical concerns related to composing for the state-run Paris Conservatoire, it is necessary to acknowledge that he performed much like a craftsperson with a toolbox of available topics, tropes, and stylistic associations that he drew upon as commissions demanded. This facet of Bozza's professional situation is reflected by this dissertation's strong tendency toward itemization. Furthermore, while utilitarian and aesthetic characteristics are inextricably intertwined in Bozza's oeuvre as in any other, to best illuminate the pragmatic aspects of the composer's work, this project marks a pronounced separation between them. By discussing lyricism, virtuosity, and exoticism in Bozza's music for the Conservatoire in this particularized manner, I introduce the inaugural phases of a model for writing about the music of an artisan composer with respect to the compositional pragmatics of the artist as a self-conscious working musician.

Chapter 1:

Bozza and the Ideal of Lyrical Virtuosity:

Institutional and Biographical Contexts

Since the Paris Conservatoire's inception in the late eighteenth century, composers have created hundreds of woodwind *solos de concours*, études, recital pieces, and other works for its faculty and students. Some of these pieces have become standard repertoire for their respective instruments around the world; most, however, have long been forgotten. Bozza's woodwind works for the institution are among the rare exceptions. In this chapter, I argue that the success of this music is due in considerable part to the composer's *lyrically virtuosic* compositional approach, one that is melodically expressive yet technically challenging.

To demonstrate this phenomenon, I first show how accomplishment at the Conservatoire itself was beneficial. Due to the school's long and influential existence, favor at the institute typically resulted in international achievement for a woodwind composer. Then I explain how Bozza's writing *cantabile* and technically demanding woodwind music filled an unmet need at the institution, hence increasing his repertoire's chances for success. Lyricism and virtuosity had been performance ideals at the Conservatoire since its inception, and their inclusion in works written for the school was paramount. However, as examination of its woodwind *solo de concours* repertoire and classical saxophone literature attests, these ideals frequently went unfilled in woodwind music for the institute. Bozza was uniquely poised to combat these lacunae due to the keen understanding of melodic and technically brilliant writing that he had acquired through his experiences as a virtuoso violinist and opera conductor. From these experiences, he developed his own lyrically virtuosic compositional approach in his music for the voice and the

violin, which he then transferred to his woodwind chamber music for the Conservatoire to meet its ideals. In sum, I demonstrate that Bozza achieved lasting global success with his woodwind chamber music for the Paris Conservatoire in large part because he routinely fulfilled the internationally influential institute's long-standing but often-neglected performance ideals of lyricism and virtuosity by employing the technical yet *cantabile* compositional approach that he developed out of his intimate familiarity with the violin and opera repertoires.

The Paris Conservatoire:
A Paragon for Woodwind Performance, Instruction, and Repertoire

Vitally important for Bozza's enduring international achievement as a woodwind composer was success at the Paris Conservatoire. As the oldest music school still in existence today and a model for conservatories around the globe, the Conservatoire has exerted a powerful influence over woodwind performance and instruction throughout the world for generations. Consequently, it has held sway with regard to woodwind repertoire the world over. For a woodwind composer aiming for success around the globe, achievement at the Conservatoire provided a probable route.[54]

[54] In the following section, I have drawn from the disserations of Caringi, Colgin, Cook, Fletcher, Lattimore, and Walker. Joseph Caringi, "The Clarinet Contest Solos of the Paris Conservatory with a Performance Analysis of Selected Compositions" (Ed.D. diss., Columbia University, 1963); Melissa Gail Colgin, "The Paris Conservatoire concours tradition and the solos de concours for flute, 1955-1990" (D.M.A. diss., University of Texas at Austin, 1992); Kathleen Cook, "The Paris Conservatory and the *Solos de Concours* for Flute, 1900-1955" (D.M.A. diss., University of Wisconsin – Madison, 1991); Kristine Kloppenstein Fletcher, "A Comprehensive Performance Project in Bassoon Literature with an Essay on the Paris Conservatoire and the Contest Solos for Bassoon" (D.M.A. diss., University of Iowa, 1986); Lee Ian Lattimore, "Les Morceaux de Concours de Flûte du Conservatoire de Paris: A Structural Comparison of Selected Works of Jean-Louis Tulou and Joseph-Henri Altès: A Lecture Recital, Together with Three Recitals of Selected Works of Mozart, Halffter, Gaubert and Others" (D.M.A. diss., North Texas State University, 1987); Peter Walker, "Oboe Music Written for the Paris Conservatoire Concours" (D.M.A. diss., University of Kansas, 2014).

Evidence of the Conservatoire's prominence in woodwind performance is manifest by its countless woodwind virtuosi who have proceeded to hold prestigious and influential orchestral positions around the world or who have become noted international soloists and chamber musicians.[55] Oboist Marcel Tabuteau (1887-1966) of the Philadelphia Orchestra, flutist Georges Barrère (1876-1944) of the New York Symphony, flutist Georges Laurent (1886-1964) of the Boston Symphony Orchestra, flutist and noted chamber musician Marcel Moyse (1889-1984), clarinetist Gaston Hamelin (1884-1951) of the Boston Symphony Orchestra, clarinetist Augustin Duques (1899-1972) of the NBC Symphony, and clarinetist Daniel Bonade (1896-1976) of the Philadelphia Symphony Orchestra and the Cleveland Orchestra comprise a small sampling of the institution's most successful woodwind graduates.

Numerous Paris Conservatoire woodwind alumni established training traditions in the United States and elsewhere based on the excellent program at the school. These graduates then continued and expanded the Conservatoire's dominion by creating new generations of fine musicians schooled in the Paris Conservatoire tradition. For instance, Tabuteau is considered the founder of the American school of oboe playing and taught at the Curtis Institute of Music; Laurent taught at the New England Conservatory; Duques taught at the Julliard School and the Mannes School; and Bonade taught at the Curtis Institute, the Cleveland Institute, and the Julliard School.[56] A multitude of these Paris Conservatoire graduates' students and students'

[55] Isidor Philipp, "The French National Conservatory of Music," trans. Frederick H. Martens, *The Musical Quarterly* 6 (1920): 214.
[56] Laila Storch, "Tabuteau, Marcel," Grove Music Online, https://wwwoxfordmusiconlinecom.gate.lib.buffalo.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000027348?rskey=mpMIIE (accessed 1 August 2019); Robert Bigio Flute Pages, "Georges Laurent," http://www.robertbigio.com/laurent.htm (accessed 1 August 2019); *New York Times*, "Georges Duques, Clarinetist, Dead," nytimes.com https://www.nytimes.com/1972/08/15/archives/augustin-duques-clarinetist-dead.html (accessed 1 August 2019); Charles P. Schmidt, "Bonade, Daniel," Grove Music Online, https://www.oxfordmusiconlinecom.gate.lib.buffalo.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002084880?rskey=jFe9Dc&result=1 (accessed 1 August 2019).

students then populated more symphony orchestra and conservatory positions around the world. One of the most outstanding examples of a prominent disciple of a Conservatoire graduate is Robert Marcellus (1928-1996). A protégé of Bonade, Marcellus became a clarinetist in the National Symphony and the Cleveland Orchestra as well as a legendary professor of clarinet at Northwestern University.

The Paris Conservatoire has also been persuasive in the dissemination of new woodwind music around the globe. As the institution's graduates spread worldwide and instructed increasingly more students, they also brought with them music cherished at the school and looked toward the institute as a source for new woodwind music to share with students and audiences throughout the world. Woodwind players were especially eager for new chamber music in the early decades of the twentieth century, when Bozza was writing, as quality chamber music for woodwinds had lagged behind that for piano and orchestral strings, even as woodwind performance exploded in the twentieth century. The Paris Conservatoire was an excellent source for woodwind music. Composers regularly wrote new music for the institution, such as that for the annual *solos de concours* and that for instrumental professors, such as Mule. The school was therefore a logical source of new music for its graduates. Thus, as it was championed by the Conservatoire alumni, music that was successful at the institute spread throughout the world and became established in the repertoire at large.

Lyricism and Virtuosity:

Performance Ideals at the Paris Conservatoire

New woodwind music composed for the Paris Conservatoire stood a greater chance for initial success there if it espoused the ideals of the institution, particularly lyricism and virtuosity. Both of these ideals had been equally cherished performance values at the Conservatoire since its inception in the late eighteenth century. They were cemented when the Conservatoire commenced as a training ground for both opera singers and military band instrumentalists in the merging of two earlier institutions. The ideal of lyricism came from the operatic tradition of the first institution, the *École Royale de Chant et de Déclamation,* while virtuosity derived from the regimented military influence of the second institution, the *École Gratuite de Musique de la Garde Nationale Parisienne.*

The *École Royale de Chant et de Déclamation* was founded on January 3, 1784. Its director, François Joseph Gossec (1734-1829), had advised Louis XVI (1754-1793, r.1774-1792) to create this institution to prepare singers for the *Paris Opéra.* Most musical training options in France prior to this point had been poor compared to those in Germany and Italy, known for their high instrumental and vocal standards respectively. In following Gossec's advice, Louis XVI hoped to ameliorate this situation with the founding of the new institution. Adjunct to the opera, the *École Royale* offered instruction to both men and women in singing, solfège, composition, declamation, French language, history, violin, string bass, and dance. It was the first French national music school to benefit from government support.

Not long after, cellist Bernard Sarrette (1765-1858) organized *La Musique de la Garde Nationale Parisienne* (The Music of the National Guard in Paris), an ensemble that would soon

found the *École Gratuite de Musique de la Garde Nationale Parisienne*, the second predecessor of the Paris Conservatoire and the one that would inspire the artistic ideal of technical brilliance. Initially, the *Garde*, a group of 44 instrumentalists, performed in parades, ceremonies, and festivals that included reenactments of events from the Revolution. The musicians of the *Garde* then proposed the creation of a military music school to continue to provide musicians for the army. M. Viguier Curny, *Conseil générale de la Commune*, accepted the proposal on June 9, 1792 upon the musicians' offer of free instruction for 120 students. Both teachers and students of the new *École Gratuite de Musique de la Garde Nationale Parisienne* served in the *Garde Nationale* and supplied music for public fetes. Strict military discipline was required.

Government-supported training for military musicians in the *Garde* was not surprising, given the prevailing link between music, the military, and the political might of a country. This relationship was in part due to the view of the orchestra as an army, a formulation that John Spitzer and Jonathan De Souza have shown became popular in the eighteenth and nineteenth centuries in Europe. With the development of the orchestra as a conglomerate of diverse musicians and instruments led by one conductor, united in the execution of one composition, and increasing in size and power, the orchestra was viewed as a military body. This mentality evolved at the same time that armies themselves became national and thus no longer represented merely the power and glory of a solitary king or ruler, but rather the dominance and majesty of an entire nation.[57] Hence, in a relationship that could be exploited to drum up patriotism, a national orchestra (or other significant musical ensemble) could represent the nation's army, which in turn represented a nation's strength. As such, it would be expected that the *Garde*, as a

[57] John Spitzer, "Metaphors of the Orchestra – The Orchestra as a Metaphor," *The Musical Quarterly* 80, no. 2. (1 January 1996): 242, 245; Jonathan De Souza, *Music at Hand: Instruments, Bodies, and Cognition* (New York: Oxford University Press, 2017), 17.

national musical ensemble, one that was also literally a subdivision of the national army, contain well-trained musician-soldiers.

The important ideals of lyricism and virtuosity that developed at the *École Royale de Chant et de Déclamation* and the *École Gratuite de Musique de la Garde Nationale Parisienne* became linked as ideals at the Paris Conservatoire with the institutions' merger between 1793 and 1795. In 1793, Gossec and Sarrette combined the two schools into the *Institut National de Musique*, incorporating their personnel into the new *Institut.* Sarrette became the director of the new institution, while Gossec became a professor of composition and one of five *Inspecteurs d'Enseignment* who oversaw the school. In addition to forming future opera singers and military band instrumentalists, the new *Institut* provided choirs to the community, supplied music for public celebrations, and administered general education and moral instruction. Reflecting the more democratic ideals of the institution in the time of the Revolution, the institution accepted all talented students regardless of social or economic status. After the initial merger, the institution endured two rocky and controversial years, suffering from funding and organization problems, plus the imprisonment of its director, Sarrette, on March 25, 1794 and again in 1795. The institution was then reorganized in 1795 and renamed *L'institut central de musique*. *Conservatoire* replaced *Institut* in its name soon after, before it then became the *Conservatoire de musique (à Paris),* following the *Convention Nationale* of August 3, 1795. Therefore, 1795 is generally accepted as the year the Paris Conservatoire was founded. The name *Conservatoire* itself comes from the Italian *conservatori*, a term for charitable institutions caring for illegitimate, abandoned, or destitute children. Those children deemed musically gifted were 'conserved' for music and trained to perform musical services at church or court. The Conservatoire underwent several more name changes throughout the years, in part reflecting the

fluctuation between republic and monarchy in France in the long nineteenth century, before it eventually became a strong and relatively stable institution.

Several features made lyricism evident as an ideal of the newly-constituted Paris Conservatoire. Emphasizing the high value afforded to opera, the Conservatoire's five *Inspecteurs* were specifically chosen from its opera composition faculty. Besides Gossec, the original *Inspecteurs* included Étienne-Nicholas Méhul (1763-1817), André-Ernest-Modeste Grétry (1741-1813), Jean-François Lesueur (1760-1837), and Luigi Cherubini (1760-1842). As mentioned above, the Conservatoire continued the *École Royale*'s function as the foremost training ground for singers of the *Paris Opéra*, the premier state-sponsored theater. The school expanded at the end of the eighteenth century to begin preparing instrumentalists for careers in French musical theatres as well. The Conservatoire eventually filled the *Paris Opéra* plus the *Opéra Comique*, *Théâtre Italien*, and *Théâtre Lyrique,* all state-sponsored theaters, with its vocal and instrumental prize winners. The demand for such was vast, since performance opportunities in theaters exponentially increased after the Revolution, in part for nationalistic reasons. From the Parisian theaters, the *Garde* then attracted wind musicians to perform its core repertoire, primarily operatic (and orchestral) transcriptions.[58] The focus on opera at the Paris Conservatoire eventually became so strong that a regular Conservatoire orchestral concert series, the *Société des Concerts du Conservatoire,* had to be created in 1828 by ministerial decree in an attempt to serve as a counterbalance to this focus and make the institution more comprehensive.[59]

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[58] Eugene Rousseau, *Marcel Mule: His Life and the Saxophone* (Shell Lake: Etoile Music, Incorporated, 1982), 45.
[59] The orchestra on this series, originally conducted by François Habeneck (1781-1849), a violin professor at the Conservatoire, featured students and professors of the Paris Conservatoire. It disbanded in the 1960s, only to be reconstituted as *l'Orchestre de Paris*, a state orchestra, in 1967. The *Société des Concerts du Conservatoire* was one of two concerts series established at the Paris Conservatoire that, by performing instrumental works by Beethoven, Hector Berlioz (1803-1869), and other native and foreign composers, got the French public more interested in instrumental music. The other concert series was founded in 1851 by Jules Pasdeloup (1819-1887), a former Conservatoire student. It featured orchestral concerts given by young Conservatoire graduates under the title of *Société des Jeunes Artistes du Conservatoire*. The name was changed to *Concerts Populaires* in 1861. Many other

Nevertheless, opera continued to dominate at the institution, so Vincent d'Indy (1851-1931), Charles Bordes (1863-1909), and Alexandre Guilmant (1837-1911) founded the *Schola Cantorum,* a private music school, in 1894 in part as another attempt to offset the concentration on opera at the Conservatoire.

Concurrently, the ambitious new Conservatoire maintained the military discipline of the *École Gratuite de Musique de la Garde Nationale Parisienne* that in turn fostered the ideal of technical brilliance. This military discipline was evident in the institution's organization into a militaristic hierarchy. The director was at the pinnacle. Then, the five *Inspecteurs de l'enseignment*, chosen by the National Institute of Science and Art, oversaw public performances at the Paris Conservatoire. From there, a group of nine (the *Inspecteurs* plus four other professors named by the institute's artists) handled administration. The remaining teaching staff were organized into ranks, as in the army, and the members of the teaching staff were followed by the masses of students.

This military discipline was also apparent in the similar hierarchical organization of the Conservatoire's feeder schools. In 1802, a few years after its founding, the Paris Conservatoire became the focal point of a centralized system of music schools throughout France, championed by Sarrette. There were eventually four levels of music schools and conservatories governed by the Ministry for Culture and Communication. The *Conservatoire National Supérieur de Musique de Paris* (Paris Conservatoire) was, until the creation a few decades ago of the *Conservatoire National Supérieur de Musique de Lyon* (Lyon Conservatoire), the only public institution in

concert societies were formed at the Paris Conservatoire in the late nineteenth century. These included the *Concerts Colonne*, founded in 1873 by Edouard Colonne (1838-1910), the *Concerts Lamoureux*, founded in 1881 by Charles Lamoureux (1834-1899), and the *Société des Instruments à Vent* founded in 1879 by Paul Taffanel (1844-1908). This last group provided wind chamber music on six concerts per year until 1893. It is credited with raising the level of wind playing throughout Europe and led to other wind ensembles forming elsewhere in Europe.

France to provide advanced instruction in music and dance. Below the Paris Conservatoire and the Lyon Conservatoire are the other three categories of schools, the *Conservatoires Nationaux de Région*, the *Écoles Nationales de Musique*, and the *Écoles Municipales de Musique Agréés,* that function as stepping stones to the Paris and Lyon Conservatoires.[60] At the conservatories, there are two levels of study, *Supérieur* and *Perfectionnement*, generally taking two to five years and one to two years respectively and roughly equivalent to bachelor's and master's degree programs correspondingly. Students generally aim to graduate from a program of study at a conservatory with the highest distinction, the *Premier Prix* (First Prize) or *Medaille d'Or* (Gold Medal), and then move on to a more advanced conservatory, often progressing through several conservatories throughout the course of their formation.

Despite the evidence of military discipline in the Conservatoire's chain of command and the organization of its feeder schools, the military discipline that nurtured the ideal of technical brilliance was most vividly apparent in various applications of instrumental instruction at the institution. As Kailan Rubinoff has shown, the Conservatoire strove to create disciplined, virtuoso-level musicians as representatives of the state's power, as explained above, and as a professional standard.[61] The military discipline in instruction was a result of the institution's aim "to standardize, secularize, and professionalize education and culture" in an attempt to enforce the French Republic's Revolutionary ideology in the manner of other nascent French

[60] A number of private music schools exist as alternatives to the publicly-funded conservatory system in France. Examples include the *École Normale de Musique de Paris*, founded in 1919 by Alfred Cortot (1877-1962), and the *Schola Cantorum*, mentioned above. In addition to counterbalancing the focus on opera at the Conservatoire, the *Schola Cantorum* had as an aim the revival of Medieval, Renaissance, and Baroque music, which gave it a very conservative bent. *École Niedermeyer* (formerly *École Choron*), founded in 1853, is a third private music institution in France, one that focuses on church music.

[61] Kailan R. Rubinoff, "Toward a Revolutionary Model of Pedagogy: The Paris Conservatoire, Hugot and Wunderlich's *Méthode de flute*, and the Disciplining of the Musician," *The Journal of Musicology* 34, no. 4 (October 2017), 486.

institutions.[62] To accomplish these objectives, the institution's administrators created three distinct stages of instruction, systematized instrumental lessons, regulated practice times, and new pedagogical methods. In contrast to earlier didactic materials that focused more on musicality, the Conservatoire faculty developed strictly regimented method books and études to teach virtuosity and mastery over the student's physique as well as the applied instrument.[63] These new method books featured an emphasis on control, such as the evenness of scales, and they addressed specific technical challenges. They were also remarkably similar to contemporaneous rifle instruction manuals in that they stressed particular, step-by-step control over and execution of the musical instrument, like that over a weapon.[64]

This military-influenced, disciplined approach to the training of instrumentalists proved successful for the Conservatoire from the onset. Initial reviews praised the virtuosic technique of both instructors and students. By the early 1800s, instrumental brilliance came to be expected and a point of pride for those coming out of the Conservatoire, on account of the strict training regimen, high performance standards, and rigorous examinations that created "new heights of virtuosity[.]"[65] Even Prussia and other enemies of France came to recognize Conservatoire instrumentalists as the best.

[62] Ibid., 478.
[63] Ibid., 490.
[64] Ibid., 501.
[65] Ibid., 489.

Lyricism and Virtuosity in the *Solos de Concours*: Neglected Institutional Ideals

Once they were founded as such, the performance ideals of lyricism and virtuosity were expected in numerous genres of music written for the institution. These genres included the annual *solos de concours,* also known as *morceaux de concours,* or contest pieces. The *solos de concours* developed out of the Conservatoire's attempt to ensure a standard, high-level, melodically-sensitive and technically-capable product among its instrumental graduates through its *concours*. The *concours* was an exit exam for potential graduates on all wind, string, and percussion instruments taught at the Conservatoire. Reflecting the institute's disciplined, competitive military heritage, it grew out of the tradition of contests and examinations that had begun during the years 1792-1795 at the institute's predecessors, such as the *École Gratuite*. The *concours* includes the *solo de concours*, performed on the first day of the exam, optionally from memory, as well as orchestral excerpts and sight-reading played on the second day.[66] The *concours* is judged by a panel or jury of seven to nine individuals consisting of internationally renowned professionals on the given instrument, the composer of the *solo de concours*, professors at the Paris Conservatoire, and the Director of the Paris Conservatoire. Professors of the given instrument itself at the institution are not permitted on the panel. Serving on a jury, which is by invitation only, is considered an honor.[67] The ultimate goal for the student is to win the *Premier Prix*, a prestigious honor that brings graduation. Students may also win and graduate with the *Deuxième Prix* (Second Prize), but generally, if students have time left in their

[66] Frances Lapp Averitt, "An Outsider's View inside the Paris Conservatoire," *Flute Talk* 7, no.7 (March 1988): 11.
[67] Harold Bauer, "The Paris Conservatory: Some Reminiscences," *The Musical Quarterly* 33, no.4. (October 1947): 533.

programs, they will continue their studies and try anew for the *Premier Prix* the following year. Winners of the *Premier Prix* also received material awards, such as French musical instruments, until 1817. Up to 1891, string recipients still secured instruments, while others gained music. At one point, male medalists were excused from a year of compulsory military service. Since 1892, the prize has solely been one of honor and prestige. The winners, called *laureates* or *élévés*, are recorded in the permanent record, called the *Palmanès*. Early in the history of the *concours*, its participants, who are determined ahead of time by *examens* or instrumental juries, competed against each other for the *Premier Prix*. Students are now judged against a standard, not each other, so the number of winners every year varies. The first *concours* at the Paris Conservatoire, an event that featured both soloists and chamber ensembles, occurred on October 24, 1797, two years after the institute's founding. After that, the *concours* were conducted in October or July each year until 1913, when they were moved to June. Today, nearly all conservatories in France, Italy, Belgium, and Germany maintain similar systems of assessment.

Most years, composers create new *solos de concours* for specific instruments. Some of these have become standard repertoire pieces for their respective instruments in the form of pedagogical material, test or graduation pieces (for future *concours* and similar events), competition repertoire, audition music, and recital literature for students, professors, and professionals. Perhaps the best-known, canonical Paris Conservatoire *solo de concours* is Claude Debussy's (1862-1918) *Première Rhapsodie* (1909-1910) for clarinet and orchestra or piano. Additional examples include Georges Marty's (1860-1908) *Première Fantaisie* (1897), André Messager's (1853-1929) *Solo de Concours* (1899), and Max D'Ollone's (1875-1959) *Fantaisie Orientale* (1913) for clarinet, all of which continue to be important pedagogical and recital works.

Composers traditionally wrote the *solos de concours* in what I call *lyric-virtuosic form,* a two-part structure that evaluates lyricism and virtuosity by accentuating the songlike in the first portion and the technically brilliant in the second. In some aspects, this structure resembled other bipartite forms. The emphasis on the melodic in the initial portions of these *solos,* for instance, paralleled the stress on the songlike in the opening sections of nineteenth-century double *cantabile-cabaletta* arias. Similarly, the lyrical segments of these *solos* were commonly through-composed, freely-structured, and improvisatory-sounding, much like a prelude in a typical Baroque prelude and fugue pairing. The technically brilliant sections routinely shared the ternary or compound meters prevalent in the concluding portions of seventeenth-century French overtures. However, unlike French overtures, the *solos* generally did not feature ceremonial, regal, and march-like introductions. They also lacked the fugal writing located in preludes and fugues and French overtures, as well as the periodic structure characteristic of *cabalettas* and the repeats customarily found in French overtures and double arias. Georges Enesco's (1881-1955) *Cantabile et Presto* (1904), Henri Büsser's (1872-1973) *Prélude et Scherzo, Op.35* (1908), Louis Francis Aubert's (1877-1968) *Introduction et Allegro* (1922), and Gabriel Grovlez's (1879-1944) *Romance et Scherzo* (1927) for flute, plus Paul Vidal's (1863-1931) *Adagio et Saltarelle* (1929) for bassoon, are all examples of *solos de concours* in lyric-virtuosic form.

Commencing in the late nineteenth century, composers at times also employed the *fantasia*, or free-form work, to test lyricism and virtuosity in their woodwind *solos de concours*. In this format, they could assess these ideals in a less regimented manner, potentially mixing several sections of melodic and technically brilliant writing together, or even combining the two attributes simultaneously.[68] They occasionally followed a pastoral theme in these fantasia *solos*

[68] Examples of the fantasia form in woodwind *solos de concours* include Gabriel Fauré's (1845-1924) *Fantaisie* (1898), Georges Hüe's (1858-1948) *Fantaisie* (1913), Philippe Gaubert's (1879-1941) *Fantaisie* (1920), and Henri

de concours.[69] Other times, they explored exoticism in the form of orientalism.[70] As I demonstrate in Chapter Three, Bozza frequently applied the fantasia form, along with pastoral and orientalist features and elements from bipartite forms, to test melody and technique in his *solos*. In *Récit, sicilienne, et rondo* (1936) for bassoon and piano, for instance, he employed the lyric-virtuosic structure along with pastoralist and orientalist elements and a rustic dance interlude, as was common in later French overtures. In *Agrestide, Op.44* (1942) for flute and piano, he utilized the same format with the addition of several new sections, each of which assessed lyricism and technique in a different manner.

Despite the fact that the *solos de concours* were designed to evaluate lyricism and virtuosity, however, for much of the history of the Paris Conservatoire, these two elements were ironically found to be lacking in those very woodwind *solos de concours*. At first, this discrepancy existed because, for the institute's initial century, instrumental professors at the Conservatoire generally composed the *solos de concours* themselves for the instruments that they taught. As Melissa Colgin has explained, because these professors were not usually trained as professional composers, their *solos de concours* were routinely less than inspiring, in terms of both melody and technique.[71] Some examples of the domination of the *solos de concours*

Martelli's (1895-1980) *Fantasiestück* (1947) for flute, as well as Marty's *Première Fantaisie*, Augusta Holmes's (1857-1903) *Fantaisie* (1900), Gaubert's *Fantaisie* (1911), and Debussy's *Première Rhapsodie*, all featuring clarinet, plus Charles Colin's (1832-1881) *Grande Fantaisie Concertante*, Op.47 (1876) and Henri Dallier's (1849-1934) *Fantaisie Caprice* (1903) featuring oboe and Louis-Albert Bourgault-Ducoudray's (1840-1910) *Fantaisie* (1900) for bassoon.

[69] Instances of pastoral themes in fantasia form *solos de concours* comprise Leon Moreau's (1870-1946) *Dans la forêt enchantée* (1912), Jules Mazellier's (1879-1959) *Divertissement pastoral* (1931), Olivier Messaien's (1908-1992) *Le merle noir* (The Black Blackbird, 1952), François J. Brun's *Pastorale d'Arcadie* (1957), Jean Hubeau's (1917-1992) *Idylle* (1967), and Michel Rateau's (b.1938) *Dialogue avec l'oiseau La* (1975) for flute, as well as Klosé's *Ninth Solo, Op.25: Pastorale et Allegro* (1854) and Jean Aubain's (b.1928) *Pastorale et Scherzo* (1979) for clarinet.

[70] Examples of *solos de concours* involving orientalist themes include Alexandre Georges's *À la Kasbah* (1911), Büsser's *Andalucia* (1933), Maurice Le Boucher's (1882-1964) *Ode à Marsyas* (1936), and Jacques Dupont's (1906-1985) *Aulos, Op.37,* all featuring flute, as well as D'Ollone's *Fantaisie Orientale*, featuring clarinet.

[71] Colgin, "Paris Conservatoire concours tradition," 17.

repertoire by performance professors untrained in composition are the dozens of flute *solos de concours* by Jean-Louis Tulou (1786-1865), Joseph-Henri Altès (1826-1895), and Jules Demersseman (1833-1866), as well as the multitude of *solos* for clarinet by Hyacinthe Klosé (1808-1880).

Flute professor Paul Taffanel (1844-1908), known as the "father of modern flute playing," attempted to address this issue by initiating the commissioning program for wind instruments in 1894 under director Théodore Dubois (1837-1924). In this arrangement, each year the director of the Paris Conservatoire selected trained, professional composers and commissioned them to write the *solos de concours.* The contracted composers then dedicated the new pieces to the professor of each instrument. This practice significantly elevated the qualifications of the *solos de concours* composers. From that point onward, most of the *solo de concours* commissioned composers have been, akin to Bozza, graduates of the Paris Conservatoire, and a multitude of them likewise have become professors at the institution themselves. Again comparable to Bozza, they often included winners of the *Prix de Rome*. In addition to Debussy, Enesco, and others mentioned above, these commissioned composers included Gabriel Fauré (1845-1924), Jacques Ibert (1890-1962), André Jolivet (1905-1974), Olivier Messaien (1908-1992), Henri Dutilleux (1916-2013), Georges Delerue (1925-1992), Betsy Jolas (b.1926), and countless others. Boulez and Tōru Takemitsu (1930-1996) also provided solos, but they were not commissioned for the *concours*.

While the commissioning program did marginally address the quality of the woodwind *solos de concours*, elevating the compositions in terms of both technical difficulty and musicality, challenges remained nevertheless. In the first few decades of the twentieth century, the woodwind *solos* still did not demand a level of technique equivalent to that of virtuosic

orchestral strings. Then, with the explosion of virtuosic writing and new, extended techniques for woodwinds as the twentieth century progressed, the *solos de concours* became much more challenging technically, but often at the expense of lyricism. Many of these twentieth century works contained virtuosity for the sake of virtuosity, rather than virtuosity for the sake of music. Thus, when Bozza began writing for the Conservatoire in the 1930s, few woodwind *solos de concours* satisfied the institute's ideals of lyricism and virtuosity, a trend that continued in the decades that followed.

Classical Saxophone Literature:
A Special Case

While it was expected that composers feature the ideals of lyricism and virtuosity in their Paris Conservatoire *solos de concours*, they were also counted upon to highlight these attributes in other repertoire for the institution. These additional works included solos, concertos, études, and pieces for small ensembles. The presumption of songlike melodies and challenging technique in these pieces applied to music for all instruments, but it was especially of concern regarding repertoire for the classical saxophone. Not only were pieces for the saxophone deficient in songlike melodies and technical brilliance, but there existed limited examples of high-quality classical saxophone music in any genre in the early decades of the twentieth century. The situation was especially dire in terms of saxophone chamber music. Furthermore, at precisely the time that Bozza commenced composing in the 1930s, for various historical reasons, the demand for such music intensified, thus presenting a special need.

A dearth of quality classical saxophone chamber music prevailed into the early twentieth century despite the fact that the Belgian Antoine-Joseph (Adolphe) Sax (1814-1894) had invented the saxophone decades before, around 1840, in an attempt to fill sonic gaps in the band and orchestra.[72] Although it had been warmly welcomed into military bands, including the *Garde,* which regularly provided saxophone parts, and although it experienced significant popularity in the world of jazz, the saxophone was still little more than a curiosity in the world of Western classical music as the 1930s began. A handful of composers had featured saxophone parts in orchestral works, most around the time that Sax, a fine performer himself, was available to perform them. These comprised a work featuring chorus by Hector Berlioz (1803-1869), *Chant sacré* (1844), that included a part for bass saxophone. The composer wrote the work in the same year that Sax introduced the instrument to the public at the Paris Industrial Exhibition. Other early French orchestral works with the saxophone included Georges Bizet's (1838-1875) *L'Arlesienne* (1872), which involved prominent solos for the alto saxophone, Jules Massenet's (1842-1912) opera, *Hérodiade* (1881), which encompassed parts for alto, tenor, and contrabass saxophones, and Massenet's *Werther* (1885-1887), which also highlighted the alto saxophone.[73] However, few gifted composers had written chamber music for the saxophone prior to the 1930s. The saxophone chamber music that did exist was largely mediocre and musically uninspired,

[72] Sax invented the 14-member saxophone family, which consisted of single-reed, conical bore, metal instruments overblowing the octave, in Paris in the late 1830s and 1840s. Sax's original saxophone patent included sopranino, soprano, alto, tenor, baritone, bass, and contrabass saxophones alternating in Eb and Bb in one set, intended for use in bands, and F and C in a second set, intended for use in orchestras.

[73] Saxophones gained some of their earliest success and praise in France. Berlioz published an article in *Journal des Debats* on June 12, 1842 declaring the bass saxophone to be the "most beautiful low voice known." Georges Kastner (1810-1867) praised the saxophone, saying it was "called to the highest destiny by the beauty of its timbre," fated "to take an important place in our orchestras and in our military bands." Outside of France, Gioachino Rossini (1792-1868) said the saxophone "produced the finest blending of sound" that he had encountered. In spite of these and other early successes, the saxophone did not become a staple of the orchestra as Sax had envisioned. This was in part because Sax often was at odds with orchestral musicians and conductors, as well as because of the intonation problems encountered by early versions of the instruments. Fred L. Hemke, "The Early History of the Saxophone" D.M.A. diss., The University of Wisconsin – Madison, 1975, 35-36; Michael Segell, *The Devil's Horn* (New York: Picador, 2005), 15.

with scant technical challenges. Today, essentially none of it has entered into the classical saxophone canon. The only notable exception is Debussy's *Rhapsodie* (1903) for alto saxophone and piano, a work commissioned by a wealthy American, Elise Boyer Coolidge Hall (1853-1924), who had taken up the saxophone for reasons of her health.

The demand for quality classical saxophone music became acute in the 1930s, known today as the Golden Age of the Saxophone. At this time, the saxophone experienced a meteoric rise in popularity as a classical instrument due to the appearance of two serious, very capable saxophonists, Sigurd Raschèr (1907-2001) and Mule. These two virtuosi championed the instrument in a manner that no one had been able to do since the death of Sax. The German-born Raschèr became an internationally known, world-touring saxophonist. He performed as soloist with the Boston Symphony Orchestra under Serge Koussevitzy (1874-1951) and the New York Philharmonic under Sir John Barbirolli (1899-1970), as well as with 250 other orchestras throughout the world. The French Mule, an internationally known and touring saxophonist as well, was known as *Le Patron* of the saxophone. Legendary professor of saxophone at Indiana University, Eugene Rousseau (b.1932), wrote of him, "Perhaps more than any other person, Marcel Mule has pioneered the development of the saxophone as a classical medium."[74] Mule performed on saxophone under Maurice Ravel's (1875-1937) direction numerous times, including delivering the soprano saxophone solo in the premier of Ravel's *Bolero* (1928) with the Paris Opera Orchestra. He also performed one of the saxophone parts in Richard Strauss's (1864-1949) *Symphonia Domestica, Op.53* (1903) under the composer's direction.[75] Fine players such as Raschèr and Mule, as well as their students and listeners, expected music no less advanced than the repertoire for instrumental music at large.

[74] Ibid., 3.
[75] Ibid., 101.

The demand for quality saxophone music continued into the 1940s. It increased exponentially with the reinstatement of the saxophone program at the Paris Conservatoire in October of 1942. The original program had been discontinued after thirteen years when Sax left in 1870 due to financial restraints at the institution. The reinstatement in the 1940s was astonishing, given that it occurred during World War II and the Nazi German occupation, when food was rationed, and when funds were obviously limited. While music has long been employed during times of crisis for moral and spiritual uplift, escapism, morale, outlet, and self-expression, as well as for nationalism and war propaganda, logistical issues remained. The new program would have necessitated more resources – to pay an instructor, to provide tuition and stipends for the new class of saxophone students, and to compensate the composers commissioned to write annual *solos de concours* for a new instrument – at a time when funds were limited. This event was all the more extraordinary given that other arts institutions in France suffered at the same time, such as occurred with regional orchestras (though orchestras in Paris thrived) and the demise of the salon tradition. Nevertheless, the program, created by director Claude Delvincourt (1888-1954) and led by Mule, flourished.[76] While at the Paris Conservatoire, Mule taught over 300 students, 87 of whom won first prize in the *solos de concours*. These students included those from the United States, Japan, Korea, and China, many of whom became notable performers and teachers themselves, further elevating the classical saxophone around the world. The greatest number of Mule's foreign students came from the United States. Besides Rousseau, Mule's most accomplished students include Daniel Deffayet (1922-2002), Jean-Marie Londeix (b.1932), Frederick Hemke (1935-2019), Pierre Bourque (1938-2014), and Claude Delangle (b.1957), major saxophone performer-teachers who influenced hundreds of students of their own around

[76] Rousseau, *Marcel Mule*, vii.

the world. In particular, Deffayet, the first to win the *Premier Prix* in saxophone at the Paris Conservatoire, also won the *Premier Prix* in violin, chamber music, and harmony. He succeeded Mule in 1968 at the Conservatoire, and Delangle then succeeded him in 1988.[77] In the United States, Rousseau and Hemke commanded major saxophone programs at Indiana University and Northwestern University respectively. Thus, in the mold of Raschèr and Mule, appeared vast numbers of saxophone students who graduated from the Paris Conservatoire. This phenomenon further increased the appeal for quality *cantabile* and technically challenging chamber music for the classical saxophone at the institution in the 1940s.

Additionally fueling the demand for advanced lyrical and virtuosic classical saxophone music during this decade was the Nazi German occupation in France. Despite the suffering of other French arts organizations at this time, Mule recalled that artistic life and concert-going appeared to be at an even greater intensity during the war than during peacetime, due to both the insistence of the German occupiers, especially in connection to the promotion and development of the classical saxophone and its repertoire, and the spiritual needs of the French during the war.[78] Mule's saxophone quartet, which he had formed with colleagues from the *Garde* and which lasted for more than forty years, saw an increase in performances on the Nazi-run *Radio Paris* and elsewhere during this time, increasing exposure of the saxophone. Mule also recalled quartet or solo performances by himself virtually every week during the war.[79] This enhanced visibility of and official support for the classical saxophone further augmented the clamor for quality chamber music for the instrument.

[77] Ibid., 30, 72, 93; Jean-Pierre Thiollet, "Eugène Bozza," in *Sax, Mule, & Co: Marcel Mule ou l'éloquence du son* (Paris: Éditions H & D, 2004), 9-10.
[78] Rousseau, *Marcel Mule*, 50.
[79] Ibid., 50-51.

Several prominent composers answered this call in the 1930s and 1940s, contributing key pieces to the saxophone chamber music (and concert) canon. Ibert, Alexander Glazunov (1865-1936), Darius Milhaud (1892-1975), and Paul Hindemith (1895-1963) all wrote works for Raschèr, while Milhaud, Gabriel Pierné (1863-1937), Florent Schmitt (1870-1958), Arthur Honegger (1892-1955), and Jean Françaix (1912-1997) composed pieces for Mule. Paul Creston (1906-1985), Bernhard Heiden (1910-2000), and Paul Bonneau (1918-1995) also supplied important saxophone works during these years. Among the most notable of these canonical works are Glazunov's *Quartet*, *Op.109* (1932) and *Concerto*, *Op.109,* (1934), Ibert's *Concertino da Camera* (1935) for alto saxophone and eleven instruments, Françaix's *Petit Quatour pour saxophones* (1935), Pierné's *Introduction et variations sur une ronde populaire* (1936) for saxophone quartet, Heiden's *Sonata* (1937), Creston's *Sonata, Op.19* (1939), Milhaud's *Scaramouche*, *Op.165* (1939), Hindemith's *Sonata* (1943), Schmitt's *Quatour pour saxophones en quatre parties, Op.102* (1948), and Bonneau's *Caprice en forme de valse* (1950). Nevertheless, these eleven composers generally contributed merely one or two pieces each to the classical saxophone repertoire. The literature still lagged considerably behind in scope compared to that of all other Western woodwind instruments, and the deficiency was even more pronounced in contrast with the literature for piano and orchestral strings. Hence, in the 1930s and 1940s, there was a sizeable vacuity to amend.

Bozza and Lyrical Virtuosity:

Opera, Conducting, and the Violin Repertoire

While lyricism and virtuosity were largely unmet ideals in the woodwind chamber music of the Paris Conservatoire as the 1930s began, other repertoires had already established long traditions of featuring these characteristics. Two collections in particular that had accentuated these attributes for centuries were Italian solo violin literature and opera repertoire. In the Italian solo violin repertoire, these qualities developed in the music of the Baroque violin virtuosi, such as Arcangelo Corelli (1653-1713), Antonio Vivaldi (1678-1741), Guiseppe Tartini (1692-1770), and Pietro Nardini (1722-1793). They then merged into the mode of lyrical virtuosity in the works of Romantic Era virtuoso violinist, Paganini. In Italian opera, lyrical virtuosity was often manifest in the form of *bel canto coloratura*, as in the music of Rossini, Giacomo Puccini (1858-1924), Pietro Mascagni (1863-1945), and Ottorino Respighi (1879-1936), among others. Although the term *bel canto*, which literally refers to beautiful singing, has a number of wide and varying interpretations, drawing upon Owen Jander and Ellen Harris, I use it to refer primarily to eighteenth and nineteenth century Italian opera that emphasizes clear *legato* and a beautiful tone, at times in conjunction with florid, technically-demanding writing called *coloratura*. This style is in opposition to the heavier style of German opera, such as that of Richard Wagner (1813-1883), that selects from the sounds of spoken language and emphasizes the sheer power of the voice.[80] As I will demonstrate in this section, Bozza became intimately familiar with both the Italian violin and opera repertoires throughout the course of his life. From these experiences, he

[80] Owen Jander, revised by Ellen T. Harris, "Bel canto," Grove Music Online, https://www-oxfordmusiconline-com.gate.lib.buffalo.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000002551?rskey=VIU7FJ (accessed 21 October 2019).

developed his own *cantabile* and technically brilliant compositional approach that satisfied the ideals of the Paris Conservatoire.

Bozza's exposure to the Italian violin and operatic repertoires began at an early age as a result of his father's efforts. An Italian, Umberto Bozza, and his French wife, Honoré Molina, were living in Nice, France when their son, Eugène (Eugenio) Joseph Bozza, was born on April 4, 1905. The elder Bozza was a professional violinist in the casinos of Mont Dore, Evian, and Nice, as well as in the Theatre of Monte Carlo.[81] As such, from the time of his son's birth, Umberto Bozza provided him with exposure to the standards of the violin and operatic literature. Additionally, in 1910, the elder Bozza began giving his five-year-old son violin lessons, supplementing them with piano and solfège studies soon after.[82] According to Eugène Bozza's daughter, Cécile Bozza Delplace, Umberto Bozza was known to have been extremely hard on his only child as a violin teacher, demanding nothing short of musical and technical excellence.[83] As recalled by the younger Bozza's second wife, Nelly Baude Bozza, Eugène Bozza recounted that his father broke bows and metronomes over his child's head when displeased.[84] Nevertheless, the younger Bozza progressed rapidly and sometimes attended performances with his father, playing alongside him in the orchestra.

[81] Lois Kuyper-Rushing, "Reassessing Eugène Bozza: Discoveries in the Bibliothèque Municipale de Valenciennes Archive," *Notes* 69, no.4 (June 2013): 707.
[82] In the following section, I have drawn from the dissertations of Faas, Kazik, Liu, and Rowen. Jason P. Faas, "A Study of Compositional Technique and Influence in Three Bass Trombone Pieces by Eugène Bozza" (D.M.A. diss., University of Nebraska, 2007); Kelly Ann Kazik, "Selected Accompanied and Unaccompanied Flute Works of Rivier, Bozza, and Françaix" (D.M.A. diss., University of Maryland – College Park, 2008); Hsing-Fang Liu, "The Practice of 'Adoptive Transcription' in Selected Works for Clarinet by Eugène Bozza" (D.M.A. diss., University of North Texas, 2015); Denise Cecile Rogers Rowan, "The Contributions for Bassoon with Piano Accompaniment and Orchestral Accompaniment of Eugène Bozza with Analyses or Representative Solo Compositions" (D.M.A. diss., University of Southern Mississippi, 1978).
[83] Cécile Bozza Delplace, interview by author, 29 June 2017, Valenciennes.
[84] Rowan, "The Contributions for Bassoon," 73.

After a number of years of study with his father, Eugène Bozza furthered his familiarity with the violin and its music by continuing his studies in conservatory settings. When his family relocated to his father's native Italy in 1915 as a result of World War I, then ten-year-old Bozza pursued violin studies at the prestigious *Conservatorio di Santa Cecilia*, or Royal Conservatory of Saint Cécilia (now known as the Academy of Saint Cecilia and the Augusteo) in Rome. There he also studied composition with violinist, composer, conductor, and musicologist, Respighi. Bozza completed his studies in violin, piano, and solfège at the *Conservatorio* in 1919 at the age of fourteen, earning the diploma of Professor of Violin. In 1922, at age seventeen, Bozza returned to France and enrolled in the Paris Conservatoire where he studied violin with Édouard Nadaud (1862-1928). In addition to teaching at the Paris Conservatoire from 1900 to 1924, Nadaud was concertmaster of *l'Orchestre de la Société des Concerts du Conservatoire*. The Paris Conservatoire awarded Bozza the *Premier Prix* in violin in 1924 when he was nineteen years old, after just two years of study with Nadaud.

By the time Bozza was twenty years old, he was already a virtuoso violinist at the threshold of a performing career. He began as concertmaster in *L'orchestre Pasdeloup* when Arturo Toscanini (1867-1957) appointed him to the position in 1925.[85] Over the next five years, Bozza performed in France, the Netherlands, Austria, Italy, and Greece and established a reputation for himself as a leading violinist across Europe. He also presented numerous solo recitals during these years, performing his own pieces for violin alongside works by Camille Saint-Saëns (1835-1921), Beethoven, and others.[86]

[85] Frédéric Poinsignon, "Eugène Bozza 1905- 1991," *Valentiana* 9 (June 1992): 107.
[86] Ibid.

In 1930, at age 25, Bozza abandoned his international performing career, and he never played the violin again after the age of 27.[87] Despite the allegation by his wife that stage fright was the reason for his desertion of the instrument, Bozza's daughter, Cécile Bozza Delplace, and André Ratte, who had studied and taught oboe at the Valenciennes Conservatoire under Bozza, and who was the dedicatee of Bozza's *Fantaisie Italienne* (1939) and *Pastorale* (1977/1979), both refute this idea. Instead, they believe Bozza's heart was in conducting and composition, and that he was weary of the substantial time commitment that being a virtuoso violinist entailed, time that he would rather devote to conducting and composing. They indicate all the performances that he gave as a violinist prior to this point, when stagefright did not appear to bother him, as well as the decades of public performances as a conductor that would follow, when he also did not seem to be hindered by stagefright.[88] Regardless of the reasons, however, even though Bozza had terminated his performance career, his training and experience as a virtuoso violinist, including his intimate knowledge of the repertoire, would stay with him for the rest of his life.

Once he put down his violin, Bozza embarked on a path that would focus his efforts on opera, perhaps influenced by the early exposure to such that he had received as a child from his father. To initiate this change, Bozza returned to the Paris Conservatoire to study conducting with Henri Rabaud (1873-1949). In addition to his teaching responsibilities at the Conservatoire, Rabaud was himself a conductor of opera for many years at the *Opéra-Comique* and the *Paris Opéra*. He was also conductor of the Boston Symphony Orchestra for one season, the director of the Paris Conservatoire from 1922 to 1941, and an active composer. Under Rabaud's tutelage,

[87] "Cécile Bozza, au nom du père," *La voix du Nord*, 19 November 2016, https://www.lavoixdunord.fr/76862/article/2016-11-19/cecile-bozza-au-nom-du-pere.
[88] Delplace, interview; André Ratte, interview by author, 30 June 2017.

Bozza won a second *Premier Prix*, this time in conducting, in 1931, with the unanimous vote of the jury.

From there, following an appointment as conductor to *Les Ballets Russes de Monte Carlo*, Bozza, then 27 years old, resumed studying at the Paris Conservatoire once more in 1932, this time in composition with Büsser. Büsser worked as choral conductor at the *Opéra-Comique* and chief conductor at the *Grand Opéra*, in addition to composing, teaching at the Conservatoire, and performing as organist at Saint-Cloud. After several years of study with Büsser, in 1934 and at age 29, Bozza was awarded a third *Premier Prix*, this one in composition. He also won the *Prix de Rome* for *La légende de Roukmani* (1934), a cantata based on a legend from India and one of his own first lyrical works for the stage.

After spending four and a half years studying composition at the Villa de Medici in Rome, Bozza returned to Paris in 1938, and his opera conducting career took off, beginning with his appointment at the *Opéra Comique*. Bozza became the orchestra conductor there in 1939, at 34 years old. He would hold the position for about a decade. British reviewer S.S. Dale stated that while a conductor at the *Opéra Comique*, Bozza "conducted everything from *Bohème* and *Cavalleria* to more esoteric works never played on this side of the Channel." [89] Moreover, he was especially attracted to Italian opera. He harbored a special fondness for the music of Mascagni, and he developed into a Puccini expert, a fact that later became apparent in his music.[90] According to composer, conductor, and pianist Nicolas Slonimsky (1894-1985), Bozza's compositions have "Puccinian qualities."[91]

[89] S.S. Dale, "Contemporary Cello Concerti LVI: Ermanno Wolf-Ferrari and E. Bozza," *The Strad* 88 (1977): 405.
[90] Ibid.
[91] Faas, "A Study of Compositional Technique," 48.

While active as a conductor at the *Opéra-Comique* and elsewhere, Bozza created numerous large-scale works of his own for the stage, providing further evidence of his attraction to the lyrical voice. These works include his *Beppo: ou Le mort dont personne ne voulait* (1938/1939), a comic opera with libretto by Belgian poet José Bruyr (1889-1980) which won the *Prix d'Italia*. They also comprise his two ballets, *Fêtes Romaines* (1939) and *Jeux de plage* (1945/1946), as well as his opera *Léonidas* (1947, revised 1974), based on a libretto by Guy de Téramond, and his *Messe à La Sainteté Pie XII* (1949). This last was most probably inspired by the composer's attendance at the election of Pope Pius XII (1876-1958).

