



# EUGÈNE BOZZA

## A Thematic Index

*by*

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This book is dedicated to the memory of Dr. Raymond Martin, 1939–2017,  
who introduced me to the world of woodwind music

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## ACKNOWLEDGMENTS

My concentrated study of the music of Eugène Bozza began in 1979 as I was searching for a dissertation topic for a Doctor of Musical Arts degree in oboe performance at the Louisiana State University (LSU) School of Music. I happened to be babysitting for the Dean of LSU's School of Music, Dr. Lyle Merriman, clarinetist and author of monographs and method books for woodwind instrumentalists. Dr. Merriman asked how my studies were going. I shared my difficulty finding a dissertation topic and he commented that one gap in woodwind literature was a thematic index for the works for woodwinds by Eugène Bozza. The idea was planted, took root, and took over my research life for the next forty years, beginning with my doctoral work, "A Thematic Index of the Works for Woodwinds by Eugene Bozza."

In the early 2000s, I decided to expand the index to cover all the works of Bozza. Simultaneously I served on the Music Library Association (MLA) Board of Directors and worked regularly with MLA President James Cassaro. At one of our board meetings, I told him of my interest in publishing this index and he reminded me that one of the series MLA publishes in conjunction with A-R Editions is the *Index and Bibliography Series*. Again, conversation with a colleague led me to a perfect solution.

Many have contributed to this work. Dr. Raymond Martin, woodwind faculty member at Central College in Pella, Iowa, was my first oboe teacher. He suggested that Bozza's themes could be tracked, identified and brought together to recognize works with similar thematic material, prompting the thematic similarities section in the individual entries. He was a source of inspiration for me throughout his life.

MLA and A-R Editions have contributed to all of my professional experience. I extend unending gratitude to James Zychowicz, Director of Special Projects at A-R Editions. He supported, encouraged, advised and revised endlessly and tirelessly, and I could not have completed the project without his wise counsel. Lance Ottman, A-R's Director of Publishing Services, talked me through many Finale tangles and frustrations. Three editors worked with me on the project, each bringing unique perspectives and new ideas, these include Mark Palkovic, Richard Griscom and Maristella Feustle. My thanks go to each of them.

Colleagues and acquaintances in France provided me with information, access and historical context. Jean Leduc of the Alphonse Leduc Publishing company, provided access to many Leduc materials in Paris and introduced me to Cécile Delplace Bozza, Eugène Bozza's daughter. She, in turn, provided the

necessary introduction to the library in Valenciennes where her father's manuscripts are held, and provided historical background available nowhere else. Through my work in this library I met two people crucial to this work, librarian Cécile Gérard of the Bibliothèque municipale de Valenciennes, (recently renamed the Médiathèque Simone Veil de Valenciennes), who provided access to the Bozza materials on my three visits to Valenciennes. The second is Jean-Claude Poinignon, local scholar and historian, who shared his experiences with Bozza and his prodigious archives of material related to the arts in Northern France generously with me. I cannot express adequately my deep gratitude to M. Poinignon for all he has shared with me.

Four library deans have supported my work on Bozza: Dean Brice Hobrock, of the Kansas State University Libraries when I worked there as a music cataloger, 1986–1992; Jennifer Cargill, Dean of the LSU Libraries from 1991–2013; Interim Dean of the LSU Libraries Elaine Smyth, 2013–2014; and Dean Stanley Wilder, 2014–present, also at the LSU Libraries. Each encouraged my research and the time spent preparing this publication.

Five student workers at the LSU Libraries contributed to the completion of this project between 2011 and 2019. Mauricio Aguero, a graduate assistant in LSU Music Resources and Doctor of Music Arts (DMA) student in saxophone, tirelessly proofread and corrected the musical example files. Masters of Music student and flautist Félicia Coelho became an expert in navigating the InterLibrary Loan (ILL) system at LSU. Greg Vogler, Masters in Library and Information Science student and clarinetist, and Alvaro Angulo, DMA cellist, worked with ILL and with organizing the text. Finally, soprano and Masters of Music student Mary Lieberman corrected many errors that crept in to the work over the years. Each has graduated and are pursuing careers around the world, and I thank them for their help.

Mikel Ledee, student supervisor and now Head of Music Resources at LSU, allowed these students to be available to me when they were working at the reference/circulation desk during slow periods. He has been a trusted colleague for many years and we've joked often that he'll be my booking agent when the inevitable book tours and lecture circuits begin for me and this thematic index as its popularity climbs the charts.

LSU Libraries' ILL unit provided unlimited access to Bozza's music that was not owned by the LSU Libraries. Many from LSU's ILL are now aware of Bozza's prodigious oeuvre after locating libraries around the United States and the world holding these materials. ILL is an invaluable resource available to college and university researchers and performers, the work ILL departments do fuels research endeavors in all disciplines and in universities worldwide. I could not have accomplished this work without their services.

French teachers, tutors and translators include Jean Brager (French instructor at LSU), Enoch Reounodji (PhD student in theatre at LSU) and Germain Bienvenu of LSU's Special Collection. My 40-year-old French skills needed every suggestion, translation and correction these individuals could give.

