Eugène Bozza, a thematic index,

And a thirty-year adventure
Eugène Bozza

- 20th century French composer
- Known for music for wind instruments
- Technically difficult music, lyrical
- Wide range of styles
My first Bozza project:

- Dissertation: “Thematic index of the works for woodwinds by Eugene Bozza.” 1989

- *Yup, 30 years from dissertation to book, and 10 years from proposal to book...*
Here is a page from a Thematic Index for the works of Hector Berlioz:

ID #  Title  Poet/Lyricist  Versions  Musical example  Dedication  Length of the piece  Comp. date

92  La Mort d'Ophélïe  Ballade  Musical example  Here is a page from a Thematic Index for the works of Hector Berlioz
Barry Brook wrote,

“The thematic index derives its superiority over non-thematic lists [by providing] ... positive identification in a minimum of space and symbols...using... the ‘incipit,’ or musical citation of the opening notes. For most music, an incipit of no more than a dozen pitches is required. When rhythmic values accompany the pitches, the incipit's "uniqueness quotient" is astonishingly high.”

Steps in creating a thematic index

- A complete title list
- Details (publication, etc.)
- Eyes on copies of the music
- “Capture” the music (find, scan, photograph scores)
- Compilation

<table>
<thead>
<tr>
<th>KR number</th>
<th>Title to be used in LKR boc</th>
<th>Subtitle</th>
<th>Medium</th>
<th>Composition</th>
<th>Autograph</th>
<th>Publish</th>
<th>Date</th>
<th>Pub or comp</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Sonata di Pietro Nardini</td>
<td>per violino e piano</td>
<td>1917</td>
<td>VAL</td>
<td>1917a</td>
<td>mss</td>
<td></td>
<td></td>
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<tr>
<td>2</td>
<td>Sonata, op. 19</td>
<td>per pianoforte piano</td>
<td>1921</td>
<td>VAL</td>
<td>1921a</td>
<td>mss</td>
<td></td>
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<td>3</td>
<td>Rifugio</td>
<td>lirica per canzone e piano</td>
<td>1921</td>
<td>VAL</td>
<td>1921b</td>
<td>mss</td>
<td></td>
<td></td>
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<tr>
<td>4</td>
<td>Visione, op. 3</td>
<td>tenor or soprano</td>
<td>1921</td>
<td>VAL</td>
<td>1921c</td>
<td>mss</td>
<td></td>
<td></td>
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<tr>
<td>5</td>
<td>Nocturne sur le lac du Bourget</td>
<td>violin and piano</td>
<td>Mauric 1923a</td>
<td>pub</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td>6</td>
<td>Fêtes Romaine MOVEMENTS &amp; PLACE</td>
<td>large ensemble</td>
<td>Edition 1930a</td>
<td>pub</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td>7</td>
<td>Concerto, op. 14</td>
<td>pour violon, violin, viola,</td>
<td>1932</td>
<td>VAL</td>
<td>1932a</td>
<td>mss</td>
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<td>8</td>
<td>Fugheste - sicilienne - riga pour hautbooe, cl, bsn</td>
<td>1933</td>
<td>Edition</td>
<td>1933a</td>
<td>comp (pub 1934)</td>
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<td>9</td>
<td>Concertino</td>
<td>pour alto et viola and orchestra</td>
<td>Edition 1934a</td>
<td>pub</td>
<td></td>
<td></td>
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<td>10</td>
<td>Concerto di camera</td>
<td>chamber orchestra</td>
<td>1934</td>
<td>Edition</td>
<td>1934a</td>
<td>mss</td>
<td></td>
<td></td>
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<td>11</td>
<td>Fugheste</td>
<td>quartet</td>
<td>1934</td>
<td></td>
<td>1934a</td>
<td>mss</td>
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</table>
“Capturing the music”

- OCLC ("Worldcat")
- Inter Library Loan
- Scan
- Alphonse Leduc, Paris
- Jean Leduc
- Invitation
Travels to France

Travel to France--part 1, 2011

• Paris, Jean Leduc
  • Rental library

• Valenciennes, France
  • Expectations
    • Manuscripts for published scores with shelf locations
    • Finding aids
    • Archivists eager to help
    • Community eager to speak English
REALITIES
Travel to France--part 2
• 2013, with research assistant (daughter)
• Archival boxes
• Photographed
• Still incomplete

Researchers→
Travel to France--part 3
• 2018, with research assistant (husband)
• Complete scores
• Processing at Archive seemed complete
• Then to Bibliothèque Nationale (Paris)
Many Positives

- Cecile Delplace Bozza
  - Permission to view archives
  - Stories of her father
  - Promise for support
Jean-Claude Poinsignon

- Local historian
- Acquaintance of Bozza
- Extensive collection of town history

Questions
- Do you have ideas for illustrations for my book?
- Why did Bozza come to Valenciennes?
Poinsignon and illustration possibilities

Paintings BY Bozza
Paintings OF Bozza
• Original painting
• Post-divorce painting
Why Valenciennes?

• Bozza’s Life (1905-1992)
  • Grew up in southern France
  • Paris Conservatory-3 degrees
  • Conducted, *L’Opéra Comique* from 1939-1950.
    • Superstar
  • Became Director of *L’école Nationale de Musique* in Valenciennes, France, 1950.
Valenciennes
• Northeast of Paris
• 245 km (150 miles)
• Current population of 41,000
• Industrial area
AGAIN, WHY VALENCIENNES?

• Poinsignon says, “LET’S LOOK AT HISTORY…”
  • Bozza directed in Paris 1939-1950
  • What happened in Europe while he conducted in Paris?
    • La Seconde Guerre mondiale (WWII)
    • What was Bozza doing?
    • Post-WWII…
    • PUNISHMENT was l’épuration, “the purge”
    • Banished to a small town, small position
Back to the US and the index

Bozza composed 298 works

- Work is a "distinct intellectual or artistic creation." (FRBR definition)
- 224 published works
- 74 unpublished works
- Pie chart shows breadth of his compositions

*Functional Requirements for Bibliographic Records*
132 solo works-44%
57 chamber works-19%
37 symphonies-13%
26 etude books-9%
15 concertos-5%
15 choral works-5%
7 opera, oratorio-2%
9 film & other-2%
Musical examples

Incipits

• Remember Brooks said, “For most music, an incipit of no more than a dozen pitches is required”
• So, you might expect this:

\[
\text{Andante} \\
\begin{array}{c}
\begin{align*}
\text{C} & \quad \sharp & \quad \text{F} & \quad \text{G} & \quad \text{A} & \quad \text{B} & \quad \text{C} \\
\text{G} & \quad \text{A} & \quad \text{B} & \quad \text{C} & \quad \sharp & \quad \text{F} & \quad \text{G} \end{align*}
\end{array}
\]
But more are like this:
Or fun things like this:

These examples show the breadth of his music style
KR 64
Fantaisie
pour basson et piano
Scoring: bn., pn.
Description: single movement

Lent (avec le caractère d'une improvisation)

Sources
Autograph score: unknown
Place of composition: unknown
Composition date: unknown
Pl. no.: A.L.20.421

Dedication: “à Gustave Dhérian, Professeur au Conservatoire National de Paris”

Prizes: Concours du Conservatoire National de Musique de Paris

Thematic similarities:
Dix huit études en forme d'improvisation pour cor, #2, KR 146
What’s next?

• For you:
  • If you want to learn more, see →
    • Historical details in Preface

• For me:
  • Lots of manuscripts
    • Some are sketches only, some full scores

• A few minutes of “Fantaisie sur le nom de Marcel Veaudc d,” violin and piano
Questions?

THANK YOU!