Although Bozza's professional obligations changed drastically in the years that followed, he remained close to the lyrical stage for the rest of his life. In 1948, at 43 years old, Bozza left his post at Paris's *Opéra-Comique*. Ratte believes that his departure was due in part to the fallout from World War II. The French viewed Italians negatively in the years immediately following the War, and they considered Bozza an Italian.[92] Daughter Cécile Bozza Delplace speculates that financial issues at the *Opéra-Comique* also played a role.[93] Fortunately, however, in 1950, Marcel Landowski (1915-1999) appointed Bozza, then age 45, to the post of director of the *École Nationale de Musique*, or Conservatory of Music, in Valenciennes. Landowski, who would become the director of music for France's Cultural Affairs in 1966 and establish the *Orchestre de Paris* a year later, had pushed for regional orchestras, opera companies, and conservatories throughout France. Bozza's new position would turn out to be quite fortuitous with regard to his aims concerning the voice. In Valenciennes, his mission was to reorganize the Conservatoire, located in northeastern France near Lille, during an initial appointment of only a single year; in

[92] Ratte, interview.
[93] Delplace, interview.

fact, he held the position for twenty-five years.[94] While there, Bozza was able to take advantage of the musical and artistic environment that he found, one that was decidedly conducive to composition, by writing and producing a preponderance of new works for his primary devotion.[95] These included his oratorio, *La Tentation de Saint Antoine* (1948/1950), which won the 1950 Cressant Prize, and his oratorio and *magnum opus*, *Le Chant de la Mine* (1956), a work in homage to the region's coal miners ("*les gueules noires*") and mining country. *Le Chant de la Mine* was produced in May 1956 in the *Hippodome* in Valenciennes with 500 performers and seven choruses from France and Belgium, including the Henri Lobert Choral of Anzin, the Orphéonique Union of Denain, the Royal Union of Bouverie, Belgium, Tornacum Chorale of Tornai, Belgium, Claude le Jeune Mixed Chorale of Valenciennes, Jeunes Filles du Lycée Watteau Group of Valenciennes, and the student ensemble from the Valenciennes Conservatoire. *Le Chant de la Mine* was reproduced at the *Opéra de Lille* in May 1957, again in Valenciennes in May 1957, at the *Salle Pleyel* in Paris in February 1960, and once more in Valenciennes in April 2018. During his years in Valenciennes, Bozza also composed his *Messe Solennelle de Saint Cécile*, written for the second birthday of his daughter, Cécile, and dedicated it to French composer Raymond Pech (1876-1952) of Valenciennes. He created an oratorio with libretto by Félix Forté, *La Passion de Jésus* (1963, pub.1969), that was produced in Valenciennes, and he wrote an opera in the style of Puccini after a novel by Honoré Balzac (1799-1850), with libretto by Forté, called *La Duchesse de Langeais* (1967; pub. 1969), that was produced in Lille.[96] In the 1970s, Bozza wrote an orchestration treatise of three hundred pages, a work that further demonstrated the importance that the voice held for him, given its discussion of different types of

[94] F. Poinsignon, "Eugène Bozza 1905-1991," 108; "Cécile Bozza."
[95] F. Poinsignon, "Eugène Bozza 1905-1991," 108.
[96] Ibid.

sopranos.[97] Although Bozza retired from the Valenciennes Conservatoire in 1975 at age 70, he remained in Valenciennes and continued to compose until his death at age 86 on September 28, 1991.

The Development of a Lyrically Virtuosic Style: From Music for Violin and Voice to Woodwind Literature

From his experiences with violin and opera, Bozza developed his own lyrically virtuosic compositional approach. The composer initiated his creative life by emulating the *cantabile* and technically-challenging features of violin and opera repertoires in his own music for violin, piano, and voice. His method then evolved in his mature works for violin when he combined the two ideals in a process that resembled the compositional style of Paganini. Bozza further advanced the concept of lyrical virtuosity in his mature woodwind chamber oeuvre for the Conservatoire.

Evidence of the significance of the violin and opera literature on Bozza's ontogenesis commences with a handwritten copy of a Nardini work from the composer's archive in Valenciennes. Nardini was an Italian violinist and composer known for both his melodic sensitivity and his dazzling displays of technique. The piece in concern is entitled *Suonata di Pietro Nardini per Violino e Piano* (Figs. 1.1 and 1.2); it is in the hand of twelve-year-old Bozza, dated May 24, 1917 in Rome.

[97] Eugène Bozza, *Traité de l'Orchestration Contemporain,* 1973, manuscript, Valenciennes: Bibliothèque Municipale - Valenciennes.

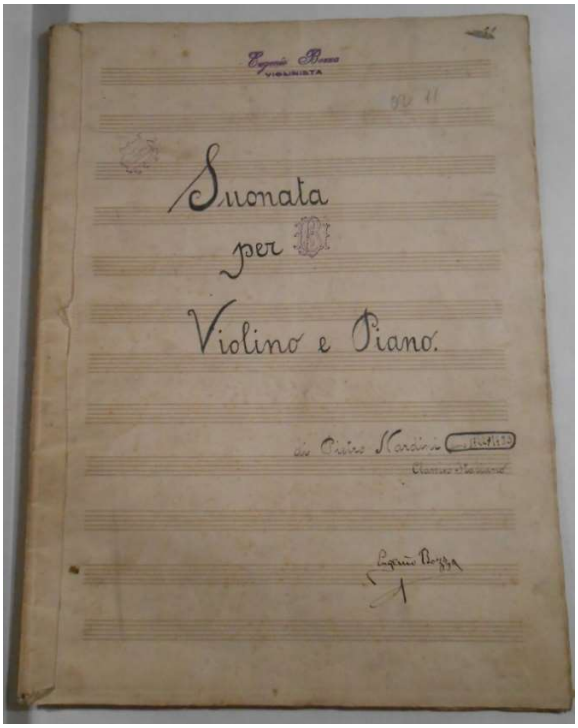


Fig. 1.1. Pietro Nardini, *Sonata Seconda*, cover, copied in the hand of Eugène Bozza, age 12, *Bibliothèque de Valenciennes.* Photograph by Lois Kuyper-Rushing. Used with permission.

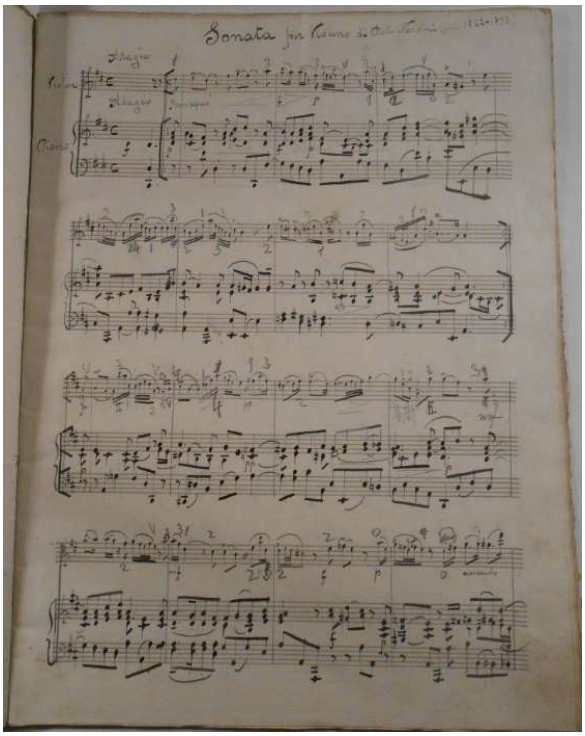
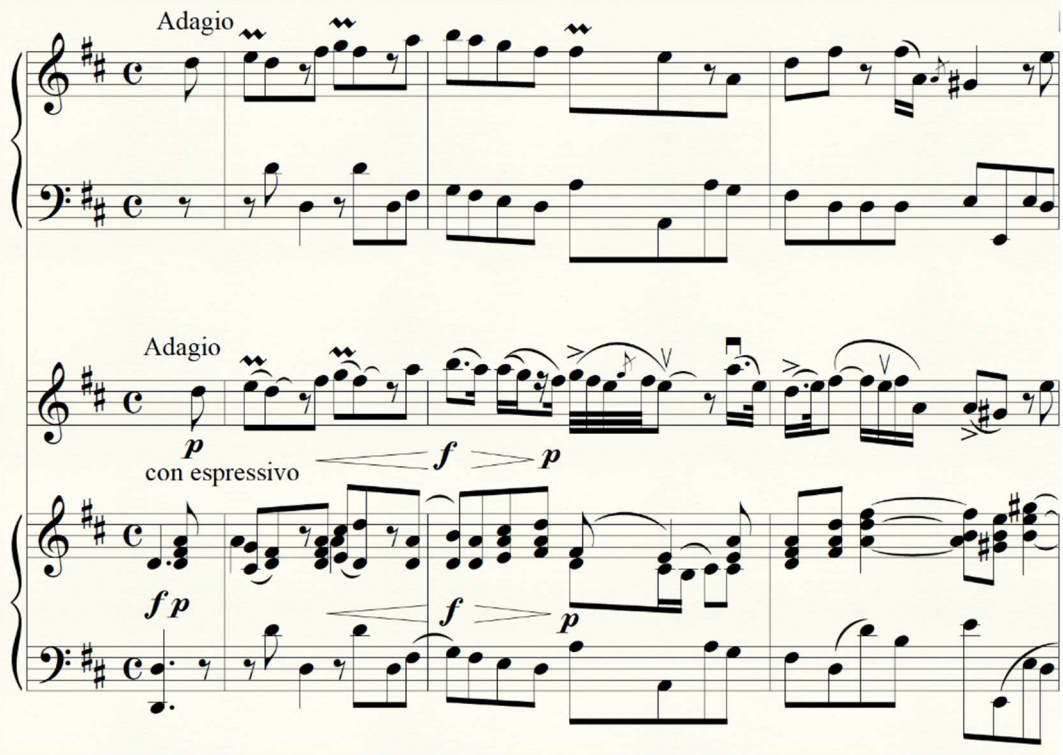


Fig. 1.2. Pietro Nardini, *Sonata Seconda*, Mvt. I, "Adagio," page 1, ornamented and realized, copied in the hand of Eugène Bozza, age 12, *Bibliothèque de Valenciennes.* Photograph by Lois Kuyper-Rushing. Used with permission.

The work is an expansion of Nardini's *Sonata Seconda* (n.d.) for violin. Although a glance at Nardini's own manuscript shows that the composition was originally quite simple, consisting merely of a melodic line for the solo violin and an accompanying *basso* line, the version in Bozza's archive reveals a highly ornamented violin melody and a complex keyboard realization in place of the *basso* part, as shown in the first seven measures of the first movement (Fig. 1.3).



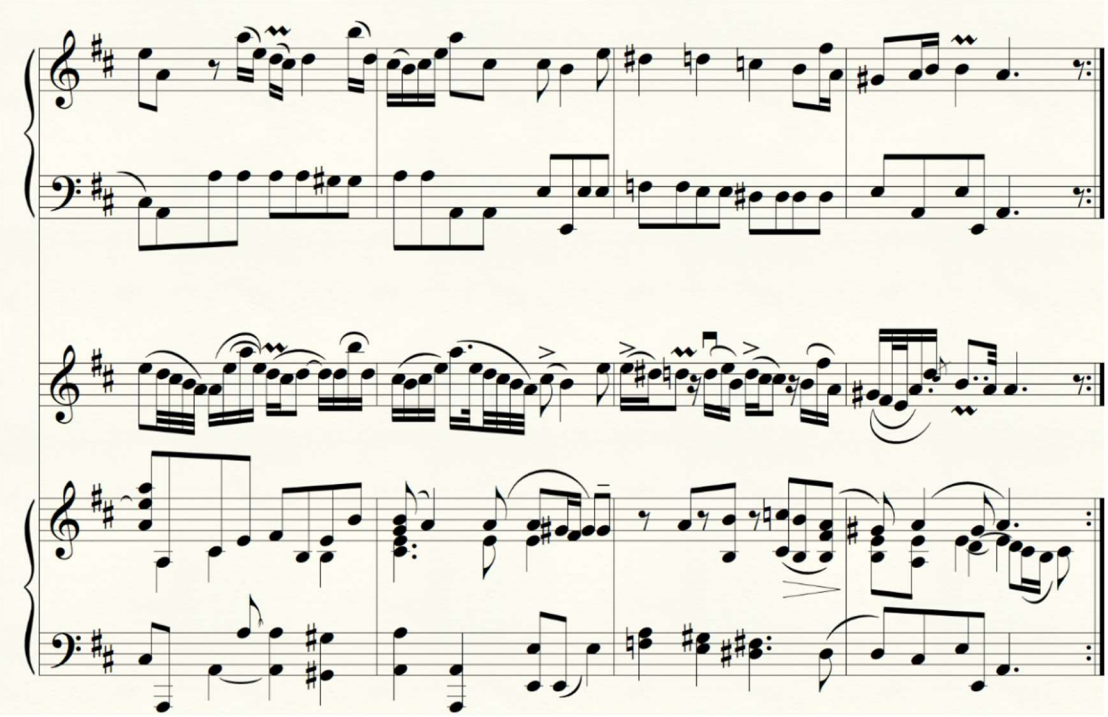


Fig. 1.3 Pietro Nardini, *Sonata Seconda*, Mvt. I, "Adagio," mm.0-7, original violin and basso (top two staves) and ornamented violin and realized keyboard (bottom three staves)

The ornamentation and realization are not Bozza's own, however, as they match earlier published versions of the piece. Nevertheless, Bozza's intricate copying of the work is noteworthy. Its existence among the composer's personal materials demonstrates that from an early stage the questions of lyricism and virtuosity were prevalent in his musical choices in multiple diverse arenas. Moreover, the fact that Bozza evidently devoted a considerable amount of time and effort to diligently reproducing the piece by hand indicates that the piece was meaningful to him.

In Nardini's *Sonata Seconda*, there are several *cantabile* and virtuosic aspects that later emerge in Bozza's own works for violin and woodwinds. As with the majority of Nardini's violin sonatas, this example was originally in three movements, slow-fast-fast, as is evident from Nardini's manuscript. The first movement focuses on tuneful melodies, and the last two

concentrate on challenging technical passages. These are both characteristics for which the composer was known. This slow-fast-fast form is similar to the slow-fast lyric-virtuosic structure that Bozza would employ in innumerable woodwind solos, explained in Chapter Three. The second movement "Allegro" of Nardini's piece exhibits rapid scalar figures, such as those shown in the first four measures (Fig. 1.4). This type of bravura writing would become commonplace in Bozza's woodwind works for the Conservatoire, such as his *Image* (1939/1940), *Agrestide*, *Bucolique*, and *Pièce Brève* (1955), as I will show later in this chapter.

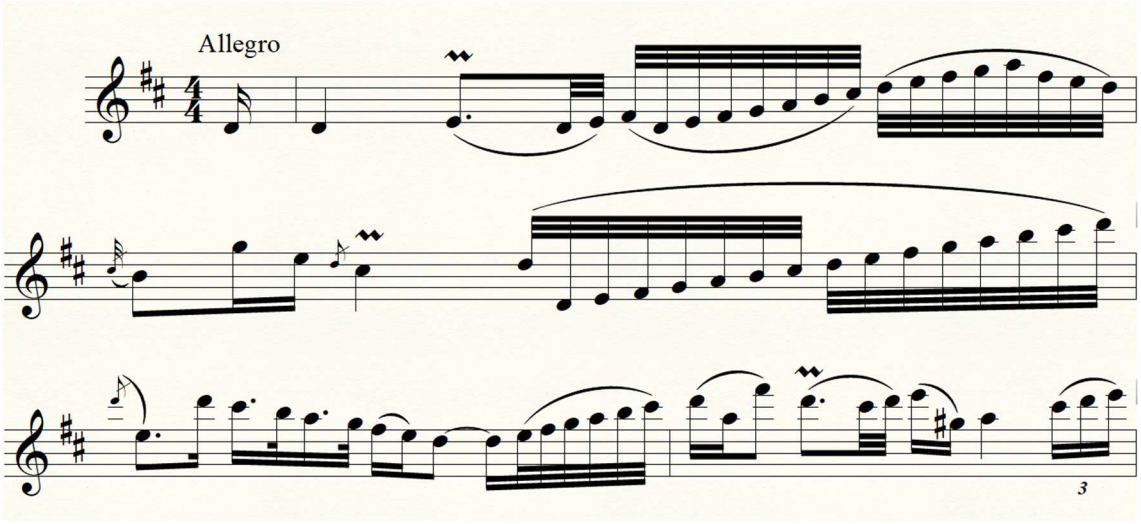


Fig. 1.4. Pietro Nardini, *Sonata Seconda*, Mvt. II, "Allegro," mm.1-4, violin

Later versions of the Nardini work, including Bozza's simulacrum, also feature the inclusion of another movement, entitled "Larghetto" (Fig. 1.5), initially from another sonata.

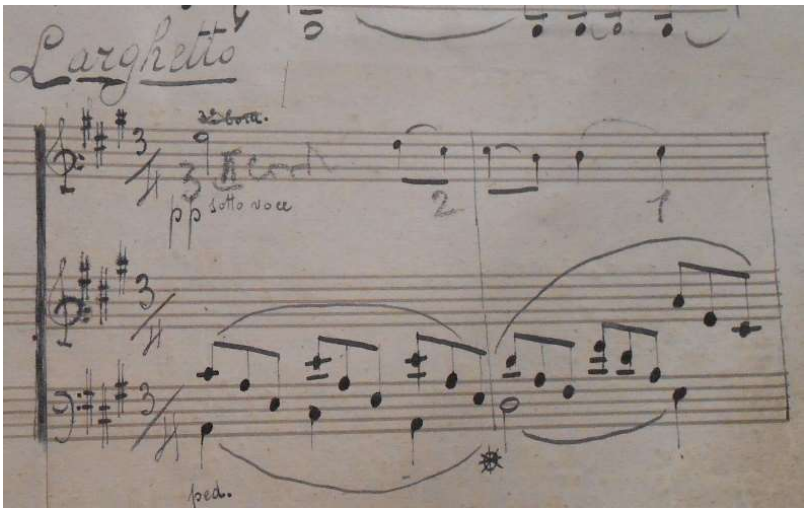


Fig. 1.5. Pietro Nardini, "Larghetto" insert in *Sonata Seconda*, mm.1-2, copied in the hand of Eugène Bozza, age 12, *Bibliothèque de Valenciennes.* Photograph by Lois Kuyper-Rushing. Used with permission.

The insert is placed between the second and third movements. This supplemental movement features an unhurried, principally stepwise, *cantabile* melody in the violin over continuous rolling triplets in the accompaniment (Fig. 1.6), an approach similar to that which Bozza would apply in some of his own pieces for solo violin, such as *Nocturne sur le lac du Bourget, Op.34* (1923) for violin and piano, noted below, and in his works for woodwinds, such as *Bucolique*, *Agrestide,* and *Idylle* (1959).

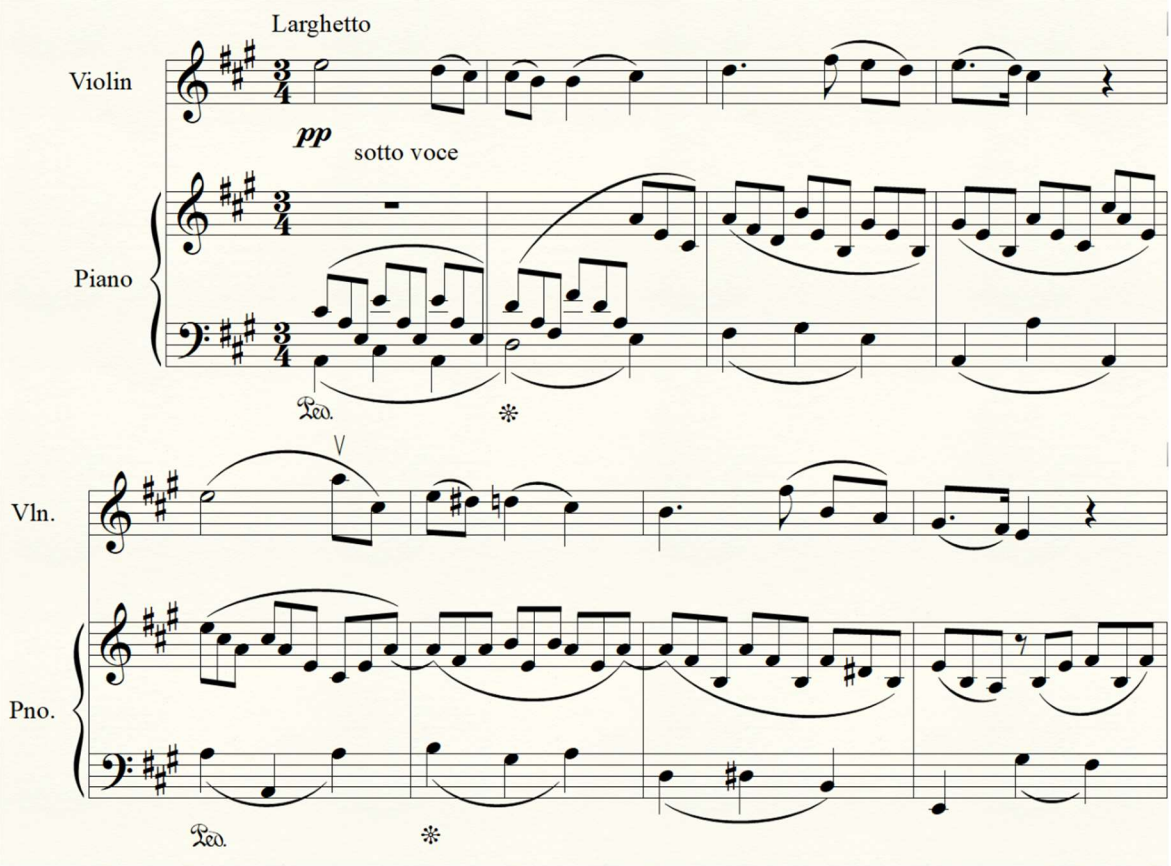


Fig. 1.6. Pietro Nardini, "Larghetto," mm.1-4, violin and piano

Finally, Nardini's sonata ends with a riveting, dance-like, duple meter "Allegro." As I will detail in Chapter Three, Bozza concluded numerous woodwind chamber pieces with a dance in the final or penultimate position, whether in a bright duple meter, as with Nardini's piece, or in the form of a brilliant rustic dance in compound time, such as a *sicilienne* or *tarantella*.

In addition to Bozza's handwritten replica of Nardini's *Sonata Seconda*, several of the composer's vernal works for voice also witness his youthful attraction to melody. These include *Il Rifugio* (The Sanctuary or The Shelter, 1921) and *Visione, Op.3* (1921), both found in Bozza's archive and written when he was sixteen years old. The two pieces are for voice and piano. *Il Rifugio* is set to an Italian text by Gualtiero Merlotti and dedicated to Bozza's father ("*al mio*

caro padre"), while *Visione* is set to Bozza's own Italian lyrics. Both pieces exhibit clear, repeated pitches and stepwise motion in the vocal melodies, such as in mm.3-5 in *Il Rifugio* (Fig. 1.7) and mm.5-9 in *Visione* (Fig. 1.8).

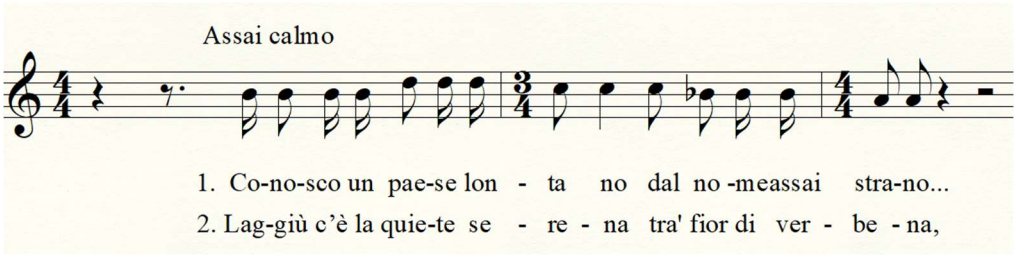


Fig. 1.7. Eugène Bozza, *Il Rifugio*, mm.3-5, voice

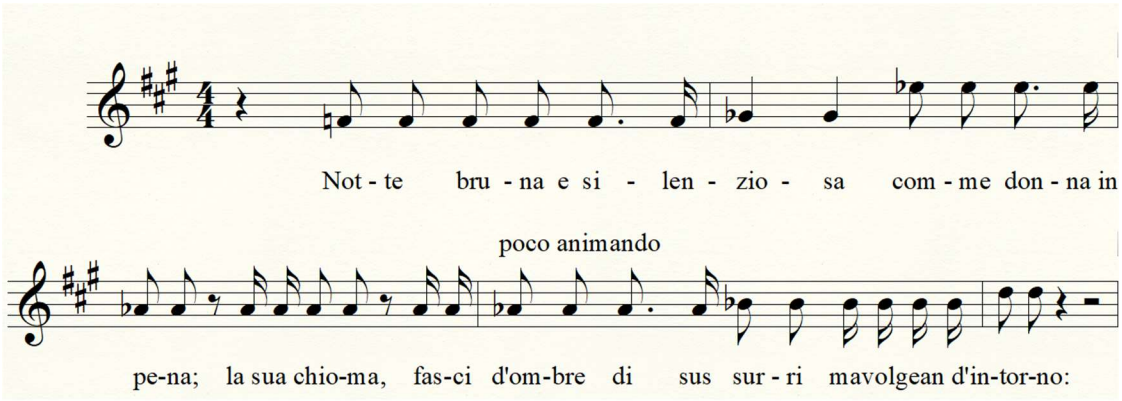


Fig. 1.8. Eugène Bozza, *Visione*, mm.5-9, voice

In this manner, they resemble stepwise vocal passages from some of Puccini's operas on which Bozza would later be considered an expert, such as *La Bohème* (1896).[98]

Beyond his youthful pieces for voice, *cantabile* writing is also apparent in Bozza's early violin works. For example, there is *Nocturne sur le lac du Bourget* for violin and piano, written when the composer was eighteen. The work is a tone poem in the manner of Respighi, Bozza's

[98] Dale, "Contemporary Cello Concerti," 405.

first composition teacher. Respighi himself was very familiar with the challenges involved in vocal composition, as he wrote at least a dozen operas. At Reh.1, Bozza's piece features a *legato* melody in the violin over a busy but lush piano accompaniment, including shimmering triplet figures sounding a Gb major pentatonic scale (Fig. 1.9).

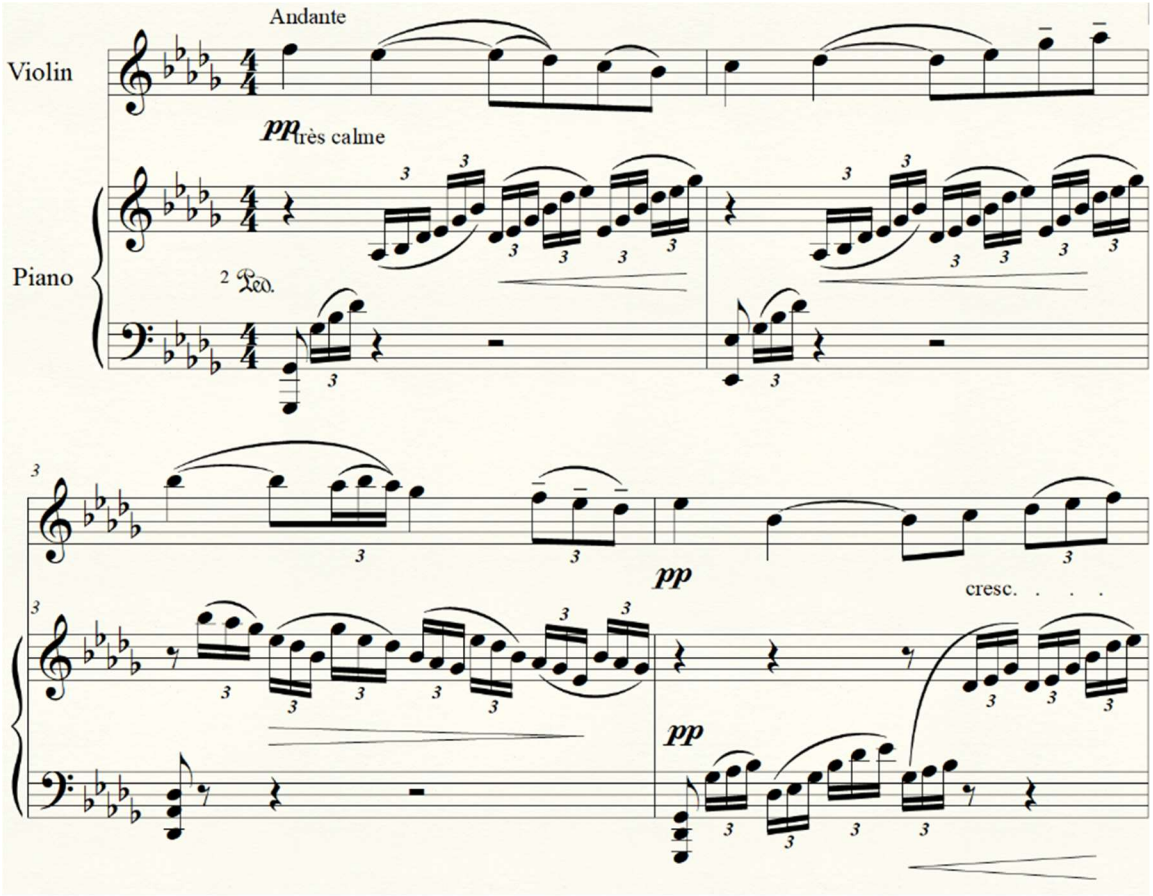


Fig. 1.9. Eugène Bozza, *Nocturne sur le lac du Bourget*, Reh.1, mm.1-4, violin and piano

In this sense, with its smooth, linear melody over an atmospheric accompaniment, the piece is also much like the excerpt from Nardini's "Larghetto" above (see Fig. 1.6). At the same time, the melody itself has similarities to Musetta's aria, "Quando m'en vo" from Puccini's *La Bohème*, "Un bel di vedremo" from his *Madama Butterfly* (1903), "O mio babbino caro" from *Gianni*

Schicchi (1918), and "Nessun dorma" from *Turandot* (1924) in its slow tempo, *legato* articulation, and emotive content. Bozza later employed a similar texture in mm.9-27 of *Habañera* (1935) for violin and piano, a work dedicated to Olivier Rabaud. In this work, he employed a *legato*, stepwise, songlike melody in the violin over fairly static harmony in the piano. Likewise, he applied a related approach in mm.5-13 of his *Chant grégorien* (1939) for violin and piano, a piece dedicated to André Asselin. There, accompanied by parallel open fifths in the piano, Bozza wrote a *legato* and almost completely stepwise melody in the violin, imitating Gregorian chant.

Similar *cantabile* melodies with non-functional accompaniment would later become commonplace in Bozza's woodwind writing for the Paris Conservatoire. An example of such begins at m.3 of Reh. 6 in Bozza's *Bucolique* (Fig. 1.10). Here, in a section that resembles an aria with its homophonic texture, Bozza again featured a *legato*, largely stepwise melody over non-functional, static harmony, in particular, a D major triad in second inversion, an E dominant seventh chord in third inversion, and a chord based on stacked fourths, E-A-D-G#, to start. *Agrestide,* from which some of the sections of *Bucolique* derive, features similar *cantabile* melodies over static harmony, such as those in the *andantino* section beginning five measures after Reh.5. Likewise, *Idylle* consists almost entirely of a *legato* melody in the clarinet over rolling triplets in the accompaniment, again like the example from Nardini's "Larghetto" above (see Fig. 1.6). Finally, the melody itself also has similarities to Musetta's aria from Puccini's *La Bohème* and the other Puccini arias mentioned above.

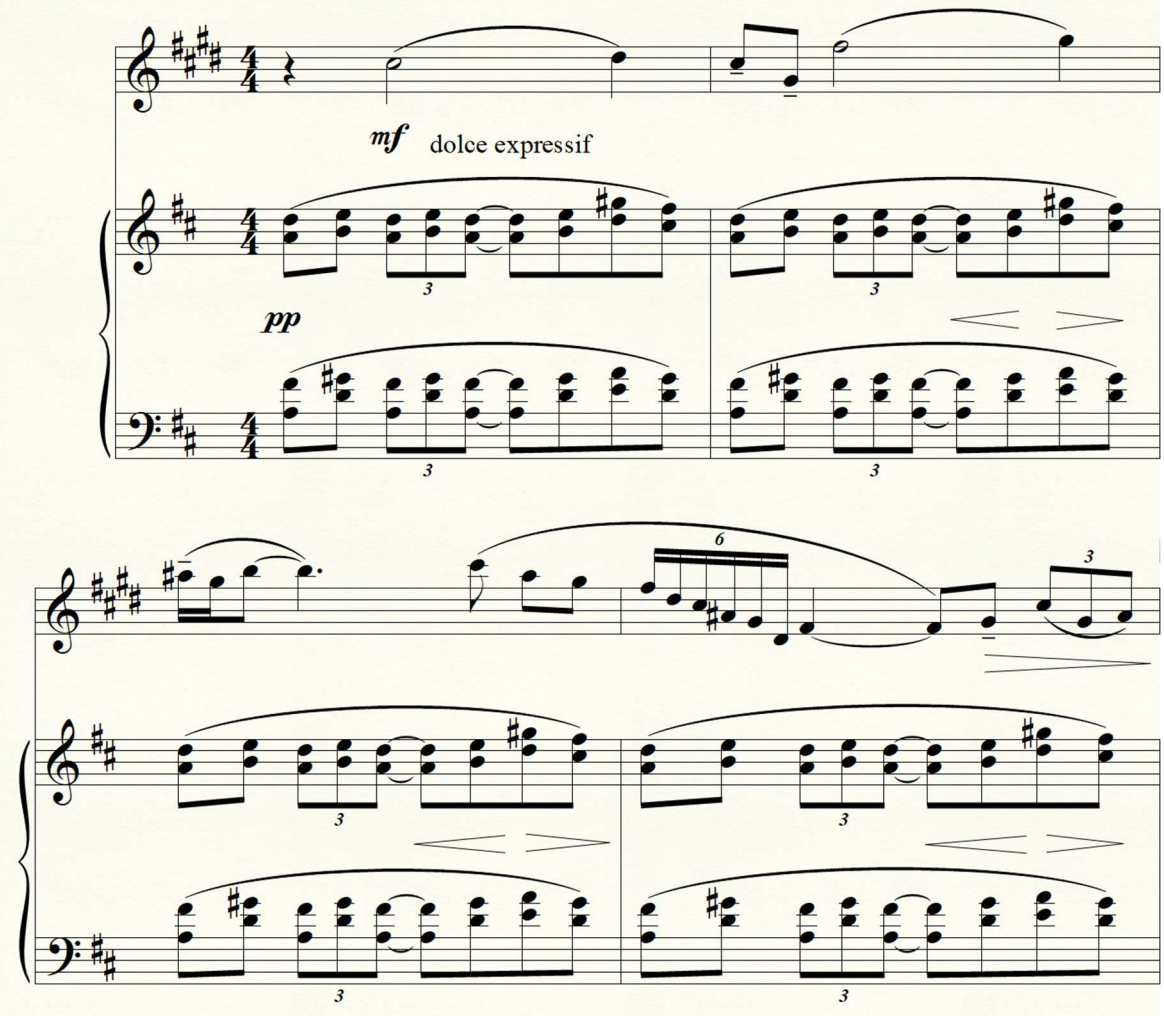


Fig. 1.10. Eugène Bozza, *Bucolique*, Reh.6, mm.3-6, clarinet and piano. Copyright (c) 1949 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

At the same time that Bozza was developing the songlike aspects of his writing, he was also acquiring a penchant for virtuosity. This development is apparent in his manuscript for *Sonata per Pianoforte, Op.19* (1920). In this manuscript, located at the *Bibliothèque de Valenciennes*, Bozza references "friendship and virtuosity" in the partially obscured dedication (Fig. 1.11). This reference shows evidence of Bozza's youthful appreciation for artful pyrotechnics.

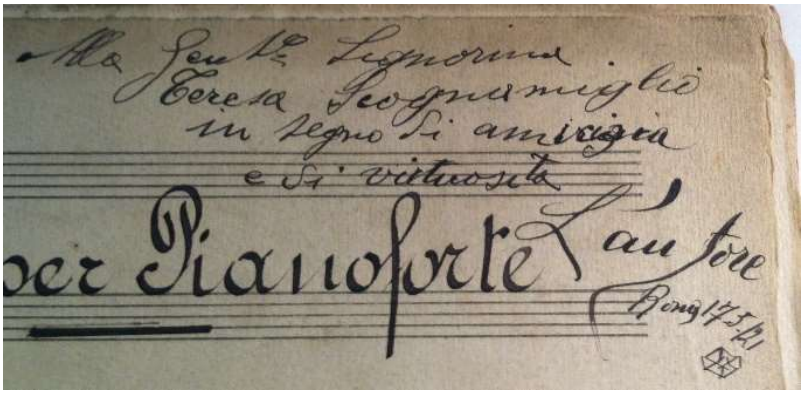


Fig. 1.11. Eugène Bozza, *Sonata per Pianoforte, Op.19,* dedication, *Bibliothèque de Valenciennes.* Photograph by the author.

Bozza also added virtuosic elements into his own works for violin as he matured and completed further training in composition at the Paris Conservatoire. This development is perhaps most apparent in Bozza's *Concerto* (1935) for violin and orchestra. Composed for Mme Denyse Bertrand while Bozza was at the Villa de Medici, the three-movement work is replete with a dizzying whirlwind of nearly non-stop violin pyrotechnics, complete with multiple string crossings, rapid and repeated octave leaps, extremes of register, and staccato passages. For example, in the course of mm.15-20 of the first movement, "Prélude," Bozza has the performer cover a range of more than three octaves, including several octave leaps, at an expeditious pace and *pianissimo* dynamic (Fig. 1.12). Then, in mm.61-70 of the same movement, there is an extended passage of double-stopped sixteenth notes, including a staccato stretch from mm.66-69 (Fig. 1.13).

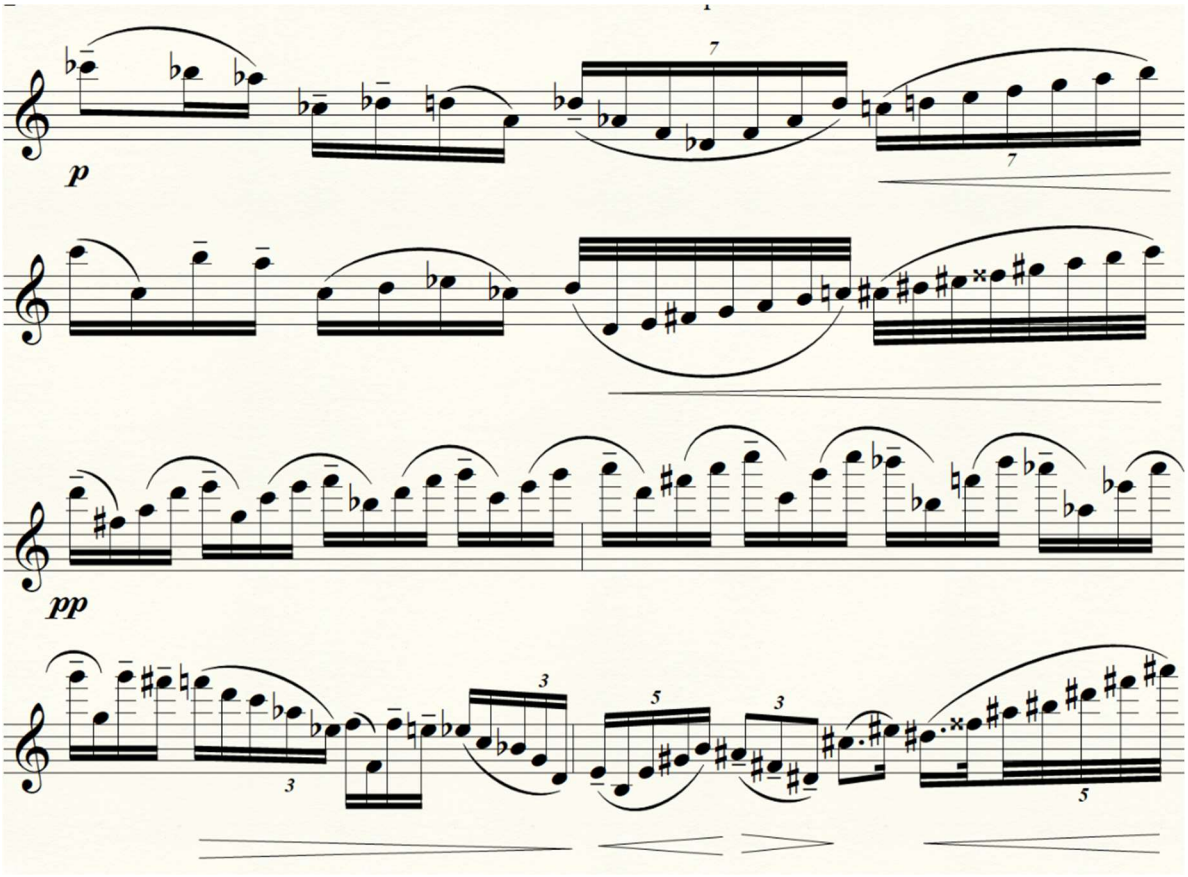


Fig. 1.12 Eugène Bozza, *Concerto pour violon*, Mvt. I, "Prélude," mm.15-20, violin. Copyright (c) 1936 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

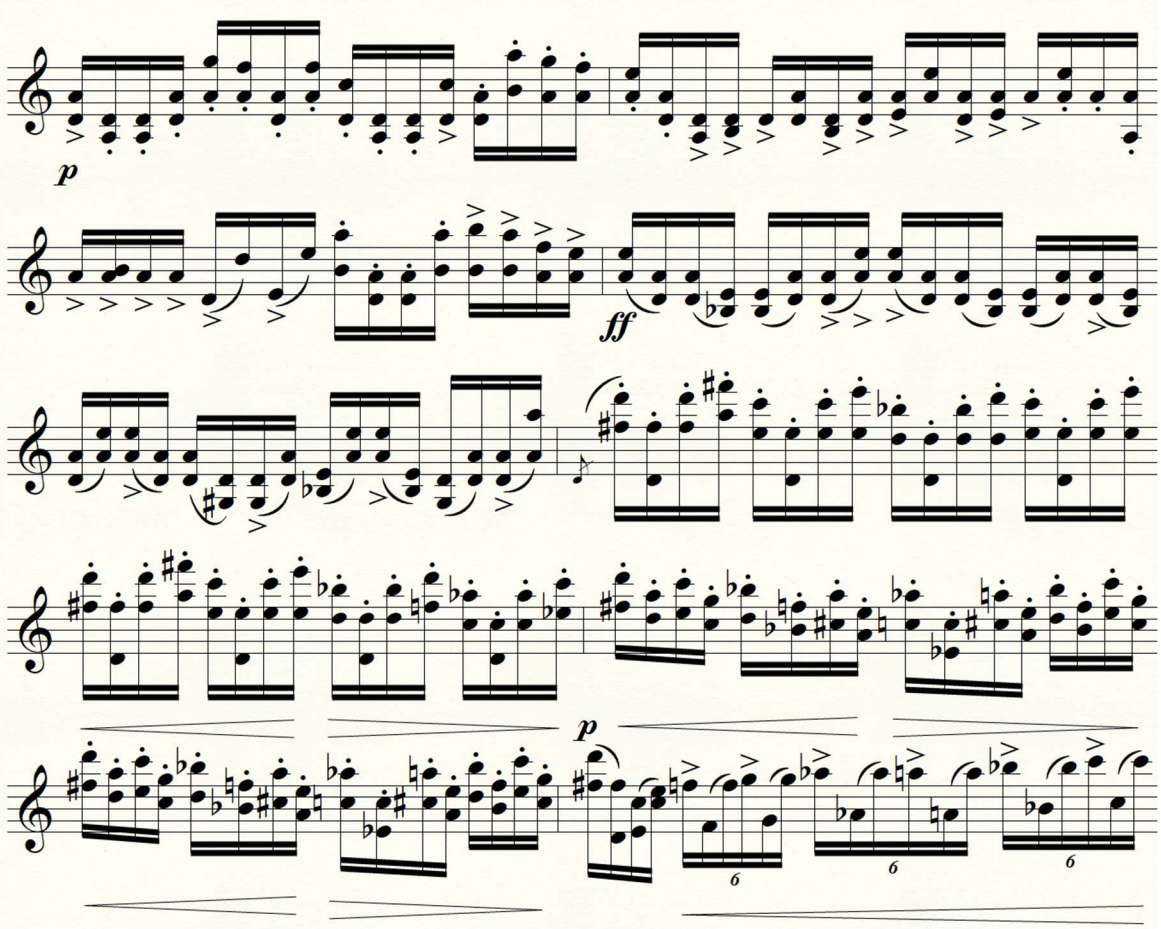


Fig. 1.13. Eugène Bozza, *Concerto pour violon*, Mvt. I, "Prélude," mm.61-70, violin. Copyright (c) 1936 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

There is then another passage of double-stopped staccato sixteenth notes in the cadenza of this movement. This time, Bozza writes more generous leaps while spending even more time in the extreme upper register and including numerous octave pairings among the double-stopped chords (Fig. 1.14). He also adds an *accelerando,* providing further challenge.

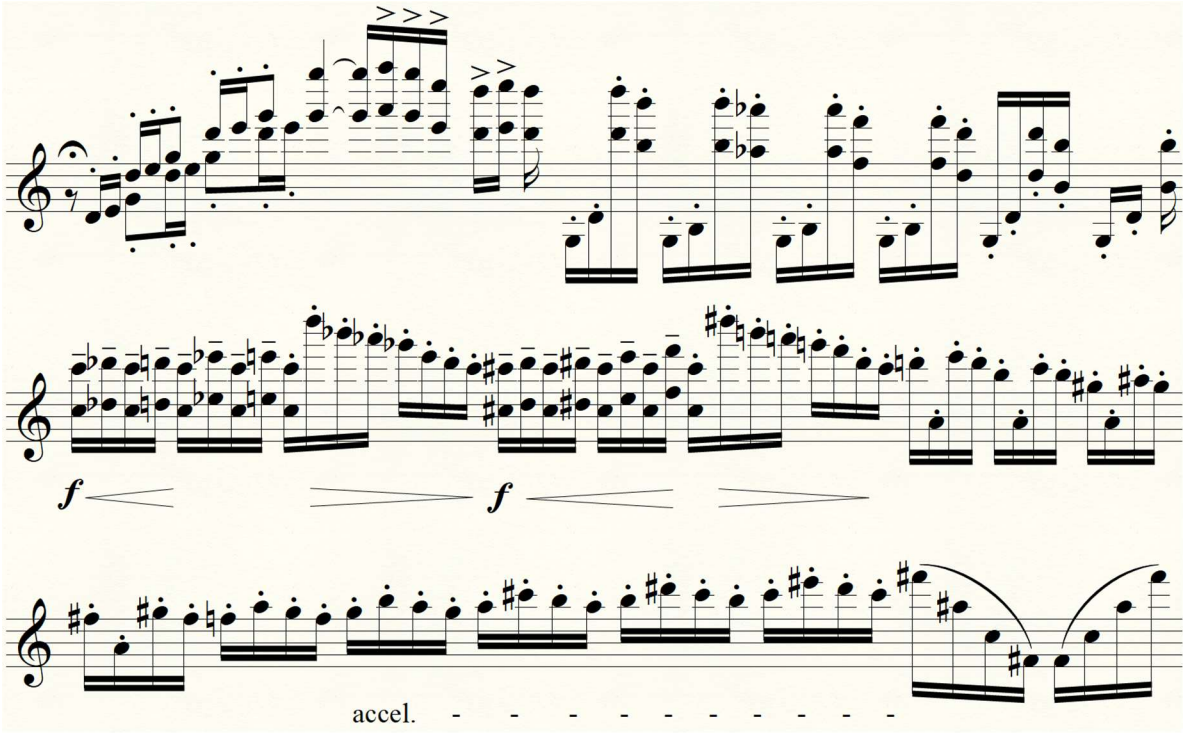


Fig. 1.14. Eugène Bozza, *Concerto pour violon*, Mvt. I, cadenza, violin. Copyright (c) 1936 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

Finally, at the *Animando* marking, Bozza features a rapid alternation between *arco* figures and *pizzicato* tetrads after a measure of more rapid double-stopped chords (Fig. 1.15).

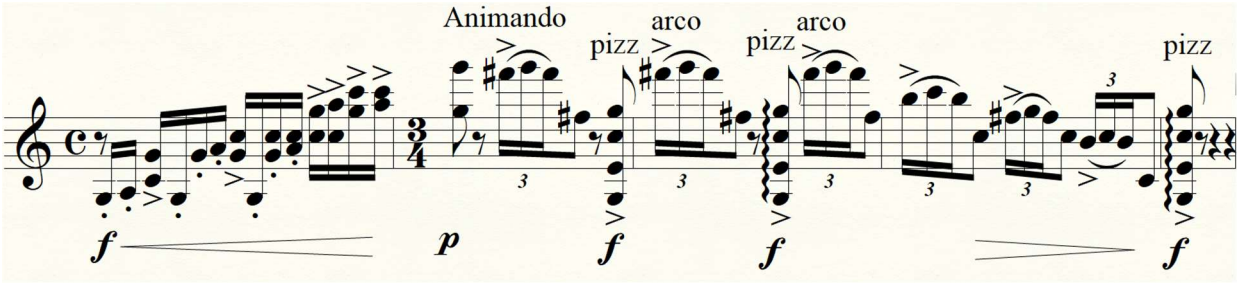


Fig. 1.15. Eugène Bozza, *Concerto pour violon*, Mvt. I, "Prélude," mm.133-137, violin. Copyright (c) 1936 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

The second movement, entitled "Improvisation" like the many that Bozza would eventually write for woodwinds, such as his *Improvisation et Caprice*, shows further evidence of

the development of Bozza's virtuosic compositional approach. As with the preceding movement, this movement is filled with extended passages of octave leaps, such as those from mm.23-26 (Fig. 1.16).

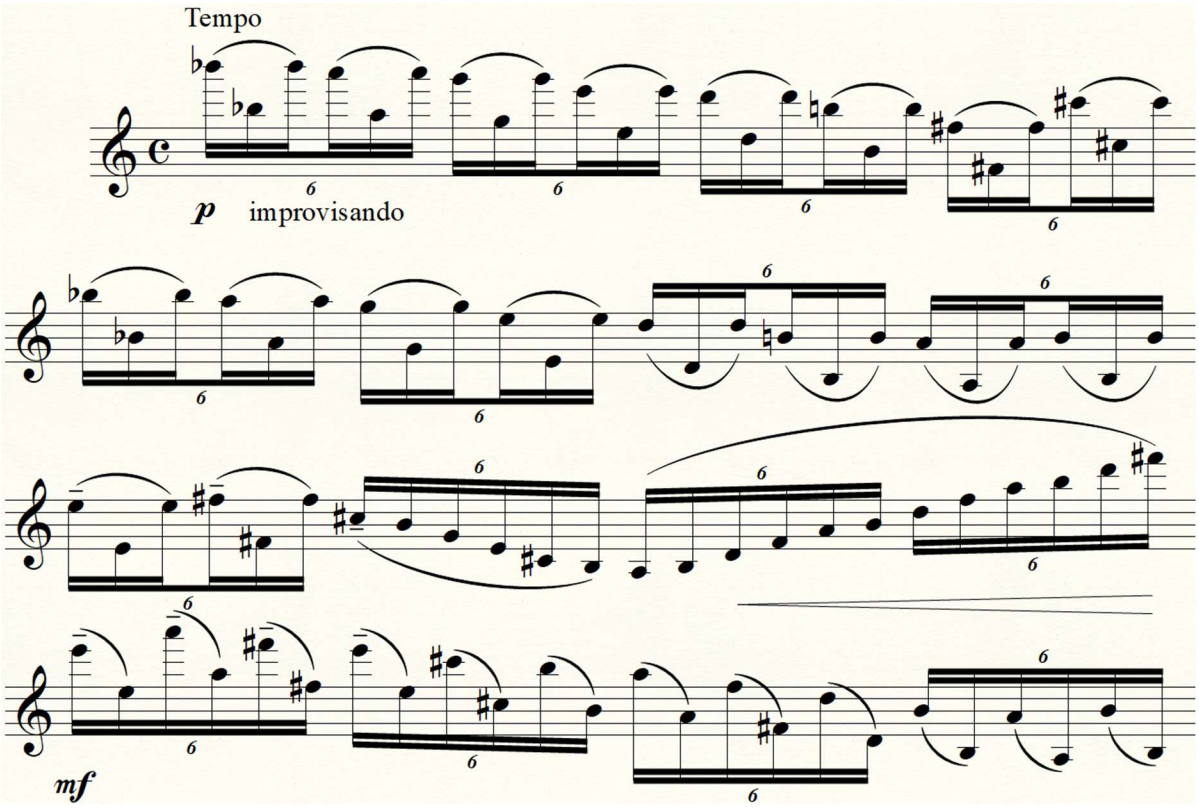


Fig. 1.16. Eugène Bozza, *Concerto pour violon*, Mvt. II, "Improvisation," Reh.1, mm.23-26, violin. Copyright (c) 1936 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

Similar octave leaps are found ten measures after Reh.14 in Bozza's *Bucolique* (Fig. 1.17), featuring clarinet, detailed in Chapter Three.

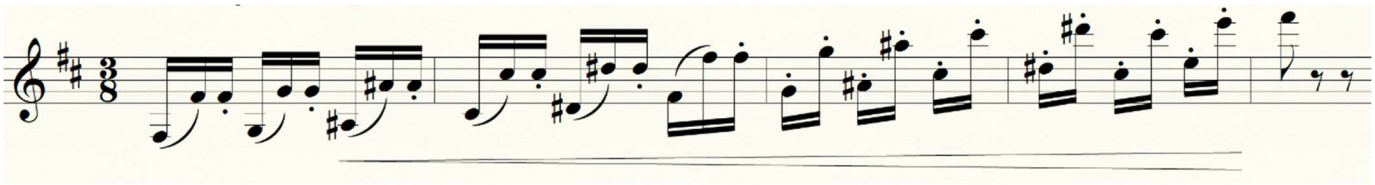


Fig. 1.17. Eugène Bozza, *Bucolique*, Reh.14, m.10 through Reh.15, m.1, clarinet. Copyright (c) 1949 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

Finally, virtuosic challenges abound in the third movement, "Burlesque," as well. These include the multiply-stopped chords in mm.25-28 (Fig. 1.18).

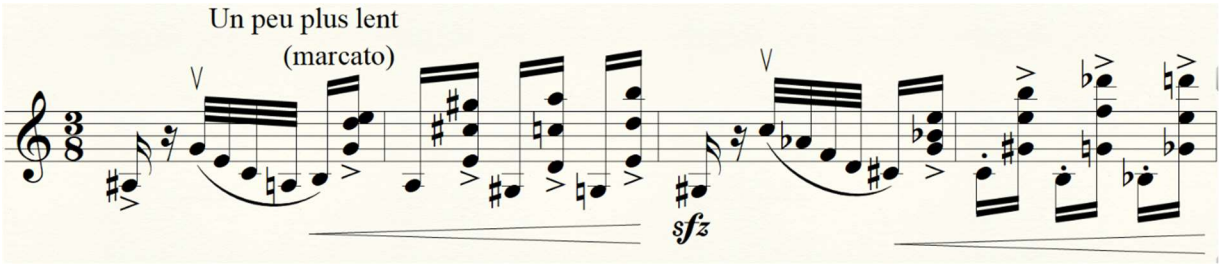


Fig. 1.18. Eugène Bozza, *Concerto pour violon*, Mvt. III, "Burlesque," mm.25-28, violin. Copyright (c) 1936 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

They also comprise the rapid staccato passages, extensive leaps, extreme high register, and double-stopped chords in mm.101-110 in a movement where the style cue is *vivace* (Fig. 1.19).

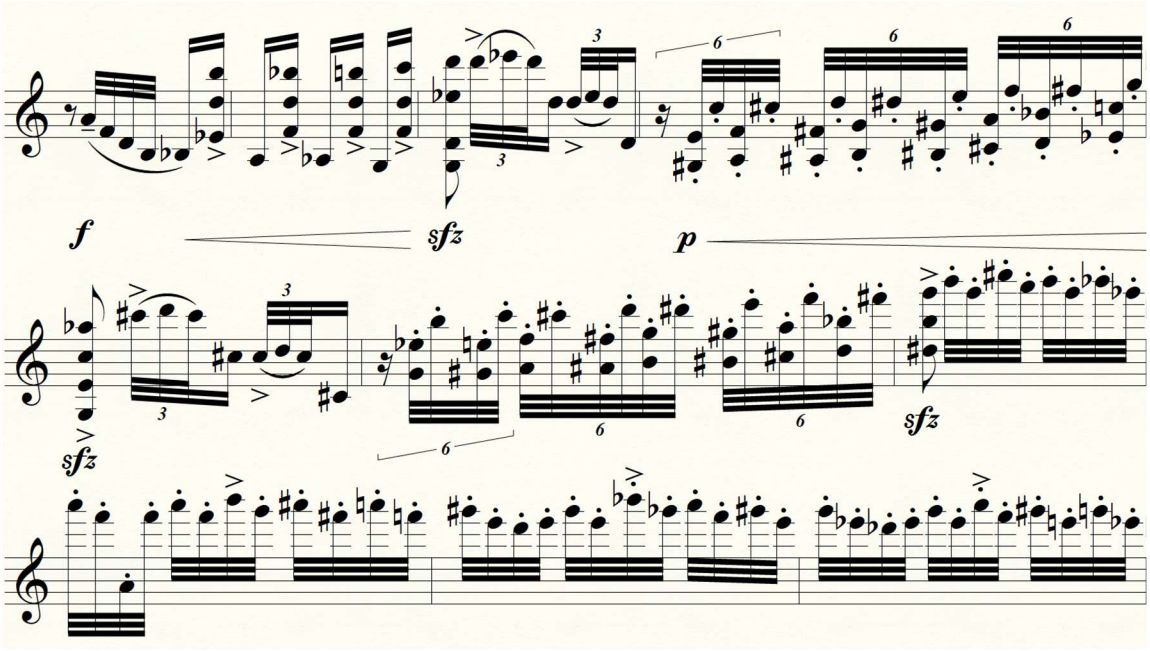


Fig. 1.19. Eugène Bozza, *Concerto pour violon*, Mvt. III, "Burlesque," mm.101-110, violin. Copyright (c) 1936 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

Lastly, this movement is primarily in 5/8, with other meters, such as 2/8, 3/8, and 4/8 intermingled. This mixing of meters would eventually typify much of Bozza's writing for woodwinds, such as his *Bucolique* and his *Concertino*.

As Bozza matured as a composer, he began to merge the ideals of *cantabile* writing and challenging technique inspired by Italian *bel canto* opera and solo violin literature into a lyrical virtuosity that resembled the violin music of virtuoso violinist and composer Paganini. A virtuoso violinist himself, Bozza surely must have known Paganini's music well. Although Paganini's violin playing was most frequently characterized by its pyrotechnic and demonic qualities, the musician was also known for the singing and angelic qualities of his playing, as Mai Kawabata has noted.[99] Consequently, both lyrical and virtuosic qualities are reflected in the

[99] Mai Kawabata, *Paganini: The 'Demonic' Virtuoso* (Woodbridge, Suffolk, and Rochester, NY: The Boydell Press, 2013), 22, 47.

compositions that Paganini wrote for his own use, often in combination. These pieces included his *Caprices* (1817) for solo violin. Mule attested to the similarities between the approaches of Paganini and Bozza when he referred to Bozza's *Douze Études-Caprices* (1944), written for Mule at the Paris Conservatoire, as the saxophone equivalent of Paganini's *Caprices* for the violin.[100] Mule certainly had authority to make such a statement. In addition to being one of the preeminent saxophonists of the world, he also wrote collections of études for the saxophone at the Conservatoire, notably his *Cinquante-Trois Études* (1946) and *Études-Variées* (1950).[101] Furthermore, Mule had studied the violin at an advanced level himself and thus must have known Paganini's works intimately as well.

Two examples of Paganini's works that display the combination of lyrical and virtuosic qualities that Bozza would adapt are *Caprice No.3* and *Caprice No.7*. The structure of *Caprice No.3* is a cross between ternary form and the lyric-virtuosic form that Bozza would employ often. At first Paganini's piece appears to be in two parts, a leisurely, *cantabile* first section, followed by an accelerated, technically brilliant second section, much like Bozza's *Improvisation et Caprice* for saxophone, which came from his *Douze Études-Caprices*. However, in *Caprice No.3*, there is also a very short reprise of the first section after the second, providing it with a semblance to ternary form. By contrast, Paganini's *Caprice. No.7* is structured more in the manner of a sectional fantasia, as I will demonstrate in Chapter Three is also the case with Bozza's *Bucolique*. In the sectional fantasia, lyrical and virtuosic attributes both alternate and commingle in various manners in different sections. As with many of Bozza's works, shown in Chapter Three, even in sections of Paganini's *Caprices Nos. 3* and *7* that may veer more toward

[100] Eugène Bozza, *12 Études-Caprices pour saxophone* (Paris: Alphonse Leduc, 1944).
[101] Marcel Mule, *Cinquante-Trois Études* (Paris: Alphonse Leduc, 1946); Marcel Mule, *Études-Variées*. (Paris: Alphonse Leduc, 1950).

either songlike melodies or technical brilliance, elements of the other quality are still quite present. For example, although the first section of Paganini's *Caprice No.3* is primarily melodic, it has numerous virtuosic features. These technical challenges include the rampant octave doublings throughout, such as those in the first eight measures (Fig. 1.20).

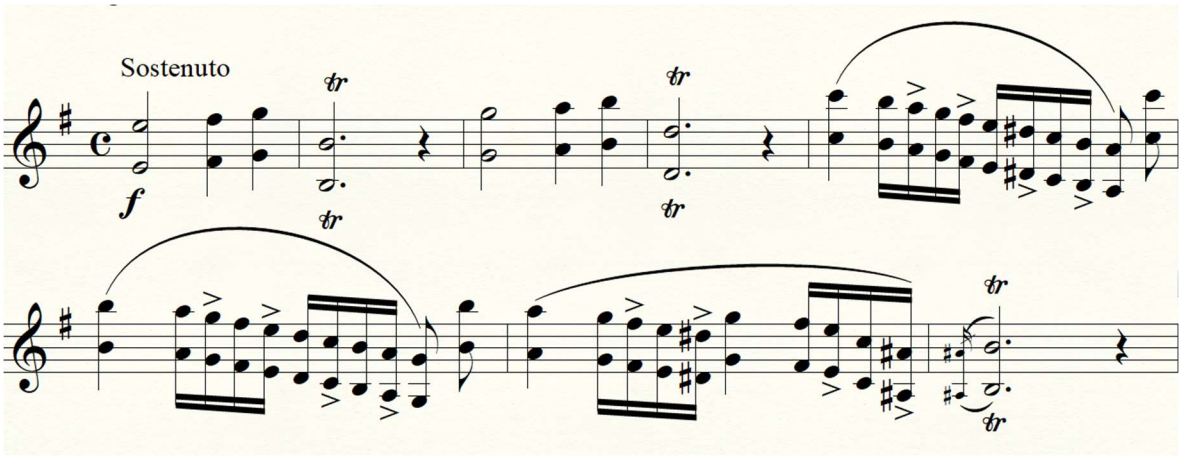


Fig. 1.20. Niccolò Paganini, *Caprice No.3*, mm.1-8, violin

Paganini likewise doubles at the octave the principally stepwise *legato* melody at the debut of *Caprice No.7* (Fig. 1.21), supplying extra challenge.

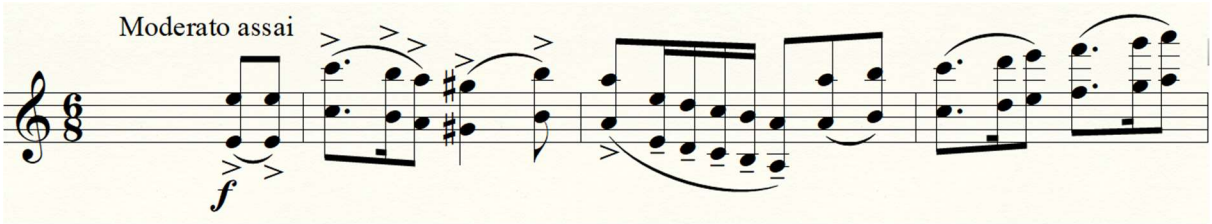


Fig. 1.21. Niccolò Paganini, *Caprice No.7*, mm.0-3, violin

Similarly, although the second section of Paganini's *Caprice No.3* is chiefly virtuosic, it also has lyrical qualities, much in the manner of *bel canto coloratura*. These include the *legato*

articulation and the abundance of intervals of a step and a skip in the first four measures (Fig. 1.22) and throughout the section.

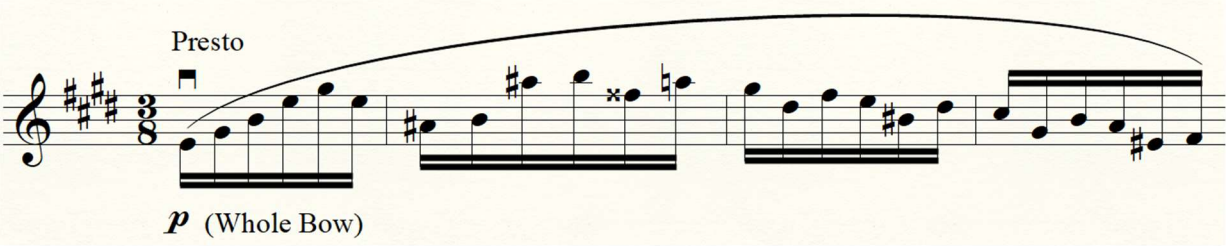


Fig. 1.22. Niccolò Paganini, *Caprice No.3*, mm.25-29, violin

Finally, in *Caprice No.7*, Paganini also provides numerous brisk *legato* flourishes (Fig. 1.23) that are lyrical in their primarily stepwise and skipwise motion while technically demanding in their rapidity and broad range.

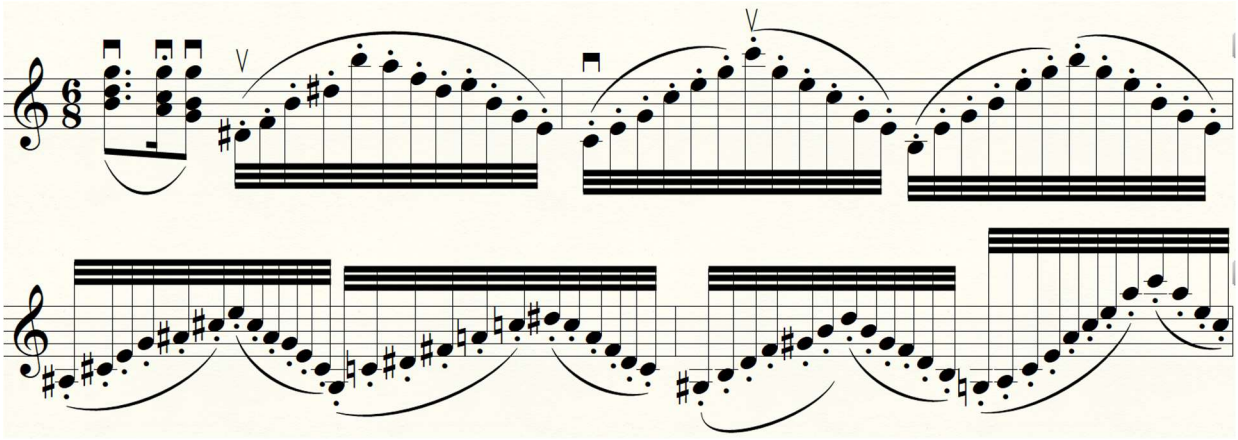


Fig. 1.23. Niccolò Paganini, *Caprice No.7*, mm.50-53, violin

Bozza first began to merge the ideals of lyricism and virtuosity in some of the rhapsodic, recitative sections of his own solo violin music, before developing the approach more thoroughly in his woodwind literature for the Conservatoire. The melding is initially apparent in the more

challenging filigree that Bozza added to some of his *cantabile* melodies, as well as in the overarching linear nature of some of his leaping octave passages, such as in the second movement "Improvisation" of his *Concerto* for violin (see Fig. 1.16) and the corresponding passage in *Bucolique* for clarinet (see Fig. 1.17). In both of these instances, if a listener considered the octave leaps as an octave doubling of a single melodic line, that resulting line would move predominantly in steps and skips, a passage that would be quite singable. Another, prime example of Bozza's lyrical virtuosity in his violin music is in mm.26-27 of the first movement of his *Concerto* for violin (Fig. 1.24), which resembles the flourishes noted above in Paganini's *Caprice No.7* (see Fig. 1.23).

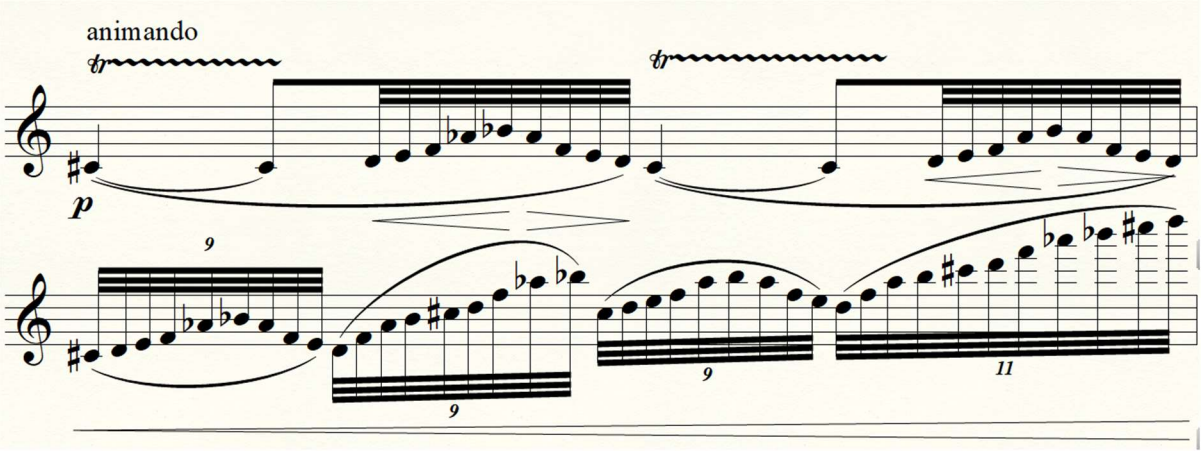


Fig. 1.24. Eugène Bozza, *Concerto pour violon*, Mvt. I, "Prélude," mm.26-27, violin. Copyright (c) 1936 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

Here, the writing is *legato* and largely stepwise. At the same time, the rapid thirty-second notes, often in unconventional subdivisions, such as nine and eleven to a beat, and in patterns that do not conform to the more familiar major and minor scales of Western art music, exhibit virtuosity. Bozza employed similar lyrical, virtuosic, rhapsodic lines in copious woodwind solos years later,

often in fantasy-like recitative sections. These include m.3 (Fig. 1.25) and mm.1-2 (Fig. 1.26) of Reh.3 in the recitative of *Bucolique*. I will explore these passages more thoroughly in Chapter Three.

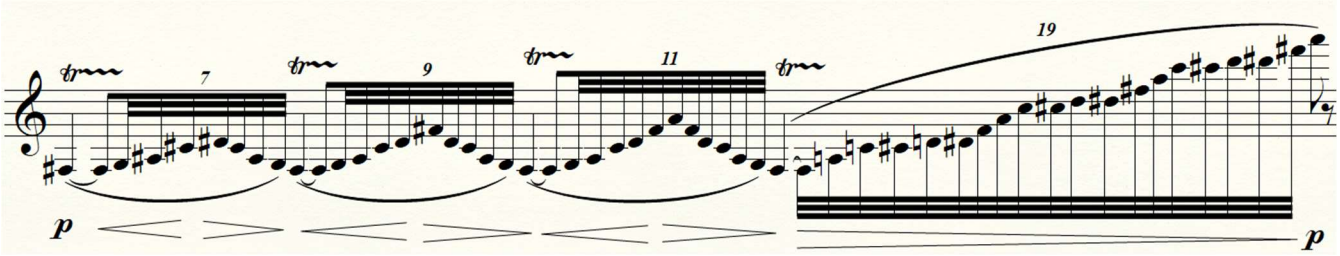


Fig. 1.25. Eugène Bozza, *Bucolique*, m.3, clarinet. Copyright (c) 1949 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

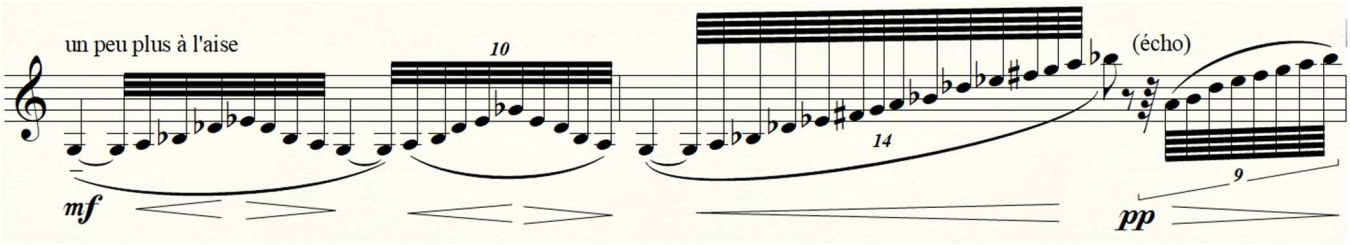


Fig. 1.26. Eugène Bozza, *Bucolique,* Reh.3, mm.1-2, clarinet. Copyright (c) 1949 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

The latter of these two examples from *Bucolique* is nearly an exact transposed quote from mm.4-5 before Reh.4 in Bozza's *Agrestide* (Fig. 1.27) for Paris Conservatoire flute professor, principal flutist of the *Opéra-Comique* orchestra, and friend of Bozza, Gaston Crunelle (1899-1990).

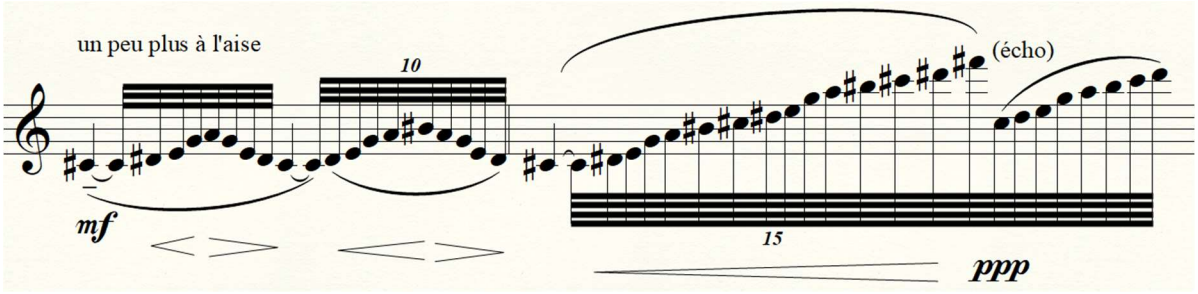


Fig. 1.27. Eugène Bozza, *Agrestide*, *Op.44*, 4-5 mm. before Reh.4, flute. Copyright (c) 1942 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

Bozza also applied a similar melodic yet technical approach in the opening unmetered improvisatory section of his *Pièce Brève* for unaccompanied saxophone (Fig. 1.28) that he had composed for Mule.

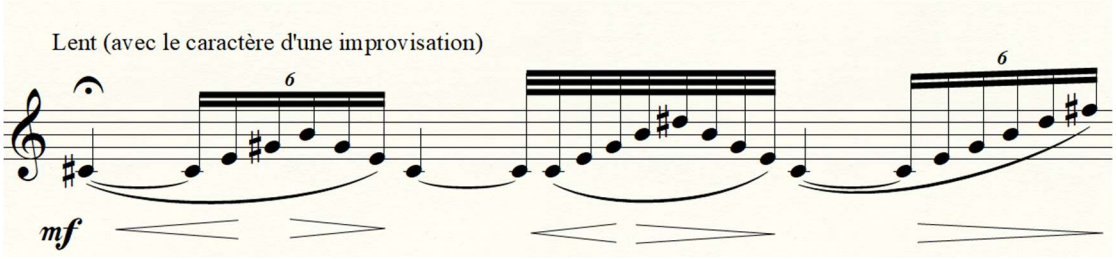


Fig. 1.28. Eugène Bozza, *Pièce Brève*, m.1, saxophone. Copyright (c) 1950 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

In turn, the opening line from the saxophone work is a direct transposed quotation of the opening material from the composer's *Image* (Fig. 1.29) for unaccompanied flute, written for the Conservatoire's Moyse.

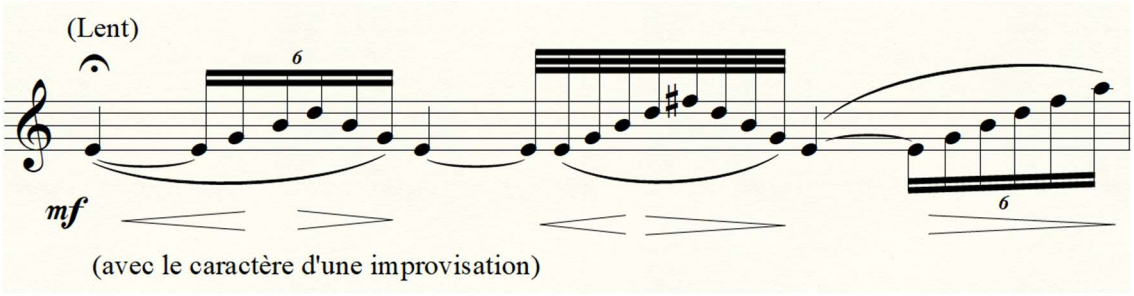


Fig. 1.29. Eugène Bozza, *Image, Op.38*, m.1, flute. Copyright (c) 1950 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

Furthermore, Bozza employed this approach in the cadenza of *Pièce Brève* (Fig. 1.28).

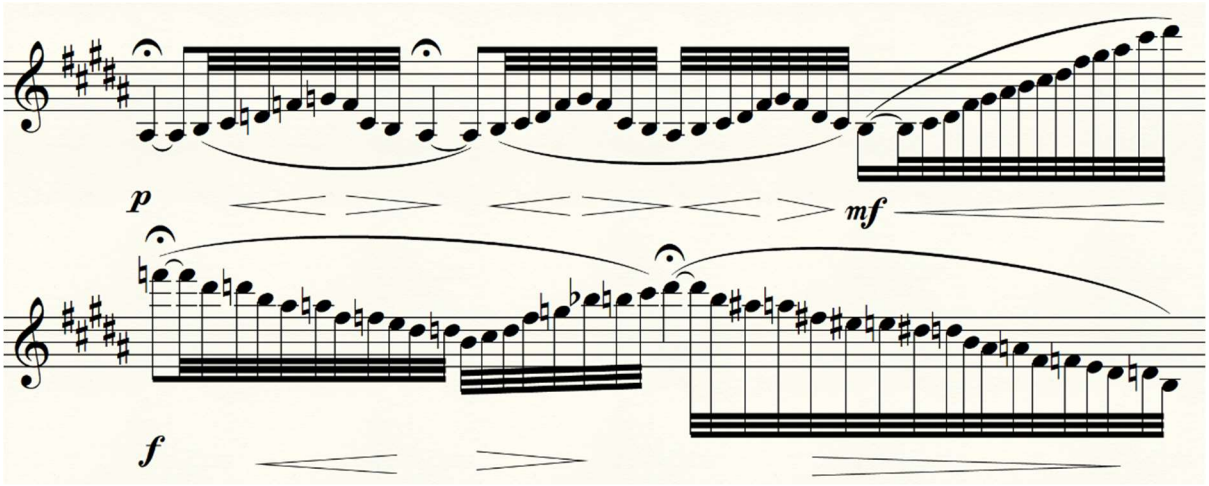


Fig. 1.30. Eugène Bozza, *Pièce Brève*, cadenza, saxophone. Copyright (c) 1950 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

As with the rhapsodic passage in the *Concerto*, the corresponding melodies in *Bucolique*, *Agrestide*, *Pièce Brève,* and *Image* all feature quick *legato* runs of unconventional scales in unusual subdivisions.

It is not explicit why Bozza gradually ceased composing violin solos and other string chamber works during the 1930s while he increased his output for woodwinds. Even Bozza's

daughter does not have an answer.[102] Nevertheless, the demand for challenging quality woodwind *solos de concours*, classical saxophone repertoire, and other wind literature at the Conservatoire, along with their virtually guaranteed performances and publication, was likely a strong motivating factor for the expansion of his woodwind literature. At the same time, Bozza no longer had the need, nor perhaps the time, to create string music for himself after he abandoned the violin to became a conductor, and fine, advanced string repertoire was already quite abundant, thus decreasing the incentive for him to compose new chamber music for strings. Moreover, while the composer did remain committed to opera throughout his life, the decline of the Golden Age of Opera and the role of the *prima donna* concluded by the 1930s, as Susan Rutherford has indicated, just as the Golden Age of the Classical Saxophone commenced.[103] Composing for the saxophone, and woodwinds more generally, may have become a logical manner for Bozza to write in the style of a genre that he preferred, but for which there was less demand.

Regardless of the reasons for the transformation, however, it is evident that Bozza transferred the lyrical virtuosity that he developed in his earlier vocal and violin oeuvre to his woodwind chamber music for the Paris Conservatoire. There, it accomplished the melodic and technical performance ideals of the institution in a manner that scant other pieces have previously or since. As I illustrate next in Chapter Two, Bozza then augmented his woodwind music's potential for achievement by coupling his *cantabile* and technically brilliant writing with a skillful application of exoticism.

[102] Delplace, interview.
[103] Susan Rutherford, *The Prima Donna and Opera, 1815-1930* (Cambridge: Cambridge University Press, 2006), 4, 5.

Chapter 2:

Politics and the Working Composer's Tool-Box:

Nationalist and Exoticist Considerations in Bozza's Woodwind Writing

When Bozza wrote *Fantaisie pastorale*, *Agrestide*, *Bucolique*, *Improvisation et Caprice*, and other woodwind music for the Paris Conservatoire, he was following in a long tradition of tying woodwinds to the pastoral and oriental exotic. For centuries, European composers had used Western woodwind instruments to stand in for Pan's *syrinx*, shepherds' pipes, and the instruments of distant lands. In part as a result of this tradition, scholars such as Jean-Pierre Bartoli, Jonathan Bellman, Tom Cooper, János Kárpáti, Myriam Ladjili, Ralph Locke, Deborah Mawer, Susanna Pasticci, A.L. Ringer, Curt Sachs, Derek Scott, and Timothy Taylor have primarily regarded exoticism as an aesthetic attribute of music.[1] Yet, as much as Bozza may have

[1] Jean-Pierre Bartoli, "L'orientalisme dans la musique française du XIXe siècle: la punctuation, la seconde augmentée et l'apparition de la modalité dans les procedures exotiques," *Revue belge de Musicologie/Belgisch Tijdschrift voor Muziekwetenschap* 51 (1997): 137-170; Jean-Pierre Bartoli, "Orientalisme et exotisme de la renaissance à Debussy," *Musiques: une encyclopédie pour le XXIe siècle* 5 (2007): 155-181; Jean-Pierre Bartoli, "Propositions pour une definition de l'exotisme musical et pour une application en musique de la notion d'isotopie sémantique," *Musurgia* 7 (2000): 66-71; Jonathan Bellman, ed., *The Exotic in Western Music* (Boston: Northeastern University Press, 1998); Tom Cooper, "Frenchmen in Disguise: French Musical Exoticism and Empire in the Nineteenth Century," in *The Empire and Culture: The French Experience, 1830-1940*, ed. Mark Evans, 113-127 (New York: Palgrave Macmillan, 2004); János Kárpáti, "Non-European Influences on Occidental Music (A Historical Survey)," *The World of Music* 22, no.2 (1980): 20-34; Myriam Ladjili, "La musique arabe chez les compositeurs français du XIXe siècle sais d'exotisme (1844-1914)," *International Review of the Aesthetics and Sociology of Music* 26 (1996): 3-33; Ralph P. Locke, "A Broader View of Musical Exoticism," *The Journal of Musicology* 24 (2007): 477-521; Ralph P. Locke, "Constructing the Oriental 'Other': Saint-Saëns' *Samson et Delilah*," *Cambridge Opera Journal* 3 (1991): 261-302; Ralph P. Locke, "Doing the Impossible: On the Musically Exotic," *Journal of Musicological Research* 27, no.4 (2008): 334-358; Ralph P. Locke, *Musical Exoticism: Images and Reflections* (Cambridge: Cambridge University Press, 2009); Deborah Mawer, "'Dancing on the Edge of a Volcano': French Music in the 1930s," in *French Music Since Berlioz*, ed. Richard Langham Smith and Caroline Potter (Burlington: Ashgate Publishing Company, 2006); Deborah Mawer, "Jolivet's Search for a New French Voice: Spiritual 'Otherness' in Mana (1935)," in *French music, culture, and national identity, 1870-1939,* ed. Barbara L. Kelly (Rochester, N.Y.: University of Rochester Press, 2008), 172-193; Susanna Pasticci, "L'influence des musiques non européennes sur la musique occidentale du xxe siècle," *Musiques, une encyclopédie pour le XXIe siècle* 5 (2007): 182-203; A.L. Ringer, "On the Question of 'Exoticism' in 19th Century Music," *Studia Musicologica Academiae Scientiarum Hungaricae* 7, no.1/4 (January 1965): 115-123; Curt Sachs, "The Lore of Non-Western Music," in *Some Aspects of Musicology: three essays,* Arthur Mendel, Curt Sachs, and Carroll C. Pratt, (Indianapolis: Bobbs-Merrill, 1957), 20-48; Derek B. Scott, "Orientalism and Musical Style," *The Musical*

been inspired by this aesthetic tradition, it was not his only consideration when relating woodwinds to the exotic in his music for the Conservatoire. There were ideological and practical concerns as well. In this chapter, I argue that, in addition to fulfilling possible artistic objectives, Bozza utilized exoticism in his woodwind chamber music to satisfy a combination of diverse ideological and utilitarian requirements.

To make this point, I first explain that Bozza used exoticism as a facet of his overall compositional style. In much of his music, the composer frequently drew upon various existing musics and styles, including exoticism. This approach fulfilled aesthetic aims of the neoclassical tradition in which Bozza worked, met ideals associated with the prevailing cosmopolitan ideology of the day, and addressed pragmatic concerns related to writing commissioned works for the Conservatoire. Then, by building upon the work of Jane Fulcher, I explain that the application of exoticism in particular was an especially effective means to accomplish the concurrent ideological demands of French culture associated with composing for the Conservatoire. Careful use of exoticism could fulfill the nationalistic, political, social, spiritual, and militaristic demands that the state-sponsored Conservatoire and others placed upon its commissioned composers at this time. From there, I demonstrate that, by using exoticism, especially in the forms of pastoralism and orientalism, most with his woodwind music for the institution, Bozza drew upon a well-established tradition within European art music that inextricably linked woodwinds with the rural and oriental exotic. While scholars of *organology*, or the study of instruments, have long acknowledged the connection between woodwinds and the exotic, they have not yet explored the relationship in depth, as the work of Adam Carse, Jonathan De Souza, Emily Dolan, Herbert Heyde, Erich Moritz von Hornbostel, John Koster, Laurence

Quarterly 82, no.2 (1998); Timothy Dean Taylor, *Beyond Exoticism: Western Music and the World* (Durham and London: Duke University Press, 2007).

Libin, Karel Moens, G. Grant O'Brien, Sachs, John Spitzer, John Tresch, Peter Williams, Emanuel Winternitz, and others has revealed.[2] Finally, I explain why Bozza selected a particular collection of exoticist tropes to employ with woodwinds in his music for the Conservatoire. Exoticism supplied scales, chords, intervals, rhythmic motifs, themes, and techniques that were beneficial in showcasing lyricism and virtuosity on woodwind instruments. By deftly employing these tropes, Bozza could then strengthen these attributes explained in Chapter One as desired by the Conservatoire. In sum, I show that diverse motivations prompted Bozza's application of exoticism in his woodwind chamber music for the Paris Conservatoire, which then further increased the chances for success of these works.

The Development of an Eclectic Musical Vernacular: Neoclassicism, Cosmopolitanism, and the Commissioned Composer

A survey of Bozza's music demonstrates that he commonly employed elements of existing musics and styles in many of his compositions. An inventory of his vast oeuvre reveals a plethora of allusions to earlier styles, references to the music of other composers, established musical *tropes* or specific style elements, and direct quotations. Examples include Impressionist

[2] Adam Carse, *Musical Wind Instruments* (New York: Da Capo Press, 1965); Jonathan De Souza, *Music at Hand: Instruments, Bodies, and Cognition* (New York: Oxford University Press, 2017); Emily I. Dolan, *The Orchestral Revolution: Haydn and the Technologies of Timbre* (Cambridge; New York: Cambridge University Press, 2013); Herbert Heyde, *Musikinstrumentenbau 15.-19. Jahrhundert: Kunst-Handwerk-Entwurf* (Wiesbaden: Breitkopf & Hartel, 1986); John Koster and others, *Keyboard Musical Instruments in the Museum of Fine Arts* (Boston: Museum of Fine Arts, Boston 1994); Laurence Libin, "Organology," *Grove Music Online*, www.oxfordmusiconline.com, (accessed 7 February 2016); Karel Moens, "Les cordes frottées," *Revue de musicologie* 79, no.2. (1993): 342-353; G. Grant O'Brien *Ruckers: A Harpsichord and Virginal Building Tradition* (Cambridge: Cambridge University Press, 2008); John Spitzer, "Metaphors of the Orchestra – The Orchestra as a Metaphor" *The Musical Quarterly* 80, no.2. (1 January 1996): 234-264; John Tresch and Emily I. Dolan, "Toward a New Organology: Instruments of Music and Science," *Osiris* 28, no.1 (January 2013): 278; Peter Williams, *A New History of the Organ from the Greeks to the Present Day* (Bloomington: Indiana University Press, 1980); Emanuel Winternitz, *Musical Instruments and Their Symbolism in Western Art: Studies in Musical Iconology* (New York: W.W. Norton, 1967).

color chords, rustic dance rhythms, quotes from the music of Bozza's teacher, Respighi, quartal harmonies from jazz, *rāgas* from Indian Carnatic music, and melodies from the music of Bach.

Bozza was predisposed to this eclectic approach for a combination of aesthetic, ideological, and utilitarian reasons. Artistically, the composer's exposure to and adoption of the prevailing style of French neoclassicism in his formative years initially motivated this penchant. With its proclivities toward stylistic quotation, neoclassicism encouraged the use of extant materials. Bozza's own international training and professional experiences then further inspired his eclectic approach. Involvement with manifold peoples, cultures, and musics in Paris and around the world fostered a cosmopolitan openness to the use of material from various origins and supplied a broad array of different source materials from which to borrow. Finally, pragmatic concerns associated with commissioned works further prompted the use of elements from extant music. Collections of existing materials in the form of a musical vernacular, including musical topics such as exoticism, provided a means to compose effectively and efficiently within the constraints related to contracted work.

Bozza's use of diverse extant materials initially built directly upon the tradition of neoclassicism employed by numerous French composers in the 1920s and early 1930s. As explained above, I define *neoclassicism* in music as the borrowing of earlier musical materials, styles, and aesthetic ideals, especially those of the Baroque and Classical Eras. In this regard, Bozza's musical style followed the neoclassical tradition of Eric Satie (1866-1925), Igor Stravinsky (1882-1971), Ibert, and the members of *Les Six* – Louis Durey (1888-1979), Honegger, Milhaud, Germaine Tailleferre (1892-1983), Francis Poulenc (1899-1963), and Georges Auric (1899-1983). This is unsurprising given that Bozza worked closely with Ibert,

Milhaud, and Honegger while studying at the Villa de Medici in Rome.[3] The immediate influence of Ibert is evident in some of Bozza's music for woodwinds from this period, such as his *Concertino* for alto saxophone, which bears strong stylistic and structural similarities to Ibert's *Concertino da Camera* for alto saxophone, and his *Sonatine* (1938) for flute and bassoon, which Bozza dedicated to Ibert. Similarly, Milhaud's impact is apparent in some of Bozza's music for brass, such as his *New Orleans* (1962) for bass trombone and piano, according to trombonist Jason Faas.[4] Finally, as attested by André Ratte, who studied and taught under Bozza in Valenciennes, Honegger shaped the development of some of Bozza's faster pieces.[5] Bozza and Honegger were especially close; Jean-Claude Poinsignon, Valenciennes arts historian, has explained that Honegger dedicated two of his works to Bozza, his *Symphonie pour orchestre* and his *Cris du monde*, both of 1937, including "*bien amicalement*" and "*en souvenir de Rome*" ("very friendly" and "in remembrance of Rome") in the dedications of the former and latter respectively.[6]

Reflecting these stylistic connections, scholars such as Paul Griffiths have generally regarded Bozza as a neoclassicist himself.[7] While this assessment is mainly valid, the composer's mode may more accurately be described as an expanded form of neoclassicism, in contrast with the traditional variety employed by earlier neoclassicists. In comparison to the approaches of his predecessors and mentors, Bozza's neoclassicism draws upon a broader array

[3] Thierry Thibault, email communication with author, 21 February 2017; Jean-Claude Poinsignon, email communication with author, 10 March 2017.
[4] Jason P. Faas, "A Study of Compositional Technique and Influence in Three Bass Trombone Pieces by Eugène Bozza" (D.M.A. diss., University of Nebraska, 2007), 97.
[5] André Ratte, interview by author, 30 June 2017, Valenciennes.
[6] Jean-Claude Poinsignon, interview by author, 29 June 2017, Valenciennes; Jean-Claude Poinsignon, email communication with author, 10 July 2017.
[7] Paul Griffiths, "Bozza, Eugène," *Grove Music Online*, www.oxfordmusiconline.com.gate.lib.buffalo.edu/grovemusic/view/10.1093/gm/9781561592630.001.0001/omo-9781561592630-e-0000003791 (accessed 24 March 2014).

of extant styles and musics. In particular, Bozza drew heavily upon Asian music and Impressionism, which were not commonly represented in the works of traditional neoclassical composers. As Marianne Wheeldon has shown, traditional neoclassicism was actually an aesthetic revolt *against* Debussyism and Impressionism.[8]

Bozza's worldly experiences in life and his resulting cosmopolitan disposition provide an explanation for the composer's more expansive version of neoclassicism. Following Louis Lourme, I define *cosmopolitanism* as an outlook that privileges a global view over a local mentality.[9] Often developed from living among people with different cultural backgrounds, it is an attitude that welcomes multiculturalism and diversity. Cosmopolitan experiences were influential in the evolution of Bozza's comprehensive neoclassical style because they encouraged the composer's inclination toward borrowing from an extensive variety of musics and styles, and they furnished abundant musical raw material for him to employ.

Although Bozza's cosmopolitan mentality arose out of a conflagration of events, its foundation derived primarily from his experiences in Paris. In the early decades of the twentieth century, cosmopolitanism was a reigning mindset among musicians in the French capital, and Bozza spent a significant amount of time there during these years. As Federico Lazzaro has argued, the substantial number of foreign composers working in Paris during the 1920s and 1930s aided in the development of cosmopolitanism among both French and foreign composers in the city.[10] Bozza was himself counted among the foreign composers. According to Ratte,

[8] Marianne Wheeldon, "Anti-Debussyism and the formation of French neoclassicism," *Journal of the American Musicological Society* 70, no.2 (summer 2017).
[9] Louis Lourme, *Qu'est-ce que le cosmopolitisme?* (Paris: Vrin, 2012), 13-16.
[10] Federico Lazzaro, *Écoles de Paris en musique 1920-1950: Identités, nationalisme, cosmopolitisme* (Paris: Vrin, 2018).

although Bozza was a native of France and spent most of his life in France, he was nevertheless considered Italian.[11] A 1934 article in *Le Temps* by Schmitt confirms this assertion.[12]

The composer's wide variety of international experiences outside of Paris further encouraged his propensity to draw from existing music in a comprehensive neoclassical manner. As Brigid Cohen has argued, transience fosters cosmopolitanism among migrant composers.[13] Bozza's own international experiences began with the circumstances surrounding his education. As explained in Chapter One, Bozza split his formative years between Italy and France, undertaking formal musical education at both the prestigious *Conservatorio di Santa Cecilia* in Rome and the world-renowned Paris Conservatoire. The composer's worldly experiences continued with his professional endeavors. After winning his first *Premier Prix* from the Conservatoire and being appointed as concertmaster of *L'orchestre Pasdeloup* by Toscanini, he spent five years performing in France, the Netherlands, Austria, Italy, and Greece, establishing himself as a leading international violinist.[14] Then, after earning his second *Premier Prix* in Paris, Bozza spent time as the conductor of the international ballet company, *Les Ballets Russes de Monte Carlo,* working alongside ballet impressarios Frenchman René Blum (1878-1942) and Russian Colonel Wassily de Basil (1888-1951), as well as Russian choreographers Léonide Massine (1896-1979) and George Balanchine (1904-1983).[15] The organization toured

[11] Ratte, interview.
[12] Lazzaro, *Écoles de Paris,* 78.
[13] Brigid Cohen, "Diasporic Dialogues in Mid-Century New York: Stefan Wolpe, George Russell, Hannah Arendt, and the Historiography of Displacement," *Journal of the Society for American Music* 6, no.2 (2012): 143-173; Brigid Maureen Cohen, "Migrant Cosmopolitan Modern: Cultural Reconstruction in Stefan Wolpe's Musical Thought, 1919-1972," (Ph.D. diss., Harvard University, 2007); Brigid Cohen, *Stefan Wolpe and the Avant-Garde Diaspora* (Cambridge: Cambridge University Press, 2012).
[14] Frédéric Poinsignon, "Eugène Bozza 1905-1991," *Valentiana* 9 (June 1992): 107.
[15] Blum and de Basil formed *Les Ballets Russes de Monte Carlo* in 1931 to succeed *Les Ballets Russes.* De Basil changed the name of *Les Ballets Russes de Monte Carlo* to *The Original Ballet Russe* with several intermediary names between the years of 1934 and 1939 after he and Blum split in 1934. Blum founded a new company by the name of *Les Ballets Russes de Monte Carlo* in 1937, not to be confused with the original company of that name, formed in 1931. That company disbanded in 1947, only to be revived for one year in 1951. Ibid.

considerably throughout Europe as well as in Australia, New Zealand, the United States, and Central and South America.

Bozza further developed his cosmopolitan outlook when, after winning his third *Premier Prix* and the *Prix de Rome*, he moved to the Villa de Medici in Rome in 1934. There, he became acquainted with many notable individuals from throughout Europe and experienced major events in global history. In addition to Ibert, Milhaud, and Honneger, Bozza met Gustave Charpentier (1860-1956) and R. Strauss, as well as painters and sculptors Paul Landowski (1875-1961), Ulysse Gémignani (1906-1973), Charles Bouleau (1906-1987), Jacques-Charles Derrey (1907-1975), Yves Brayer (1907-1990), Albert Bouquillon (1908-1997), Lucien Fontanarosa (1912-1975), and André Greck (1912-1993).[16] For his part, Landowski, creator of the *Christ the Redeemer* statue in Rio de Janiero, Brazil, was the Director of the French Academy in Rome from 1933 to 1937; most of the other artists were fellow *Prix de Rome* winners. In addition to these individuals, Bozza also encountered French writer Paul Claudel (1868-1955), French poet-writer Paul Valéry (1871-1945), Ukrainian dancer-choreographer Serge Lifar (1905-1986), King Victor Emmanuel III of Italy (1869-1947), King Alphonse XIII of Spain (1886-1941), Benito Mussolini (1883-1945), Lavae, Millerand, Poincaré, Father Gillet (the Superior of the Dominicans), Count René de Chambrun (1906-2002), and Charles Rour (Ambassador to the Vatican) in Rome. Amid these meetings, Bozza attended the entombment of Pope Pius XI (1857-1939), the election of Pope Pius XII, and Adolf Hitler's (1889-1945) 1937 visit to the city.

After completing his term at the Villa de Medici, Bozza resumed his career by taking numerous conducting appointments within France and abroad, furthering his cosmopolitan advancement and varied musical experiences. In Paris, he was the orchestra conductor of the

[16] Thibault, email; J.-C. Poinsignon, email, 10 March 2017.

Opéra-Comique for about a decade, beginning in 1939. During this time, he became well-known as a conductor in Italy, Austria, and Greece as well. Bozza also concurrently fulfilled conducting obligations with the *Colonne*, *Pasdeloup*, *Lamoureaux*, *Pierné*, *Société des Concerts*, and *Radio-diffusion* orchestras.

Bozza managed to maintain and further develop his global connections even though his professional life changed drastically in 1950. That was the year that he permanently resettled in Valenciennes, a small town of 40,000 near Lille in northeastern France, to become the music director of the Valenciennes Conservatoire. Although remote from Paris, Bozza still built upon his worldly relationships by welcoming diverse international figures to Valenciennes. These included flutist Jean-Paul Rampal (1922-2000) and trumpeter Maurice André (1933-2012).[17] He also preserved his associations in Paris, including those with Alphonse Leduc, his primary publisher, as attested by correspondence found in his archive.[18] As further evidence of his continuing Paris connections, Bozza received an offer to become the director of SACEM (*Société des Auteurs, Compositeurs, et Editeurs de Musique*, similar to ASCAP, the American Society of Composers, Authors, and Publishers) while in Valenciennes, though he declined the offer, according to Ratte and Poinsignon.[19]

After he retired and withdrew from public life in 1975, Bozza remained a prominent, international figure until his death in Valenciennes on September 28, 1991 at age 86.[20] As confirmation of his ongoing involvement with the European community, Bozza continued to accumulate prizes and honors from multiple countries in recognition of his achievement. In

[17] J.-C. Poinsignon, interview; Ratte, interview.
[18] Gilbert Leduc, Paris, to Eugène Bozza, Valenciennes, 26 May 1978, typed by Gilbert Leduc, Bibliothèque Municipale – Valenciennes, Valenciennes.
[19] J.-C. Poinsignon, interview; Ratte, interview.
[20] A religious service was held at the church of Saint-Géry in Valenciennes for Bozza, followed by interment in the cemetery of Saint-Aubert found in a nearby town of the same name. Lois Kuyper-Rushing, email communication with author, 15 June 2017.

addition to the various prizes already mentioned, such as the three *Premier Prix*, the *Prix de Rome*, the *Prix d'Italia*, and the Cressant Prize, Bozza accrued numerous other honors from several countries in the course of his life, including first prize in the International Competition of Guitar Compositions (1968), plus the *Prix Pleyel*, *Prix Halpern*, *Chevalier de la Légion d'Honneur* (1956), *Officier des Psalmes Academiques*, *Chevalier de la Couronne de Belgique*, *Officier du Mérite National*, *Chevalier de la Couronne d'Italie*, *Chevalier de l'Ordre du Nichaire-Iftukhar*, *Médaille d'Argent de la Ville de Paris*, *Grand Croix du Mérite Musical*, *Médaille de Vermeil Arts Sciences et Lettres*, and *Médaille de la Ville de Valenciennes*. Finally, demonstrating his ongoing international connections and involvement until the end, at the time of Bozza's death, one of his wind quintets, the *Scherzo, Op.48* (1944), played at the request of a listener on RTBF (*Radio-Télévision Belge de la Communauté Française*), a Belgian broadcasting organization servicing the French-speaking community of Belgium in Wallonia and Brussels.

That Bozza acquired a plentiful toolkit of musical material to draw upon from these worldly experiences is perhaps most copiously evident in his unpublished, 300-page orchestration treatise. Bozza penned the work, located at his archive in Valenciennes, in the 1970s near the end of his career. The multiplicity of references that Bozza introduces in the treatise, ranging from the Baroque to the *avant-garde*, reveals his grasp of and versatility with a wide variety of musics and styles.[21] Moreover, Bozza's treatise shows that, although he had a

[21] In addition to discussing his own works in his manuscript, Bozza referred to the works of Johann Sebastian Bach (1685-1750), Christoph Willibald Gluck (1714-1787), Wolfgang Amadeus Mozart (1756-1791), Beethoven, Theobald Böhm (1794-1881), Berlioz, Klosé, Robert Schumann (1810-1856), Liszt, Wagner, César Franck (1822-1890), Saint-Saëns, Théodore Dubois (1837-1924), Bizet, Nikolai Rimsky-Korsakov (1844-1908), Fauré, Messager, Puccini, Charpentier, Debussy, Pierné, R. Strauss, Paul Dukas (1865-1935), Albert Roussel (1869-1937), Schmitt, Rabaud, Paul Jeanjean (1874-1928), Arnold Schönberg (1874-1951), Ravel, Manuel De Falla (1876-1946), Dupont, Gaubert, Marcel Tournier (1879-1951), Stravinsky, Alfredo Casella (1883-1947), Varèse, Alban Berg (1885-1935), Delvincourt, Ibert, Noël Gallon (1891-1966), Georges Migot (1891-1976), Slonimsky, Henri Tomasi (1901-1971), Jolivet, Messaien, M. Landowski, Dutilleux, Raymond Gallois-Montbrun (1918-1994), Jeanine Rueff (1922-1999), Georges Barboteu (1924-2006), Boulez, Roger Boutry (1932-2019), and Gilbert Amy (b.1936). Eugène Bozza, *Traité de l'Orchestration Contemporain,* 1973, manuscript, Valenciennes: Bibliothèque Municipale - Valenciennes.

reputation for being a traditionalist composer himself, he was nevertheless interested in and engaged with radically progressive works as well, further demonstrating his handle on diverse musics. For example, in addition to his references to the contemporary music of Edgard Varèse (1883-1955), Boulez, and Messaien, Bozza provided detailed notes, explanations, and diagrams for the seating arrangements of Messaien's *Turangalîla* (1946-1948) for orchestra, *Sept Haïkaï* (1962) for piano and small orchestra, *Couleurs de la cité celesta* (1963) for piano, wind ensemble, and percussion, and *Et exspecto Resurrectiorem* (1964) for wind orchestra (Fig. 2.1).

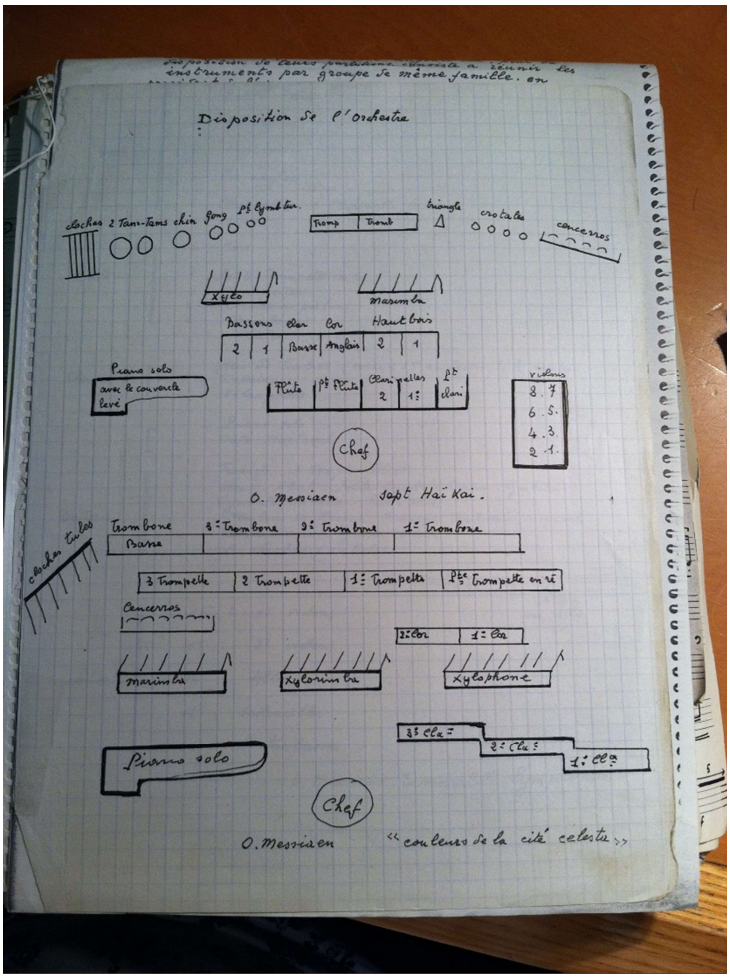


Fig. 2.1. Orchestra seating arrangements for Olivier Messaien's *Sept Haïkaï* and *Couleurs de la cité celeste*. Eugène Bozza, *Traité de l'Orchestration Contemporain*, manuscript, *Bibliothèque de Valenciennes*. Photograph by the author.

These reference materials are alongside schematic diagrams for the stage placement of instruments for some of his own later works, such as *Trois Esquisses Japonaises* (1970) for four percussion and piano. Bozza appears to have made the detailed inclusions as preparation for performances that he conducted, thus highlighting a deep familiarity with the works and further underscoring the extremely wide variety of material that he had at his disposal.

While he employed elements from this extensive array of existing matter throughout his oeuvre, Bozza most often incorporated the extant music that he encountered via his worldly travels and connections in pieces that involved a commission or a deadline, of which he had many. As mentioned in the Introduction, like countless other French composers in the twentieth century, Bozza made his living in part by composing music for the Paris Conservatoire and other organizations. The pieces that he wrote for these associations included *solos de concours*, conservatory étude books, and additional commissioned works. In particular, Bozza composed at least thirteen woodwind and brass *solos de concours* for the Paris and Valenciennes Conservatoires, as well as a minimum of thirteen étude books for institutional use, plus additional chamber works for the Paris, Valenciennes, Lille, and Roubaix Conservatoires. He also wrote commissioned pieces for *Radiodiffusion-télévision française – Éditions Technicolore Radio* (*Mallorca* in 1957/1972) and the *Ministère des Affaires Étrangères* (*Symphonie Mimée*, 1972), and he composed the *Children's Overture* (1964) for the American Wind Symphony Orchestra and *March Solennelle* (1968) for the Olympic Games in Grenoble.

Extant music was especially advantageous in these situations because it supplied a pragmatic means for producing quality music within the constraints associated with commissions. More specifically, existing music provided an amalgamation of reliable and specialized compositional tools in the form of a go-to *musical vernacular*, or collection of

musical elements that have utilitarian functions. This term is related to *vernacular music,* which Benjamin Piekut describes as music created outside of elite spheres such as the academy and the concert hall.[22] As did many other commissioned neoclassical composers, Bozza had to deal with additional stresses at the same time that he was writing his practical-use music. For example, he had to meet numerous compositional deadlines while juggling other professional demands, first, as a conductor at the *Opéra-Comique* in Paris, and later, as the director of the Valenciennes Conservatoire. He also had to fulfill multiple outside conducting obligations, such as commitments to the *Colonne*, *Pasdeloup*, *Lamoureaux*, *Pierné*, *Société des Concerts*, and *Radio-diffusion* orchestras. These intense, pressure-laden working situations created a need for effective and efficient compositional approaches. By using established paradigms such as specific style allusions, references, tropes, and quotes, Bozza did not have to experiment with new devices to achieve a particular result; instead, he could easily and adroitly draw upon the proven resources of established material to create the effect that he desired.

Bozza's utilization of a cosmopolitan neoclassical musical vernacular in this regard resembled the practical compositional methods of eighteenth-century workaday composers. Following Neal Zaslaw, I define a *working composer* as one who does not necessarily view composing for financial gain in a negative light.[23] The similarity between Bozza's compositional methods and those of Classical Era composers is unsurprising, given that, as a twentieth-century workaday composer, Bozza's professional life in many ways paralleled those of eighteenth-century artisan composers. As working musicians, most Classical Era composers also had immediate, pragmatic motivations to compose new music, as they typically labored for the

[22] Benjamin Piekut, *Henry Cow: The World is a Problem* (Durham: Duke University Press, 2019), 387-407.
[23] Neal Zaslaw, "Mozart as a Working Stiff," in *On Mozart*, ed. James M. Morris (New York: Cambridge University Press, 1994).

church, the court, or the aristocracy. Mozart in particular earned much of his livelihood by fulfilling commissions and composing music for specific concerts and publications. As a result of these situations, eighteenth-century artisan composers also had to produce generous quantities of their immediate-use works for church services, court functions, and concerts.[24] Furthermore, Classical Era composers routinely had to juggle other professional responsibilities and obligations as performers and teachers concurrently with their compositional work. These strenuous working conditions also demanded pragmatic and economical methods for producing quality works.

To address these circumstances, Classical Era composers routinely drew upon musical topics. Following Leonard Ratner, I take *musical topic* to mean a collection of musical tropes intended to create a particular, unified effect, image, or mood.[25] As detailed above, *musical tropes* are established rhythmic and melodic patterns, scales, chords, articulations, timbres, techniques, and other devices. According to the reasoning of Robert Hatten, a topic is a *type*, or general category, while tropes are *tokens*, or specific examples of a type.[26] As Ratner and his successors have demonstrated, topics initially developed during the Classical period as compilations of related, successful, frequently-employed musical tropes of the early eighteenth-century Baroque.[27]

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[24] Robert O. Gjerdingen, *Music in the Galant Style* (Oxford: Oxford University Press, 2007), 6-7.
[25] Scholars have also used the Greek term *topos* (τόπος), plural *topoi* (τοπόι), synonymously with the term *topic*, as well as in place of the term *trope*. Due to this terminological ambiguity, I have deliberately avoided the use of the terms *topos* and *topoi* in this dissertation. Leonard G. Ratner, *Classic Music: Expression, Form, and Style* (New York: Schirmer Books, 1980).
[26] Robert S. Hatten, *Musical Meaning in Beethoven: Markedness, Correlation, and Interpretation* (Bloomington: Indiana University Press, 1994), 30.
[27] Ratner, *Classic Music*; Danuta Mirka, ed., *The Oxford Handbook of Topic Theory* (Oxford: Oxford University Press, 2014); Hatten, *Musical Meaning in Beethoven*; Raymond Monelle, *The Sense of Music: Semiotic Essays* (Princeton and Oxford: Princeton University Press, 2000).

As part of his cosmopolitan neoclassical musical vernacular, Bozza himself regularly employed a number of the original eighteenth century topics that Ratner and his heirs codified. He also frequently utilized other thematic assemblages of tropes. The Classical Era topics that he borrowed included the military, ceremonial, and *ombra* (divine or sacred) topics. He typically applied these topics in his music for brass. Bozza also routinely utilized collections of exoticist tropes. I use *musical exoticism* primarily to mean the referencing of the Other through exoticist style markers such as scales, chords, intervals, rhythmic patterns, and techniques. I employ the term *exoticist tropes* to refer to specific instances of these exoticist musical style markers. Due to the similarities between Bozza's compositional method and those of workaday composers of the Classical Era, it is appropriate to extend topic theory to Bozza's compositional method. More specifically, it is useful to regard the composer's application of traditional Classical Era topics and his collective employment of exoticist tropes as twentieth-century, French neoclassical versions of topics.

Ideological Concerns at the Paris Conservatoire: Nationalism, Exoticism, and the Working Composer

While multiple factors converged to inspire Bozza's use of existing music in his compositions in general, diverse contemporary ideological issues necessitated and encouraged his inclusion of exoticism in a variety of subtopics in particular. As Fulcher and others have shown, during the 1930s and 1940s in France, there were numerous extramusical demands placed upon composers. These requirements included external nationalistic and political obligations. Although these stipulations applied to composers in France more broadly, due to the

Paris Conservatoire's role as the country's primary source for nationalist propaganda in the form of music, they weighed especially heavily on its commissioned composers such as Bozza. At the same time, due to the extreme extrinsic circumstances of the era, numerous composers also maintained a strong desire to express related convictions in their music. These tenets included social, spiritual, and militaristic beliefs. Employing a variety of exoticist subtopics enabled Bozza to fulfill these additional extramusical requirements stemming from concurrent ideological demands. Due to the historical functions and polysemic qualities of exoticist tropes, careful manipulation of these tropes could allow a work to be interpreted in different ways simultaneously to satisfy fluctuating official conceptions of French nationalism as well as varying political, militaristic, social, and spiritual requirements.

The French nationalism in concern evolved over the course of many decades. A surge in the mentality arose in the years 1870-1871 as the French experienced the Siege of Paris by the Prussians, the fall of the Second Empire (under Napoléon III), defeat at the hands of the Prussians in the Franco-Prussian War, and the beginning of the Third Republic. As the French were demoralized by the humiliating military conquest by the Prussians, reeling over the loss of Alsace and Lorraine, and fearing that their culture was in decline, their anti-Prussian sentiment fueled an exponential growth in French pride. During the 1930s and 1940s, French nationalism then experienced another dramatic increase in intensity as a direct result of the repeated oppression and aggression coming from the Germans next door. The two World Wars, the intervening rise of Nazism, and the Nazi German occupation of France between 1940 and 1944, plus all of the inherent destruction and loss of life at the hands of the Nazi Germans, only served to strengthen French nationalism.

As part of this development of French nationalism, there arose an abiding concern for French composers to define and create an authentic, modern French music to oppose German music, which they derogatively called *boche*.[28] I use the term *German music* here to indicate maximalistic music created by composers in German-speaking countries in the late nineteenth and early twentieth centuries. Following Richard Taruskin, I take *maximalistic music* to signify that which involves the "radical intensification of means towards traditional expressive ends[.]"[29] Thus, this maximalistic music can include German Romantic music, such as the works of Wagner, Gustav Mahler (1860-1911), and R. Strauss, as well as pieces that feature atonality and *Expressionism,* the portrayal of the composer's psyche, as in works by the Second Viennese School's Arnold Schönberg (1874-1951), Anton Webern (1883-1945), and Alban Berg (1885-1935).

Although this burden to create new French nationalist music applied to composers in France in general, due to the Paris Conservatoire's role as the country's principal source for nationalist propaganda in the guise of music, plus the institution's long history of connecting politics to music, this pressure weighed especially heavily on the Conservatoire's commissioned composers. Indicating this relationship between music and politics, in 1796, during the French Revolution, the institution's founder, Sarrette, proclaimed, "By decreeing the formation of the Conservatoire, the National Convention has sought with this grand institution to give music an honorable sanctuary and a political existence[.]"[30] Kailan Rubinoff elaborated upon this sentiment, stating that the Conservatoire "had as its mission the creation of a national music

[28] Jane F. Fulcher, *The Composer as Intellectual: Music and Ideology in France, 1914-1940* (Oxford: Oxford University Press, 2005), 33.
[29] Richard Taruskin, *Music in the Early Twentieth Century* (Oxford: Oxford University Press, 2010), 5.
[30] Kailan R. Rubinoff, "Toward a Revolutionary Model of Pedagogy: The Paris Conservatoire, Hugot and Wunderlich's *Méthode de flute*, and the Disciplining of the Musician," *The Journal of Musicology* 34, no.4 (October 2017), 485.

worthy of the French Republic[.]"[31] Furthermore, as explained by Fulcher, France's cultural institutions, including the Conservatoire, had as their goals "to serve as a realm of national memory and myth, to instill a unified wartime identity in a politically and culturally fractured France" and "to effect consensus concerning French identity and thus arrive at a unified core of national beliefs."[32] Thus, as the state sought nationalist propaganda in music to keep the populace focused on supporting and winning wars against the Germans, it naturally looked to the Conservatoire to inspire and enforce this sentiment among French composers.

While the acute expectation of French nationalism applied to all works written for the Conservatoire, the demand was tremendous concerning the annual *solos de concours*. In the 1930s and 1940s, performances of these exam solos were not little-known, private events, but rather grand, public spectacles in which the audience was significantly invested. Traditionally a source of national and civic pride, tickets were sold to the general public for the event.[33] At one point, the *concours* were moved from the Paris Conservatoire concert hall to the *Opéra Comique* theater to accommodate the huge crowds clamoring to hear the performers.[34] Since 1797, government officials gave speeches at the *solos de concours* awards ceremony at which the winners performed, and at times, when the audience would disagree with the verdict of the jury, the situation could turn violent. Pianist and violinist Harold Bauer (1873-1951), writing in 1947 and recalling his experience as a frequent *concours* juror in the early part of the twentieth century, declared, "[O]n more than one occasion I have seen it necessary to summon the police

[31] Ibid., 479.
[32] Fulcher, *The Composer as Intellectual*, 20.
[33] Melissa Gail Colgin, "The Paris Conservatoire concours tradition and the solos de concours for flute, 1955-1990" (D.M.A. diss., University of Texas at Austin, 1992), 23.
[34] Harold Bauer, "The Paris Conservatory: Some Reminiscences," *The Musical Quarterly* 33, no.4. (October 1947): 533.

in order to protect members of the jury from actual physical assault when, at the end of an exhausting day, they left the building."[35]

Despite the expectation of French nationalism in the *solos de concours* and other pieces for the Conservatoire during these heated decades, the incorporation of French nationalism into music was not a straightforward task. As Fulcher has shown, there was immense disagreement over exactly what French nationalism was and how to best demonstrate it in music. As a result of this confusion, numerous established French composers and other individuals created organizations to emphasize and encourage particular interpretations of French nationalism in their music and that of their colleagues. Saint-Saëns and Romain Bussine (1830-1899) founded *La Société Nationale de Musique Française* (1871-1939), a group that included Franck, Massenet, Fauré, Debussy, Ravel, and Messaien. With Fauré's backing, Ravel, Charles Koechlin (1867-1950), and Schmitt also founded *La Société Musicale Indépendente* (*SMI*, 1909-1935). Auric, Honegger, Poulenc, Milhaud, Durey, and Tailleferre formed a group of emerging composers called *Les Nouveaux Jeunes*. The group is better known as *Les Six*, a name that Henri Collet (1885-1951) gave it in 1920. Finally, Messaien, Jolivet, Jean-Yves Daniel-Lesur (1908-2002), Yves Baudrier (1906-1988), and Pierre Schaeffer (1910-1995) formed an alternative organization called *La Jeune France* (1936-1942).

According to Fulcher, as the new groups formed, they developed different interpretations of French nationalism that in turn fostered diverse exoticist compositional approaches. Members of the older *Société Nationale* and associated groups grew to be more conservative in ideology. They maintained a view of French identity that featured traits opposite those associated with the Romanticism and irrationalism linked with the Nordics and Germanics. Many of these traits were

[35] Ibid., 534.

in line with the ideology of Charles Maurras (1868-1952), founder of the *Ligue de l'Action Française.* These conservatives viewed French identity as Latinate, free of foreign influence, based on national history, and hierarchical like the Catholic Church and the French monarchy. They also saw French identity as lucid, precise, pure, proportioned, orderly, balanced, and disciplined.[36]

This conservative, even reactionary, mindset often favored a temporal exoticist French nationalist compositional approach over a geographical cultural exoticist mode among its adherents during and between the World Wars. Most scholars of exoticism have focused on *geographical cultural exoticism*, which I define as exoticism that includes elements contemporaneous with a composer's own culture but geographically remote from it. However, Mawer has explained that exoticism also exists in the form of *temporal exoticism*, a variety of exoticism that employs music from a composer's geographical culture but from a different era.[37] Taylor agrees with this assessment.[38] According to Fulcher, by looking back to earlier periods in French music history for reference and drawing upon previous French traditions, reactionary composers believed that they could make their music more pure and more French by purging it of the perceived non-French elements that more recent French music had supposedly acquired, in part through geographical exoticism.[39] By borrowing from both sacred and secular music of eras before the Revolution that were associated with the French monarchy and the Catholic Church, these conservative composers could emphasize the desired hierarchy, order, stability, tradition, and strength perceived in these two institutions.

[36] Fulcher, *The Composer as Intellectual*, 20.
[37] Mawer, "Dancing on the Edge of the Volcano," 252.
[38] Taylor, *Beyond Exoticism,* 4.
[39] Fulcher, *The Composer as Intellectual*, 33.

For these historical reasons, reactionaries such as d'Indy at the *Schola Cantorum* sought guidance in the French classic tradition of the seventeenth and eighteenth centuries, as well as in earlier French traditions. They often referred to French Baroque and Classical Era composers such as Jean-Baptiste Lully (1632-1687), François Couperin (1668-1733), and Jean-Philippe Rameau (1683-1764) in a neoclassical manner. While neoclassicism can be viewed as an aesthetic attribute including exoticism as a resource, it can also function as a compositional tool in the form of a subtopic of temporal exoticism, as it does here. In addition to utilizing neoclassicism in this manner, these reactionary composers also imitated French Medieval sacred music and Renaissance religious polyphony as other forms of temporal exoticism.

By contrast, with their preference for temporal exoticism, composers with this reactionary mindset largely rejected geographical cultural exoticism, including especially orientalism. *Orientalism* is a subtopic of geographical exoticism that references the Orient in both the traditional sense as viewed by Europeans, meaning North Africa and the Middle East, and a broader sense including also South, Southeast, and East Asia. In the most extensive sense, orientalism can also signify anything geographically outside of Western Europe, or in this case, France. As such, these reactionary composers typically renounced music influenced by American jazz, music by Jewish composers (even those born in France), and anything considered German (though various exceptions to this last prevailed).

A notable aberration to the notion of conservative composers' rejections of geographical exoticism was their use of *pastoralism*, a subtopic of geographical exoticism that regards the natural, rural, or rustic as Other as opposed to the urban Self. As demonstrated by Fulcher, the 1930s saw an increase in pastoralism as a type of exoticism for numerous reasons, including to

emphasize nature as tied to the rustic environment or countryside of a particular country or region, in this case, France.[40]

In contrast to the reactionary *Société Nationale* and its adherents, the *Société Musicale Indépendente* was more liberal. The composers in this group, often intellectuals, adopted a more universalistic notion of classic French nationalism.[41] This view of French nationalism was rooted not in the Catholic Church and the French monarchy of the conservatives and reactionaries, but rather in the French Revolution and the democratic ideals on which the Paris Conservatoire was founded and on which the tradition of the last decades of the nineteenth century was based. Unlike the conservatives who viewed the history of France as Latinate, these more liberal composers instead perceived French history as tracing itself to the democratic ideals of Ancient Greece.

These more progressive composers tended to use geographical cultural exoticism as a means for emphasizing French nationalism in their music for several reasons, beginning with historical examples. Although they took the opposite approach from that of the conservatives, they still used historical precedent as one of their reasons to utilize exoticism to convey French nationalism through music. Many of them conceived of geographical exoticism as classically French and hence nationalistic because of the history of using such exoticism in France, especially in the nineteenth century. It was therefore a classically and nationalistically French approach in their views. These liberal French composers (somewhat ironically) saw evoking the Other, especially the Oriental, in their music in general as a very French thing to do, even though

[40] Ibid., 207-208, 251, 271, 314.
[41] Fulcher borrows from Julien Benda (1867-1956) and Edward Said (1935-2003) when she explains an *intellectual* as a person possessing human conscience, someone who upholds eternal truths regardless of professional and materialistic pressures. Originally, intellectuals were thought to be universalists only. Later thought considered that they could be nationalists as well. Although not all composers were intellectuals, many were, especially in France during and between the World Wars. Ibid., 3-4.

they were certainly not the only culture to do so. This was in part because they also had a historical precedent for doing so, in the French nineteenth century obsession with orientalism, a result of imperialism. As John Tomlinson has explained, culture "is never purely 'local produce,' but always contains traces of previous culture borrowings or influence, which […] have become […] 'naturalised'."[42] Edward Said acknowledged this phenomenon when he stated that "for something more than the first half of the nineteenth century Paris was the capital of the Orientalist world."[43] Victor Hugo (1802-1885) did the same, claiming in his *Orientales* (1829) that ever since Napoléon Bonaparte's (1769-1821) expedition to Egypt (1798-1801), the French had had "*une sorte de preoccupation générale*" with things Oriental.[44] Therefore, it could be historically very classically and nationalistically French to write exoticist, and especially orientalist, music.

The liberal composers also had other reasons to employ geographical exoticism for French nationalistic purposes. First, geographical cultural exoticism allowed for and encouraged the heavy use of themes from Greek mythology in French music. This was in opposition to the themes from Teutonic mythology that the Germans favored. Then, in terms of style, unfamiliar elements from the music of the Other provided tools with which the French could make their music sound distinct from that of the Germans. These elements included scales, such as whole tone, pentatonic, and octatonic scales, and modes, such as Hebrew synagogue prayer modes (transmitted through klezmer music) and South Indian Carnatic modes, all of which could undermine German functional tonality. At the same time, by incorporating additional elements from the music of the Other, French composers could widen their palette of sounds, colors,

[42] John Tomlinson, *Cultural Imperialism* (London: Pinter Publishers Limited, 1991), 91.
[43] Scott, "Orientalism and Musical Style," 321
[44] Bartoli, "L'orientalisme dans la musique française," 138.

instruments, and techniques to further differentiate their music from that of the Germans. As Chou Wen-Chung and Jann Pasler have shown, exotic elements could refresh and rejuvenate French music, making it sound fresh and modern, while providing an experience of the unknown through novelty in the music.[45] Jolivet in particular explained that nineteenth century French composers sought "*seductions sonores nouvelles*" in exoticist and orientalist works, a trend that continued into the twentieth century.[46] Finally, according to Wen-Chung, by borrowing philosophies and compositional approaches from Asian and other cultures, the French could further demarcate their music by distinguishing it from the forms and structures associated with German music.[47]

While the formation and interplay of various composer organizations, such as *Société Nationale* and *Société Musicale Indépendente*, complicated the task of employing French nationalism in music by encouraging, delineating, and differentiating opposing exoticist compositional approaches, frequently-changing political powers further challenged the task for commissioned composers at the Conservatoire. Through official endorsement and sanctioning, the French government alternatingly emphasized or de-emphasized the two rival exoticist approaches to nationalism at the institution. This was especially so in the period of 1914 to 1945, during which time Bozza wrote the bulk of his music for the Conservatoire. During the course of World War I and following it in the 1920s, political conservatives held power in France, thus officially endorsing the traditional conception of the classically French. At this time, the progressive interpretation remained on the outside, often officially unwelcome among

[45] Chou Wen-Chung, "Asian Concepts and Twentieth-Century Western Composers," *The Musical Quarterly* 57, no.2 (1971): 219, 227; Jann Pasler, "The Utility of Musical Instruments in the Racial and Colonial Agendas of Late Nineteenth-Century France," *Journal of the Royal Musical Association* 129 (2004): 30.
[46] Ladjili, "La musique arabe chez les compositeurs français," 5.
[47] Wen-Chung, "Asian Concepts."

representatives of the state. In the early 1930s, these positions briefly flipped, as far as what was considered official and sponsored by the state, since the liberals were politically in power. First, the Radicals and the Socialists under prime minister Édouard Herriot (1872-1957) controlled the Chamber of Deputies beginning in 1932. Then, Édouard Daladier (1884-1970) formed a new center left government in 1933. He resigned in 1934, at which point conservative prime minister Gaston Doumergue (1863-1937) took over for approximately one year, changing endorsements again. Then, under Léon Blum (1872-1950), the Popular Front, consisting of Radicals and Socialists supported by Communists, won elections in 1936, altering viewpoints anew before it collapsed within a year. Finally, positions and endorsements reversed once more in the late 1930s, as the far right resumed control in 1938 before Nazi Germany took over under the guise of the Vichy government from 1940 to 1944. Thus, Paris Conservatoire commissioned composers were forced to aim at an ambiguous and constantly-changing concept of French nationalism in their music during these decades.

Given the expectation of French nationalism in music for the Conservatoire, the varying interpretations of the ideology, and the diverse means of portraying it in music, along with the continually fluctuating official endorsements of viewpoints and methods, it was necessary for Bozza, as an emerging composer trying to establish his career, to subtly employ a variety of temporally and geographically exoticist subtopics to please whomever he might encounter when writing for the institute. More precisely, the situation dictated that he utilize temporal exoticism, such as in the form of neoclassicism, to appease the conservatives, along with geographical exoticism, such as in the form of orientalism, to please the liberals. He had to do this in a delicately nuanced, transculturist manner so as not to offend either viewpoint. Locke defines *transculturism* as a musical exchange between cultures combining elements from multiple

sources.[48] Specific pieces that employ transculturism are Debussy's *Ibéria* (1906-1908), Ravel's *Rhapsodie espagnole* (1907), and Milhaud's *Saudades do Brasil* (1920-1921). With the more subtle application and substantial number of exoticist tropes involved, transculturism may not always sound exotic to the listener, but it may still be considered exoticist if there *is* an intent to reference the Other, as is the case with Bozza, given his pieces' exoticist titles.[49] The ambiguous circumstances surrounding music for the Conservatoire also strongly encouraged Bozza to use pastoralism, since this subtopic could placate both sides. Of course, Bozza was able to highlight, change, subvert, mock, denigrate, or thwart any interpretation of nationalistic classicism with his exoticist approach in his music if he so chose, but not necessarily without political, social, financial, and other repercussions. (However, he could appear to appease the state on the surface and subtly manipulate the symbolism within the music to subvert the state's message if he so chose.)

Beyond accommodating the requirement of French nationalism in music for the Conservatoire and negotiating potential differences in understanding, there were additional possible ideological concerns that further motivated and colored Bozza's use of multiple exoticist subtopics in his music for the institution. These included social, spiritual, and militaristic concerns. Regarding social and spiritual issues, according to Fulcher, during these decades, there were composers in France who embraced a third exoticist compositional approach, often to satisfy needs other than promoting and endorsing a particular French nationalist viewpoint.[50] This third approach was a slightly different universalistic approach, one that theoretically remained outside of politics and French nationalism. The universalistic third

[48] R. Locke, *Musical Exoticism*, 229.
[49] Ibid.
[50] Fulcher, *The Composer as Intellectual*, 16-17, 293-294.

stream approach hypothetically superseded nationalism in the manner of an international, humanistic, spiritualistic, and even mystical sense. The adherents of this French humanist universalism included composers such as Messaien, Jolivet, and other members of *La Jeune France*. While some ideals of various practitioners of this third stream did align with the philosophies and ideologies of either or both of the conservative and liberal intellectual composer groups mentioned above, the practitioners were nevertheless outwardly non-conformist, even apolitical, with their own goals of incorporating their variously-nuanced universalist, humanist, and spiritual beliefs into their music for various reasons, regardless of politics. Some members of the third stream were dissenters or pacifists who refused, overtly or covertly, to embrace any interpretation of French nationalism in their music. For many, such as Jolivet, musical exoticism served to convey a general sense of spirituality or mysticism, while for Messiaen, this spirituality and mysticism was linked to his intense Catholic faith. Finally, for a few, this spirituality or mysticism was tied to Eastern philosophy.

Numerous adherents of the third stream emphasizing the universal, humanistic, mystical, and spiritual beginning in the mid 1930s chose to employ *both* temporal and geographical cultural exoticism. Messiaen, Fauré, and Jean Langlais (1907-1991) were three composers who made frequent use of French neomedievalism for these purposes. Messiaen also notably linked it with geographical exoticism in his *Quatour pour la fin du temps* (Quartet for the End of Time, 1940) to allude to the divine Other. By referring to French Medieval sacred music, composers such as Messaien could symbolize the timeless, eternal, and unchanging elements of the divine Other. By employing geographical exoticism in the form of orientalism, composers could symbolize the universal, international, and simply different elements of the divine Other. Meanwhile, by using symmetrical scales, such as the whole tone and octatonic scales through

cultural exoticism, composers could also convey a circularity and thus a sense of spirituality or mysticism. Furthermore, utilizing pastoralism could refer to the perceived timeless, eternal, unchanging, and perhaps spiritual elements of nature. Finally, for Christians, employing pastoralism could build upon the history of using the pastoral to signify Christ as the Good Shepherd. Given Bozza's evident intimate familiarity with and admiration of Messaien's works, demonstrated by his frequent references to them in his orchestration treatise, as well as Bozza's numerous spiritual works, including large-scale religious works in the Catholic tradition and works referencing Greek mythological gods and Eastern religions, there is a strong possibility that Bozza utilized a mixture of temporal exoticism and geographical cultural exoticism in his music for the Conservatoire for spiritualistic or humanist reasons as well, much in the manner of Messaien.[51]

Related to nationalist, spiritual, and social beliefs as expressed through exoticism are views on French colonialism, imperialism, and military might. Among those who supported French colonialism and imperialism, music showing power, both militaristic and cultural power, over Other peoples could be seen as an extension of French nationalism in music, thus possibly encouraging a geographically exoticist approach to portray dominance over Other peoples. As Said has explained, Orientalism has traditionally been more about European (or Western) *power* over the Orient, than about the Orient itself.[52] Further emphasizing display of imperial dominance, according to Richard Leppert, Walter Benjamin has explained "that history belongs to the victors and that the spoils of victory are what we have come to call cultural treasures."[53]

[51] Bozza, *Traité de l'Orchestration Contemporain*.
[52] Scott, "Orientalism and Musical Style," 327.
[53] Richard Leppert, "Music, domestic life and cultural chauvinism" in *Music and Society: The Politics of Composition, Performance and Reception*, ed. Richard Leppert and Susan McClary (Cambridge: Cambridge University Press, 1987), 103.

Or, as John Mowitt has summarized Benjamin's explanation, the ruling class controls collective memory and hence historiography.[54] Thus, as Leppert has also stated, music and art "aid the hegemonic drive of imperialistic politics."[55] At the same time, showing a rejection of colonialism and imperialism, if for humanist reasons, could support a liberal universalist nationalistic viewpoint of France. Such a mentality could be associated with Revolutionary France and therefore the Paris Conservatoire, or a humanistically or spiritually international universalist mindset such as those held by many in the third stream. This could equate to a rejection of a geographical exoticist method for such composers, given that an exoticist approach could be considered demeaning to the people referenced. At the same time, in the minds of other composers maintaining an anti-colonial, anti-imperial, or universalist mindset, a geographical cultural exoticist mode, especially of the transcultural variety, could be seen as a sort of homage to the people referenced or as a showing of universal, humanistic inclusion of Other peoples. Given his strong, lifelong Socialist leanings as attested by his daughter, Bozza likely also applied geographical exoticism, especially orientalism, as a gesture against colonialism, imperialism, and militarism.[56]

[54] John Mowitt, "Music in the Era of Electronic Reproducibility" in *Music and Society: The Politics of Composition, Performance and Reception*, ed. Richard Leppert and Susan McClary (Cambridge: Cambridge University Press, 1987), 197.
[55] Leppert, "Music, domestic life and cultural chauvinism," 103.
[56] Cécile Bozza Delplace, interview by author, 29 June 2017, Valenciennes.

Exotic Instruments:

A Tradition of Pastoralism, Orientalism, and Woodwinds

Although broad ideological demands in French culture necessitated that Bozza employ exoticist tropes in his music for the Paris Conservatoire and encouraged him to use a variety of both temporal and geographical exoticist tropes, they did not dictate precise combinations of exoticist subtopics in specific pieces. Consequently, Bozza did not apply temporal and geographical exoticist subtopics in his music for the institute equally. Nevertheless, there were distinct patterns among his employment of exoticist tropes that corresponded to the instruments for which he wrote. While Bozza utilized temporal exoticism in the forms of neoclassicism and Impressionism fairly consistently across his oeuvre, he chose to vary his use of geographical exoticism considerably by instrument. For example, Bozza often used pastoralism when writing for horn, especially in the form of hunt motifs, while in music for heavy brass, he frequently applied elements from ragtime and jazz. By contrast, with strings, he referenced Spain, routinely with the use of dance rhythms, and with percussion, he typically referred to East and Southeast Asia. In Bozza's works for woodwinds, pastoralism and orientalism as related to Greece, North Africa, the Middle East, South Asia, and East Asia played significant roles.

Histories of exoticism in European art music tied woodwind instruments specifically to pastoralism and particular varieties of orientalism, which then encouraged Bozza to use these forms of exoticism much more with woodwind instruments than with other instruments at the Conservatoire. A long association of pastoral figures with wind instruments initially encouraged European composers to identify woodwinds with the rural exotic hundreds of years ago. Orchestral woodwinds' similarities to rustic instruments coupled with their unique ability to

imitate birdsong then strengthened this connection. At the same time, traditions of orientalism in European art music developed that favored the depiction of particular oriental locales. The resemblances of orchestral woodwinds to instruments from these exotic locales then inspired the oriental connotations associated with modern orchestral woodwinds. From there, both the pastoral and oriental identities of woodwind instruments were solidified by their application within the context of the orchestra. By the time that Bozza commenced composing for the Conservatoire in the 1930s, pastoralism, precise varieties of orientalism, and their respective tropes were widely available as potential compositional tools. By building upon this proven history of success, Bozza could then increase the conceivable achievement of his woodwind music for the institution.

Concerning pastoralism, orchestral woodwind instruments initially developed a relationship with the rustic exotic in part because of a long history of bucolic figures playing wind instruments. These pastoral figures included mountain inhabitants, shepherds, goatherds, and rustic mythological characters. Alpine dwellers in particular have played the alphorn for millennia, while shepherds have been associated with the *syrinx*, a multiple-piped woodwind instrument, at least since the time of Homer's *Iliad* (750 BCE). Shepherds have also been linked to the *shawm*, a double reed instrument that anticipated modern oboes, since ancient times, and they have been tied to the *chalumeau*, a single reed precursor of the clarinet, for hundreds of years.[57] In Greek mythology, Pan, a god of shepherds, flocks, fields, groves, and mountains, also played the *syrinx,* as did his goatherd/shepherd protégé, Daphnis. Similarly, Daphnis's own student, Marsyas, a *satyr*, *silenos*, or nature spirit who inhabited woodlands, mountains, and

[57] *Chalumeau* means *reed* or *straw* in French.

pastures, played the *aulos*, a double pipe, double reed instrument akin to a double oboe.[58] In Roman mythology, *fauns*, or rustic gods analogous to Pan, also played the *syrinx*.

Beginning in the eighteenth century, European composers often used orchestral woodwinds to represent pastoral wind instruments in their music due to the similarities of orchestral woodwinds to these rustic instruments. These usages within the context of the orchestra then solidified the notion of woodwind instruments as pastorally exotic. The role of the orchestra was significant because, according to Dolan, the *contrast* in the orchestra determined and emphasized the character of each instrument.[59] As an example of this imitation, German Baroque composers frequently used the *oboe d'amore* and the *oboe da caccia* to stand in for shepherds' instruments, such as the *syrinx*. The *oboe d'amore* ("oboe of love") is an oboe pitched in A, a minor third lower than the more common soprano oboe, while the *oboe da caccia* ("oboe of the hunt"), or *oboe da silva* ("oboe of the woods"), is an oboe pitched in F, a perfect fifth below the same. In the nineteenth century, Wagner used modern orchestral woodwinds, especially the English horn, to convey a shepherd's shawm in Act 3 of *Tristan und Isolde* (1857-1859). An *English horn* is an oboe pitched in G, a perfect fourth below a soprano oboe. Wagner also employed woodwinds to emulate shepherds' pipes in the *Ring* (1838-1874), and Berlioz used the oboe and English horn to play alphorn melodies in "Scène aux champs" ("Scene from the Fields") from his *Symphonie fantastique* (1830). Similarly, in the twentieth century, Debussy made prominent use of orchestral woodwinds, especially the flute, to portray the faun's *syrinx* in his symphonic poem*, Prélude à l'après-midi d'un faune,* based on Stéphane Mallarmé's (1842-

[58] *Syrinx* means *tube* or *pipe* in Ancient Greek. Also known as a *phorminx* or *pan pipes*, a *syrinx* is a woodwind instrument originally from Asia. According to Greek mythology, Pan named the instrument after the water nymph, Syrinx. When Pan pursued Syrinx, her sister nymphs turned her into a reed to hide her from Pan. Because Pan did not know which reed she was, he cut seven reeds of different lengths, which then became his instrument. Sachs, "The Lore of Non-Western Music," 23.
[59] Dolan, *The Orchestral Revolution*, 154-156.

1898) poem of the same name. By extension, he composed his *Syrinx* (1913), or *La Flûte de Pan,* for solo flute. Ravel followed Debussy's lead when he employed woodwinds, especially the flute, to depict both Pan's *syrinx* and the instrument of Daphnis in his ballet, *Daphnis et Chloe* (1912), as did Benjamin Britten (1913-1976) when he used the unaccompanied oboe to depict Pan's instrument in the first movement of *Six Metamorphoses After Ovid, Op.49* (1951).

In addition to their similarities to instruments played by rustic figures, orchestral woodwinds have also long been connected to the pastoral exotic because of their potential to replicate birdsong. Due to their inherent technical and acoustical properties, woodwind instruments are more capable of imitating bird calls than any other instruments. Woodwinds can easily match the register, tone quality, and rapid, staccato articulation of birds. They can also imitate the bent pitches (with *glissandi* and grace notes) and warbles (with flutter-tonguing, *tremoli*, and trills) of birds. Moreover, in the hands of able players, woodwind instruments are incredibly agile and flexible, capable of imitating the rapid passages often associated with birdsong, including fast, wide leaps and frequent changes of melodic direction.

European composers have a deep history of using orchestral woodwinds to emulate birdsong as well, a situation that has further strengthened the connection between woodwind instruments and the pastoral exotic. For example, Beethoven used several woodwinds to convey birds in his *Symphony No.6*, "Pastorale" (1808), while Piotr Tchaikovsky (1840-1893) used the flute and the clarinet to depict bluebirds in his fairy tale ballet, *The Sleeping Beauty* (1890). In the twentieth century, Stravinsky used the flute and the clarinet for the magical firebird in *L'Oiseau de feu* (1910), and he employed multiple woodwinds to depict various birds (and other creatures) in *Le Sacre du Printemps* (1913). Furthermore, Ravel employed the piccolo flute to portray the nightingale in *L'enfant et les sortilèges* (1917-1925). Finally, since birdsong

permeates his oeuvre more generally, Messiaen's music is pervaded by examples of woodwind instruments articulating birdsong. Some notable instances include the composer's utilization of the clarinet to play birdsong in *Quatour pour la fin du temps*, plus his use of numerous woodwinds for the same in *Oiseaux exotiques* (Exotic Birds, 1955-1956) and *Un vitrail et des oiseaux* (A Stained Glass Window and Some Birds, 1987).

Copious works by Bozza follow in this tradition of associating woodwinds with the rural exotic. These include his *Récit, sicilienne et rondo*, *Fantaisie Italienne*, *Fantaisie pastorale*, *Op.37* (1939), *Air pastoral* (1953), *Conte pastorale* (1953), *Trois Impressions* (1953), *Agrestide*, *Bucolique*, *Idylle,* and *Pastorale*.[60] Of these, *Fantaisie Italienne, Trois Impressions*, *Agrestide*, and *Bucolique* continue the tradition of using woodwinds to emulate birdsong. In the third movement of *Trois Impressions*, "La Fontaine de la villa Médicis," for example, Bozza used the flute to portray birds while the piano depicts bubbling water in a fountain.[61]

In a manner analogous to the evolution of the woodwinds-pastoralism link, orchestral woodwind instruments also developed into oriental exoticist signifiers. This occurred in part because modern orchestral woodwinds bear similarities to instruments found in cultures that Western European composers considered exotic. When Bozza began writing professionally in the 1930s, the cultures that Western European composers focused on as oriental included those from North Africa, the Middle East, South Asia, Southeast Asia, and East Asia. Western Europeans also viewed Greeks, Jews, and Americans as oriental under certain circumstances.

[60] The title for *Agrestide* comes from the French *agreste*, which is a reference to the countryside or rural life. Kathleen Cook, "The Paris Conservatory and the *Solos de Concours* for Flute, 1900-1955" (D.M.A. diss., University of Wisconsin – Madison, 1991), 102.
[61] The fountain is one in the Villa de Medici where Bozza stayed in Rome, possibly *Trinità dei Monti* or the Fountain of the Brimming Bowl. Ibid., 17.

Numerous factors coalesced to emphasize North Africa, the Middle East, South Asia, Southeast Asia, and East Asia as the oriental exotic. As scholars such as Sachs, Kárpáti, and Taylor have shown, oriental exoticist influences in Western art music have ebbed and flowed over the past two thousand years.[62] During these millennia, the most persuasive developments occurred in the past two hundred years. European exploration, colonialism, and imperialism during the nineteenth and twentieth centuries initially shaped which locations Europeans considered exotic. Then, as travel journals became widespread and technological innovations increased, travel abroad expanded, further solidifying particular locales as exotic. Many composers themselves traveled to exotic lands for leisurely pursuits, while others traveled there to fulfill military obligations. Along with these travels, frequent *Expositions universelles* in Paris exhibiting music from different cultures further spread exoticism guided by these locations. Finally, contemporaneous exoticism in the visual arts and literature, along with rapid dissemination of existing culturally exoticist music through new French music societies, salons, and music journals, cemented these locales in French exoticist music.[63]

In addition, Western Europeans occasionally regarded Greeks, Jews, and Americans as oriental during the nineteenth and twentieth centuries. Although at times Western Europeans considered ancient Greeks as their cultural ancestors, they more commonly saw them as oriental. As Ladjili has explained, this viewpoint was due to Greece's status as a former Turkish province, its Byzantine heritage, and its Levantine food, clothing, values, commerce, language, and religion.[64] Jean-Claude Berceht acknowledged this mindset when he said, "for a deeply Latinized

[62] Sachs, "The Lore of Non-Western Music," 31; Kárpáti, "Non-European Influences," 20-25; Taylor, *Beyond Exoticism*, 10.
[63] Mawer, "Dancing on the Edge of the Volcano," 264; Scott, "Orientalism and Musical Style," 323.
[64] Ladjili, "La musique arabe," 16.

Europe, Greece in the nineteenth century is without contest Oriental."[65] Similarly, the Western European viewpoint of Jews as oriental was also complex. When the Jews in question were ancient Hebrews in biblical lands, Western European Christians commonly viewed them as their forebearers. However, when the Jews in concern were contemporary Jews residing in modern Europe, Western European Christians more likely viewed them as Other. Finally, European composers sometimes viewed Americans, especially African-Americans, as oriental in the broadest sense, as they were from outside of Western Europe. This perception was heightened by the rise and spread in the early twentieth century of American jazz, a style that built largely upon African-American musical traditions, many of which themselves grew out of West African musical traditions.

Evidence of the influence of these oriental settings and peoples among nineteenth and early twentieth century French composers abounds. Messaien was deeply interested in Balinese music, and he, Boulez, and Debussy were fascinated by Javanese music.[66] Debussy and Ravel composed works based on Greek mythology, as mentioned above, while Milhaud and Daniel-Lesur incorporated elements of klezmer and Hebrew religious music into their compositions. *Klezmer* is a Yiddish music that arose out of Eastern European folk music and ancient Jewish sacred music. Furthermore, Ravel included elements of jazz in his *Concerto* (1929-1931) for piano, while Poulenc incorporated Indonesian, South Asian, and East Asian musical devices and a gamelan in his *Concerto* (1932*)* for two pianos. Finally, Léo Delibes's (1836-1891) *Lakmé* (1881-1882), Bourgault-Ducoudray's *Rhapsodie cambodgienne* (1882), Charles-Édouard Lefèbvre's (1843-1917) *Djelma* (1894), Debussy's *Pagodes* (1903), Roussel's *Padmavâtî*

[65] "*[P]our une Europe latinisée en profondeur, la Grèce du XIXe siècle est sans conteste orientale.*" Ibid.
[66] Scott, "Orientalism and Musical Style," 323; Pasticci, "L'influence des musiques non européennes,"188.

(1918), Marcel Samuel-Rousseau's (1882-1955) *Le Hulla* (1920), and Maurice Delages's (1879-1961) *Sept Haïkaï* (1924-1925) all exhibit Asian influences.

Because they bear similarities to instruments from many of the locales considered exotic, woodwind instruments developed specific orientalist identities linked to these places. In particular, the modern oboe and bassoon resemble manifold other double reed instruments found in Europe, Africa, and Asia throughout the last several millennia. These include the shawm and the *aulos,* previously noted, plus the bagpipes from Scotland. Furthermore, they comprise double reed instruments from North Africa, such as the *zukra* and the *ghayta*, as well as those from the Arab empire, Iran, Mesopotamia, Syria, and Asia Minor (modern-day Turkey). Plus, they constitute the *pungi* (also called the *bin* or *been*) from India and the *hichiriki* from China. By contrast, the modern transverse flute resembles ancient Greek flutes and related instruments, including the *aulos* and *syrinx.* It also approximates Asian instruments such as the *shakuhachi*, a verticle Japanese bamboo flute, and the *ryūteki,* a transverse Japanese bamboo flute. Similarly, through its predecessor, the *chalumeau*, the clarinet is tied to various ancient European and Arabic single reed instruments. These instruments include the *albogue,* or *alboka*, as well as the *diplica*, *hornpipe*, *pibgorn*, and *sipsi*. At the same time, the clarinet can symbolize Eastern European, Middle Eastern, or Jewish settings, due to the clarinet's role as the principal instrument in klezmer. Finally, the saxophone can represent the United States or even West Africa by means of its connection to jazz. Because jazz was a music born in the United States in part from African and African-American traditions, and the saxophone is the instrument most associated with jazz, its use in French music can symbolically allude to the United States or West Africa.

As with woodwinds and the pastoral, the relationship between modern orchestral instruments and these orientalist locales cemented with use in the orchestra. This solidification began in 1844 when Félicien David (1810-1876) cast an oriental melody in the oboe over ostinato strings to portray the *zukra* in his symphonic ode, *Le Désert.* It continued when Kastner employed the bass saxophone in *Le dernier roi de Judas* (The Last King of Judah, 1844), Ernest Reyer (1823-1909) included an orientalist oboe solo in *Le Sélam* (1850), and Berlioz provided prominent parts for the English horn and other woodwinds in the "Flight into Egypt" section of his *L'enfance du Christ* (1853-1854).[67] Likewise, it persisted when Saint-Saëns featured an oboe solo in place of an Algerian *ghayta* in the introduction to the opening dance of the third act of *Samson et Dalila* (1868), Delibes used double reeds extensively in *Lakmé,* and Massenet included the alto, tenor, and contrabass saxophones in *Hérodiade*.[68] In the twentieth century, in addition to the references to Greek mythology by Debussy, Ravel, and Britten detailed above, examples of woodwinds in orientalist roles included Ernest Bloch's (1880-1959) prominent use of the oboe in *Schelomo: Rhapsodie Hébraïque* (1915-1916), Ravel's use of the sopranino, soprano, and tenor saxophones in *Boléro*, Aram Khachaturian's (1903-1978) featuring of the alto saxophone in "Sabre Dance" from *Gayne* (1939), and Alan Hovhaness's (1911-2000) inclusion of long Middle Eastern-styled solos for oboe and English horn in his *Symphony No.2, Mysterious Mountain* (1955).

Numerous chamber works by Bozza continue this tradition of linking woodwinds with the oriental exotic. For example, the composer's *Fantaisie pastorale, Récit, sicilienne, et rondo, Fantaisie, Agrestide*, *Bucolique*, and *Shiva* (1974) for bassoon and piano all bear the influences

[67] Scott, "Orientalism and Musical Style," 321.
[68] Ladjili, "La musique arabe chez les compositeurs français," 23; Scott, "Orientalism and Musical Style," 310, 316.

of Middle Eastern, North African, and South Asian musics.[69] According to a letter from the composer, *Shiva* is based on the Hindu god, Shiva, who is both a creator and a destroyer. Likewise, Bozza's *Phorbéia* (1977/8) for unaccompanied flute alludes to Greek music, as does his *Épithalame* (1971) for clarinet and piano. A *phorbéia* is a strap used when forcefully playing the *aulos*, while an *épithalame* is an ancient Greek wedding poem sung in praise of brides and grooms. Similarly, *Cinq chansons sur des themes japonais* (Five Songs on Some Japanese Themes, 1978) for flute and piano relates to Japan, while *Prélude et Divertissment* (1960) for clarinet, alto saxophone, or bassoon and piano and *Nocturne-danse (Kiddush)* (1967/8) for alto saxophone or bassoon and piano rely upon klezmer influences. *Kiddush* means "holy" in Aramaic, an ancient Jewish language; it refers to a Jewish Sabbath prayer, a meal for the Sabbath, a sanctification ritual, or a ceremonial blessing over wine or bread. Finally, *Aria, Concertino*, *Bucolique*, and *Improvisation et Caprice* encompass elements from jazz, thus alluding to the United States or West Africa.

Utilitarian Motivations:

Exoticist Supertropes as Tools for Lyrical Virtuosity

As part of his cosmopolitan neoclassical musical vernacular, in his woodwind music, Bozza repeatedly combined geographically exoticist tropes from pastoralism and orientalism with elements from neoclassicism and Impressionism, forms of temporal exoticism that he also employed with other instruments. In doing so, he formulated predictable patterns of subtopics

[69] Eugène Bozza, Valenciennes, to Denise Cecile Rogers Rowan, Raymond, 18 May 1976, transcript in the hand of Eugène Bozza, in Denise Cecile Rogers Rowan, "The Contributions for Bassoon with Piano Accompaniment and Orchestral Accompaniment of Eugène Bozza with Analyses of Representative Solo Compositions" (D.M.A. diss., University of Southern Mississippi, 1978), 131.

and tropes. I call the resulting reliable amalgams of subtopics and tropes *supertropes*. In these supertropes, Bozza utilized large-scale tropes from neoclassicism and smaller-scale tropes from pastoralism, orientalism, Impressionism, and jazz (a type of orientalism in the broadest sense). Specific exoticist tropes were beneficial because they fostered lyricism and virtuosity, the Conservatoire's two performance ideals explained in Chapter One. Some of the composer's chosen exoticist tropes alluded to the songlike by means of their connections to other lyrical forms, while additional selected exoticist elements showcased performers' technical ability, as they proved to be especially challenging on woodwind instruments.

At the broadest level, neoclassical tropes generally supplied the structure, texture, and melodic style of Bozza's woodwind music for the Conservatoire. In particular, the composer frequently employed structures influenced in part by seventeenth- and eighteenth-century forms, such as those of the French overture and fantasia. The *French overture*, an upbeat musical introduction to an opera, ballet, or suite, traces its roots to sixteenth-century dance music. Its bipartite (slow-fast) Baroque form originated in Lully's ballet overtures, such as those for *L'amour malade* (1657) and *Alcidiane* (1658), and derived from march-like, instrumental *ballet de cour entrées* during the time of Louis XIV (1638-1715, r.1643-1715). The form initially became popular around 1660 and thrived for about sixty years throughout Europe, in part due to Louis XIV's fondness for it. It was surpassed in popularity by the tripartite (fast-slow-fast) Italian overture, or *sinfonia*, in the eighteenth century. Bozza's *Récit, sicilienne, et rondo*, *Improvisation et Caprice*, and *Andante et Scherzo* (1938) for saxophone quartet illustrate the composer's use of a similar form in his woodwind chamber music, that which I describe as lyric-virtuosic form. As explained in Chapter One, *lyric-virtuosic form* shares with the older French overture form its slow-fast bipartite structure as well as its penchant for compound and ternary

meters in the latter section. Many of Bozza's woodwind works that employ this structure, such as *Improvisation et Caprice*, also progress from dominant harmony in the first portion to tonic harmony in the second, as was typical of French overtures. Moreover, other pieces, including *Récit, sicilienne, et rondo,* incorporate a rustic dance interlude between their two primary sections, as was common among later works in French overture form. By contrast, the *fantasia*, or free form, originated in the sixteenth century and continued to develop through the nineteenth century. Though numerous composers of differing eras utilized variants of the form, Carl Philipp Emanuel Bach (1714-1788) was especially noted for his employment of the structure. Bozza emulated free fantasia form in *Improvisation et Caprice*, *Agrestide*, and *Bucolique,* among other woodwind works. In addition to these structures, the composer also used structures similar to other Baroque and Classical Era forms. These include eighteenth-century concerto form in his *Concertino* and a variation on ternary form in his *Aria*. Regarding texture, Bozza routinely borrowed the homophonic texture associated with both the first section of French overture form and operatic arias. Examples of this homophonic texture include his *Aria* as well as the third section of his *Bucolique*. Finally, the composer commonly patterned his melodic writing on eighteenth century approaches. For instance, Bozza based his *Aria* on Johann Sebastian Bach's (1685-1750) *Pastorale* in F for organ BWV 590, Movement III, "Aria."

In a manner similar to this comprehensive application of broad-scale neoclassical devices, Bozza utilized numerous intermediate-degree pastoralist tropes. These middle-level elements begin with rustic dances such as the *sicilienne*. A *sicilienne* is a bucolic dance named for Sicily that exhibits a dotted quarter note, sixteenth note, eighth note rhythm in compound time, as shown in mm.15-16 after Reh.15 (Fig. 2.2) and mm.1-4 of Reh.16 (Fig. 2.3) of *Bucolique*.

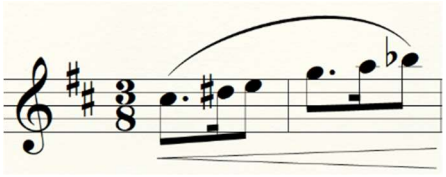

Fig. 2.2. Eugène Bozza, *Bucolique*, Reh.15, mm.15-16, clarinet. Copyright (c) 1949 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

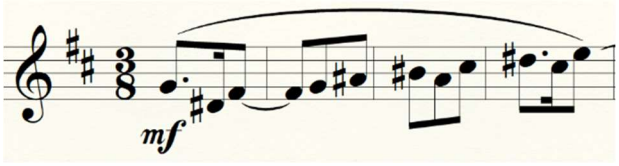

Fig. 2.3. Eugène Bozza, *Bucolique*, Reh.16, mm.1-4, clarinet. Copyright (c) 1949 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

The dance's rhythm has roots in those of sixteenth century madrigals, which themselves derive from ancient Greek and Roman epic poetry. According to Neil Lerner, composers have used rustic dances such as the *sicilienne* to signify the rural or natural in forms such as the musette and the pastoral since at least the eighteenth century.[70] Bozza employed the *sicilienne* rhythm in complete sections of most of his woodwind *solos de concours*, including *Récit, sicilienne et rondo*, *Fantaisie pastorale*, and *Bucolique*. Additionally, he applied the *sicilienne* rhythm in *Fantaisie Italienne*, a version of *Récit, sicilienne et rondo*, and he employed an adaptation of the *sicilienne* section of the latter piece as the first movement of *Berceuse et Serenade* (1976) for flute and guitar. He also selected the *sicilienne* rhythm for his *Aria* and *Contrastes III, No.8* (1977) for clarinet and bassoon.

[70] Kelly Ann Kazik, "Selected Accompanied and Unaccompanied Flute Works of Rivier, Bozza, and Françaix" (D.M.A. diss., University of Maryland – College Park, 2008), 9.

In a mode related to his utilization of the *sicilienne*, Bozza repeatedly incorporated the *tarantella* into his woodwind music. A *tarantella* is a rustic folk dance from southern Italy that features a brisk tempo, 6/8 time, and characteristic rapid triplets, similar to those exhibited in mm.10-14 of the second movement of *Improvisation et Caprice* (Fig.2.4).

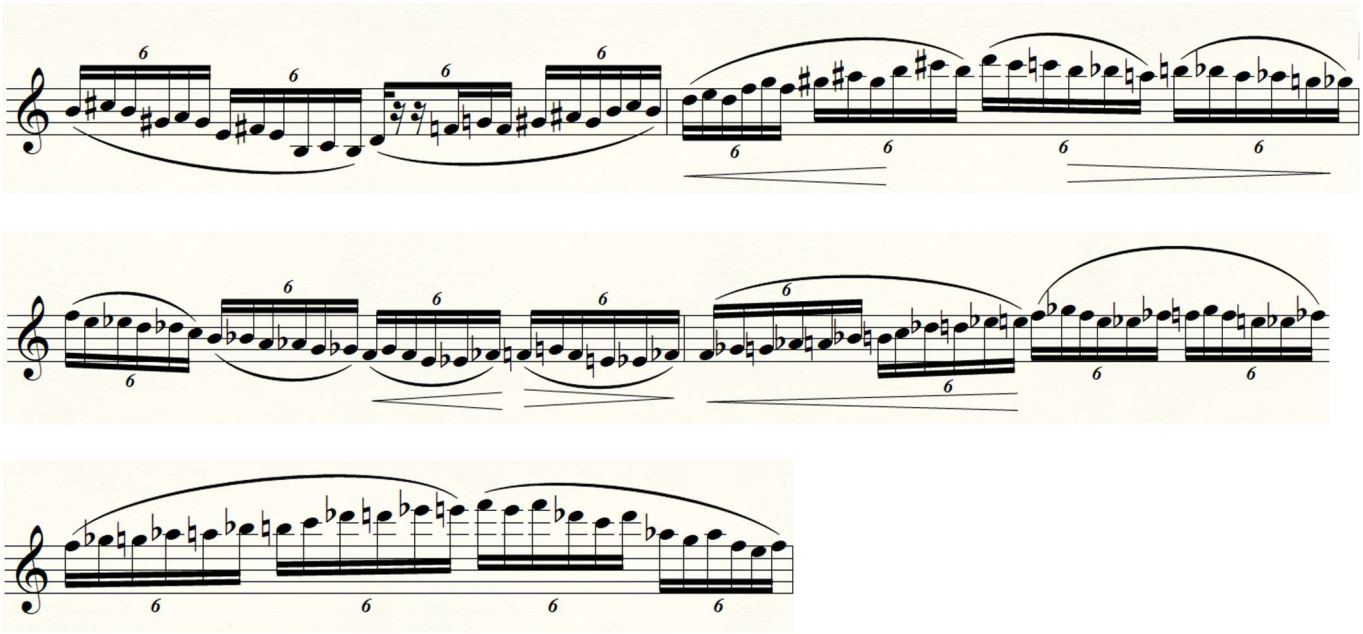

Fig. 2.4. Eugène Bozza, *Improvisation et Caprice*, Mvt. II, mm.10-14, saxophone.

According to the lore, the dance is done to rid the body of the poison from a Lycosa tarantula bite. The dance originated in Taranto, Apulia, Italy in ancient Roman times and was influenced in part by Greek mythology. Bozza used the *tarantella* in the final movement of his *Concertino* (also available as *Tarantelle* (1968)) and two sections of *Bucolique*, in addition to the latter movement of *Improvisation et Caprice*. The *tarantella* of the *Caprice* also exists as No.5 in *Quatorze Études-Arabesques* (1940) for flute, No.7 in *Douze Études-Caprices* for saxophone, and Mvt.3, "Aux bords du torrent" ("At the Banks of the River") from *Jour d'été à la montagne*

(Summer Day in the Mountains, 1954) for flute quartet. This *tarantella* movement is similar to *Scherzo* for wind quintet, *Nuages* (Clouds, 1946) for saxophone quartet, and *Lucioles* (Fireflies, 1963) for clarinet ensemble as well, all of which feature rapid triplet figures.[71]

On the level of small-scale pastoralist tropes, Bozza regularly employed imitations of birdsong in his pieces for woodwinds. As with rustic dances, Lerner has demonstrated that the use of bird calls to represent the pastoral in music also originated in the eighteenth century.[72] Bird calls themselves constitute multiple features in combination. These include a high register, rapid *staccato*, *glissandi*, grace notes, flutter-tonguing, *tremoli*, trills, non-diatonic scalar pitches, repeated tones, fast passages, wide leaps, and frequent changes of melodic direction. Messaien in particular included numerous trills, grace notes, and chromatic tones in the solo clarinet to emulate birdsong in Mvt. III, "Abîme des oiseaux" ("Abyss of the Birds") of his *Quatour pour la fin du temps*. Similarly, Bozza generally used a soaring tessitura, grace notes, trills, repeated tones, quick passages, and expansive intervals to imitate bird calls in many of his woodwind works. These pieces include *Agrestide*, where they occur in m.5 (Fig. 2.5), the second measure after Reh.1 (Fig. 2.6), and m.5 of Reh.2 (Fig. 2.7), as well as *Bucolique*, where they appear in the middle of the cadenza in (Fig. 2.8).

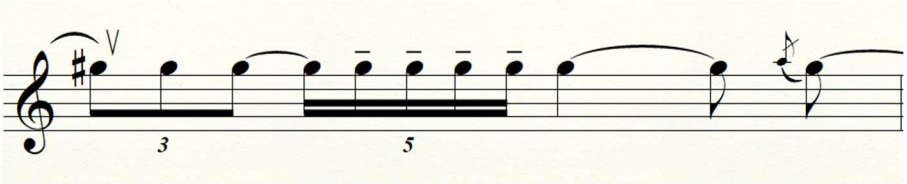

Fig. 2.5. Eugène Bozza, *Agrestide*, *Op.44*, m.5, flute. Copyright (c) 1942 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

[71] Lois Jeanne Kuyper-Rushing, "A Thematic Index of the Works for Woodwinds by Eugène Bozza," (D.M.A. diss., Louisiana State University and Agricultural and Mechanical College, 1989), 144.
[72] Kazik, "Selected Accompanied and Unaccompanied Flute Works," 9.

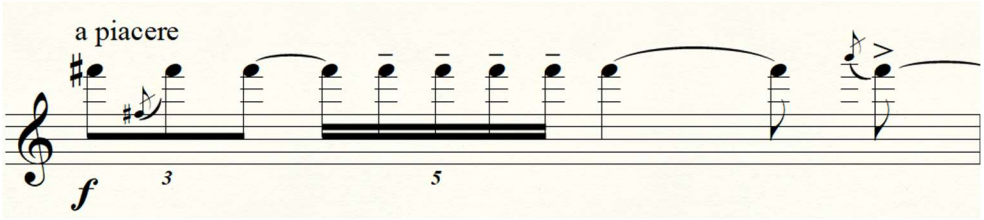

Fig. 2.6. Eugène Bozza, *Agrestide*, *Op.44*, Reh.1, m.2, flute. Copyright (c) 1942 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

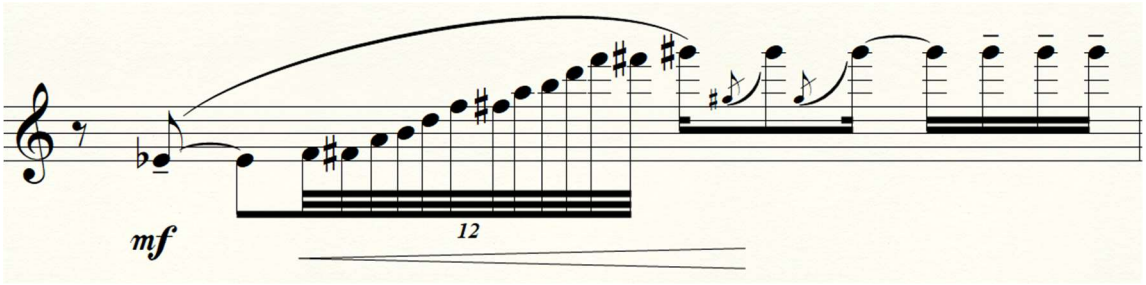

Fig. 2.7. Eugène Bozza, *Agrestide*, *Op.44*, Reh.2, m.5, flute. Copyright (c) 1942 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

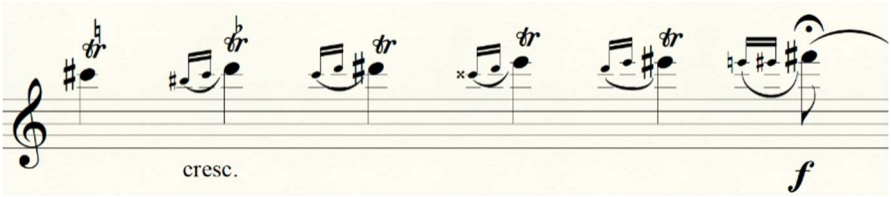

Fig. 2.8. Eugène Bozza, *Bucolique*, cadenza, clarinet. Copyright (c) 1949 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

They also exist in the flute version of *Fantaisie Italienne*, where they proliferate in the recitative.

Although Bozza's music in general tended to be more stepwise, at times he also applied wide melodic leaps from pastoralism apart from bird calls in his woodwind music. Kelly Ann Kazik explains that melodies with broad intervals are considered less graceful than lines that are

scalar. In the eighteenth century, European societies considered rural communities less socially elegant than urban communities; hence, composers employed extensive leaps to indicate rural people in music.[73] Examples of such generous intervals occur in Bozza's *Agrestide* beginning at the cadenza at Reh.4 (Fig. 2.9), as well as in his *Bucolique*, *Concertino*, and *Improvisation et Caprice.*

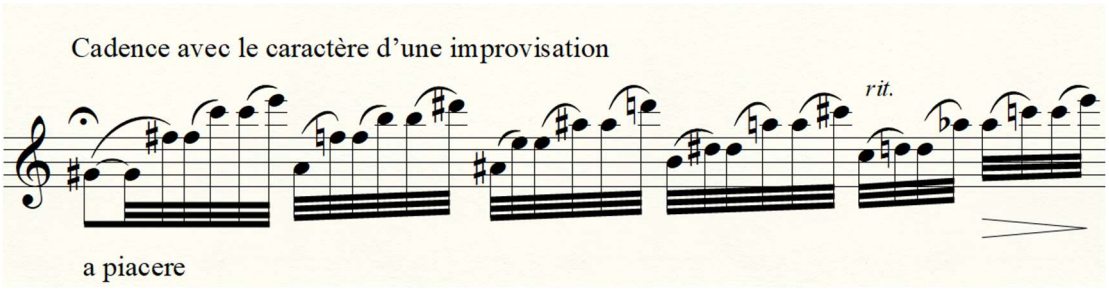

Fig. 2.9. Eugène Bozza, *Agrestide*, *Op.44*, Reh.4, cadenza, flute. Copyright (c) 1942 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

Bozza also appropriated a number of medium- and small-scale exoticist tropes from orientalism. These commenced with a rhapsodic approach to melody. Like numerous diverse nineteenth and early twentieth century composers, Bozza was swayed by the irregular phrasing of improvisatory-sounding lines found in Middle Eastern and South Asian traditions. As Kárpáti has explained, "flexible melodies, sensual colorings, abundant ornamentation, and augmented seconds" were prevalent in the traditional Indian and Arab music that seduced many Western composers at this time.[74] Examples of these rhapsodic orientalist melodies in Western art music include those in Liszt's *Hungarian Rhapsodies* (1846-1885), the third movement, "Andantino Quasi Allegretto," from Rimsky-Korsakov's *Sheherezade* (1888), "Alborada del gracioso" from

[73] Ibid.
[74] Kárpáti, "Non-European Influences on Occidental Music," 26.

Ravel's *Miroirs* (1905), and various pieces by de Falla.[75] Bozza wrote similar florid, improvisatory-sounding, orientalist melodies in the recitative sections of *Récit, sicilienne, et rondo, Fantaisie Italienne, Fantaisie pastorale, Agrestide, Fantaisie* (1945), and *Bucolique*. An example is located in mm.4-5 before Reh.4 of *Agrestide* (Fig. 2.10).

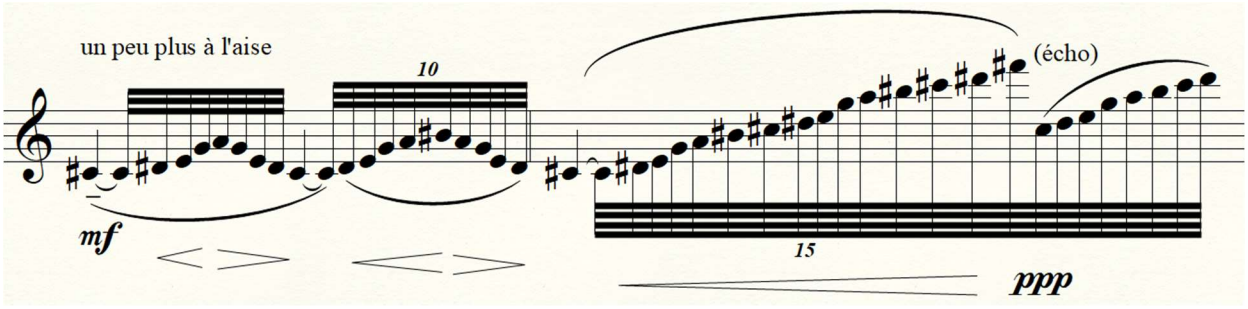

Fig. 2.10. Eugène Bozza, *Agrestide*, *Op.44*, 4-5 mm. before Reh.4, flute. Copyright (c) 1942 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

The composer also featured rhapsodic passages in the first movement of *Improvisation et Caprice* and throughout much of *Image* and *Pièce Brève*, such as that in the first measure of *Pièce Brève* (Fig. 2.11).

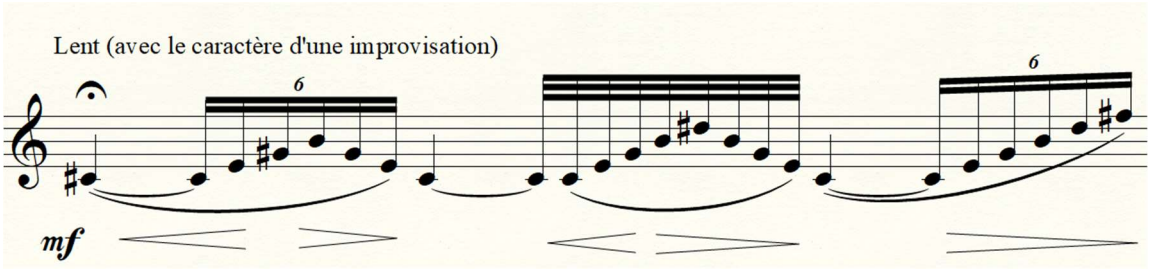

Fig. 2.11. Eugène Bozza, *Pièce Brève*, m.1, saxophone. Copyright (c) 1950 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

[75] Moreover, the melodies from Ravel's "Alborada del gracioso" are played on woodwind instruments in the orchestrated version.

Exoticist meters and rhythms routinely accompanied these rhapsodic and improvisatory-sounding melodic lines in Bozza's woodwind music. These elements comprised frequent meter changes, meterless passages, unusual subdivisions of the beat, and demanding cross-rhythms between parts. Bozza's application of these devices resembled similar usages by Stravinsky and Rimsky-Korsakov. For example, Stravinsky featured exotic meters and frequent meter changes in *Le sacre du printemps,* especially in his "Sacrifical Dance." Likewise, Bozza included several meter modifications throughout the twenty-six measures of the first movement of his *Improvisation et Caprice*, and he incorporated meter alterations and meterless passages into the cadenza sections of his *solos de concours*, such as *Agrestide* and *Bucolique*. Moreover, his *Phorbéia* is completely devoid of meter. In another instance, Rimsky-Korsakov employed unusual subdivisions of the beat in the third movement, "Andantino Quasi Allegretto," of *Sheherezade*, specifically in the florid violin, flute, and clarinet lines intended to convey the Persian title character. In a related Middle Eastern manner, Bozza featured divisions of the beat and half-beat into five, seven, nine, ten, eleven, and seventeen units in the cadenza and recitative sections of his *solos de concours*, as seen in mm.4-5 before Reh.4 of *Agrestide* (see Fig.2.10), and in multiple independent improvisatory movements, including mm.1-5 and mm.20-24 of the introductory movement of his *Improvisation et Caprice* (Fig. 2.12).

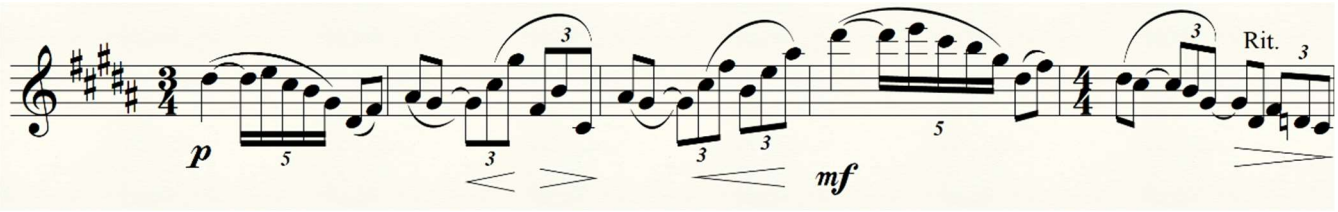

Fig. 2.12. Eugène Bozza, *Improvisation et Caprice*, Mvt. I, mm.1-5 (mm.20-24), saxophone.

Finally, cross-rhythms that resemble polyrhythms from parts of Africa, such as seven units against four, appear in multiple woodwind pieces by the composer, including *Bucolique*.

Bozza also regularly accompanied his rhapsodic woodwind melodies with non-Western modes and scales. These comprised Indian Carnatic *rāgas* and klezmer scales. Modes from various sources became prevalent as exoticist tropes with composer-ethnomusicologist Francisco Salvador-Daniel (1831-1871). The latter published a number of essays classifying North African modes employed in Algeria, Tunisia, Morocco, Malta, Egypt, and Spain, and he frequently utilized modes in his own exoticist compositions. In the 1860s, Charles Gounod (1818-1893), Bizet, Saint-Saëns, and others also sought to employ modality in their exoticist works. For example, the oboe solo that Saint-Saëns wrote in imitation of the Algerian *ghayta* in *Samson et Dalila*, mentioned above, is in the Arab *ramal* mode.[76] This preference for modality set the stage for Bozza's use of Indian Carnatic modes decades later in his numerous *Études sur des modes karnatiques* and in the opening section of *Bucolique*. Written for diverse woodwind (and brass) instruments debuting with a collection for clarinet in 1972, the *Études* feature *rāgas*, or melodic formulae, from the Carnatic music of India.[77] There are 72 variations of *rāgas,* explained in Chapter Three. Of these 72 *rāga* varieties, Bozza applied 24 in his *Études*, tabulated in Appendix C. He presented additional *rāgas* in *Bucolique*, indicated in Chapter Three. Beyond *rāgas,* the composer adopted scales common to klezmer music, as found in *Prélude et Divertissement*. I have chronicled klezmer scales in Appendix D.

[76] Ladjili, "La musique arabe chez les compositeurs français," 23.
[77] There are two main types of Indian classical music, and Indians consider them both divine art forms. The first type, Hindustani music, is from Northern India. Persian, Arabic, and Islamic music influenced its evolution. The second type, Carnatic music, is a lyrical style also known as *Karnataka Samgita*. This style originated in the Southern Indian states of Andhra Pradesh, Karnataka, Kerala, and Tamil Nadu and was named after the state of Karnataka.

Within his rhapsodic melodies, Bozza often employed exoticist intervals from orientalism. These included minor seconds, melodic fourths, and augmented seconds. According to Kárpáti, the use of minor seconds as an orientalist trope in the form of chromaticism dates back to the first Asian influences on Gregorian chant two thousand years ago.[78] By contrast, the interval of a melodic fourth developed into an exoticist trope during the eighteenth century from the influences of Hungarian and Turkish music, and the augmented second evolved into a standardized exoticist trope in the nineteenth century from the effects of Middle Eastern and South Asian music.[79] Bizet notably used chromatic passages and augmented seconds to stress the exoticism of the title character in his opera, *Carmen* (1875). Likewise, Bozza included a multitude of chromatic passages in *Scherzo*, *Improvisation et Caprice* (see Fig. 2.4), and, *Bucolique*. For instance, the last features a three-octave chromatic run in m.13 of Reh.18 (Fig. 2.13).

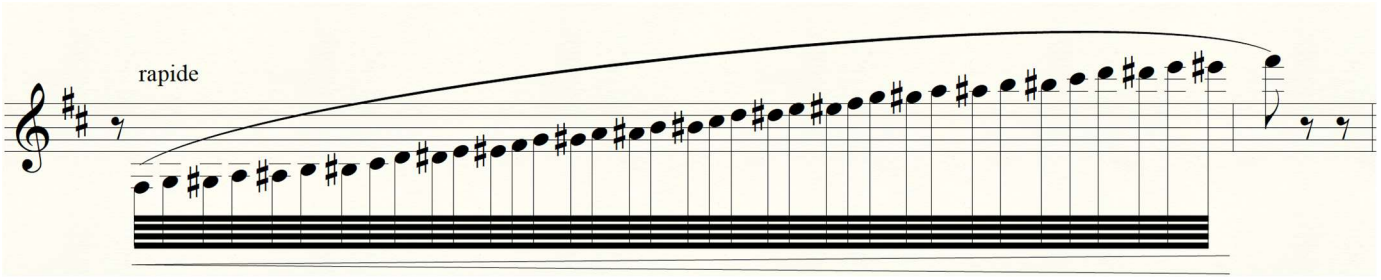

Fig. 2.13. Eugène Bozza, *Bucolique*, Reh.18, mm.13-14, clarinet. Copyright (c) 1949 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

Bozza also utilized melodic fourths and augmented seconds in *Bucolique* and *Improvisation et Caprice*.

[78] Kárpáti, "Non-European Influences on Occidental Music," 20, 22-24.
[79] Ibid.; Ringer, "On the Question of 'Exoticism,'" 115, 117.

Alongside neoclassical, pastoralist, and orientalist tropes, Bozza regularly employed Impressionistic tropes in his woodwind works for the Conservatoire. Impressionistic elements could function as exoticist tropes in both geographical and temporal senses. According to Wen-Chung, when incorporating elements perceived as originating in East Asian music, Impressionistic tropes can form an exoticist subtopic because Impressionism may be considered a form of orientalism, which is itself a form of geographical exoticism.[80] At the same time, when Bozza employed features of Impressionism, he borrowed from a compositional style popular earlier in French music history. Thus, he was also employing temporal exoticism. Though the application of Impressionistic elements may not always be exoticist, I argue that it is in the case of Bozza's woodwind chamber music. As Bartoli has shown, the more exoticist elements there are in a piece, the more exoticist it becomes.[81] Given that, in his woodwind music, Bozza typically employed Impressionistic elements in the company of a multitude of other exoticist elements, the Impressionistic elements are likely also functioning in an exoticist manner in these pieces. This is especially the case when Bozza employs Impressionistic elements in pieces with pastoral and oriental influences to which he has given pastoralist or orientalist titles, clearly demonstrating that at least *he* understands the pastoral and oriental influences to be exoticist in these works and that he expects his audience to interpret them as such. Furthermore, although employing elements of an earlier era from a composer's own culture may be considered merely a continuation of that musical heritage and style, given that Bozza was a neoclassical composer and that neoclassicism was in part motivated by a revolt against Impressionism and intended to break with Impressionism and Debussyism, as demonstrated by Wheeldon, Bozza's neoclassical

[80] Wen-Chung, "Asian Concepts."
[81] Bartoli, "L'orientalisme dans la musique française;" Bartoli, "Orientalisme et exotisme ;" Bartoli, "Propositions pour une definition de l'exotisme musical."

music containing elements of Impressionism therefore cannot be considered a continuation of and evolution from Impressionism.[82] Rather, when Impressionism is incorporated into Bozza's neoclassical music, in terms of temporal exoticism, it is as a rejected Other. The Impressionistic tropes that Bozza commonly employed to represent this Other were most often in the form of non-functional elements such as extended chords, color tones, rhythmic textures, and timbral nuances similar to those found in the music of Debussy and Ravel. Bozza's *Aria*, *Bucolique*, *Concertino*, and *Improvisation et Caprice* all provide examples of these non-functional Impressionistic tropes in the composer's woodwind chamber music.

Finally, in a manner that also resembled some of the compositional practices of Ravel, Bozza employed elements from jazz in a sampling of his woodwind music for the Conservatoire. This approach was especially the case with regard to music for the saxophone. Specifically, Bozza borrowed extended chords, quartal harmonies, and the side step. *Extended chords* are chords with unresolved ninths, elevenths, and thirteenths. The composer liberally applied these chords in *Aria*, *Bucolique, Concertino,* and *Improvisation et Caprice.* By comparison*, quartal harmonies* are those in which chords are built from stacked fourths rather than stacked thirds. Bozza frequently used quartal harmonies in *Bucolique, Concertino,* and *Improvisation et Caprice.*[83] Lastly, a *side step* is a harmonic motion involving the succession of two chords of the same chord quality with roots a semitone apart. An example of a side step is a C dominant seventh chord followed by a C# dominant seventh chord. Among other woodwind works, Bozza employed the side step in *Improvisation et Caprice*, particularly in mm.19-20 of the second movement (Fig. 2.14), where he wrote a succession of major chords: C#-C-B-Bb-A.

[82] Wheeldon, "Anti-Debussyism."
[83] Thomas Liley, "The repertoire heritage," in *The Cambridge Companion to the Saxophone*, ed. Richard Ingham (Cambridge: Cambridge University Press, 1998), 56.

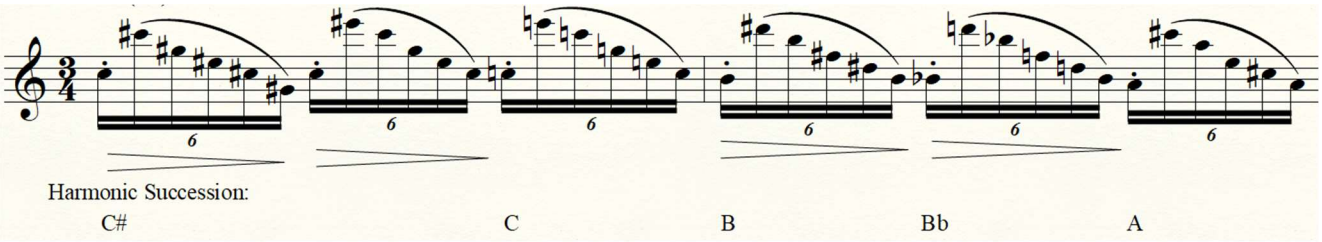

Fig. 2.14. Eugène Bozza, *Improvisation et Caprice*, Mvt. II, mm.19-20, saxophone. Copyright (c) 1952 by Alphonse Leduc Editions Musicales. International Copyright Secured. All Rights Reserved. *Reprinted by permission of Hal Leonard LLC.*

The application of this assortment of exoticist tropes enhanced the lyrical attributes of Bozza's woodwind chamber music for several reasons, commencing with the connection of musical tropes to opera. According to Susan McClary, opera is "the most convention-bound of genres[.]"[84] As such, musical tropes have been prevalent in operatic works since the genre's birth. An opera conductor and composer of numerous operas himself, Bozza must have been thoroughly familiar with the relationship between opera and conventions. By heavily utilizing conventions, including exoticist tropes, in his woodwind music, Bozza could then allude to opera in this repertoire.

Exoticist tropes could also suggest the melodic due to their own lengthy association with opera. As Taylor has explained, exoticism was instrumental in the creation of opera as a clearly-defined genre.[85] Opera goers, according to Ringer, have expected opera to incorporate faraway peoples and places since the genre's inception.[86] As evidence of this phenomenon, there were already more than 400 operas in Europe based on exotic subject material before the year 1800, when the genre was not yet 200 years old. These include J.W. Franck's (1644-1710) *Cara Mustapha* (1686), Rameau's *Les Indes galantes* (1735), and George Frederic Handel's (1685-

[84] Susan McClary, *Conventional Wisdom: The Content of Musical Form* (Berkeley: University of California Press, 2000), 70.
[85] Taylor, *Beyond Exoticism*, 17-18.
[86] Ringer, "On the Question of 'Exoticism,'" 115.

1759) *Belshazzar* (1744).[87] The opera-exoticism link then solidified in the nineteenth century as composers applied exoticism and orientalism in Romantic grand opera to emphasize mystery, irrationality, and the romantic in works such as Carl Maria von Weber's (1786-1826) *Turandot* (1804-1809) and Guiseppe Verdi's (1813-1901) *Aida* (1871). In the early twentieth century, operas comprising Puccini's *Madama Butterfly* and *Turandot,* both especially important to Bozza, as explained in Chapter One, continued this tradition.[88] The composer himself built upon the opera-exoticism relationship with his orientalist cantata, the *Prix de Rome*-winning *La légende de Roukmani*. Derived from a legend from India, the work, based on a libretto by Mme Claude Orly and dedicated to Büsser, tells the story of Roukmani, who was kidnapped by and married to the Hindu god, Krishna, at her request to save her from the evil Shishupala.[89]

Exoticist tropes such as Carnatic-influenced melodies, sinuous lines, chromatic scales, and elements of birdsong further underscore the *cantabile* by means of their individual song-like attributes. As Walter Kaufmann has demonstrated, Carnatic music places great emphasis on the vocal. By definition, all Carnatic music is melodic, including the instrumental.[90] Chromatic scales similarly stress linearity with their semitone motion, while melodic and rhythmic elements associated with birdsong, such as grace notes and trills, directly relate to song.

Particular exoticist tropes were also useful in demonstrating technical prowess, as they could provide challenges for performers to overcome. Complicated mixed meters and uncommon beat subdivisions supplied demands in terms of counting and ensemble alignment, while cross-rhythms and polyrhythms inspired by West African music unfamiliar to most European classical

[87] Ibid.
[88] Kárpáti, "Non-European Influences on Occidental Music," 25.
[89] Roukmani is also known as Rukmini or Rukmani.
[90] Walter Kaufmann, *The Ragas of South India: A Catalogue of Scalar Material* (Bloomington: Indiana University Press, 1976), ix.

musicians of the time could prove taxing to realize. Meterless passages, such as those featuring rhapsodic and improvisatory-sounding orientalist melodies emulating music of North Africa, the Middle East, and South Asia, were especially demanding to perform in an ensemble, and they could be difficult for Western musicians to interpret musically. At the same time, rustic dance rhythms, such as the *sicilienne* and the *tarantella*, could add technical challenge when taken at brisk speeds. Finally, Carnatic modes, klezmer scales, chromatic scales, quartal harmonies, and extended chords were less familiar to Western ears and fingers than those more commonly associated with Western music. Instrumentalists in Western Europe, especially in the 1930s and 1940s, were far less likely to practice these exotic scales and chords than they were major and minor scales and chords built on tertian harmonies; therefore, incorporating these scales and chords into music was a way to allow performers to show off advanced facility. In Chapter Three, I demonstrate how these and other precise exoticist tropes worked together to bring out the technically challenging as well as the *cantabile* aspects of two of the composer's most successful woodwind chamber pieces for the Paris Conservatoire.

Chapter 3:

Lyricism, Virtuosity, and Exoticist Tropes in *Improvisation et Caprice* and *Bucolique*

To demonstrate how exoticist tropes specifically enhanced the songlike phrases and virtuosic lines in Bozza's music, I turn to two of the composer's most popular and successful woodwind pieces from the viewpoint of performers, *Improvisation et Caprice* for unaccompanied alto saxophone and *Bucolique* for clarinet and piano. Both pieces are pertinent in this study because they deftly fulfill the institution's performance ideals of lyricism and virtuosity with an abundance of exoticist tropes. As mentioned earlier, Bozza wrote *Improvisation et Caprice* for internationally renowned classical saxophonist and Paris Conservatoire saxophone professor, Marcel Mule. Similarly, he composed *Bucolique* as a *solo de concours* for the Conservatoire and dedicated it to the institution's clarinet professor, Ulysse Delécluse.

Improvisation et Caprice

Improvisation et Caprice was in part the product of a long personal and professional relationship between Bozza and Mule. In addition to their close proximity to each other in Paris and their interactions at the Paris Conservatoire, they also knew each other through the *Opéra-Comique*. During the period that Bozza was a conductor there, Mule performed for several years in Massenet's *Werther*, the only opera in the repertoire at that time that required a classical

saxophone. Positive feelings between the two developed, as demonstrated when Mule said, "Certain musicians had a real talent. Like Eugène Bozza."[1] He further stated,

> "We knew each other well. He possessed enormous talent, was an accomplished violinist, and won the *Prix de Rome* in composition. […] [F]rom Bozza we have some important works, the *Concertino* for alto saxophone and orchestra (1938), and the *Quartet* (1938). Throughout the course of time certain pieces, for whatever reasons, become classics and continue to be performed frequently. Such is the case […] with Bozza's *Aria*."[2]

In fact, *Improvisation et Caprice* was one of at least nine pieces that Bozza composed for Mule, most while the former was teaching at the Conservatoire. The first of these was his *Aria* for alto saxophone and piano, a work originally for cello and piano dedicated to Luigi Chiarappa and written while the composer was studying at the Villa de Medici in Rome. Bozza followed the *Aria* with his *Concertino* for alto saxophone and orchestra or piano and his *Andante et Scherzo* for saxophone quartet. Then, once he returned to Paris and became conductor at the *Opéra-Comique*, Bozza produced his *Douze Études-Caprices,* two of which eventually became *Improvisation et Caprice.* Bozza composed two additional pieces for alto saxophone and piano named after *Commedia dell'arte* characters, his *Pulcinella, Op.53, No.1* (1944) and *Scaramouche, Op.53, No.2* (1944). He also created another saxophone quartet, his *Nuages (Scherzo)*, which he crafted out of his *Scherzo* for woodwind quintet. Bozza derived his final piece for Mule, *Pièce Brève* for unaccompanied alto saxophone, from sections of his *Image* for flute. Of these nine pieces, *Improvisation et Caprice* has been one of the composer's most enduring saxophone works. This success was in part due to Bozza's creation of music that allowed Mule's technical brilliance and melodic interpretation to shine.

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[1] "*Certains musiciens avaient un réel talent. Comme Eugène Bozza*." Jean-Pierre Thiollet, "Eugène Bozza," in *Sax, Mule, & Co: Marcel Mule ou l'éloquence du son* (Paris: Éditions H & D, 2004), 27.
[2] Eugene Rousseau, *Marcel Mule: His Life and the Saxophone* (Shell Lake: Etoile Music, Incorporated, 1982), 103-104.

Concerning this last, I argue that Bozza structured his *Improvisation et Caprice* for Mule in a specific way so that exoticist tropes would foster lyricism and virtuosity. To do this, Bozza first employed the *étude*, or study, as the genre for the whole work. The genre of the étude readily accentuated the technical aspects of the piece and built upon the Conservatoire's heritage of emphasizing such while also allowing Bozza to explore different exoticist compositional techniques. The composer then chose a form that I identified in Chapter One as *lyric-virtuosic form* for the large-scale structure of the piece. This form was advantageous because, by definition, it emphasized the melodic and the technical, plus alluded to the Conservatoire's operatic traditions. Next, Bozza used types of *fantasias*, or relatively free forms, as the small-scale structures of *Improvisation et Caprice*'s two sections. Fantasias were beneficial because they enabled Bozza to bring out the oriental and the pastoral exoticist features of the piece in ways that would enhance the songlike and the brilliant. Finally, Bozza employed various small-scale exoticist tropes in terms of melody, meter, rhythm, harmony, and texture to further emphasize both the *cantabile* and the virtuosic aspects of the work.

As mentioned above, evidence shows that Bozza actually conceived of the two movements of *Improvisation et Caprice* as individual études before linking them together as a single work. *Improvisation et Caprice* was first published under this title in 1952, but both movements appeared earlier as Études 6 and 7 in Bozza's *Douze Études-Caprices* for unaccompanied saxophone in 1944. This assemblage is among at least thirteen collections of études that Bozza wrote for various instruments, mostly for use at the Conservatoire. As players of a given instrument have historically written études to develop and test their students or to show off their own technical ability, Bozza was unusual in that he wrote many collections of études for instruments that he did not play.

The étude was an ideal genre to mix lyricism, virtuosity, and exoticism in *Improvisation et Caprice* for numerous reasons, beginning with the fact that études traditionally emphasized the technical. Originally, *études* were short pieces written to improve upon the technique of a player by focusing on one particular aspect of such. These pedagogical études, aimed at amateurs, differed from exercises in that études featured technical practice arranged into interesting and enjoyable pieces, while exercises were almost exclusively mechanical and aimed at more serious performers. Many composers and teachers wrote études of this didactic sort, including Muzio Clementi (1752-1832), Johann Baptist Cramer (1771-1858), Johann Nepomuk Hummel (1778-1837), and Adolf von Henselt (1814-1889). These études contrasted with the mechanical exercises written for serious performers, such as those by Carl Czerny (1791-1857), Charles-Louis Hanon (1819-1900), and Ernő Dohnányi (1877-1960).

The traditional technical emphasis of the étude was additionally beneficial in its connection to the Paris Conservatoire. As detailed in Chapter One, as part of its efforts to create new pedagogical materials to develop and refine instrumental technique, the Conservatoire oversaw the creation of numerous étude books, such as those by Bozza, written for more serious music students. The institution's military heritage influenced this emphasis, as one of its two predecessor schools was formed to train military instrumentalists. The new type of étude, aimed at serious, advanced students, rather than amateurs, was a doubly fine vehicle for virtuosity at the Conservatoire, in that it both developed and demonstrated a serious performer's technical (and other) prowess, as explained above, as well as grew out of the Conservatoire's military-inspired emphasis on the cultivation and refinement of such ability.

The étude also provided an optimal site for the employment of exoticist tropes, such as to convey *cantabile* melodies and brilliant technique. After the étude developed into a genre geared

toward serious students, some composers, including Paganini, Frédéric Chopin (1810-1849), R. Schumann, Liszt, Charles-Valentin Alkan (1813-1888), Saint-Saëns, Debussy, Alexander Scriabin (1872-1915), Sergei Rachmaninoff (1873-1843), Béla Bartók (1881-1945), Stravinsky, Sergei Prokofiev (1891-1953), and György Ligeti (1923-2006), modified the idiom further by applying it to explore new compositional techniques. The resulting recital études were more suitable to actual performance by professional musicians than the earlier études designed for the advanced development of their pupils. Instead of studies for performers, they were studies for composers, though performers nevertheless had to study them thoroughly. The flexibility that these novel études acquired as vehicles for testing new methods of composition made them especially suitable for supporting the exploration of specific musical devices, such as exoticist tropes.

By choosing a leisurely, songlike étude followed by a bright, technical étude, Bozza structured the whole of *Improvisation et Caprice* in lyric-virtuosic form, which then allowed for the development of the *cantabile* and the virtuosic. The form offered a practical means for soloists to demonstrate their artistry, melodic interpretation, and control in the first section and their technique in the second. It also directly connected to opera, which had been paramount at the institution since its inception as a school that, in part, trained opera singers. As described in Chapters One and Two, lyric-virtuosic form resembles both the French overture and the double aria, both of which had lengthy associations with opera. By using the related lyric-virtuosic form, Bozza could hence allude to the melodic.

As fantasias, the internal forms of the two movements clarify the use of exoticism to convey lyricism and virtuosity in the piece. According to Seth Brodsky, drawing upon Annette

Richards, the fantasia is a vehicle for the aesthetic of fantasy.[3] Moreover, as A.L. Ringer has shown, French opera is the "domain of *le merveilleux*," or the fantastic.[4] Because opera has historically been associated with fantasy, the application of fantasia form can thus suggest lyricism. At the same time, the form directly highlights melodic lines and brilliant technique exemplified by exoticism. Although scholars such as Brodsky and Richards have traditionally regarded the structure as an aesthetic attribute, I argue, as I did in Chapter Two with regard to exoticism and neoclassicism, that the musical fantasia also has pragmatic, utilitarian possibilities.[5] With its characteristic liberty in structure, the fantasia supplies a justification for mixing elements of lyricism and virtuosity in different manners to evaluate these ideals in a performer. Similarly, the form allows for the interplay of various topics, subtopics, and tropes in a free-form manner to aid in this assessment. On a more local level, the fantasia stylistically affords an appropriate setting for precise exoticist tropes, such as rhapsodic melodies in the context of recitatives and cadenzas, as I demonstrate below.

The specific types of fantasias that Bozza employed in *Improvisation et Caprice* provide further fertile ground for employing exoticism in this piece. Borrowing heavily from the middle section of Bozza's *Image* for flute, the first movement, as its title states and as Leonard Ratner classified similar forms in eighteenth century music, is a particular type of fantasia called an improvisation.[6] An *improvisation* is a piece intended to sound as if it were spontaneously

[3] Seth Brodsky, *From 1989, or European Music and the Modernist Unconscious* (Oakland: University of California Press, 2017), 36-41; Annette Richards, *The Free Fantasia and the Musical Picturesque* (Cambridge: Cambridge University Press, 2001), 198, 226.
[4] A.L. Ringer, "On the Question of 'Exoticism' in 19th Century Music," *Studia Musicologica Academiae Scientiarum Hungaricae* 7, no.1/4 (January 1965): 115.
[5] Brodsky, *From 1989*, 85-87.
[6] In addition to deriving from the middle section of *Image,* which Bozza started in 1936 when he was at the Villa de Medici in Rome, *Improvisation* is also similar to Mvt. I, "La fountaine de la Médicis" from *Trois Impressions*, Mvt. I, "La fountaine de la Médicis" from *Deux Impressions* (1967) for flute and harp, and Mvt. I, "Incantatoire" from *Atmosphères* (1978) for four flutes and chamber orchestra. The fountain depicted, designed by Annibale Lippi in 1589, was also portrayed by Bozza's composition teacher, Respighi, in the fourth and final section of his *Fontane di*

created. As such, this movement's internal form is altogether variable, through-composed, freely designed, and devoid of clear-cut subsections. It is essentially bereft of repeats; beyond the faint motivic elements throughout the movement, there is only a brief recap of the initial five measures to frame the piece beginning at m.20. The dearth of repeated material augments the improvised nature of the work, as does the absence of accompaniment, which provides the soloist greater freedom in interpretation. In turn, the improvised character of the movement resembles that associated with pastoralism as well as orientalism alluding to North Africa and the Middle East.

The improvisation form then allows for the application of small-scale exoticist tropes for lyrical and technical ends. These tropes commence with a melody that meanders in imitation of North African, Middle Eastern, and pastoral music while featuring generous leaps, chromatic scalar passages, and augmented seconds. Intervals of fourths and fifths abound, including written G#-D# in m.1, G#-C#-G# and then F#-B in m.2, and G#-C#-F# followed by B-E-A# in m.3 (Fig. 3.1). [7]

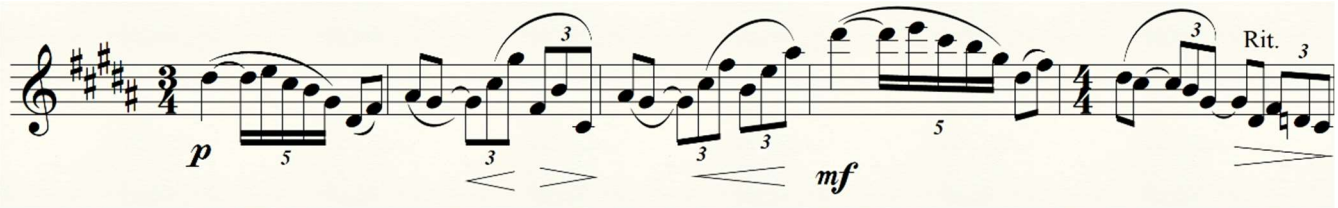

Fig. 3.1. Eugène Bozza, *Improvisation et Caprice*, Mvt. I, mm.1-5 (mm.20-24), saxophone. Copyright (c) 1952 by Alphonse Leduc Editions Musicales. International Copyright Secured. All Rights Reserved. *Reprinted by permission of Hal Leonard LLC.*

Roma, written around the time that Bozza, as a child, was studying with Respighi in Rome. Lois Jeanne Kuyper-Rushing, "A Thematic Index of the Works for Woodwinds by Eugène Bozza" (D.M.A. diss., Louisiana State University and Agricultural and Mechanical College, 1989), 143; Leonard G. Ratner, *Classic Music: Expression, Form, and Style* (New York: Schirmer Books, 1980), 308.

[7] Ibid.

The movement then culminates with the descending diminished fourth D-A# (Fig. 3.2).

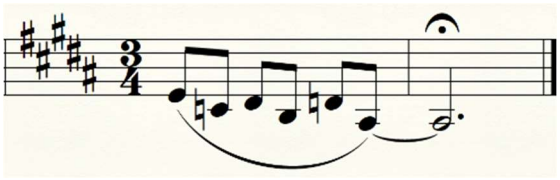

Fig. 3.2. Eugène Bozza, *Improvisation et Caprice*, Mvt. I, mm.25-26, saxophone. Copyright (c) 1952 by Alphonse Leduc Editions Musicales. International Copyright Secured. All Rights Reserved. *Reprinted by permission of Hal Leonard LLC.*

At the same time, scalar chromatic passages are interspersed, such as B-A#-A in m.14 (Fig. 3.3) and C-C#-D-D# from m.19 into m.20 (Fig. 3.4).

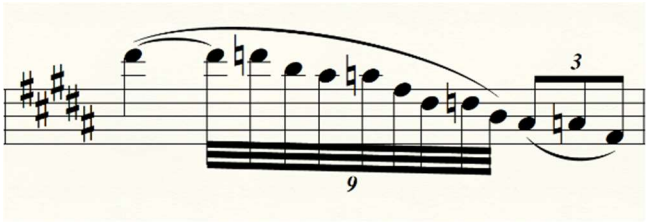

Fig. 3.3. Eugène Bozza, *Improvisation et Caprice*, Mvt. I, m.14, saxophone. Copyright (c) 1952 by Alphonse Leduc Editions Musicales. International Copyright Secured. All Rights Reserved. *Reprinted by permission of Hal Leonard LLC.*

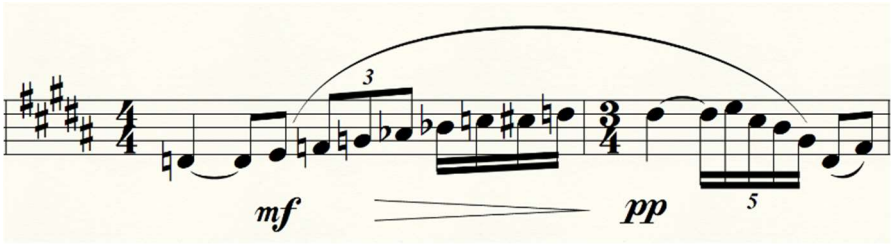

Fig. 3.4. Eugène Bozza, *Improvisation et Caprice*, Mvt.I, mm.19-20, saxophone. Copyright (c) 1952 by Alphonse Leduc Editions Musicales. International Copyright Secured. All Rights Reserved. *Reprinted by permission of Hal Leonard LLC.*

Moreover, the melody is replete with augmented seconds (often written as minor thirds for easier readability), including the B-G# and D#-F# in m.5 (see Fig. 3.1) as well as the F-G# in m.6 and the D-F in m.7 (Fig. 3.5).

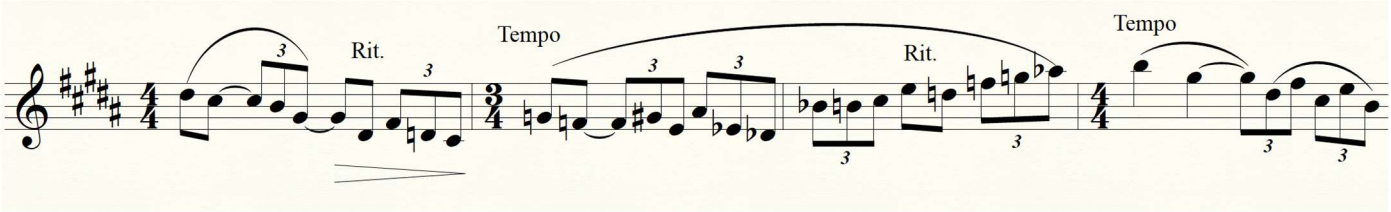

Fig. 3.5. Eugène Bozza, *Improvisation et Caprice*, Mvt. I, mm.5-8, saxophone. Copyright (c) 1952 by Alphonse Leduc Editions Musicales. International Copyright Secured. All Rights Reserved. *Reprinted by permission of Hal Leonard LLC.*

Finally, there are the intervals B-G#, D#-F#, and C#-E in m.8 (see Fig. 3.5) and the intervals D-B, A-F#-D#, D-B, and A-F# in m.14 (see Fig. 3.3), the last infused with the chromatic scalar snippets mentioned above.

The mixture of meters as well as the irregular and unusual rhythmic subdivisions in the movement serve to enhance the exoticism of this melodic line. As with the openings of most of the *solos de concours*, the meter here is not consistently binary; rather, the movement fluctuates between 3/4 and 4/4. Although numerous composers from Stravinsky onward wrote considerably more complicated mixed meters before Bozza wrote his *Improvisation*, such an amalgamation of meters was nevertheless exotic in the context of the decidedly more traditional Conservatoire of these years. Uncommon rhythms include the clusters of five sixteenth notes in mm.1, 4, 20, and 23 (see Fig. 3.1), as well as the collection of nine thirty-second notes in m.14 (see Fig. 3.3). Such groupings contrast with the more usual association of six sixteenth notes in mm.10 and 11 (Fig. 3.6).

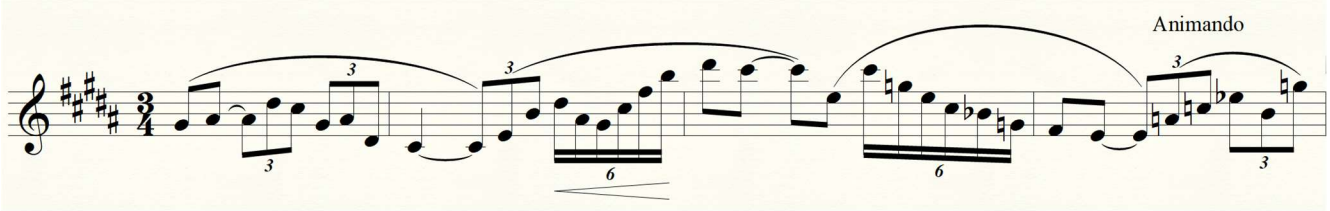

Fig. 3.6. Eugène Bozza, *Improvisation et Caprice*, Mvt. I, mm.9-12, saxophone.

Uneven, ambiguous phrases and frequent tempo changes reinforce the exoticism of this movement. The phrases, which are all of unequal lengths, range from a few beats to several measures. They routinely extend over the barline, and their precise origins and terminations are often difficult to discern. Moreover, although the movement is a mere twenty-six measures long, there are eight tempo alterations expressed after the initial *Moderato* designation. Still more are implied by the assumed overall *rubato*, as Bozza indicates by specifying *a piacere* not once but twice in the first measure alone.

Though the written key signature is that of B major, the movement lacks a strong tonal focus, as it is devoid of conventional functional harmony. Indeed, as Ratner has argued, fantasias are by nature associated with strange harmonic progressions.[8] Rather, the harmonies of the *Improvisation* meander in the non-functional manner of Impressionism. As noted above, chromaticisms abound, as do various diminished chords. The latter include the C# fully diminished seventh chord in m.11 and the A diminished triad in m.12 (see Fig. 3.6). Bozza also occasionally flirts with jazz-inspired *quartal harmonies*, meaning those that are based on stacked fourths, as in m.3 into m.4 and m.22 into m.23 with the ascending G#-C#-F#-B-E-A#-D# (see Fig. 3.1), as well as the ascending G#-C#-F#-B in m.10 (see Fig. 3.6).

[8] Ratner, *Classic Music*, 308.

This combination of exoticist tropes allows for ample lyricism. In the general sense, the prevalence of orientalist and pastoralist rhapsodic passages links this movement to nineteenth century exoticist operas, as explained in Chapter Two. More specifically, though complex at the surface, the rhapsodic melody reveals underlying ascending and descending lines under frequent *legato* markings, maintaining a songlike aleatoric feel. This is especially the case with the recurring descending major second motif on the initial beat of various measures throughout the piece. Examples include A#-G# in both mm.2 and 3 (see Fig. 3.1), D#-C# in both mm.4 and 5 (see Fig. 3.1 and Fig. 3.5), G-F in m.6 (see Fig. 3.5), D#-C# from m.9 into m.10 and again in m.11 (see Fig. 3.6), F#-E in m.12 (see Fig. 3.6), A#-G# again in mm.21 and 22 (see Fig. 3.1), and D#-C# twice more in mm.23 and 24 (see Fig. 3.1). In addition to supplying unity for the piece, the sighing, scalar motif is readily singable. Extensive intermittent scalar passages on the surface, such as the opening of the first measure, and its repetitions (sometimes at the octave) in mm.4, 20, and 23 (see Fig. 3.1), provide further hints of lyricism, as do the chromatic passages indicated above.

At the same time, challenges abound with regard to virtuosity. First, the piece utilizes nearly the entire two and a half octave conventional range of the saxophone and jumps from register to register frequently. These two features, matched with the extensive intervals associated with pastoralism, create challenges with regard to response, balance, and control on the saxophone. From there, less familiar than arpeggios based on thirds, the exoticist quartal arpeggios, plus the heavy chromaticism, mixed in with unusual rhythmic subdivisions, add to the technical demands. Furthermore, Bozza writes repeated low A#s for the saxophone in m.16, a somewhat exotic pitch, as it would be the leading tone if the harmony were actually functioning in the written B major. As the lowest pitch on the instrument, this pitch can also be quite onerous

to control in terms of response, intonation, and timbre. The deepest tones on conical bore woodwind instruments such as the oboe, bassoon, and saxophone are notoriously difficult to manage, especially at lower dynamics, and this difficulty is magnified as the bore becomes wider. As the saxophone has a much wider bore than the oboe and bassoon, the lowest register is even more challenging. Considering that Bozza was very knowledgeable about the instruments for which he composed, as demonstrated in his treatise, he would have been well aware of this demanding situation with regard to the saxophone.[9] The control is significantly more difficult on the low A# in the concluding measures of the movement, mm.25-26 (see Fig. 3.2), given the fairly low implied dynamic and the *fermata* over the pitch. Bozza also makes use of this low A# repeatedly in the cadenza of his *Pièce Brève*, where low A# is again the leading tone in the written B major. In the latter piece, the composer has again marked it *piano* or *pianissimo* each time it occurs.

Musically virtuosic challenges are present in this movement as well. They include deciding how to artistically phrase the rhapsodic writing and how to deal with the ample interpretive liberty that Bozza has allowed the performer. The music also needs to be clear, accurate, and logical, yet spontaneous and fresh, as in a genuine improvisation. Finally, as with the rhapsodic sections of the *solos de concours* discussed below, the performer must guard against rushing through this movement and not allowing it to stretch and breathe musically.

Exoticism as a conveyor of lyrical virtuosity is similar in the second movement, *Caprice*. More clearly an étude in the traditional, technique-building sense than the introductory movement, the internal structure of this movement is a caprice, as the title indicates. A *caprice* is a type of fantasia that is inspired by a particular whim, in this case, a rapid, highly chromatic,

[9] Eugène Bozza, *Traité de l'Orchestration Contemporain,* 1973, manuscript, Valenciennes: Bibliothèque Municipale - Valenciennes.

triplet figure. Bozza takes care to keep the movement short and fleet, so as to maintain the listener's attention and the excitement amid the resulting uniform texture. The exception to this homogeneity is the mildly contrasting B section or bridge in mm.18-20. It has a slightly different texture, for musical contrast. Here, the line jumps around considerably more so than in the rest of the piece, highlighting the rustic nature of the movement, given that melodic leaps are associated with the pastoral.[10] As with the *Improvisation,* there is no repeat, adding to the natural, spontaneous feel. There is only a unifying reprise of the opening measure in m.27, four measures from the conclusion, before the impromptu codetta.

The internal form of the *Caprice* allows for numerous small-scale exoticist tropes to foster lyrical virtuosity. These commence with the rapid and repeated triplet sixteenth notes, a pastoralist trope that works on multiple levels. First, Italian Christmas pastorals, concerning the rustic birth of the Good Shepherd, a rural figure, often include meters of 6/8 or 12/8. Although the *Caprice* is in 4/4 and 3/4, the notation implies compound meter with the constant divisions into sixteenth note triplets. Triplets are associated with rustic dances, particularly the *tarantella*. As explained in Chapter Two, the *tarantella* is a bright rustic folk dance from southern Italy, usually in 6/8, with rapid triplets. The triplet figures and the chromatic passages in the *Caprice* may be an homage to Rimsky-Korsakov's "Flight of the Bumble Bee" from *The Tale of Tsar Saltan* (1899-1900). Bozza had studied with Respighi, who had studied with Rimsky-Korsakov, and Bozza was known for frequently alluding to the works of Respighi and others in his music, as discussed above. Hence, the chromatic triplets in the *Caprice* may be pastorally exoticist in terms of subject matter.

[10] Kazik, "Selected Accompanied and Unaccompanied Flute Works," 9.

The movement is additionally replete with the orientalist trope of chromaticism. Besides the heavy decorative exoticist chromaticism in the form of semitone neighbor tones throughout the movement, there are lengthy chromatic scales, such as those in m.3, mm.11 through 14, and m.25 (Fig. 3.7a-c).

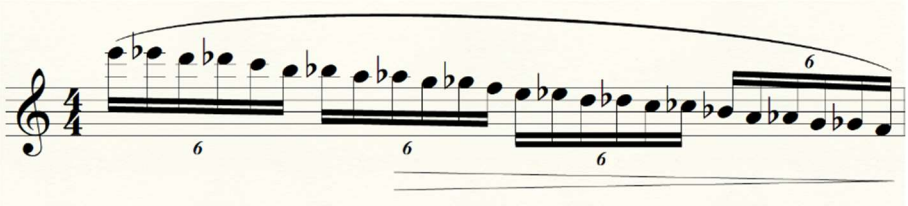

Fig. 3.7.a. Eugène Bozza, *Improvisation et Caprice*, Mvt. II, m.3, saxophone.

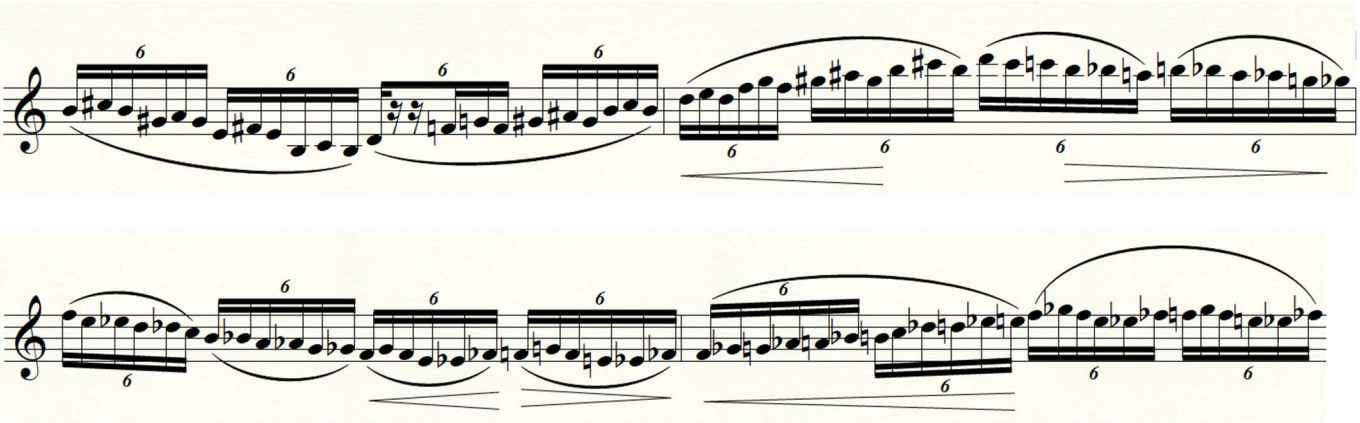

Fig. 3.7.b. Eugène Bozza, *Improvisation et Caprice*, Mvt. II, mm.10-14, saxophone.

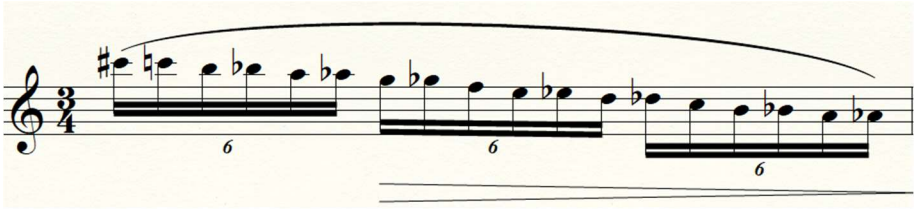

Fig. 3.7.c. Eugène Bozza, *Improvisation et Caprice*, Mvt. II, m.25, saxophone. Copyright (c) 1952 by Alphonse Leduc Editions Musicales. International Copyright Secured. All Rights Reserved. *Reprinted by permission of Hal Leonard LLC.*

Moreover, there are large-scale, overarching melodic figures that outline chromatic scales. For example, the noodling triplets in m.1, m.4, m.5, and m.27 (Fig. 3.8a-b) trace an overall melodic line of E-G-F#-F-E-(G-F#-F-E), while mm.19-20 (Fig. 3.9) delineate a chromatic line of E#-E-D#-D-C#.

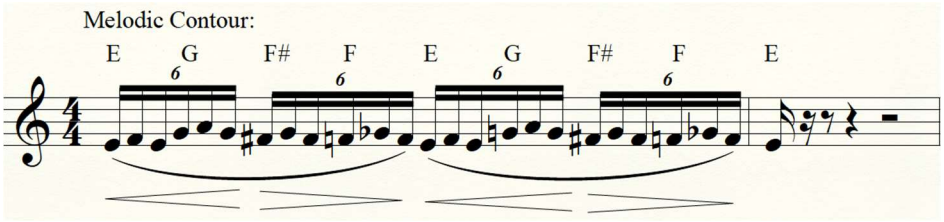

Fig. 3.8.a. Eugène Bozza, *Improvisation et Caprice*, Mvt. II, m.1 (m.27), saxophone. Copyright (c) 1952 by Alphonse Leduc Editions Musicales. International Copyright Secured. All Rights Reserved. *Reprinted by permission of Hal Leonard LLC.*

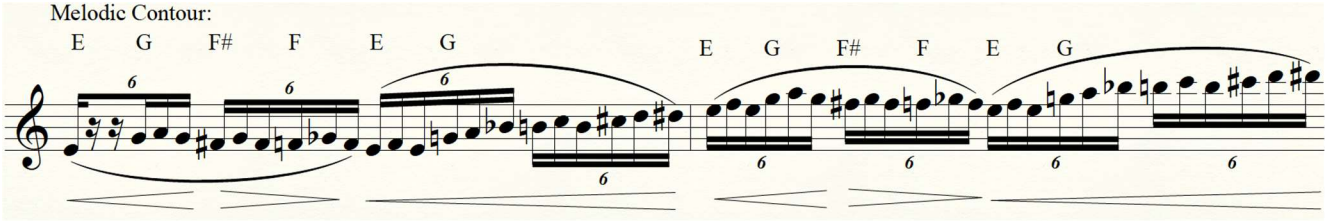

Fig. 3.8.b. Eugène Bozza, *Improvisation et Caprice*, Mvt. II, mm.4-5, saxophone. Copyright (c) 1952 by Alphonse Leduc Editions Musicales. International Copyright Secured. All Rights Reserved. *Reprinted by permission of Hal Leonard LLC.*

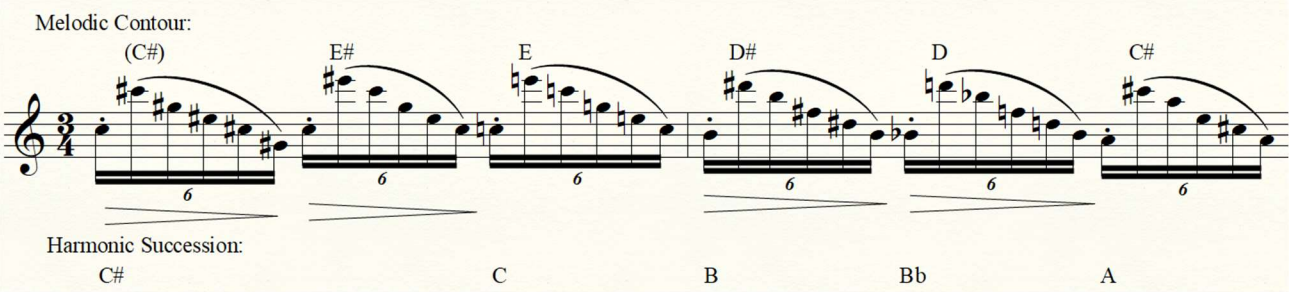

Fig. 3.9. Eugène Bozza, *Improvisation et Caprice*, Mvt. II, mm.19-20, saxophone. Copyright (c) 1952 by Alphonse Leduc Editions Musicales. International Copyright Secured. All Rights Reserved. *Reprinted by permission of Hal Leonard LLC.*

Furthermore, the first half of m.22 emphasizes a minor second motif in the alternation between E-F-E and Eb-D-Eb (Fig. 3.10).

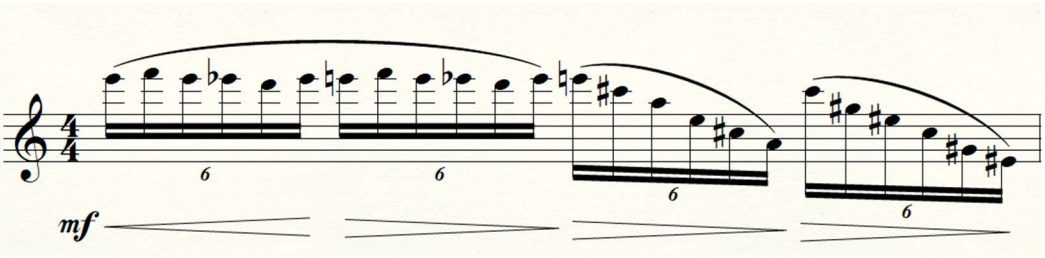

Fig. 3.10. Eugène Bozza, *Improvisation et Caprice*, Mvt. II, m.22, saxophone. Copyright (c) 1952 by Alphonse Leduc Editions Musicales. International Copyright Secured. All Rights Reserved. *Reprinted by permission of Hal Leonard LLC.*

Like the preceding movement, and despite some initial indications to the contrary, this movement lacks clear, conventional, functional harmony. The written E minor (indicated with accidentals rather than a key signature) does serve as a vague tonal center, one that may faintly resemble a tonic to a B major dominant in the *Improvisation*. This possible dominant-tonic progression is further highlighted by the melodic tritone A# to E from the conclusion of the first movement to the commencement of the second. However, allusions to functional harmony cease there. Successions of color chords, implied by creative, decorated arpeggiations much in the manner of Debussyan Impressionism, abound in the *Caprice*, generating an ambiguous,

otherworldly effect. These include the non-functional, first inversion C# half-diminished seventh chord in the latter half of m.5 wedged between two E minor triads (Fig. 3.11). They also comprise the succession of chords in mm.22-23: E minor triad (implied), A major triad, C# major triad, F# diminished triad, F major triad, G# half-diminished seventh chord (Fig. 3.12).

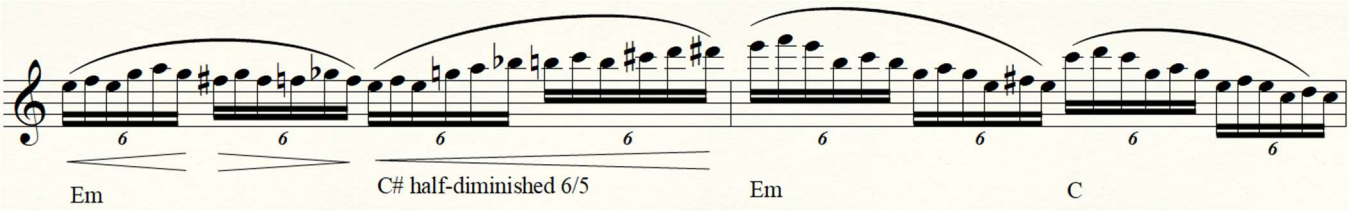

Fig. 3.11. Eugène Bozza, *Improvisation et Caprice*, Mvt. II, mm.5-6, saxophone. Copyright (c) 1952 by Alphonse Leduc Editions Musicales. International Copyright Secured. All Rights Reserved. *Reprinted by permission of Hal Leonard LLC.*

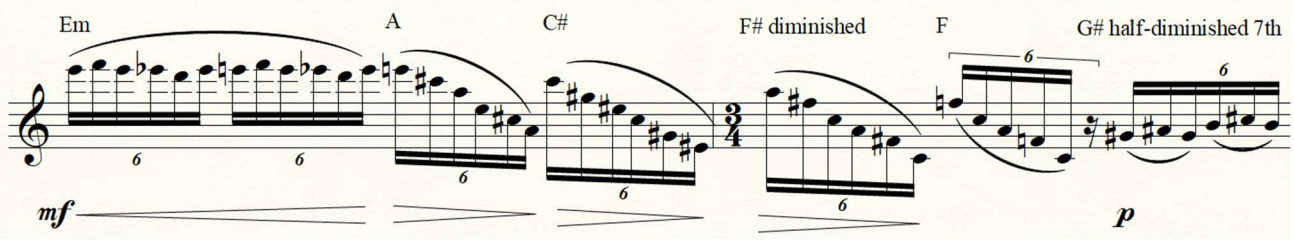

Fig. 3.12. Eugène Bozza, *Improvisation et Caprice*, Mvt. II, mm.22-23, saxophone. Copyright (c) 1952 by Alphonse Leduc Editions Musicales. International Copyright Secured. All Rights Reserved. *Reprinted by permission of Hal Leonard LLC.*

In addition, from jazz Bozza borrows the *side step*, a harmonic movement in which the roots of two ajoining chords of the same quality are separated by a semitone. A side step passage occurs in mm.19-20 with the major chord C#-C-B-Bb-A succession (see Fig. 3.9). The composer also employs an extensive D diminished seventh chord from the latter half of m.10 through the first half of m.14 before 'resolving' it to a Db major chord in the latter half of m.14 (see Fig. 3.7b).

Finally, he features a short series of descending fourths in the first half of m.16 (see Fig. 3.13), implying *quartal harmonies*, or those based on stacked fourths.

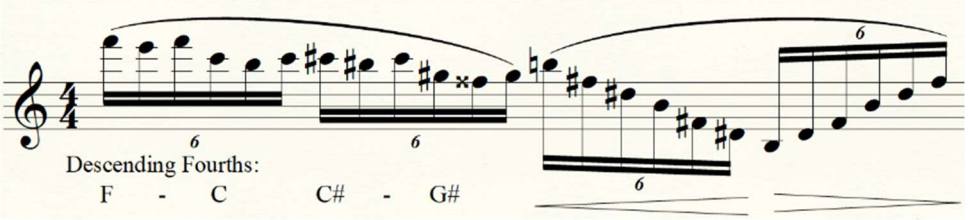

Fig. 3.13. Eugène Bozza, *Improvisation et Caprice*, Mvt. II, m.16, saxophone. Copyright (c) 1952 by Alphonse Leduc Editions Musicales. International Copyright Secured. All Rights Reserved. *Reprinted by permission of Hal Leonard LLC.*

Though the lyricism of this movement is not as obvious as that in the first movement, it is still present. The frequent stepwise, neighbor note motions in the whole movement and the chromatic scales in m.3 (see Fig. 3.7a), mm.11 through 14 (see Fig. 3.7b), and m.25 (see Fig. 3.7c) provide a lyrical intent. Deep level melodic lines also reveal stepwise and hence songlike motion, such as the E-G-F#-F-E-(G-F#-F-E) line in m.1 (see Fig. 3.8a), mm.4-5 (see Fig. 3.8b), and m.27 (see Fig. 3.8a) and the E#-E-D#-D-C# line in mm.19-20 (see Fig. 3.9). Moreover, rapid, decorative passages throughout suggest *bel canto* techniques, and *legato* markings cover virtually the whole movement.

With regard to pyrotechnics, the challenge in this movement is for the performer to play very fast, but steadily, with clean, even technique (in terms of rhythm, response, and balance), despite the awkward, less familiar, exoticist arpeggiations. Furthermore, special care must be taken with the contrasting arpeggios in mm.18-20 (Fig. 3.14).

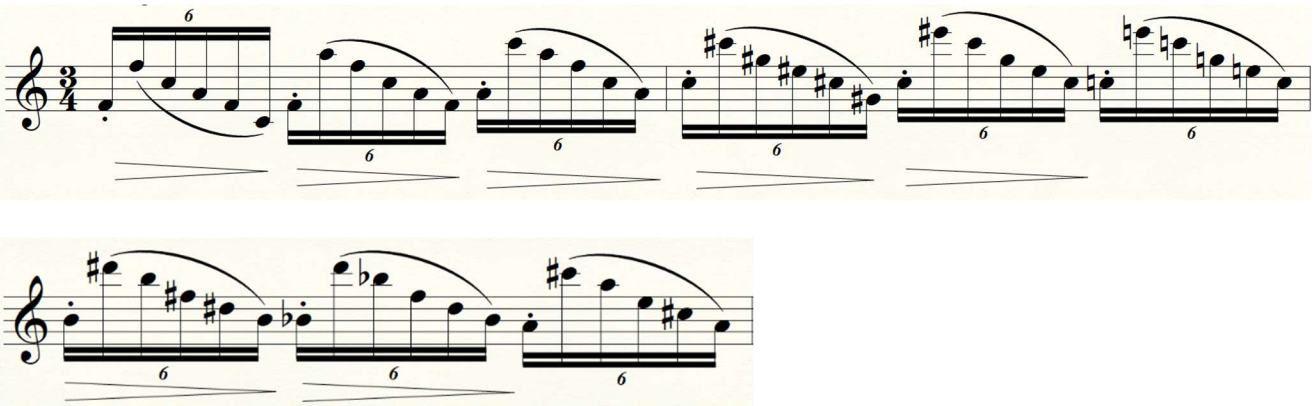

Fig. 3.14. Eugène Bozza, *Improvisation et Caprice*, Mvt. II, mm.18-20, saxophone. Copyright (c) 1952 by Alphonse Leduc Editions Musicales. International Copyright Secured. All Rights Reserved. *Reprinted by permission of Hal Leonard LLC.*

The finger technique is cumbersome enough, especially at a breakneck tempo, but the more serious challenges are response, intonation, tone control, and the avoidance of *portamento* on the high palm key pitches in this section.[11] It is not sufficient to merely perform the pitches quickly; they must be refined. The saxophonist must match the control of a fine violinist in the upper register, to earn the saxophone and saxophonists true acceptance into the classical music world, as was Mule's intent. That level of control is exceedingly difficult on the saxophone. Finally, it is a challenge to breathe in this movement, as there are no long notes to indicate phrasing and very few rests, none of them longer than a sixteenth. The performer is then taxed with sneaking in rapid microbreaths amid the blizzard of triplet sixteenth notes, without omitting any notes or impeding the phrasing. *Circular breathing,* when a wind player, becoming low on air while playing, moves stored air from the lungs to the cheeks and then employs the cheeks to exhale the air into the instrument via the mouth while simultaneously inhaling fresh air through the nose into the lungs, is theoretically a possible solution. However, given that this process can be

[11] As the name implies, the *palm keys* are those operated by the palms of the hands rather than with the fingertips. As such, clarity of articulation and the elimination of undesired *portamento* on tones created using the palm keys is more challenging than on tones sounded through the use of keys operated by the fingertips.

visually distracting to audience members, as well as interfere with the performer's embouchure (as cheeks are not normally puffed out when playing a wind instrument) and provide an unnatural appearance in the absence of normal breaths, it is not a practical option.

In terms of musical virtuosity, the *Caprice* is rife with challenges. The most pressing demand is making the music interesting in spite of the rhythmic repetition of the pastoral triplets throughout the movement. This is made more difficult by the limited dynamic markings and the absence of indicated tempo changes, supplying the performer no direct cues with regard to musical interpretation. Furthermore, there are numerous short *crescendi* and *descrendi* throughout the work that are challenging to convey effectively and musically at such a quick tempo.

Bucolique

As with *Improvisation et Caprice*, Bozza also composed *Bucolique* for use at the Paris Conservatoire. *Bucolique* was the last woodwind *solo de concours* that the composer wrote for the school and the only one that he composed for the clarinet. Prior to composing the piece, Bozza created four other woodwind *solos de concours* for the institution – *Récit, sicilienne et rondo* for bassoon (which he later arranged for various other woodwinds under the title of *Fantaisie Italienne*), *Fantaisie pastorale* for oboe, *Agrestide* for flute, and *Fantaisie* for bassoon. Bozza wrote *Bucolique* at about the time that he was transitioning from his appointment as conductor at the *Opéra-Comique* to his post as director of the Valenciennes Conservatoire. In the work, he borrowed extensively from *Agrestide*, written seven years earlier. As was typical with *solos de concours* at the Conservatoire, Bozza dedicated the piece to Delécluse, the institute's

professor of clarinet at the time. The work remains one of the composer's most popular for woodwinds, as well as a paragon of *cantabile* melodies and brilliant technique.

By employing an approach similar to that which he used in *Improvisation et Caprice*, I argue that Bozza structured *Bucolique* in a manner that allowed exoticist tropes to convey lyrical virtuosity throughout the piece. First, Bozza utilized the form of a *sectional fantasia*, a free-sounding work with clearcut sections, to combine and emphasize these three features. Then, within the sectional fantasia, Bozza employed specific exoticist tropes, especially of the pastoral and oriental varieties, to convey the songlike and technical. These include highly florid writing, rhapsodic melodies, extended cadenzas, exotic-sounding scalar passages deriving from Carnatic *rāgas*, chromaticism, and intervals with exoticist connotations. They also comprise quartal harmonies, non-functional extended chords, color tones, unusual metrical divisions, mixed meter, meterless passages, irregular rhythmic subdivisions, complicated cross-rhythms, *sicilienne* rhythms, *tarantella* rhythms, an abundance of grace notes, bird motifs, extremes of range, and harp-like accompaniment in the piano.

Evidence demonstrates that the sectional fantasia form that Bozza employed in *Bucolique* developed out of a variant of the lyric-virtuosic form that he had utilized in his preceding Paris Conservatoire woodwind *solos de concours*. With his two initial woodwind *solos*, *Récit, sicilienne, et rondo* and *Fantaisie pastorale*, Bozza utilized a structure similar to that of the two-part lyric-virtuosic form that composers of Conservatoire *solos de concours* typically used until the 1930s.[12] As such, each of these two early *solos de concours* features a leisurely, melodic introductory section in the form of a rhapsodic, orientalist recitative and a technically-challenging conclusion that mixes duple and triple rhythms. However, both *Récit, sicilienne, et*

[12] Kristine Kloppenstein Fletcher, "A Comprehensive Performance Project in Bassoon Literature with an Essay on the Paris Conservatoire and the Contest Solos for Bassoon" (D.M.A. diss., University of Iowa, 1986), 155.

rondo and *Fantaisie pastorale* also include an interlude in the form of a *sicilienne.* Middle sections, especially dances such as the *sicilienne*, were more common in later usages of another bipartite form, that of the French overture. As Bozza composed additional woodwind *solos de concours*, he proceded to create more divisions. The result was a sectional fantasia. Bozza injected a *tarantella*, another rustic dance, as well as a cadenza into both *Agrestide* and *Bucolique*. He also inserted an aria into the latter.

The new sectional fantasia form of *Bucolique* and the other later *solos* proved beneficial for combining lyricism, virtuosity, and exoticism. Initially, the structure provided a link to the operatic stage due to the connection of fantasy and opera noted earlier. Then, because a fantasia is intended to convey the whim or fantasy of the composer, the form supplied a rationalization for incorporating numerous sections of various types with no pre-ordained order. Furthermore, with its diverse components, the form allowed Bozza to structure the piece somewhat like an opera, again relating to the theater. In *Bucolique*, many of the sections are interspersed with preludes, interludes, and other transitional material. This transitional music separates the sections in the manner of different scenes, characters, or numbers in an opera. Two of the sections are even in the style of operatic numbers, specifically a recitative and an aria, as explained below. The various segments then permitted Bozza to explore different compositional approaches to develop and display the performer's technique in diverse ways. In this regard, the structure also acts much like a series of miniature études to demonstrate virtuosity. Finally, as shown below, this form granted Bozza the ability to differentiate between these multiple scenes or études with select combinations of exoticist tropes to further emphasize the songlike and the technical.

Table 3.1 presents the six major divisions of *Bucolique*, in each of which Bozza employs different combinations of exoticist tropes. The opening section of *Bucolique* is an orientalistic

and rhapsodic recitative for the solo clarinet. It clearly emulates the coloratura tradition found in operas such as those by Mozart and Rossini. In this segment, the clarinet's rapid, freely-interpreted, exotic-sounding runs derived from Carnatic *rāgas* are interspersed with lush block or arpeggiated non-functional color chords and occasional filigree in the piano. The second section, which begins at Reh.5, is a written-out orientalist cadenza for the solo clarinet. It is primarily unmetered and devoid of accompaniment. Runs remain from the introductory section, but they are now mixed with pastoral chromatic triplets, quartal passages, bird-like grace notes and trills, and other exoticist elements, all in an improvisatory-sounding manner. The third section commences at Reh.6. In this homophonic, aria-styled portion, a nearly seamless melody floats initially over ambiguous harmonies manifest in a *legato ostinato* accompaniment of quartal and other non-functional chords and then above harp-like arpeggios of extended color chords. The fourth section is marked *Scherzo,* and it begins at Reh.10 with a *tarantella*. As such, this section is replete with triplets, as well as intervals with exotic connotations, such as augmented seconds and leaps. The lyrical fifth section begins at Reh.15 and features duple, triple, and *sicilienne* rhythms in the clarinet over an exotic-sounding seven-sixteenth note accompaniment pattern in 3/8. Finally, an abbreviated variation of the *tarantella* returns for the sixth segment, starting at Reh.18, before the piece concludes with several flourishes and a whimsical ending, much in the manner of comic opera.

Component	Style	Location
Section 1	Recitative	M.1 until Reh.4
Transition	-	Reh.4 until Reh.5
Section 2	Cadenza	Reh.5 until Reh.6
Section 3	Aria	Reh.6 until Reh.10
Section 4	Tarantella	Reh.10 until Reh.15
Section 5	Sicilienne	Reh.15 until Reh.18
Section 6	Tarantella	Reh.18 m.1 through m.13
Coda	-	Reh.18 m.14 through m.17

Table 3.1. Sectional fantasia form of Bozza's *Bucolique* for clarinet and piano

In terms of defined exoticist tropes, among those first heard in *Bucolique* are rhapsodic and improvisatory-sounding melodies. As noted in Chapter Two, melodies that seem to wander languidly are commonly linked to pastoral music as well as North African, Middle Eastern, and South Asian music. Bozza stressed the rhapsodic and improvisatory-sounding in his exoticist melodies with his style and tempo indications in the opening three sections of *Bucolique*. Initially, he provided the instructions *Recitatif – Librement déclamé – a piacere* in the first measure, accentuating freedom in interpretation. Then at Reh.5, which begins the second section, he wrote *Cadence avec le caractère d'une improvisation a piacere* to emphasize an improvisatory nature. In m.4 of Reh.6, when the clarinet enters with the melody for the first time in the third section, Bozza wrote *dolce espressif*, further encouraging a flexible and nuanced reading. Finally, the composer reiterated a rhapsodic and improvisatory approach by indicating numerous tempo changes throughout; there are at least six tempo changes in the fifteen measures of the recitative, three in the meterless cadenza, and seven in the aria.

Bozza highlighted the exotic in the rhapsodic melodies of the recitative by having the melodic lines in this section conform to *rāgas*. As noted in Chapter Two, *rāgas* are melodic modes or formulae used for melodic improvisation in *Karnataka Samgita*, the Carnatic music of Southern India. In *Karnataka Samgita*, there are 72 primary *rāgas,* called *mēḷas*.[13] Like modes in Western music, each *mēḷa* consists of seven tones to an octave. While the fourths and fifths are always perfect, variances from *mēḷa* to *mēḷa* occur in the second, third, sixth, and seventh scale degrees. In *Karnataka Samgita*, there are also secondary *rāgas*, referred to as *janya rāgas. Janya rāgas* are *rāgas* derived from the 72 *mēḷas*, often with certain scale degrees omitted in ascending lines, descending lines, or both. Established *janya rāgas* are named and organized into a system commonly known among Carnatic musicians. The most frequently-used *mēḷas* tend to have the greatest number of *janya rāgas* associated with them. Carnatic musicians may also invent new *janya rāgas*.

Bozza clearly developed some degree of familiarity with *rāgas*. He eventually wrote *11 Études sur des modes karnatiques* for clarinet, based on the interval patterns of twenty-four established *rāgas*. The composer included the names and interval patterns for these twenty-four *rāgas* in the beginning of this collection of études. They are additionally found in Appendix C of this dissertation. Bozza also wrote similar collections of études for flute, oboe, bassoon, trumpet, and trombone based on *rāgas*. Moreover, he wrote *Vanaspati* (1979) for twelve percussion and xylophone after a specific *rāga*.

Commencing with the clarinet's opening flourish, most of the melodic material in the recitative section of *Bucolique* fits neatly into the patterns of select *mēḷas* or *janya rāgas.* First, there is a pentatonic scale based on the *Jyōtisvarūpiṇī mēḷa* that the clarinet plays when it enters

[13] In this section, I draw upon Kaufmann's work to discuss *rāgas.* Walter Kaufmann, *The Ragas of South India: A Catalogue of Scalar Material* (Bloomington: Indiana University Press, 1976).

in m.2. Pentatonic scales are common forms of *janya rāgas*. In m.2, the clarinet begins with a flourish of written G#-B-C-D-F#, enharmonically corresponding to 1-#2-3-#4-b7 in a *rāga* based on G# (Fig. 3.15). The scale degrees in the *Jyōtisvarūpiṇī mēḷa* are 1-#2-3-#4-5-b6-b7-8. Thus, the opening clarinet riff fits the scale degree pattern of the *Jyōtisvarūpiṇī mēḷa* with scale degrees 5 and b6 omitted, forming a pentatonic scale, a typical formation of *janya rāgas*.

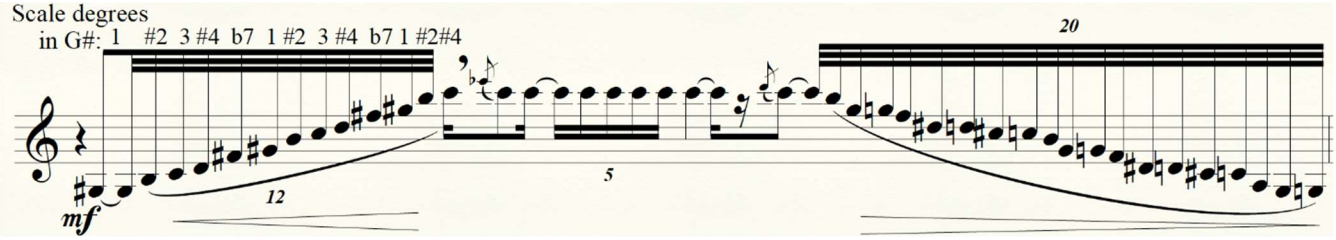

Fig. 3.15. Eugène Bozza, *Bucolique*, m.2, clarinet. Copyright (c) 1949 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

Then, in m.3, the clarinet plays runs on an another pentatonic scale, this one based on the *Chakravāka mēḷa*, a popular *mēḷa.* Here, the clarinet plays written F#-G-A#-C#-D#, corresponding to scale degrees 1-b2-3-5-6 in a *rāga* based on F# (Fig. 3.16). The *Chakravāka mēḷa* consists of scale degrees 1-b2-3-4-5-6-b7-8. In one form of the *Chakravāka mēḷa*, called *Janya Rāga 37* or *Rasikarañjani*, scale degrees four and seven are completely avoided, hence forming the pattern 1-b2-3-5-6(-8), the same as the clarinet run in m.3. Therefore, the clarinet run in m.3 conforms to the *Rasikarañjani* form of the *Chakravāka mēḷa*.

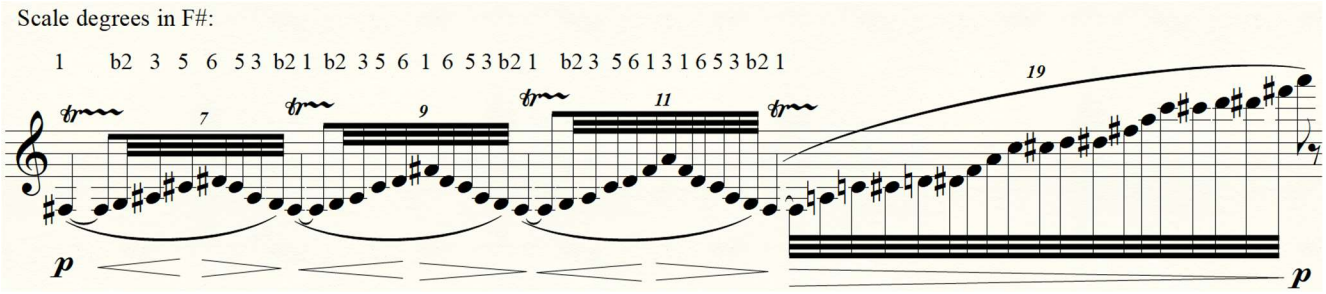

Fig. 3.16. Eugène Bozza, *Bucolique*, m.3, clarinet. Copyright (c) 1949 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

Beginning in m.2 of Reh.2 (or two measures before Reh.3), the melody in the clarinet alternatingly conforms to the *Siṃhendramadhyama mēḷa* and the *Kiravāṇi mēḷa*. The *Siṃhendramadhyama mēḷa* consists of the scale degrees 1-2-b3-#4-5-b6-7-8. In particular, Bozza uses *Janya Rāga 8*, *Ghaṇṭāṇaman* (*Ghottāṇam*), which omits scale step five. In m.2 of Reh.2, Bozza employs the *Siṃhendramadhyama mēḷa, Janya Rāga 8, Ghaṇṭāṇaman (Ghottāṇam)*, based on written F for a three-octave clarinet riff, which is to say, written F-G-Ab-B-Db-E-F (Fig. 3.17).

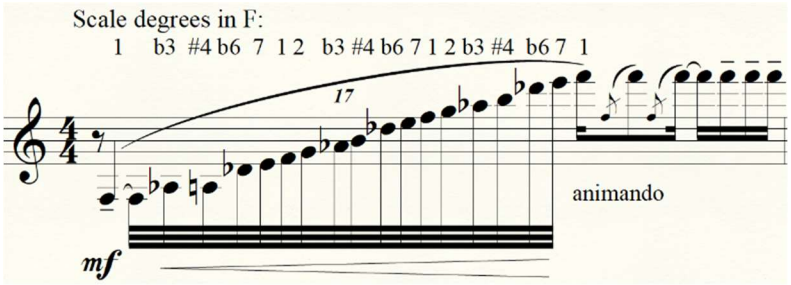

Fig. 3.17. Eugène Bozza, *Bucolique*, Reh.2, m.2, clarinet. Copyright (c) 1949 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

The next measure's run implies the *Kiravāṇi mēḷa*, which is scale degrees 1-2-b3-4-5-b6-7-8. Here, the *Kiravāṇi mēḷa* is based on F, or F harmonic minor, with written F-G-Bb-C-Db-F (Fig. 3.18).

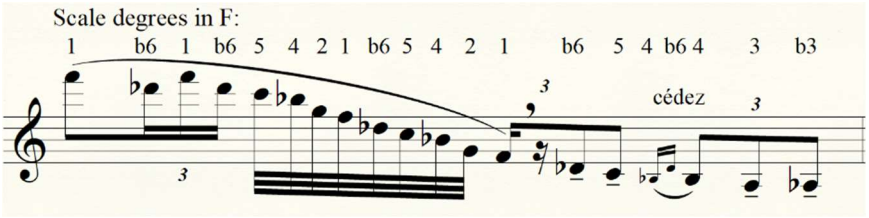

Fig. 3.18. Eugène Bozza, *Bucolique*, Reh.2, m.3, clarinet. Copyright (c) 1949 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

The melody then returns to the *Siṃhendramadhyama mēḷa, Janya Rāga 8, Ghaṇṭāṇaman (Ghottāṇam)*, transposed up a major second at Reh.3. There, for two measures, the clarinet noodles on written G-A-Bb-Db-Eb-Gb/F#, or 1-2-b3-#4-b6-7 (Fig. 3.19).

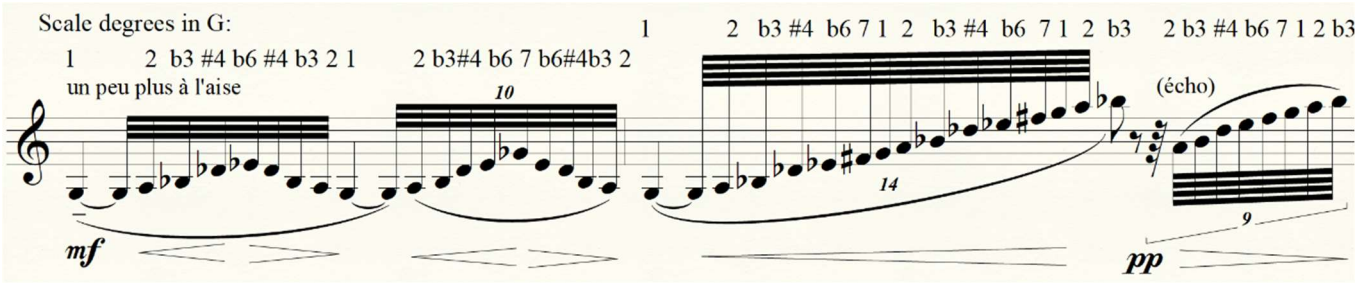

Fig. 3.19. Eugène Bozza, *Bucolique*, Reh.3, mm.1-2, clarinet. Copyright (c) 1949 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

Bozza then applies the enharmonically-written *Siṃhendramadhyama mēḷa, Janya Rāga 8, Ghaṇṭāṇaman (Ghottāṇam)*, one more time, transposed up another step, for two more measures

of clarinet noodling based on written A-B-C-Eb-F-G#, or 1-2-b3-#4-b6-7, in mm.3-4 of Reh.3 (Fig. 3.20).

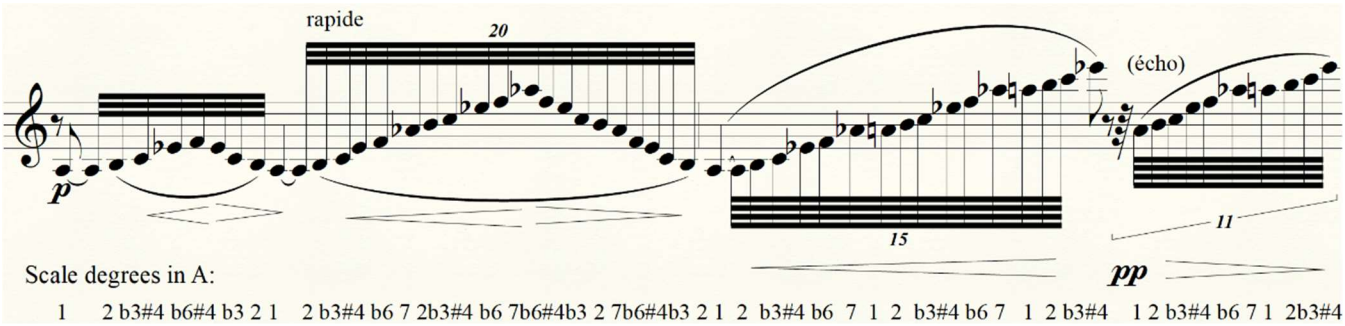

Fig. 3.20. Eugène Bozza, *Bucolique*, Reh.3, mm. 3-4, clarinet. Copyright (c) 1949 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

After this, a piano interlude transitions the music into the next section of the piece, the cadenza.

In addition to this extensive use of *rāgas*, as with *Improvisation et Caprice*, Bozza also applies an abundance of chromatic scales and chromatic passages as other orientalist markers in melodic lines in *Bucolique*. This is especially so in the solo parts of the first and second sections, as well as later in the two *tarantella* sections. In m.2 of the recitative, between flourishes in the *Jyōtisvarūpiṇī* and *Chakravāka mēḷas* explained above, the clarinet plays a two-and-a-half octave descending run based on two chromatic fragments, G#-G-F# and D#-D-C#-C-B, in alternation (see Fig. 3.15). A similar passage occurs in the latter part of m.3, in an ascending run of more than three octaves after the *Chakravāka mēḷa* flourishes. Here, the clarinet plays the chromatic snippet C-C#-D-D# in alternation with a minor third (or enharmonic augmented second) interval, F#-A (see Fig. 3.16). Then, in the cadenza section beginning at Reh.5, after the four sextuplets, the clarinet plays an ascending chromatic scale followed by a series of fourteen descending chromatic triplets (3.21).

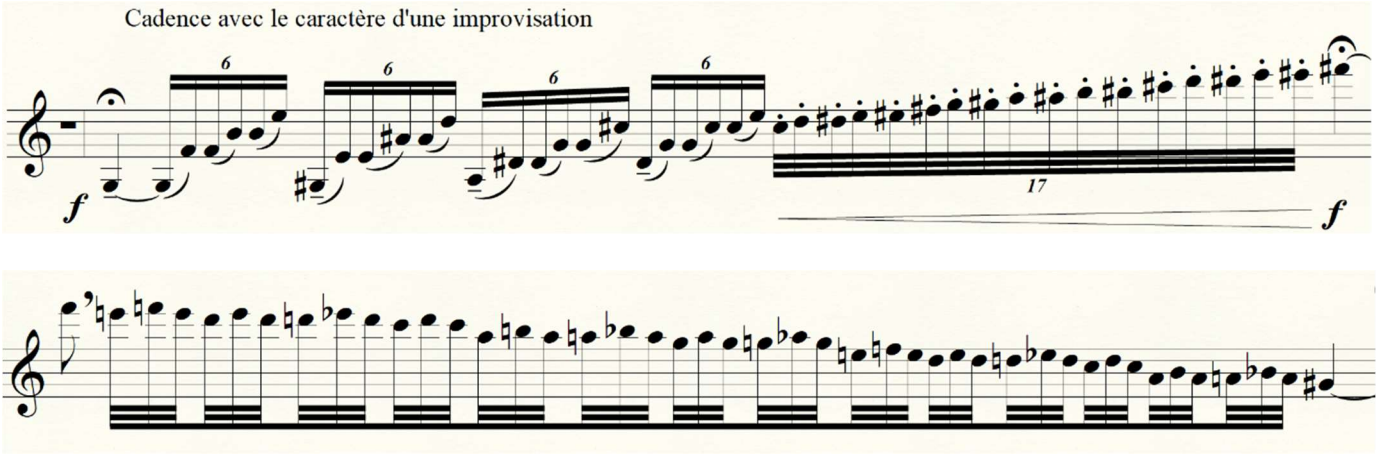

Fig. 3.21. Eugène Bozza, *Bucolique*, Reh.5, cadenza, clarinet. Copyright (c) 1949 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

With the triplets, the principal tone in each usually descends by half-step (occasionally by minor third) while it is ornamented by a half-step upper neighbor tone. There are also two short chromatic snippets, written G#-A-A#-B and E-D#-D-C#-B#-B (Fig. 3.22), in the phrases that follow, succeeded by a series of chromatic trills (Fig. 3.23).

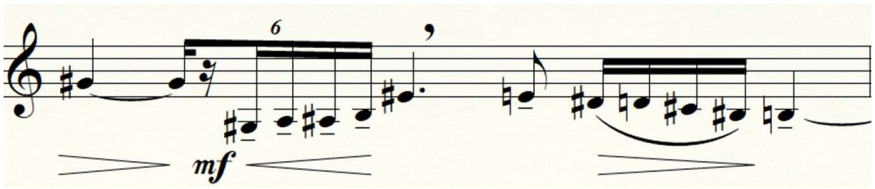

Fig. 3.22. Eugène Bozza, *Bucolique*, cadenza, clarinet. Copyright (c) 1949 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

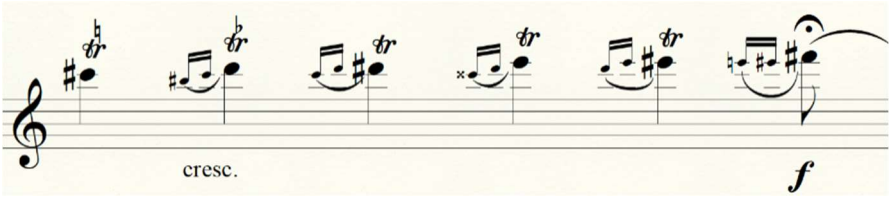

Fig. 3.23. Eugène Bozza, *Bucolique*, cadenza, clarinet. Copyright (c) 1949 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

The principal tones of the trills ascend by half steps – C#-D-D#-E-E#-F# – while they are each preceded by two chromatic grace notes and then trill to the tone a minor second higher. A descending chromatic flourish of more than three octaves follows (Fig. 3.24).

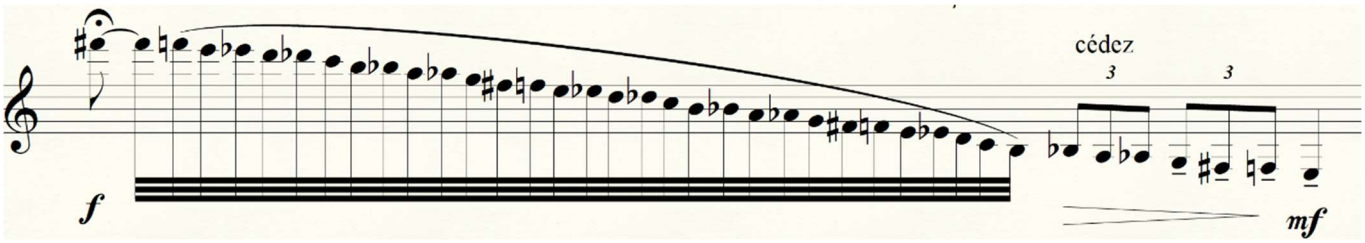

Fig. 3.24. Eugène Bozza, *Bucolique*, cadenza, clarinet. Copyright (c) 1949 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

Later, beginning at Reh.12 in the first *tarantella* section, the clarinet plays another three-octave, three-measure ascending chromatic scale (Fig. 3.25).

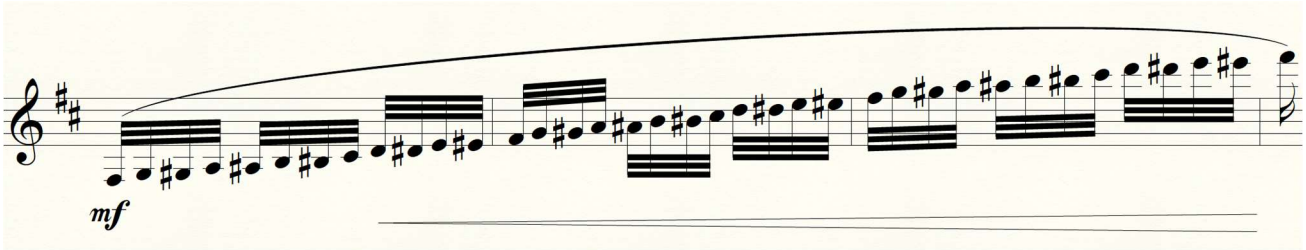

Fig. 3.25. Eugène Bozza, *Bucolique*, Reh.12, mm.1-4, clarinet. Copyright (c) 1949 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

There is also a chromatic snippet – Bb-B-C-C#-D-Eb – in the run up to Reh.14 (Fig. 3.26).

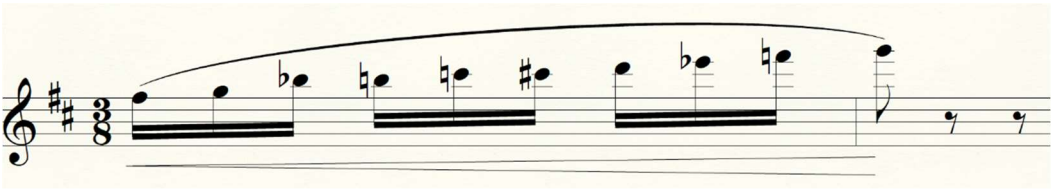

Fig. 3.26. Eugène Bozza, *Bucolique*, Reh.13, m.8 and Reh.14, m.1, clarinet. Copyright (c) 1949 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

Finally, in the fourth measure from the end of the piece, the clarinet plays a three-octave, ascending sixty-fourth-note chromatic flourish (Fig. 3.27).

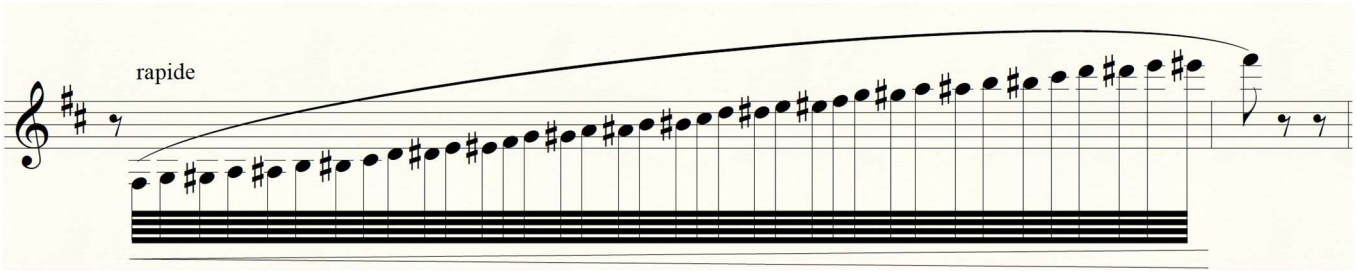

Fig. 3.27. Eugène Bozza, *Bucolique*, Reh.18, mm.13-14, clarinet. Copyright (c) 1949 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

As with that in *Improvisation et Caprice* above, the melody of much of *Bucolique* also features intervals typically associated with the oriental and pastoral exotic. These include minor seconds and augmented seconds (often written as minor thirds for easier readability), as well as leaps, such as perfect fourths, augmented fourths, and perfect octaves. The exoticist intervals are especially prevalent in the cadenza that begins at Reh.5. The cadenza opens with a series of sixteenth note sextuplets over an F dominant ninth chord in the piano, almost entirely built from ascending fourths of various qualities: written (G)-F-B-E, (G#)-E-A#-D, A-D#-G-C#, and D#-G-

C#-(E), sounding a major second lower (see Fig. 3.21). Then, in addition to the many semitones in the chromatic passages in the cadenza, explained above, the culminating sinuous gesture and last ascending flourish of the cadenza just before Reh.6 are filled with both minor seconds and augmented seconds/minor thirds (Fig. 3.28).

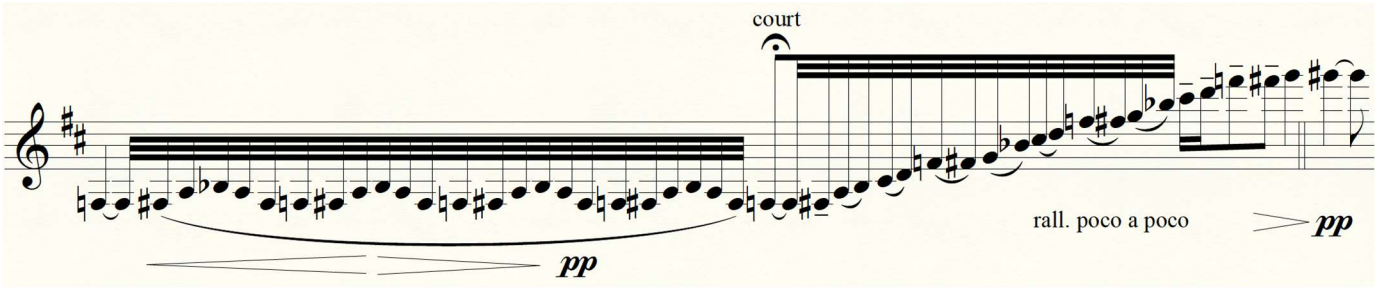

Fig. 3.28. Eugène Bozza, *Bucolique*, cadenza into Reh.6, clarinet. Copyright (c) 1949 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

The first part of this gesture alternates between written F#-F-F# and A-Bb-A. This pattern morphs into a repeated ascending pattern of F-F#-G-Bb-C#-D, with three semitones and two augmented seconds/minor thirds. Later, in the first *tarantella*, there is a series of triplets based on fourths beginning in the second measure of Reh.11 (Fig. 3.29).

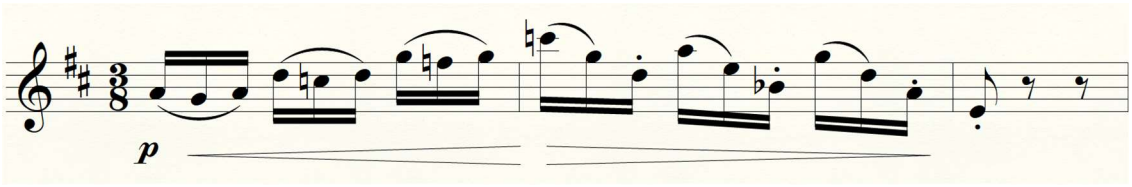

Fig. 3.29. Eugène Bozza, *Bucolique*, Reh.11, mm.2-4, clarinet. Copyright (c) 1949 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

In that measure, there is a series of triplet motifs each beginning a perfect fourth higher than the previous figure – A-D-G-(C). In the next bar, there are three sets of triplets, each of which

consists of three (or four) descending fourths: C-G-D, A-E-Bb, and G-D-A(-E). The series of triplet motifs ascending a perfect fourth from m.2 of Reh.11 then repeats in m.5 of Reh.11 a major second lower: G-C-F (Fig. 3.30).

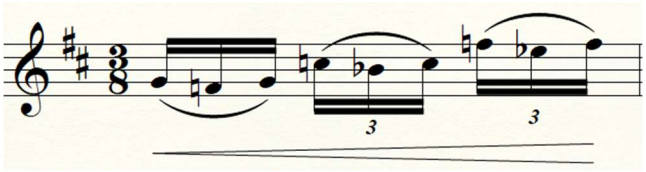

Fig. 3.30. Eugène Bozza, *Bucolique*, Reh.11, m.5, clarinet. Copyright (c) 1949 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

In mm.4 and 5 of Reh.12, Bozza repeats a fragment consisting of descending minor seconds and minor thirds/augmented seconds – F#-D#-D-B-G#-G-(F#) – in three different octaves (Fig. 3.31).

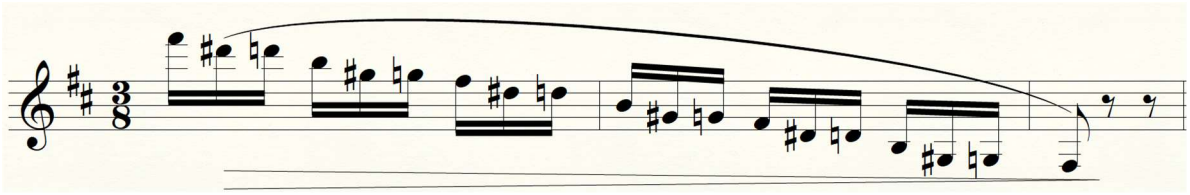

Fig. 3.31. Eugène Bozza, *Bucolique*, Reh.12, mm.4-6, clarinet. Copyright (c) 1949 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

In a similar gesture, beginning two and a half measures before Reh.14, Bozza writes an ascending line consisting of minor seconds and augmented seconds/minor thirds – F#-G-A#/Bb-B-C-Eb-E – in three octaves, with extra chromatic tones in the last (Fig. 3.32).

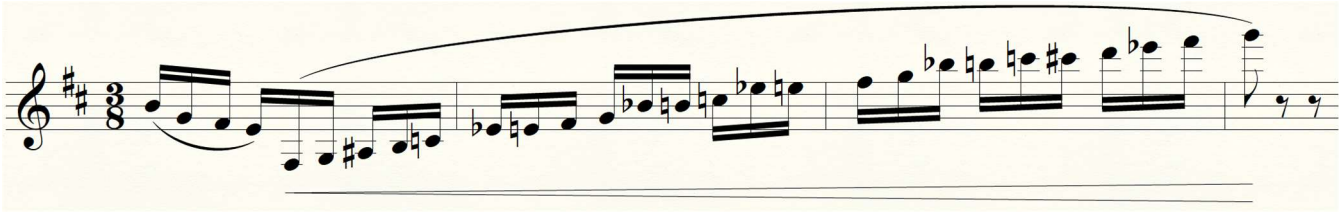

Fig. 3.32. Eugène Bozza, *Bucolique*, Reh.13, m.6 through Reh.14, m.1, clarinet. Copyright (c) 1949 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

Later in the first *tarantella*, beginning in the fourth measure of Reh.14, Bozza employs octave leaps extensively. First, in that measure, Gs are played in four different octaves in the minor second G-Ab-G triplet figure (Fig. 3.33).

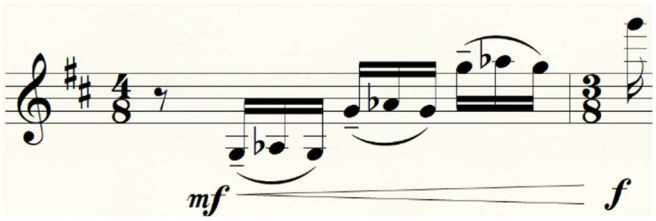

Fig. 3.33. Eugène Bozza, *Bucolique*, Reh.14, mm.4-5, clarinet. Copyright (c) 1949 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

Then, commencing in the fourth measure before Reh.15, there is an extended, four-measure passage consisting of octave leaps throughout most of the range of the clarinet (Fig. 3.34).

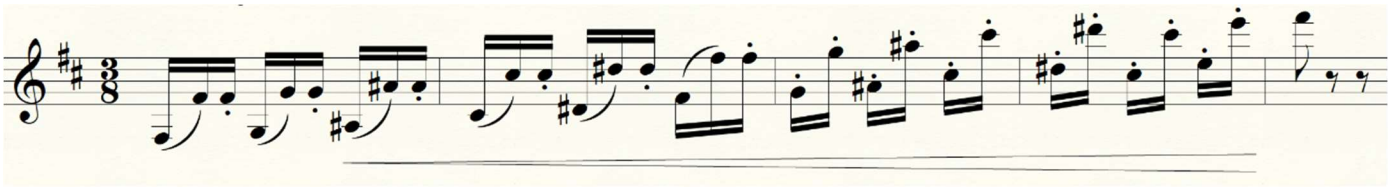

Fig. 3.34. Eugène Bozza, *Bucolique*, Reh.14, m.10 through Reh.15, m.1, clarinet. Copyright (c) 1949 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

In addition to his use of exotic scales and intervals, Bozza's approach to meter is intrinsic to the exoticism of *Bucolique*. This especially concerns his application of mixed meter to enhance the rhapsodic, orientalist melodies in the recitative. Although Bozza indicates 4/4 at the beginning of the piece, the music does not always adhere to it, even though changes to meter are not always specified. For example, although no new meters have been expressed since the original 4/4, m.2 has seven beats in it, and m.3 has nine beats in it. Bozza takes matters a step further by doing away with meter altogether in the improvisatory-sounding cadenza, which begins at Reh.5. He then adds five *fermate* in the cadenza as well, to further underscore the lack of a pulse.

In conjunction with his approach to meter, Bozza employs particular rhythmic devices as exoticist tropes in *Bucolique*. These exoticist rhythmic devices commence with subdivisions of the beat in the clarinet part of the recitative. There, Bozza applies unusual subdivisions, such as five, seven, nine, ten, eleven, fourteen, fifteen, seventeen, nineteen, or twenty divisions to a beat or half-beat. Examples include the groups of seven, nine, and eleven thirty-second notes to an eighth note and nineteen thirty-second notes to a quarter note in m.3 (see Fig. 3.16). They additionally comprise the seventeen thirty-second notes to an eighth note in m.2 of Reh.2 (see Fig. 3.15) and the twenty thirty-second notes to a quarter note in m.2 (see Fig. 3.15).

Bozza incorporates pastoral rhythms as exoticist tropes in *Bucolique* as well. The *sicilienne* rhythm occurs in the fifteenth and sixteenth measures of Reh.15 (Fig. 3.35) and again in the first and fourth measures of Reh.16 (Fig. 3.36).

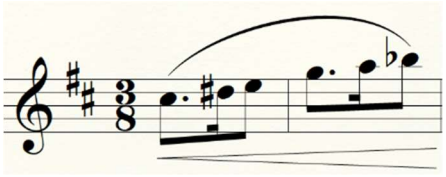

Fig. 3.35. Eugène Bozza, *Bucolique*, Reh.15, mm.15-16, clarinet. Copyright (c) 1949 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

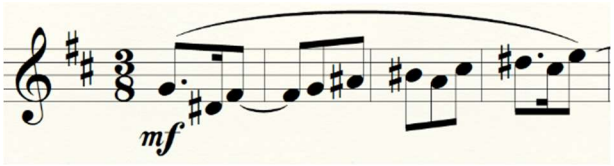

Fig. 3.36. Eugène Bozza, *Bucolique*, Reh.16, mm.1-4, clarinet. Copyright (c) 1949 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

The rustic *tarantella* figure is even more prominent in *Bucolique*. Bozza first hints of the *tarantella* to come early in the piece. For example, there are sixteenth note triplet passages in the clarinet in the second and third measures before Reh.2 in the recitative (Fig. 3.37).

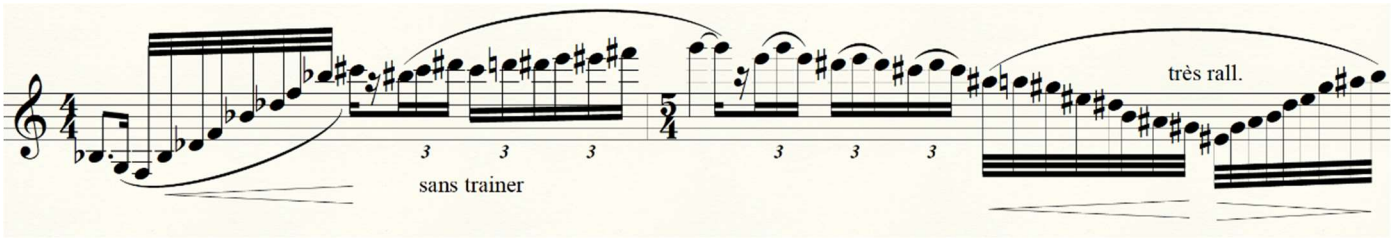

Fig. 3.37. Eugène Bozza, *Bucolique*, Reh.1, mm.3-4, clarinet. Copyright (c) 1949 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

Then, pastoral eighth note triplets appear at Reh.4 in the three-measure piano interlude that follows the first section rhapsodic clarinet recitative (Fig. 3.38).

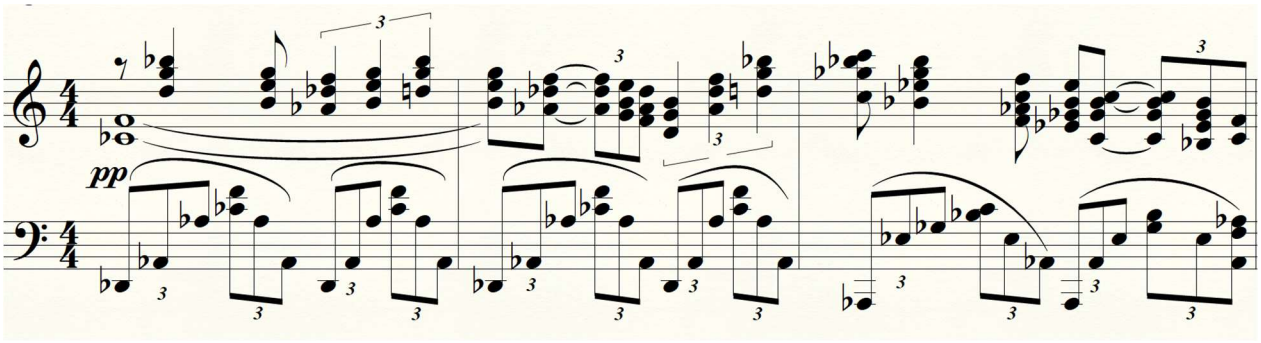

Fig. 3.38. Eugène Bozza, *Bucolique*, Reh.4, mm.1-3, piano. Copyright (c) 1949 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

Next, there are two extended triplet thirty-second note passages in the clarinet cadenza after Reh.5 (see Fig. 3.21 and Fig. 3.39).

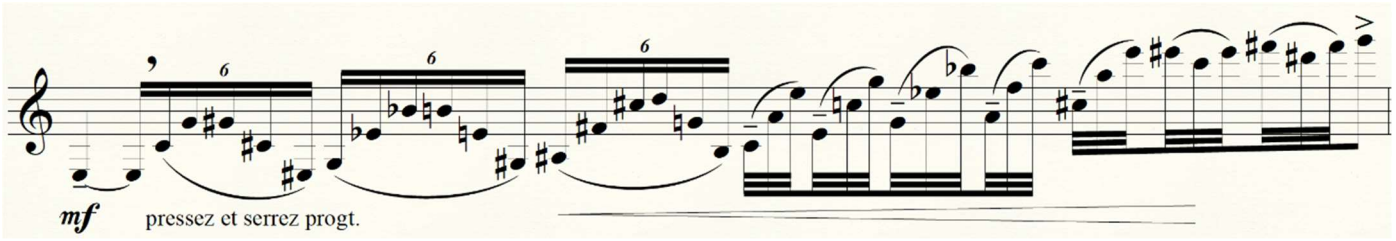

Fig. 3.39. Eugène Bozza, *Bucolique*, Reh.5, cadenza, clarinet. Copyright (c) 1949 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

Triplets are also interspersed in the piano accompaniment beginning at Reh.6 (Fig. 3.40), and they continue for most of the next eighteen measures.

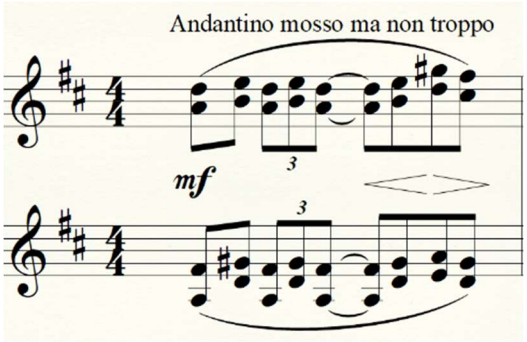

Fig. 3.40. Eugène Bozza, *Bucolique*, Reh.6, m.1, piano. Copyright (c) 1949 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

Finally, the true *tarantella* begins at the *Scherzo* marking. After the introduction to this section in the piano at Reh.10, the rapid clarinet sixteenth note triplets get into full swing in the second measure of Reh.11 (see Fig. 3.29) and persist nearly until Reh.15 (see Fig. 3.30, Fig. 3.31, Fig. 3.32, Fig. 3.33, and Fig. 3.34 for some examples). Following the *sicilienne* section, they briefly reappear beginning in the third measure of Reh.18 (Fig. 3.41).

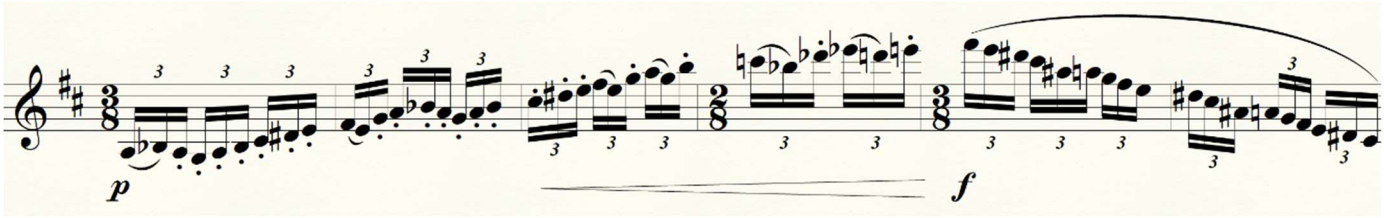

Fig. 3.41. Eugène Bozza, *Bucolique*, Reh.18, mm.3-8, clarinet. Copyright (c) 1949 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

Besides the rustic dance rhythms of the *sicilienne* and *tarantella*, Bozza also applies exotic cross-rhythms in *Bucolique*. These include seven sixteenth notes in the piano against four sixteenth notes in the clarinet in the second measure of Reh.2 (Fig. 3.42).

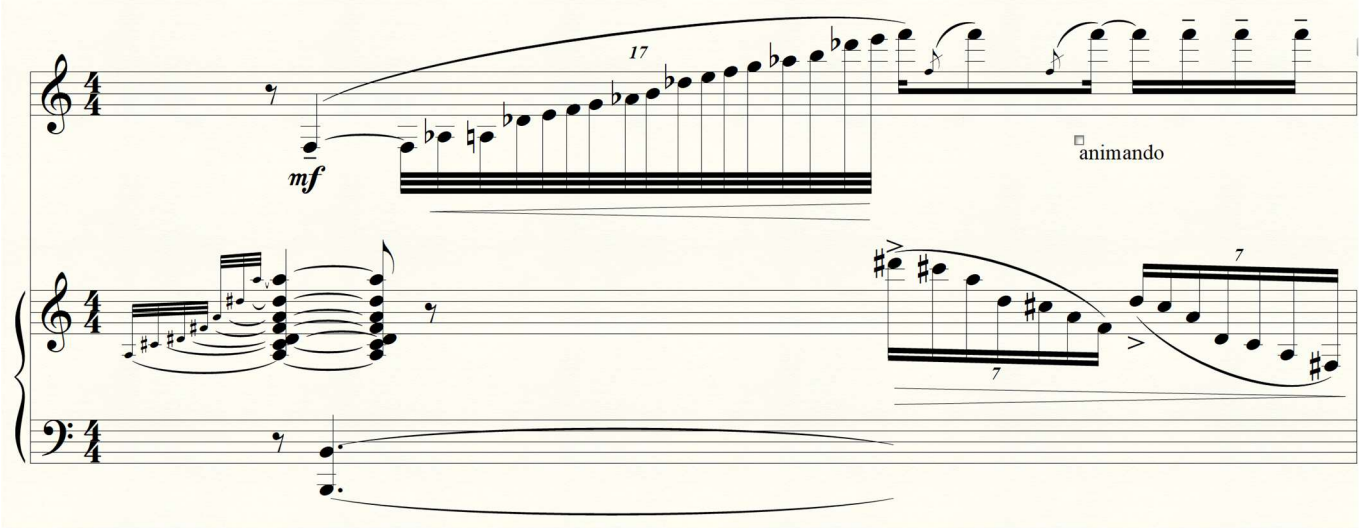

Fig. 3.42. Eugène Bozza, *Bucolique*, Reh.2, m.2, clarinet and piano. Copyright (c) 1949 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

They also comprise numerous instances of three eighth notes in the clarinet versus two in the piano or vice versa in the aria section, as well as three eighth notes against eight thirty-second notes in the third measure of Reh.7. Finally, there are seven sixteenth notes against groups of duplet or triplet eighth notes or *sicilienne* rhythms in the 3/8 beginning at Reh.15.

Bird motives likewise feature prominently in this work. Bozza indicates these with repeated tones, a high tessitura, graces notes, chromatic pitches, and trills. One example in *Bucolique* occurs in the middle of m.2, with the repeated high Cs interspersed with a grace note (see Fig. 3.15). Another case occurs in the second measure of Reh.2 with octave-leaping grace notes mixed in a series of repeated altissimo Fs (see Fig. 3.17). Similarly, low extended clarinet trills first appear in m.3 of the recitative (see Fig. 3.16) as well as in the altissimo register of the clarinet in the middle of the second section cadenza that begins at Reh.5 (see Fig. 3.23). In this last instance, these trills are coupled with chromatic grace notes. Trills appear most extensively in a passage beginning at Reh.9 during the transition from the third section aria to the fourth

section *tarantella*. There, a trill passage outlining a written D half-diminished seventh chord lasts about five measures (Fig. 3.43).

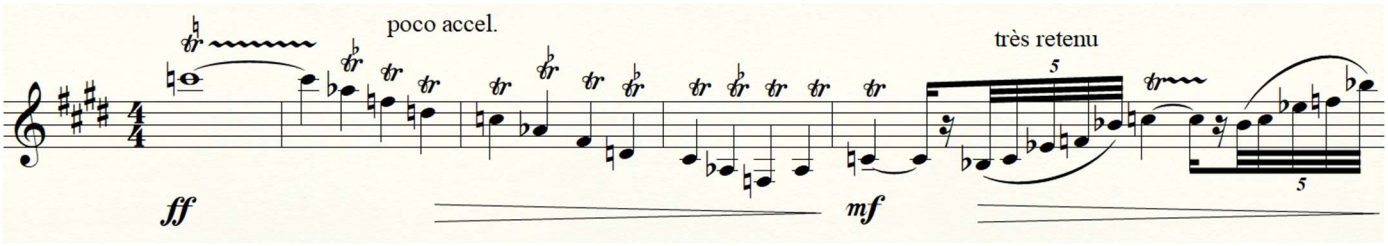

Fig. 3.43. Eugène Bozza, *Bucolique*, Reh.9, mm.1-5, clarinet. Copyright (c) 1949 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

Bozza's harp-like figures for the piano further emphasize the exotic in *Bucolique*. While the piano is generally not regarded as an exotic instrument itself in Western art music, when it emulates a harp, which does have exotic connotations, the piano can nevertheless create exoticist passages.[14] Specifically, Bozza employed the piano to imitate a harp in the first section of *Bucolique*, beginning with its solo introductory color chords. The chords are rolled in a harp-like manner and emphasized by the sustain pedal (Fig. 3.44).

[14] The harp acquired its exoticist connections due to its relation to the lyre, an instrument associated with shepherds.

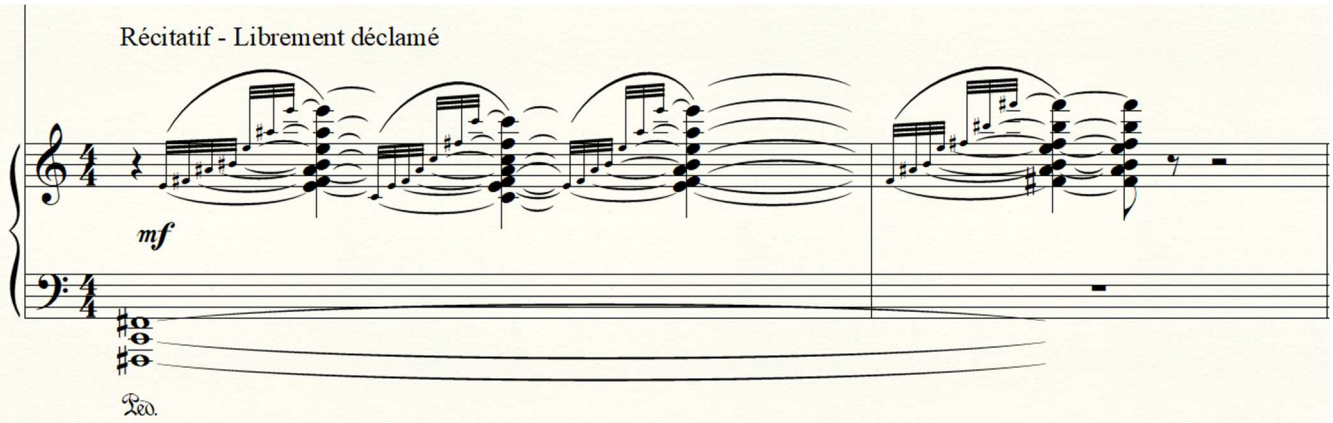

Fig. 3.44. Eugène Bozza, *Bucolique*, mm.1-2, piano. Copyright (c) 1949 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

These harp-like passages in the piano continue throughout the whole first section. They also make occasional reappearances later in the piece, such as just after the clarinet cadenza begins at Reh.5 (Fig. 3.45), m.2 after Reh.8 (Fig. 3.46), and mm.5-7 after Reh.9 (Fig. 3.47).

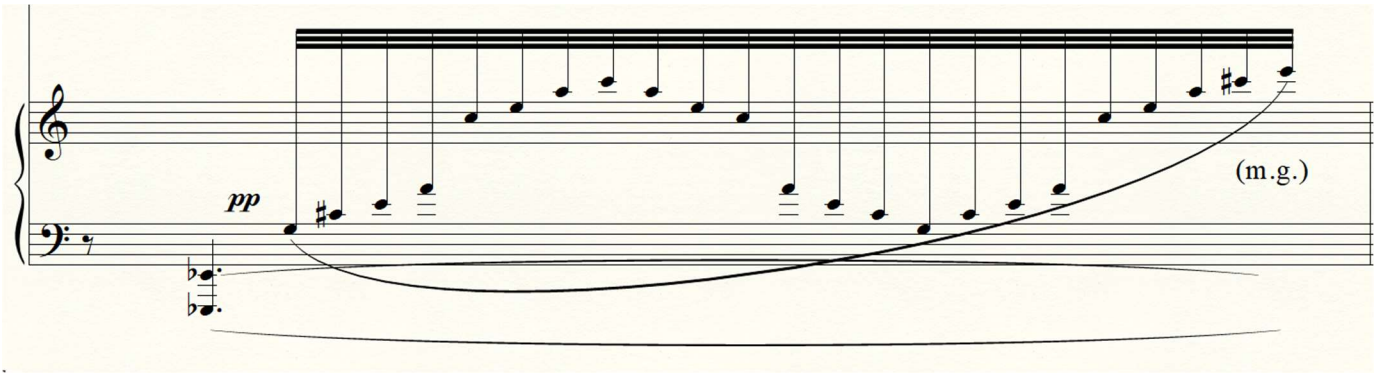

Fig. 3.45. Eugène Bozza, *Bucolique*, Reh.5, cadenza, piano. Copyright (c) 1949 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

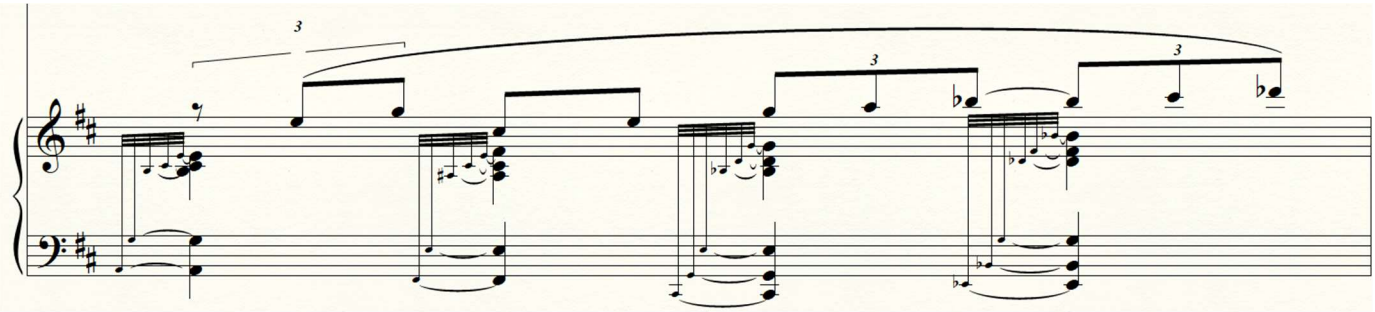

Fig. 3.46. Eugène Bozza, *Bucolique*, Reh.8, m.2, piano. Copyright (c) 1949 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

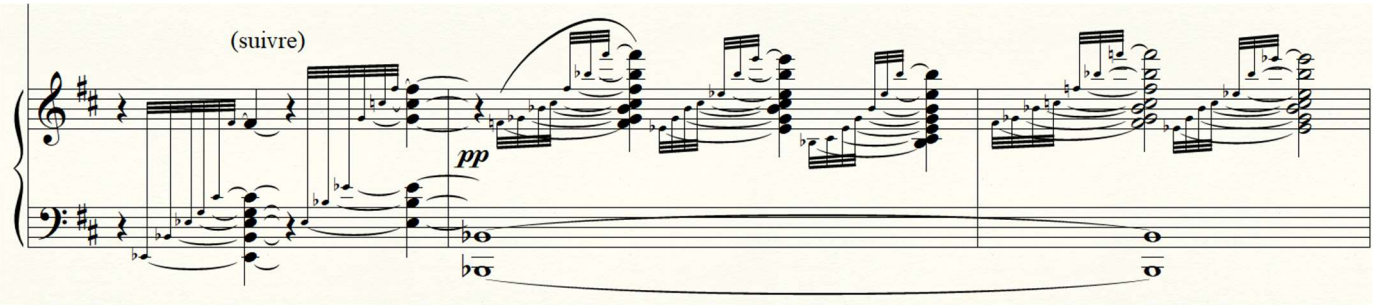

Fig. 3.47. Eugène Bozza, *Bucolique*, Reh.9, mm.5-7, piano. Copyright (c) 1949 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

The exoticism of the harp-like arpeggios in the piano is intensified by the harmonies Bozza utilizes in these arpeggios. Unlike the piano introductions among Bozza's other *solos de concours*, the opening arpeggios are not over octaves or perfect fifths, but rather an exotic-sounding tritone pedal, F#-C, in the left hand (see Fig. 3.44). Superimposed tritone pairs of E-A# and F#-B#/C in various combinations in the right hand and later the left hand further add to the exotic opening harmonies. Moreover, numerous other color chords that do not fit into traditional functional Western harmonies, such as the one consisting of Db-B-D-F-G-Ab-Bb at Reh.3 (Fig. 3.48), occupy the piano for the remainder of the recitative.

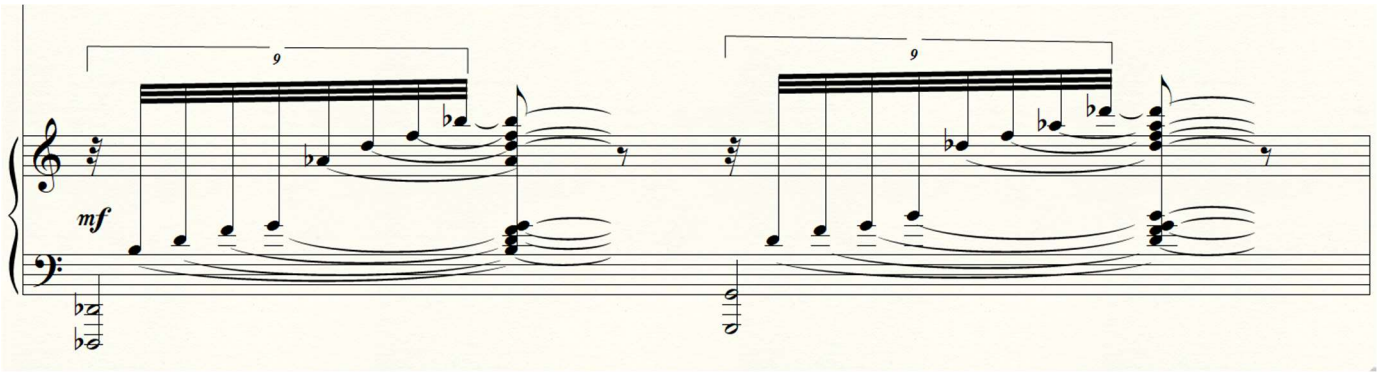

Fig. 3.48. Eugène Bozza, *Bucolique*, Reh.3, piano. Copyright (c) 1949 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

They then resume when the harp-like arpeggios for the piano return in the transitional material between the third and fourth sections, commencing in the second measure of Reh.8 (see Fig. 3.46). Similar non-functional color chords appear once more in the arpeggiated septuplets over pedal tones in the *sicilienne* section starting at Reh.15 (Fig. 3.49).

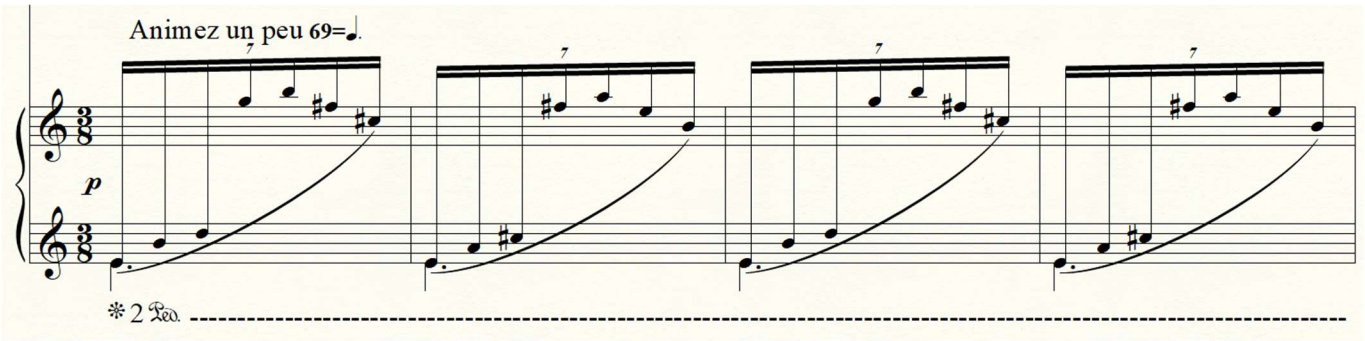

Fig. 3.49. Eugène Bozza, *Bucolique*, Reh.15, piano. Copyright (c) 1949 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

Though harp-like arpeggios of non-functional Impressionist chords are primarily confined to the piano in *Bucolique*, the clarinet occasionally participates in the action. Similar harmonies include the clarinet's arpeggiated descending non-functional G half-diminished

seventh chord in m.2 of Reh.1 (Fig. 3.50) and the arpeggiated ascending non-functional Bb minor chord in m.3 of Reh.1 (Fig. 3.51). Both of these are in the recitative, amid Carnatic *rāgas* and chromatic passages in the clarinet, as well as non-functional arpeggiated color chords in the piano.

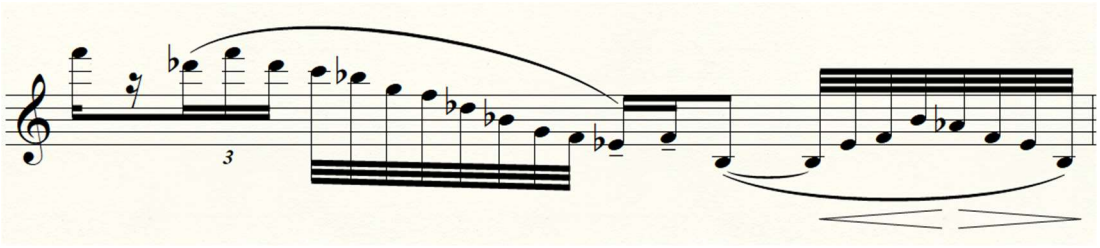

Fig. 3.50. Eugène Bozza, *Bucolique*, Reh.1, m.2, clarinet. Copyright (c) 1949 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

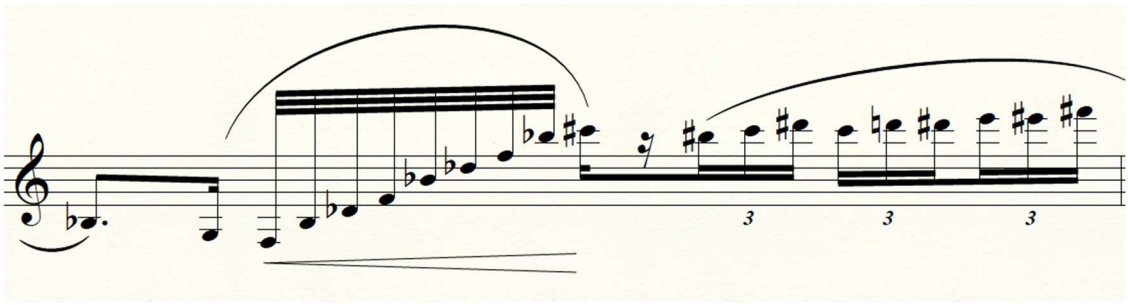

Fig. 3.51. Eugène Bozza, *Bucolique*, Reh.1, m.3, clarinet. Copyright (c) 1949 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

Similarly, the clarinet has an arpeggiated non-functional written F augmented triad in the measure-less cadenza, just past the written low B after the second breath mark (Fig. 3.52).

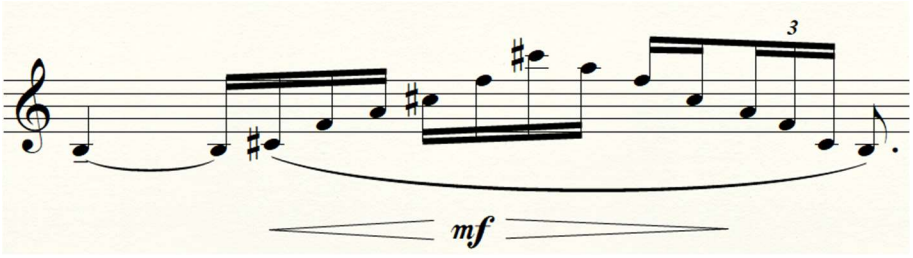

Fig. 3.52. Eugène Bozza, *Bucolique*, Reh.5, cadenza, clarinet.

This non-functional triad is surrounded by chromatic material in the clarinet as well, and there is no piano accompaniment to provide harmonic direction at this point either. Finally, there is the written arpeggiated G augmented major ninth chord (sounding a major second lower) in the clarinet beginning in the fifth measure of Reh.14 in the first *tarantella* section. This arpeggio is over non-functional color chords (spelled Eb-G-A-F-Db; possibly inverted Db major ninth, sharp eleventh chords) and rests in the piano, emphasizing its lack of conventional functionality.

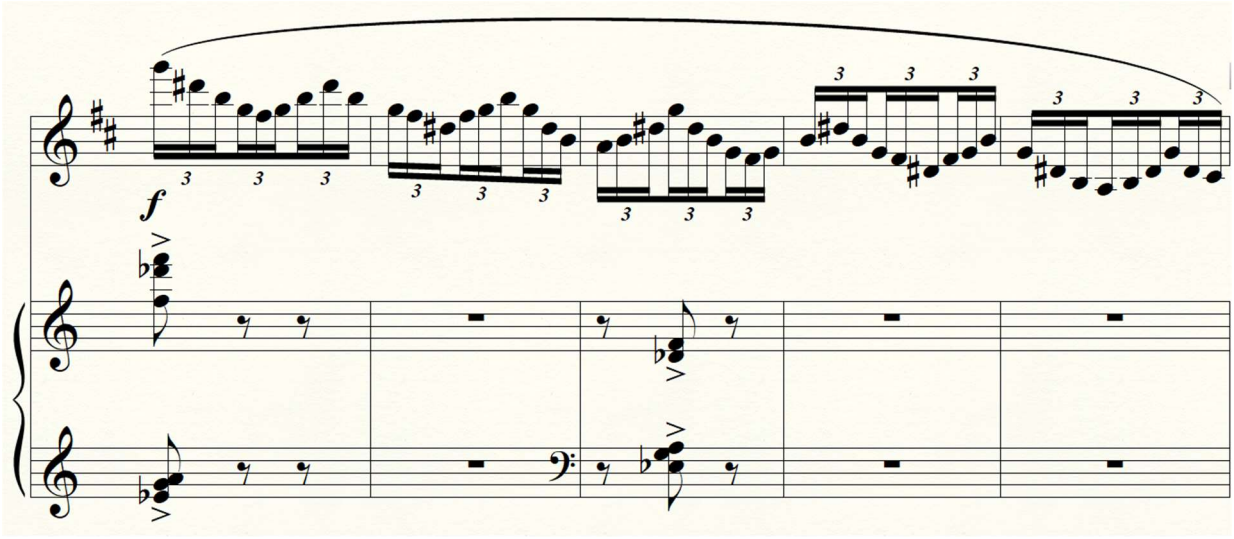

Fig. 3.53. Eugène Bozza, *Bucolique*, Reh.14, mm.5-9, clarinet and piano.

Bozza employs various other exoticist harmonic devices, particularly in the piano, throughout the piece. For example, in the piano introduction to the aria section at Reh.6 and throughout the main body of this section, Bozza uses both static harmonies and quartal harmonies in conjunction with an ostinato rhythm mixing duple and triple eighth notes (see Fig. 3.40). In particular, Bozza has the music alternate statically between a D major triad in second inversion and an E dominant seventh chord in third inversion for the initial three beats of the first, second, fourth, fifth, sixth, and seventh measures. He then stacks fourths for the last two eighth note chords of each measure – E-A-D-G# and D-G#-C#-F#. The pattern repeats down a half step in the ninth through twelfth measures of this section before returning to the original pitch level at Reh.7 for five more measures.

Finally, the concluding harmonies of the piece are ambiguous and non-traditional. While the bass motion is that of the conventional 2-5-1 (E-A-D) in the last four measures of the piece, instead of the more expected ii-V7-I or V7/V-V7-I progression, the actual chords built on these bass tones do not fit into the current indicated key signature, that of C major, nor do they at all resemble functional triads (Fig. 3.54). Over the piano's octave pedal in the left hand and under the clarinet's multi-octave chromatic scale four measures from the end, Bozza inserts a polychord with roots a tritone apart, consisting of a Bb major triad in the middle of the piano and an E dominant seventh chord with a missing fifth in first inversion above. Then, in the last three measures, Bozza avoids thirds altogether. In the third measure from the end, over the bare fifth of A-E in various octaves, Bozza adds the color tones F and B, another tritone apart. The penultimate chord consists primarily of A-E-D, and the final chord is D-G-A-E.

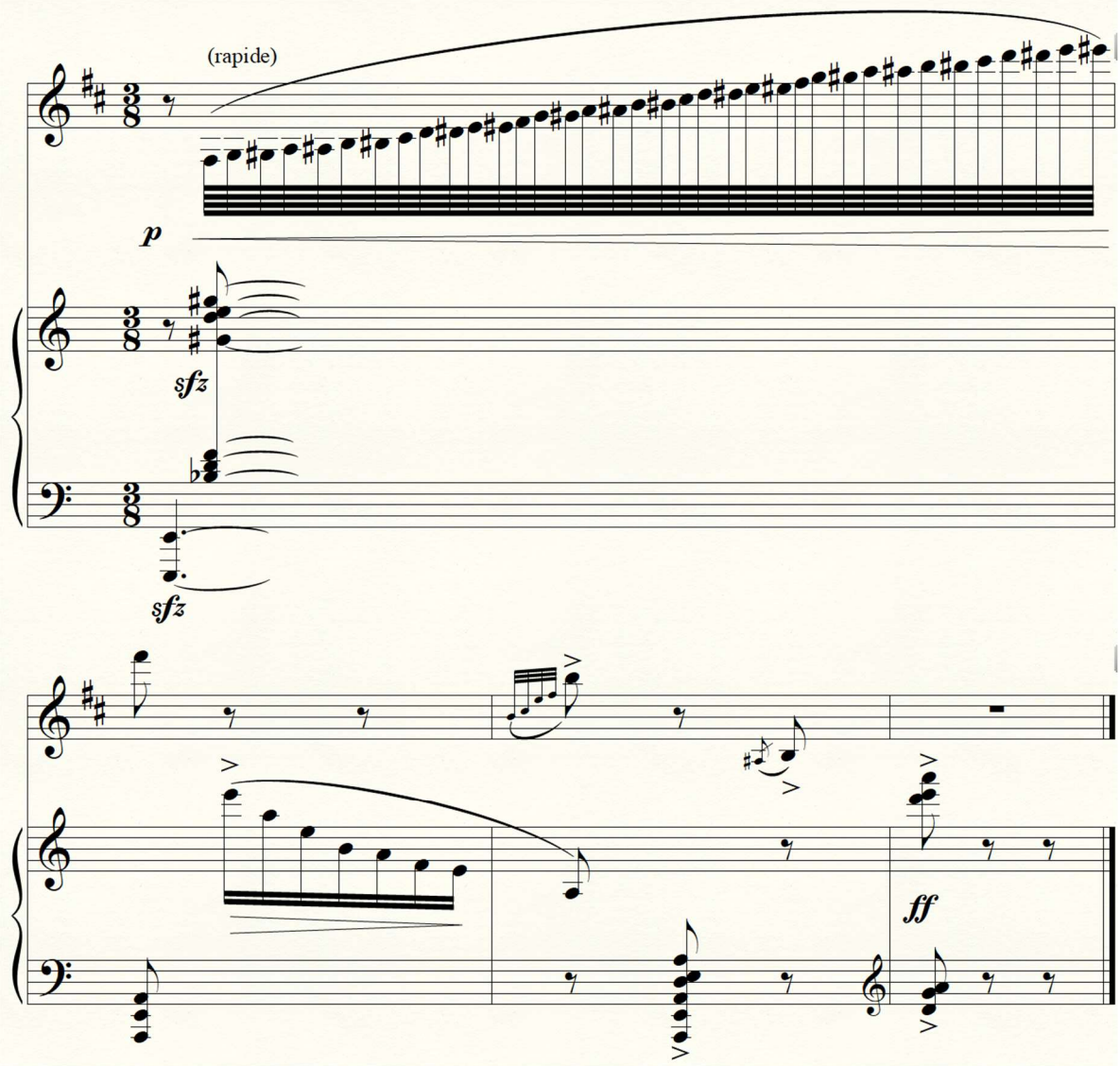

Fig. 3.54. Eugène Bozza, *Bucolique*, Reh.18, mm.14-17, clarinet and piano. Copyright (c) 1949 (Renewed) by Heugel. Rights transferred to Editions Musicales Alphonse Leduc, Paris. International Copyright Secured. All Rights Reserved. Reprinted by Permission. *Reprinted by permission of Hal Leonard LLC.*

This combination of small-scale exoticist tropes works to enhance the lyrical and virtuosic qualities of the music in various ways. First, regarding the lyrical, the rhapsodic writing in the recitative and the cadenza emulates melodies of North Africa and the Middle East while also alluding to orientalist operas. Then, the employment of South Indian Carnatic *rāgas* and chromatic scales as the sources for the melodic material in virtually all of the recitative

highlights the songlike, as Carnatic music has traditionally emphasized vocal music and chromatic scales stress linearity. From there, the use of grace notes, trills, high register passages, and particular rhythmic fragments further underscores the melodic in the imitation of birdsong. Finally, an abundance of *legato* markings throughout the entire piece additionally accentuates the singing qualities of the music.

Regarding virtuosity, there is almost nothing that is not virtuosic for the clarinet (or the piano) in this entire piece, beginning with the exotic scalar passages of the recitative. Sinuous runs up and down exotic scales with unfamiliar pitch patterns offer opportunities to show off scalar technique and dexterous facility. The seemingly endless runs on Carnatic *rāgas* in the opening recitative are foreign and therefore challenging to the fingers of most Western musicians, who are more accustomed to practicing major and minor scales and arpeggios. Bozza makes these passages more demanding with the exotic, unusual, and uneven subdivisions, including those of nine, eleven, fourteen, fifteen, or twenty divisions to a beat in the recitative. The awkward rhythms are made more so when pitted against each other. These patterns are all mixed together and performed while playing with piano as well, making them still more challenging. While some earlier *solos de concours* for clarinet and piano exhibited similar runs in cadenza-like manners, such as Marty's *Première Fantaisie*, Messager's *Solo de Concours*, and D'Ollone's *Fantaisie Orientale*, mentioned in Chapter One, they tended toward conventional Western scalar and chord patterns. For example, the virtuosic passage at Reh. 8, mm.4-5 of Marty's piece (Fig. 3.55) features arpeggios based on a C major triad, an A major triad, and a D minor seventh chord, plus material based on a G major scale, thirds, and a chromatic scale.

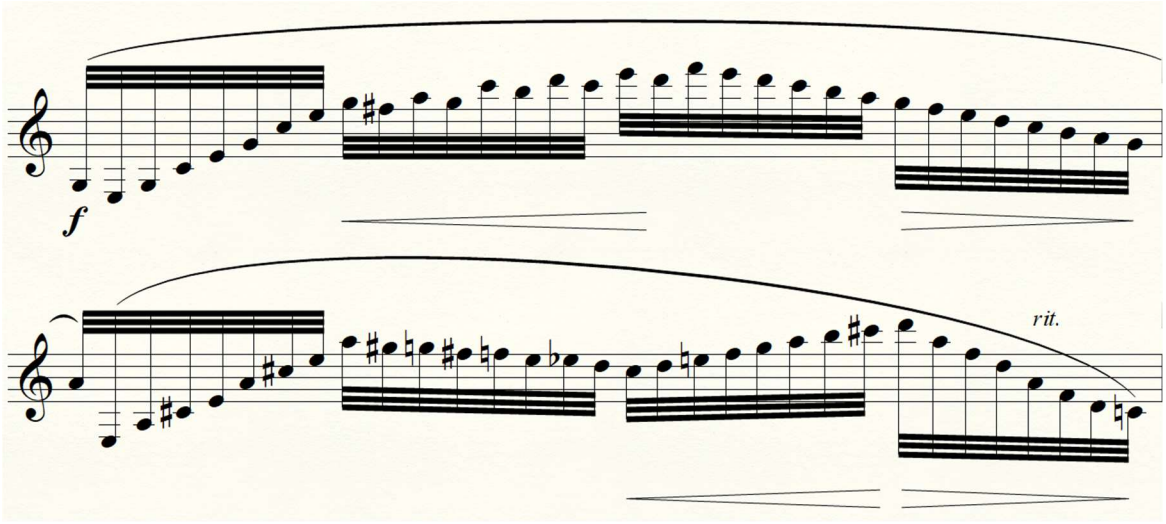

Fig. 3.55. Georges Marty, *Première Fantaisie*, Reh.8, mm.4-5, clarinet

Similarly, an excerpt from the cadenza of Messager's work (Fig. 3.56) features arpeggios based on an F minor triad, a Db dominant seventh chord, and a Bb dominant seventh chord.

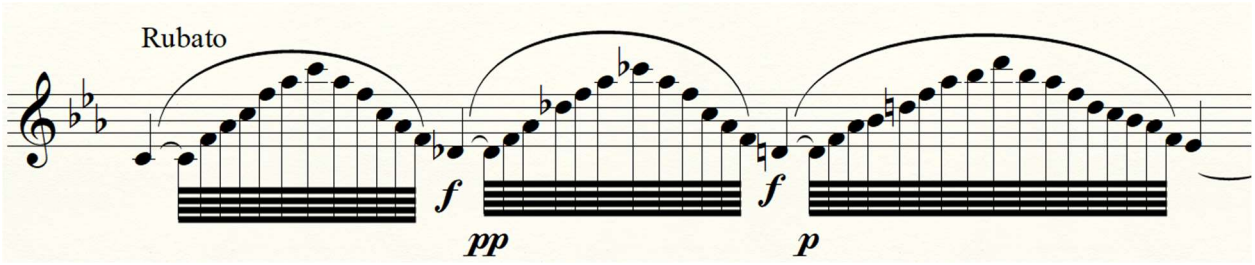

Fig. 3.56. André Messager, *Solo de Concours*, cadenza, clarinet

Finally, a bravura passage from mm.13-17 in D'Ollone's piece (Fig. 3.57) arpeggiates an F major triad and a Gb major triad in alternation.

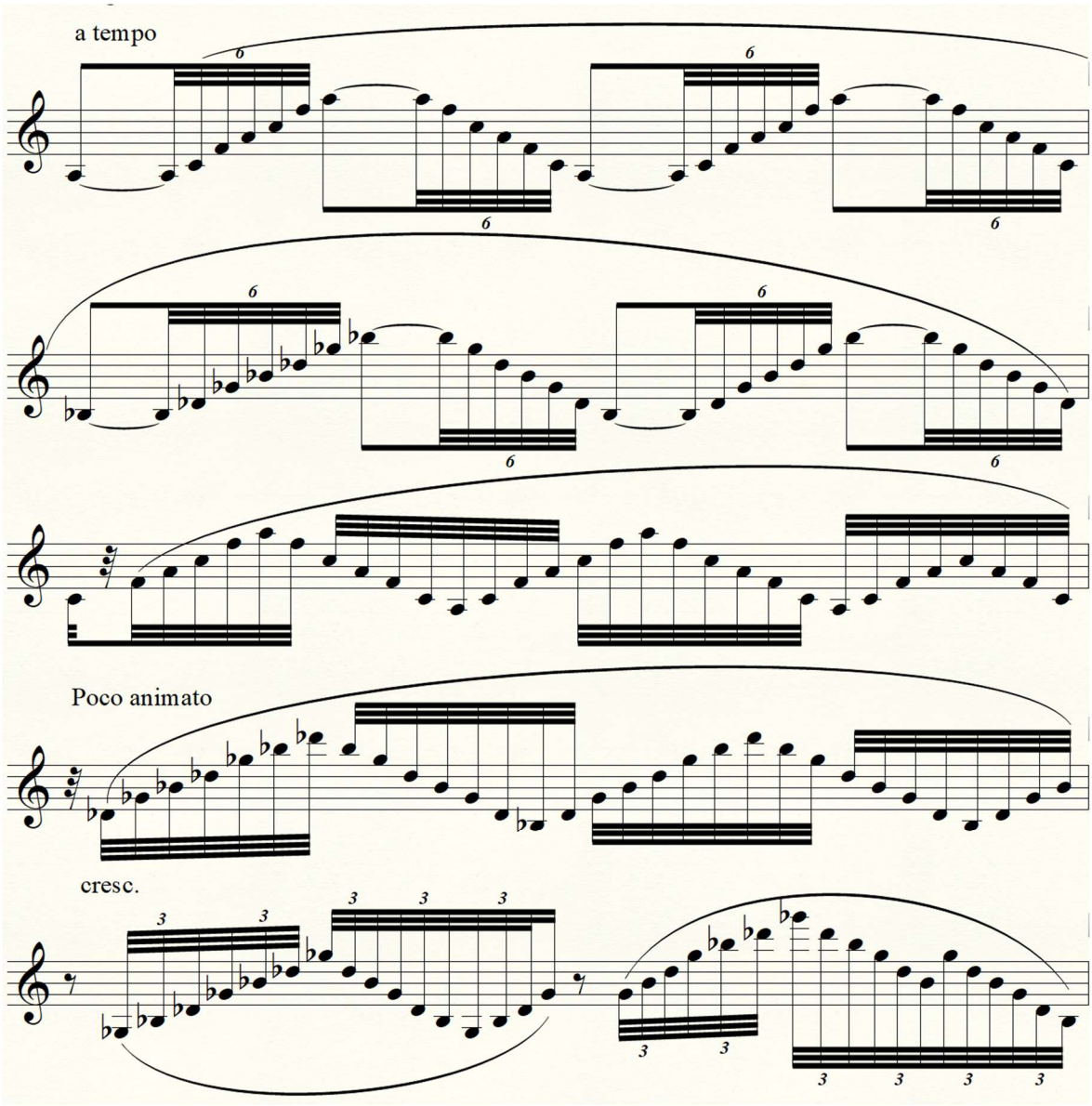

Fig. 3.57. Max D'Ollone, *Fantaisie Orientale*, mm.13-17, clarinet

Most of these other *solos de concours* are quite metrical as well, as the excerpts above demonstrate, unlike Bozza's *Bucolique* which features unfamiliar exotic patterns and unmetered passages, often with unusual subdivisions. Even Debussy's *Première Rhapsodie* for clarinet and piano or orchestra, improvisatory-sounding though it is, exhibits familiar scale and chord patterns and very metered writing, such as a passage at Reh.10, mm.3-6 (Fig. 3.58) that features

G half-diminished seventh chord and Bbb dominant seventh chord arpeggios plus a chromatic scale.

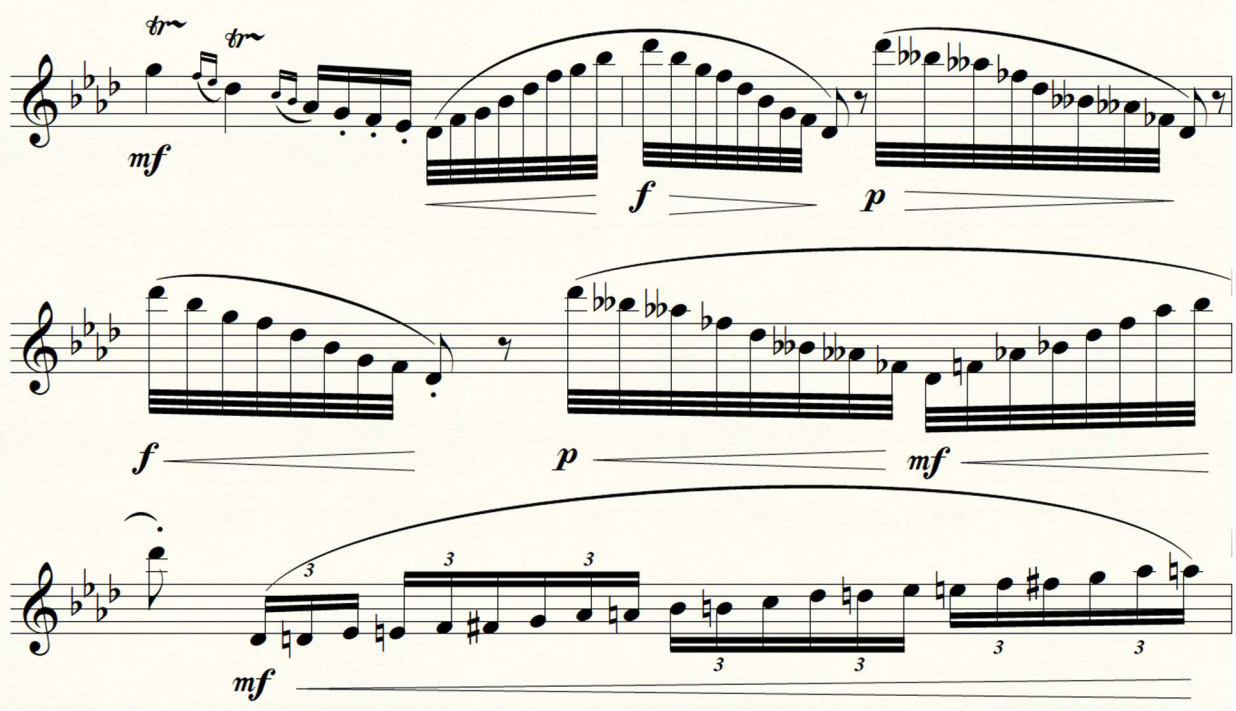

Fig. 3.58. Claude Debussy, *Première Rhapsodie*, Reh.10, mm.3-6, clarinet

Similarly, unusual chordal patterns and wide, exoticist leaps offer technical challenge in *Bucolique*. The quartal passages, especially those in arpeggio form, at the cadenza at Reh.5 (see Fig. 3.21) and after Reh.11 (see Fig. 3.29) in the first *tarantella* are equally challenging, in that they are less familiar to the fingers than arpeggios based on thirds. Exotic leaps, such as the octaves in m.2 of Reh.2 (see Fig. 3.17), the fourth measure of Reh.14 (see Fig. 3.33), and the four measures leading into Reh.15 (see Fig. 3.34), are often more technically challenging on clarinet than on other woodwind instruments. This added challenge is due to the fact that, unlike all other Western woodwind instruments, the clarinet overblows a twelfth rather than an octave

and plays only odd-numbered harmonics, resulting in far more drastic fingering changes when playing octave leaps.

Bozza's choice of tempi and registers also increases the demand on the clarinetist. For example, the challenging *rāga* and quartal passages are made more taxing by the rapid tempi of the recitative, cadenza, and *tarantella* sections, plus the fact that they cover nearly the whole range of the clarinet. In particular, Bozza marks the beat as 189 on the metronome in the *tarantella* sections. Mixed throughout are an abundance of grace notes, making the technique even more demanding. Similarly, the altissimo passages for clarinet, such as at the conclusion of m.3 (see Fig. 3.16), at various points in the unmetered cadenza, and in the *tarantellas*, are still more challenging in that they involve considerably more awkward and complex fingerings than those in the lower register and are also more demanding in terms of intonation, tone control, response, and *legato* than those in the lower registers.

Complicating matters, there are features that challenge ensemble playing. For instance, it is difficult to line up seemingly conflicting rhythms and even more so to coordinate the mixed meter portions, tempo changes, *fermate*, and rhapsodic passages. These include coordinating the clarinet's flourishes in conjunction with the piano's rolled chords throughout the recitative. It is more difficult to navigate this coordination when also taking into consideration marked tempo changes, such as the *très rallentando* before Reh.2, the *cédez* in the third measure of Reh.2 (see Fig. 3.18), and the *rapide* in the third measure of Reh.3 (see Fig. 3.20), plus the general *rubato* of the section, implied by the *a piacere* marking at the beginning. Furthermore, the clarinet has to play four tones against seven in the piano during an *animando* in the second measure of Reh.2 (see Fig. 3.42). Likewise, the clarinet has to perform groups of duplet or triplet eighth notes or *sicilienne* rhythms in the 3/8 beginning at Reh.15 against seven sixteenth notes per beat in the

piano. There are also intonation issues involved with playing unusual scales against complex color chords and quartal chords, especially when they involve the altissimo register of the clarinet, in which intonation is more treacherous.

Musically, there are challenges in *Bucolique* as well. The improvisatory nature of the recitative and cadenza sections offers endless possibilities for performers to show off artistic virtuosity, with ample room to interpret phrasing, tempo changes, and dynamics. The rhapsodic character of the writing invites performers to add subtle *accelerandi*, *ritardandi*, *crescendi*, and *decrescendi*, and to experiment with phrasing and breathing. The section could conceivably be interpreted in a myriad of different convincing ways. At the same time, it can be challenging to interpret uneven and ambiguous phrases. It can be even more difficult to find and convey musical direction in the piece within the context of non-functional chords and static harmony. Furthermore, while Bozza's writing allows for free, singing phrases, the danger is in rushing through the technical sections and not letting the music breathe. Soloists who plow through the recitative and cadenza sections risk the semblance of creating a mere blizzard of notes, without musical interpretation. Alternatively, dragging the section out too much may result in a decrease in musical energy, though the general tendency among performers is to play these sections too fast rather than too slow. Finally, care must be taken to maintain a spontaneous, improvisatory quality in the music.

Conclusion

In this dissertation, I have endeavored to create a model for discussing the music of working composers, such as Bozza, by demonstrating how an artist might employ a collection of musical tools in the form of topics and tropes to respond favorably to external requirements. To this end, I have argued that Bozza's application of lyricism, virtuosity, and exoticism in his woodwind chamber music for the Paris Conservatoire accounts for a significant degree of the abiding international acclaim of this repertoire among wind musicians. The incorporation of *cantabile* lines and brilliant technique increased this repertoire's opportunity for success by accomplishing the institution's long held but rarely met performance ideals, while the utilization of exoticism realized ideological and utilitarian demands associated with contracted work for the school, additionally augmenting this music's chances for prosperity.

It is my belief that musical historiography has much to profit from further, prolonged exploration concerning utilitarian musics, which have often remained marginalized in the scholarly literature. Such study has the potential to challenge long held conceptions in the field and open up new lines of inquiry. With my examination of the pragmatic concerns facing a working composer, I have shown that stylistic attributes, such as those associated with exoticism, neoclassicism, and fantasy, possess not only the ability to serve the expressive and broadly cultural concerns that musicology tends to focus upon, but also the potential to accomplish utilitarian objectives. By recognizing these stylistic elements as directly practical tools as well, musicology could offer an alternative narrative to more aesthetic forms of understanding. In this dissertation, I have strived to present a paradigm for how such investigation might proceed. In

doing so, I hope to have provided a salutary example for challenging established conceptions related to pragmatic, wind, and traditionalist repertoires.

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Appendix A:

Bozza's Works[1]

Year	Title	Genre/ Instrumentation	Alternate Versions	Notes	Dedicatees
1920	*Sonata, Op.19*	pianoforte			"for friendship and virtuosity"
1921	*Visione*	voice, piano			
1921	*Il Refugio*	voice, piano			Umberto Bozza
1923	*Nocturne sur le lac du Bourget, Op.34*	violin, piano		published by Senart	Gabriel Bouillon
1932	*Concertino*	viola, orchestra			
1933	*La lune glisse à travers les nuages*			*Prix Pleyel*	
1933 (pub.1934)	*Fughette, sicilienne, rigaudon*	oboe, clarinet, bassoon		*Prix Halpern* by National Conservatory of Music; SACEM stamp 7 Fev. 1934	
1934	*La légende de Roukmani*	cantata/oratorio		*Prix de Rome*, libretto by Mme Claude Orly	Henri Büsser, Paris Conservatoire
1935	*10 Pièces faciles à la première position*	violin, piano	alto saxophone, piano		
1935	*Habañera*	violin, piano	cello, piano		Olivier Rabaud, Paris Conservatoire
1935	*Sérénade espagnole*	violin, piano	cello, piano	cello transcription by Luigi Chiarappa	
1935	*Concerto*	violin, orchestra			Mme Denyse Bertrand

[1] For more information, see Lois Jeanne Kuyper-Rushing, "A Thematic Index of the Works for Woodwinds by Eugène Bozza" (D.M.A. diss., Louisiana State University and Agricultural and Mechanical College, 1989); Lois Kuyper-Rushing, *Eugène Bozza: Thematic Index*, Music Library Association index and bibliography series (Middleton, Wisconsin: Music Library Association; Middleton, Wisconsin: A-R Editions, Inc., forthcoming).

1935/1936	*Aria*	cello or alto saxophone, piano	flute, clarinet, or violin, piano	borrows from Bach's *Pastorale* in F, BWV 590 for organ (mvt III, "Aria") and possibly Bach's *Manual for the Fantasy* in F	Luigi Chiarappa, Marcel Mule, Paris Conservatoire
1936	*Concerto*	violin, orchestra			
1935/1936	*Récit, sicilienne, et rondo*	bassoon, piano		Paris Conservatoire *solo de concours* (1935); also *Fantaisie Italienne* (which was first published by Editions Costallat, then Leduc)	Gustave Dhérin, Paris Conservatoire; oboe version for André Ratte
1938	*Introduzione et toccata*	piano, orchestra		published by Eschig	
(1936 –) 1938	*Psaumes*	chorus, orchestra, organ		Performed by Pasdeloup Orchestra with Bozza conducting on April 4, 1943; unpublished; 76 parts	
1938	*Andante et Scherzo*	SATB saxophone quartet			Marcel Mule/Quatour de Saxophones de Paris
1938	*Sonatine*	flute, bassoon			Jacques Ibert
1938/1939	*Beppo: ou Le mort dont personne ne voulait*	opera buffa		libretto by José Bruyr; *Prix d'Italia*	
1939	*Fêtes romaines*	ballet		Quotes from Respighi (d.1936) *Feste Romane* performed by Pierné	

				Orchestra with Bozza conducting on April 20, 1942	
1938/1939	*Concertino*	alto saxophone, orchestra		parts used in *Caprice-Improvisation* (1963) for clarinet, piano; *Concertino da camera* (1964) for flute; *Tarantelle* (pub. in 1968); Mvt. I *Meno Mosso* section used as fifth theme in *Shiva* (1974) for bassoon, piano; Mule performed Mvt. III in 1958 in 12-concert tour of US with Boston Symphony and Charles Münch	Marcel Mule
1939	*Prélude et Invention, Op.24*	chamber orchestra, piano			
1939	*Fantaisie italienne*	clarinet, piano	flute, oboe, or alto saxophone, piano	Originally *Recit, Sicilienne, Rondo* (1936) for bassoon, piano	oboe version for André Ratte
completed Dec. 9, 1939; pub. 1940	*Image, Op.38*	flute	alto saxophone	may have been written as early as 1936 at Villa Medici; A section became *Pièce Brève* (1955) for alto saxophone; B section became first part of *Improvisation et Caprice* (1944/1952) for alto saxophone	Marcel Moyse, Paris Conservatoire

1939	*Fantaisie pastorale, Op.37*	oboe, piano		Paris Conservatoire *solo de concours*	Louis Bleuzet
1939	*Divertissment, Op.39*	English horn, piano	alto saxophone or clarinet piano (1964)	actually written in 1936 at Villa Medici; flute arrangement by Arthur Ephross published by Southern Music in 1993; elements also borrowed in *Pulcinella* (1944) for alto saxophone, piano	possibly written for Albert Andraud, the original publisher and an oboist who studied at Paris Conservatoire
1939	*Ballade*	bass clarinet, piano		published by Andraud Wind Instrument Library 1939, then Southern Music Co. in 1958	R.M. Arey, J.E. Elliott, M. Fossenkemper, E. Schmachtenberg, G.E. Waln
1939	*Chant grégorien*	violin, piano			André Asselin
1941/1944	*En forêt, Op.40*	horn, piano or orchestra		Paris Conservatoire *solo de concours*; quotes Respighi's *Feste Romane* (1928) (Mvt.III, "L'Ottobrata", 6 mm. after Reh.23); quotes two hunting calls from Thiberge's *Fanfares et Tons de Chasse* (1848); quotes Gregorian chant – "Victimae paschali laudes" (also used in Respighi's	

				Concerto Gregoriano (1921) for violin, orchestra)	
completed in Paris, April 12, 1942	*Agrestide, Op.44*	flute, piano		Paris Conservatoire *solo de concours*; became part of *Bucolique* (1949) for clarinet, piano	Gaston Crunelle, Paris Conservatoire
1942	*Cinq chansons Niçoises, Op.43*	voice, piano			
1942	*Notre amour est un secret*	song		in style of George Gershwin and Cole Porter	
1943	*Scherzo*	orchestra			
1943	*Variation libres et finale*	orchestra			
1943	*Caprice No.1, Op.47*	trumpet, piano		Paris Conservatoire *solo de concours*; uses motive based on quote in *Ballade* (1944) for trombone, piano which was from Respighi's *Fontane di Roma* (1916)	Eugène Foveau, Paris Conservatoire
1943	*Variations sur un thème libre, Op.42*	woodwind quintet		arrangement of Variation no.5 became *Giration* (1967) for brass quintet	
1943	*Soir de jazz*	ballet			
1944	*Scherzo, Op.48*	woodwind quintet		transcribed to become *Bis* (1963) for brass quintet and *Nuages* (1946) for saxophone	

				quartet; melody is from 1940 flute etude and is found in at least five other works	
1944	*Rapsodie niçoise*	orchestra	violin or clarinet, piano		
1944	*Ballade, Op.62*	tenor trombone, orchestra or piano		Paris Conservatoire *solo de concours*; quotes Wagner's "Ride of the Valkyries" (mm.135-136) from *Die Walküre* (1854-1856); quotes Respighi's *Pini di Roma* (1924) (mm140-141); eleventh most frequently performed tenor trombone solo	
1944	*Fanfare héroïque*	wind band (3 trumpets, 4 horns, 3 trombones, tuba, timpani, drums, cymbals)			
1944	*Pulcinella, Op.53 No.1*	alto saxophone, piano	clarinet, piano	based on *Commedia dell'arte* character; opening theme from last theme in *Divertissement, Op.39* (1939) for English horn, piano	Marcel Mule
1944	*Scaramouche, Op.53 No.2*	alto saxophone, piano		based on *Commedia dell'arte* character	Marcel Mule
1944	*12 Études-caprices*	saxophone		includes *Improvisation*	Marcel Mule

				(largely from *Image* (1936) for flute) *et Caprice*, published in 1952	
1944/1952	*Improvisation et Caprice*			Nos. 6 and 7 from *12 Études-caprices*	Marcel Mule
1945/1946	*Jeux de plage*	ballet			
1945	*Pax triumphans, Op.63*	symphonic poem			
1945	*Fantaisie*	bassoon, piano		Paris Conservatoire *solo de concours*	Gustave Dhérin, Paris Conservatoire
1945	*15 Études journalières*	bassoon			
1946	*Nuages (Scherzo)*	SATB saxophone quartet		from *Scherzo* (1944) for woodwind quintet	Marcel Mule
1946	*L'étoile du soir*	chorus, 2 female voices, piano			
1946	*Sinfonietta, Op.61*	string orchestra			
1946	*Concertino, Op.49*	bassoon, chamber orchestra			
1946	*Cinq chansons Florentines*	high voice, piano			
1946	*Pulcinella, Op.53*	piano			
1946	*Soir dans les montagnes*	flute, piano		opening themes of A section and B section provided material for opening motive of Mvt. IV of *Jour d'été à la montagne* (1953) for flute quartet	Leon Harbonnier, flute professor at Valenciennes Conservatoire
1946	*Quatour en la*	String quartet			

1947	*Suite brève en trio*	oboe, clarinet, bassoon			
1947	*Prélude et passacaille*	orchestra			
1947	*Léonidas*	opera		libretto by Guy de Téramond; revised 1974	
1948	*Rythmic, Op.70*	timpani, percussion, piano.			
1948	*Symphonie*	orchestra			
1948	*Concerto, Op.57*	cello, orchestra			
1948	*Tentation de Saint Antoine*	oratorio			
1948	*14 Études de mecanisme*	clarinet			
1948	*Pax Triumphans*	symphonic poem			
1949	*Concertino*	trumpet, orchestra			
1949	*Trois cadences pour le concerto in sol pour flûte de Mozart*	flute			
1949	*Bucolique*	clarinet, piano		Paris Conservatoire *solo de concours*; borrowed heavily from *Agrestide* (1942) for flute, piano	Ulysse Delécluse, Paris Conservatoire
1949	*Messe à La Sainteté Pie XII*			Bozza attended election of Pope Pius XII while in Rome	
1950	*Requiem*	soprano, tenor, baritone			
1950	*18 Études*	oboe			
1950	*Badinage*	trumpet, piano			
1950	*16 Études*	trumpet	cornet, bugle		
1950	*Trois Pièces pour une*	woodwind quartet			

	Musique de Nuit				
1950	*Tentation de Saint Antoine*	orchestra, récitants, choruses		Cressant Prize	
1951	*En Irlande*	horn, piano			
1951	*Sonatine*	brass quintet			
1952	*Concerto*	clarinet, chamber orchestra		Mvts. I and II used for *Diptyque* (1970) for alto saxophone, piano	Ulysse Delécluse, Paris Conservatoire
1952	*Claribel*	clarinet, piano			Henri DuBois
1952	*Suite*	horn quartet		Set of character pieces in wide variety of styles: "Prelude," "*La Chasse*," "*Chanson ancienne*" (based on Scottish popular song), "*Danse*" (folk dance), "Chorale," "Fanfare"	
1953	*Air pastoral*	flute, piano	oboe, piano		
1953, pub. 1954	*Jour d'été à la montagne*	flute quartet		Borrows from *Soir dans les montanges* (1946) for flute, piano	
1953	*Ronde*	flute quartet			
1953	*Trois impressions*	flute, piano		Mvt. I "*La Fontaine de la villa Médicis*" named after fountain in Villa where Bozza stayed in Rome, possibly *Trinità dei Monti* or Fountain of the Brimming Bowl; Mvt. II "*La Petite Nymphe*	

				de Diane;" Mvt. III "*La Danse d'Elké*"	
1953	*Conte pastorale*	oboe, piano			
1953	*12 Études*	clarinet		No.7 became *Idylle* (1959) for clarinet, piano	
1953	*Allegro et finale*	bass, piano	tuba, bass saxhorn, or bass trombone, piano		
1953	*Prélude et allegro*	bass, piano	tuba, bass saxhorn, or bass trombone, piano	*Prelude* similar to Debussy's *La cathédrale engloutie* (1910)	Monsieur Moulard
1953	*Hymne*	chorus			
1954	*Lied*	English horn, piano			
1954	*Divertissement*	3 bassoons			
1954	*Duettino*	2 bassoons			
1954	*Impromptu et danse*	alto saxophone, piano	tenor or baritone saxophone, piano		Koza, Conservatory of Music of Valenciennes
1954	*Dialogue*	2 trumpets			
1954	*3 Pièces pour une musique de nuit*	flute, oboe, clarinet, bassoon			
1955	*Concertino*	piano, winds			
1955	*Concerto*	violin, viola, violoncello, bass, harp, winds			
1955	*Messe de sa Sainté Pie XII*	soprano, alto, tenor, baritone			
1955	*Pièce Brève*	alto saxophone	flute	Borrows from *Image* (1939/1940) for flute	Marcel Mule
1955	*Rustiques*	trumpet, piano	cornet, piano	Paris Conservatoire *solo de concours*	Eugène Foveau, Raymond Sabarich, Paris Conservatoire
1956	*Toccata*	piano			

1956	*Pièce sur le nom d'Édouard Nanny*	bass, piano			
1956	*13 Études-caprices*	trombone			
1956	*Le chant de la mine*	oratorio/cantata ; récitants, soli, chorus, orchestra		in homage of coal miners and mining country; produced at the Hippodome in Valenciennes conducted by Bozza May 6, 1956 4pm with 500 performers (Henri Lobert Chorale of Anzin; Orphéonique Union of Denain; Royal Union of Bouverie, Belgium; Tornacum Chorale of Tornai, Belgium; Claudin Le Jeune Mixed Chorale of Valenciennes; Jeune Filles du Lycée Watteau Group of Valenciennes; student ensemble from the Valenciennes Conservatoire; soloists Eda Pierre, soprano; Marcelle Sislian, contralto; Michel Lecoq, tenor; Pierre Moreau, baritone; José Bruyr, narrator); produced at *Opéra de Lille*	libretto by José Bruyr

				on May 15, 1957; again at the Hippodome in Valenciennes on May 19, 1957; at Salle Pleyel in Paris on February 12, 1960, with Robert Manuel, narrator; again in Valenciennes in April 2018	
1957	*Burlesque*	bassoon, piano			
1957	*Chant lointain*	horn, piano			
1957	*Rapsodie*	trumpet, piano			
1957	*Hommage à Bach*	trombone, piano			
1957	*Thème varié*	tuba, piano	bass trombone, bass saxhorn, or baritone saxophone, piano		
1957	*Mallorca*				commissioned by *Radiodiffusion-télévision française (musique légère) – Édition Technicolore radio*
1959	*Idylle*	clarinet, piano		originally No.7 from *12 Études* for clarinet	
1959	*Ricercare*	violin, cello			
1960	*14 Études-arabesques*	flute			
1960	*Prélude et Divertissement*	alto saxophone, piano	clarinet or bassoon, piano		
1960	*Espièglerie*	bassoon, piano			
1960	*Sur les cimes*	horn, piano			
1960	*Symphonie da camera*	wind octet (2 oboes, 2 clarinets, 2			

		bassoons, 2 horns)			
1960	*Cantate du Centenaire*			written for the joining of Nice to France	
1961	*18 Études en forme d'improvisation*	horn			
1962	*Deux pieces faciles*	pno			
1962	*New Orleans*	bass trombone, piano	tuba, bass saxhorn, piano	Paris Conservatoire *solo de concours*; uses motive based on quote in *Ballade* (1944) for trombone, piano which was from Respighi's *Fontane di Roma* (1916); also influenced by Debussy, Milhaud, Stravinsky	
1963	*Caprice-improvisation*	clarinet, piano		themes nos. 1 and 2 (of 4) from *Concertino* (1939) for alto saxophone, piano	Guy Danguin
1963	*Lucioles*	clarinet sextet			
1963	*La Passion de Jesus*	oratorio		produced in Valenciennes	
1963	*Overture pour une cérémone*	brass, percussion			
1963	*Overture rythmique*	wind band			
1963	*Bis*	2 trumpets, 2 horns, trombone, tuba	bass saxhorn	transcription of *Scherzo* (1944) for woodwind quintet and *Nuages* (1946) for saxophone quartet; melody	

				is from 1940 flute étude and also found in at least 5 other works	
1964	*Children's Overture*	orchestra	band	inspired by Respighi's *Pini di Roma* (1924) Mvt. I	for American Wind Symphony Orchestra
1964	*Concertino da Camera*	flute, string orchestra		Mvt. I from Mvt. I of *Concertino* (1939) for alto saxophone, piano	
1964	*Chanson à bercer*	alto saxophone, piano			
1964	*Gavotte des demoiselles*	alto saxophone, piano			
1964	*La campanile*	alto saxophone, piano			
1964	*Menuet des pages*	alto saxophone, piano			
1964	*Parade des petits soldats*	alto saxophone, piano			
1964	*Petite gavotte*	alto saxophone, piano			
1964	*Rêves d'enfant*	alto saxophone, piano			
1964	*3 Pièces*	trombone quartet	tuba ad lib	quotes Duke Ellington's *Sophisticated Lady* (1932)	
1965	*Cornettina*	cornet, piano	trumpet, piano	Paris Conservatoire *solo de concours*	Raymond Sabarich, Ludovic Vaillant, Paris Conservatoire
1965	*Sicilienne et rondo*	piano, orchestra			
1967	*Ciaccona*	trombone, piano			
1967/8	*Frigariana*	trumpet, piano			Henri Frigard, Valenciennes Conservatoire
1967/8?	*Nocturne-danse (Kiddush)*	alto saxophone, piano	bassoon, piano		René Desmons, Roubaix Conservatoire

1967	*Deux impressions*	flute, harp			
1967	*Concertino*	tuba, orchestra	bass saxhorn, orchestra		
1967	*La duchesse de Langeais*	opera		libretto in Alexandrine verse by Félix Forte after novel by Honoré de Balzac; inspired by style of Puccini; premiered April 27, 1967 by Lille Orchestra in Lille with Bozza conducting; produced by Paul Plaisant. leads: Monique de Pondeau (as Duchess), André Dran (as Montriveau), Pierre le Hémonet (as Ronquerolles)	
1967	*Parthie*	viola			
1967	*Giration*	brass quintet		arrangement of *Variations Sur Un Theme Libre* (1943) for woodwind quintet, Variation No.5	
1967	*Suite française*	brass quintet			
1967	*Suite [No.2]*	brass quintet		in Montreal Brass Quintet series, published by Montreal Music Supply	
1968	*Messe solennelle de Sainte Cécile*	brass (trumpets, trombones, tubas), timpani, organ, harp (only in Agnus Dei)		textless, voiceless mass; uses chant melodies;	written for the second birthday of Bozza's daughter, Cécile (professional

				Theodore Presser rental	harpist and harp professor); dedicated to Raymond Pech (d.1952)
1968	*Improvisation burlesque*	viola, piano			
1968	*12 Caprices*	bassoon			
1968	*Pièces brèves*	bassoon			
1968	*Frigariana*	trumpet, piano			for Henri Frigard, professor of Valenciennes Conservatoire and director of *l'harmonie municipale de Valenciennes*
1969	*Trilogie*	brass quintet			
(1967-) 1969	*Pentaphonie*	woodwind quintet		Eickensozff Quintett Wien; on German manuscript paper	
1969	*Sérénade pour quatour à vent*	flute, oboe, clarinet, bassoon			
1969	*Concertino*	guitar, string quartet			
1969	*Deux impressions Andalouses*	guitar			
1969	*Passion de Jésus*	oratorio		libretto by Félix Forté	
1970	*Diptyque*	alto saxophone, piano		borrows from Mvts. I and II of *Concerto* (1952) for clarinet, orchestra	
1970	*Cinq mouvements*	string orchestra			
1970	*Trois préludes*	guitar			
1970	*Quatre mouvements pour septuor à vent*	flute, oboe, clarinet, bassoon, horn, trumpet, trombone			
1970	*Récitatif*	violin			

1970	*Matsuri, Sakaki, Yamanaka (3 Esquisses Japonaises)*	4 percussion, piano		published by Éditions Chaudens	
1971	*Messe de requiem*	chorus, orchestra			
1971	*Sonate*	oboe, piano		Mvt, IV used as Mvt. III in *Suite* (1974) for clarinet, piano	
1971	*Suite monodique*	oboe			
1971	*Épithalame*	clarinet, piano		published by Gérard Billaudot; parts used in *Graphismes* (1975) for clarinet; cadenza section used in *Phorbéia* (1978) for flute	André DuFour, Valenciennes Conservatoire
1971	*Sérénade en trio*	flute, clarinet, bassoon			
1971	*Sonatine*	flute, oboe, clarinet, bassoon	4 clarinets		
1972	*11 Études sur des modes karnatiques*	clarinet	flute, oboe, bassoon, trumpet, trombone	influenced by *Karnataka Samgita* (Carnatic music of Southern India); used 24 *rāgas*	
1972	*Deux esquisses*	4 flutes			
1972	*Dialogue*	flute, piano			
1972	*Polydiaphonie*	flute, guitar			
1972	*Octaphonie*	2 oboes, 2 clarinets, 2 horns, 2 bassoons		*Molto moderato, Andantino, Allegro vivo*	
1972	*Quatre Mouvements*	flute, oboe, clarinet, bassoon, horn, trumpet, trombone		*Lent, Andantino, Allegro, Allegro vivo*; first three mvts. are	

				arrangements of mvts. from *Octaphonie*	
1972	*Mallorca*	orchestra			commissioned by *Ed. Technicolore Radio*
1972	*Symphonie mimée*	orchestra			commissioned by *Ministère des Affaires Etrangères*
1973	*Traité de l'Orchestration Contemporain*	treatise			
1974	*Shiva*	bassoon, piano		Valenciennes Conservatoire *solo de concours*; named after Hindu god, Shiva; uses motive based on quote in *Ballade* (1944) for trombone, piano which was from Respighi's *Fontane di Roma* (1916); fifth theme comes from *Concertino* (1939) for alto saxophone, piano	
1973/1974	*Suite*	clarinet, piano		Valenciennes *solo de concours*; Mvt. III comes from Mvt. IV of *Sonate* (1971) for oboe, piano	
1974	*Allegro de concert*	piano			
1974	*Entretiens (Choudens)*	horn, piano			
1974	*Quatre esquisses*	trumpet, trombone			

1974	*Trois mouvements*	flute, clarinet			
1975	*Graphismes*	clarinet		études in preparation for reading contemporary notation; first three (of four) mvts. come from *Épithalame* (1971) for clarinet, piano	
1976	*8 Études*	bass			
1976	*Air de vielle*	flute, piano	oboe, piano		
1976	*Berceuse*	flute, piano	oboe, piano		
1976	*Quatre pieces faciles*	flute, piano			
1976	*Lied*	trumpet, piano			
1976	*Berceuse et sérénade*	flute, guitar			
1976	*Sonatine*	viola, cello			
1976	*Prélude et chaconne*	3 trumpets, 4 horns, 3 trombones, tuba, timpani, bass drum, gong			
1977	*Rhapsodie Niçoise*	clarinet, piano			A. DuFour, Valenciennes Conservatoire
1977	*Contrastes I*	flute, bassoon			
1977	*Contrastes II*	oboe, bassoon			
1977	*Contrastes III*	clarinet, bassoon			
1977	*Contrastes IV*	trumpet, horn			
1977	*Trois essays*	trombone, percussion			
1977	*Trois pièces*	flute, guitar			
1977	*Trois pièces pour quatour de cuivres*	2 trumpets, horn, trombone			
1978	*Atmosphères*	4 flutes, chamber orchestra			
1978	*Cinq chansons sur des themes japonais*	flute, piano			

1978	*Rhapsodie sur des airs japonais*	timpani, xylophone, vibraphone, percussion, piano			
1977/1978	*Interlude*	soprano/alto recorder	flute		Claude Demartis, Lille Conservatoire
1977/1978	*Phorbéia*	flute		borrows from cadenza of *Épitalame* (1971) for clarinet, piano	Eleanor M. Roberts
1978	*Caprice No.2*	trumpet, piano			
1979	*Esquisse*	piano			
1979	*Promenade dans le parc*	piano			
1979	*Improvisation sur le nom de Marcel Tournier*	harp			
1979	*Trois pièces*	4 flutes			
July 1977 – 1979	*Pastorale*	oboe, piano			André Ratte, Valenciennes Conservatoire
1979	*Vanaspati*	12 percussion, xylophone		title refers to one of the Carnatic modes	
1979	*Trois mouvements*	2 trumpets, horn, trombone, tuba	2 cornets, horn, trombone, tuba		
1981	*Rag Music*	timpani, glockenspiel, xylophone, marimba, vibraphone, percussion, piano			
1985	*Trois pièces pour septuor de cuivres*	2 trumpets, horn, 3 trombones, tuba			
1988	*3 Évocations*	2 flutes			
1989	*Divertissement*	violin, winds, celesta, harp			

1991	*Rondino et menuet*	harp			
No date	*Concertino*	horn, piano			
No date	*Chant lointain*	horn, piano			
No date	*Sur les cimes*	horn, piano			
No date	*Messe de requiem à la mémoire du Maréchal Leclerc*	mass			
No date	*Des enfants de Valenciennes*				
No date	Intrumental Table				

Appendix B:

Bozza's *Solos de Concours*

Year	Title	Instruments	Conservatory	Dedicatee
1935/1936	*Récit, sicilienne, et rondo*	Bassoon, Piano	Paris	Gustave Dhérin
1939	*Fantaisie pastorale, Op.37*	Oboe, Piano	Paris	Louis Bleuzet
1941	*En forêt, Op.40*	Horn, Piano/Orchestra	Paris	
1942	*Agrestide*	Flute, Piano	Paris	Gaston Crunelle
1943	*Caprice No.1, Op.47*	Trumpet, Piano	Paris	Eugène Foveau
1944	*Ballade, Op.62*	Tenor Trombone, Orchestra/Piano	Paris	
1945	*Fantaisie*	Bassoon, Piano	Paris	Gustave Dhérin
1949	*Bucolique*	Clarinet, Piano	Paris	Ulysse Delécluse
1955	*Rustiques*	Cornet, Piano	Paris	Eugène Foveau, Raymond Sabarich
1962	*New Orleans*	Bass Trombone, Piano	Paris	
1965	*Cornettina*	Cornet, Piano	Paris	Raymond Sabarich, Ludovic Vaillant
1973/1974	*Suite*	Clarinet, Piano	Valenciennes	
1974	*Shiva*	Bassoon, Piano	Valenciennes	

Appendix C:

Carnatic Modes in Bozza's *11 Études sur des modes karnatiques*[2]

Mode Name	Scale Steps
Karnakangi	1 – b2 – bb3 – 4 – 5 –b6 – bb7 – 8
Rhatnangi	1 – b2 – bb3 – 4 – 5 – b6 – b7 – 8
Gânamurti	1 – b2 – bb3 – 4 – 5 – b6 – 7 - 8
Vânaspati	1 – b2 – bb3 – 4 – 5 – 6 – b7 – 8
Mânavati	1 – b2 – bb3 – 4 – 5 – 6 – 7 – 8
Tânarupi	1 – b2 – bb3 – 4 – 5 - #6 – 7 – 8
Sanapati	1 – b2 – b3 – 4 – 5 – b6 – bb7 – 8
Hanumatodi	1 – b2 – b3 – 4 – 5 – b6 – b7 - 8
Danuka	1 – b2 – b3 – 4 – 5 – b6 – 7 – 8
Natakaprya	1 – b2 – b3 – 4 – 5 – 6 – b7 – 8
Kokilaprya	1 – b2 – b3 – 4 – 5 – 6 – 7 – 8
Rupavati	1 – b2 – b3 – 4 – 5 - #6 – 7 – 8
Gaiakaprya	1 – b2 – 3 – 4 – 5 – b6 – bb7 – 8
Vakhulabarna	1 – b2 – 3 – 4 – 5 – b6 – 7 – 8
Mayamalaragaula	1 – b2 – 3 – 4 – 5 – b6 – 7 – 8
Chakraka	1 – b2 – 3 – 4 – 5 – 6 – b7 – 8
Suryakania	1 – b2 – 3 – 4 – 5 – 6 – 7 – 8
Katakambari	1 – b2 – 3 – 4 – 5 - #6 – 7 – 8
Canhâradvâni	1 – 2 – b3 – 4 – 5 – b6 – bb7 – 8

[2] Eugène Bozza, *11 Études sur des modes karnatiques*, (Paris: Alphonse Leduc, 1972).

Nâtabhairavi	1 – 2 – b3 – 4 – 5 – b6 – b7 – 8
Kyravani	1 – 2 – b3 – 4 – 5 – 6 – b7 – 8
Kârahâraprya	1 – 2 – b3 – 4 – 5 – 6 – b7 – 8
Gaurimanohâri	1 – 2 – b3 – 4 – 5 – 6 – 7 – 8
Varunaprya	1 – 2 – b3 – 4 – 5 - #6 – 7 – 8

Appendix D:

Common Klezmer Modes

Mode Name	Scale Steps	Main Chords
Harmonic Minor	1 – 2 – b3 – 4 – 5 – b6 – 7 – 8	i, iv, V7
Freygish	1 – b2 – 3 – 4 – 5 – b6 – b7 – 8	I, iv, bvii
Mishehberekh	1 – 2 – b3 – #4 – 5 – 6 – b7 – 8	i, II, bIII

Appendix E:

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