Lastly, and most importantly, I thank my family, each of whom has heard my endless Bozza tales and travails over the years. My parents provided a home filled with music and supported my work. My daughter Johanna Feamster and my husband Steven Rushing accompanied me to Paris and Valenciennes on various trips, and worked side by side with me gathering scans of scores and manuscripts and meeting the wonderful French people who made this work possible. I thank and love you, and I apologize to my son, Anthony, who did not have the chance to travel, but who has been so attentive and supportive. You mean the world to me.

## PREFACE

The first edition of Barry Brook's *Thematic catalogues in music, an annotated bibliography; including printed, manuscript, and in-preparation catalogues; related literature and reviews; an essay on the definitions, history, functions, historiography, and future of the thematic catalogue*<sup>1</sup> was published in 1977. The author finds no better way to begin this thematic catalog of the works of Eugène Bozza than by quoting from Brook's introduction.

Brook first defines the function of the thematic catalog: "It arranges a body of music in a systematic order and provides positive identification in a minimum of space and symbols. It derives its power from the use of 'incipits,' or musical citations of the opening notes."<sup>2</sup> He extols the utility of using the incipit as the primary identification mechanism by saying that "[w]hen rhythmic values accompany the pitches, the incipit's 'uniqueness quotient' is astonishingly high...." Brook continues to applaud this research tool by concluding that, "[i]n short, the collection, classification, transposition, and lexicographical ordering of the incipits into thematic catalogues have enabled scholars to solve a myriad of otherwise insoluble problems, and have provided musicians, librarians, students, biographers, and program annotators with an invaluable reference tool."<sup>3</sup>

The first iteration of the Bozza index was a doctoral monograph of the works for woodwinds by Bozza.<sup>4</sup> The intended audience for this was woodwind performers and instructors. It included comprehensive documentation of similar "themes" (or, more accurately, "incipits") for each movement of each composition. This allowed musicians to study etudes that have similar thematic content to performance pieces before working on the corresponding solo or chamber work. The dissertation contains ten chapters—five for solo

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<sup>1</sup> Barry S Brook. *Thematic catalogues in music, an annotated bibliography; including printed, manuscript, and in-preparation catalogues; related literature and reviews; an essay on the definitions, history, functions, historiography, and future of the thematic catalogue* (Hillsdale, NY: Pendragon Press, 1972)

<sup>2</sup> Brook, ix.

<sup>3</sup> Ibid.

<sup>4</sup> Lois Kuyper-Rushing, *A Thematic Index of the Works for Woodwinds by Eugene Bozza (b. 1905)*, DMA dissertation, Louisiana State University, 1989.

works categorized by instrument and five for chamber pieces, categorized by ensemble type—with the music listed alphabetically by title within each chapter.

The scope of the current publication is much broader as it provides entries for all of Bozza’s works and serves a wider audience. Primarily, the work will assist researchers as a starting point for their investigations into the music of Bozza, and aid librarians as they provide uniform titles for the many works currently published and those that exist only as unpublished manuscripts. Thematic similarities are included for all works as they were for the doctoral monograph so the functionality for performers remains, although the current volume includes works for all instruments and voices making it a comprehensive representation of Bozza’s *œuvre*.

The index names 298 distinct pieces by Bozza, of which 258 are dated and/or published works, and 40 are undated. This is a deceptively small number because Bozza often published multiple versions of the same piece, sometimes slightly altered. Bozza also reused or repurposed his thematic material. The author distinguished (while identifying) works with thematic similarities from titles that have multiple versions.

Bozza’s 258 dated and/or published works are comprised of 11 pieces for solo keyboard; 23 for solo strings; nine for solo voice; 65 for solo winds; two works for unnamed instruments; 26 etude collections; 52 chamber works; 13 concerti; five symphonies; 24 other large instrumental ensemble works; four excerpts from film scores; seven opera, oratorio, or other stage works; five works for percussion ensemble; and 12 choral works.

The 40 undated works include two pieces for solo keyboard; four for solo strings; eight for solo voice; three for solo winds; two works for unnamed instruments; seven chamber works; two concerti; nine large instrumental ensemble works; and four choral works. Several of these are either unfinished or are sketches or fragments, and are identified as such in the catalog. See **Appendix 2, Solos and Ensembles Sorted by Genre**.

## STRUCTURE OF THE CATALOG

Each entry identifies the standard information included in bibliographic catalogs: title information, brief version descriptions when applicable, instrumentation, name/number of sections or movements, date of composition and publication, author of the text, and dedications. Version statements, thematic similarities and further notes appear as needed. Full descriptions of each are provided below.

The index is organized chronologically and the index number places it within Bozza’s music chronologically. When multiple dates exist, composition dates are preferred. When the composition date includes a range of dates, the final date is used for placement. If no composition date can be found, the first publication date is used. Works composed or published within the same year are listed alphabetically. A complete list of titles is found in **Appendix 1, Title List Sorted by KR Number**.

## OVERALL DESCRIPTION

The entry for each work begins with the Index number, followed by the title, performing forces, number of works or sections in a work and the incipit(s). Below is a description of each designation followed by examples needed for clarification.

Title and subtitle, musical incipits, textual markings in the text, and quoted material from the music reflect the original scores and manuscripts to every extent possible. Bozza wrote musical directions in either French or Italian and the author made no attempt to normalize these markings. The French text often lacks expected diacritical markings, these were transcribed verbatim.

The **Index number** (or “KR” number) assigned to each work in the catalog, places the work chronologically within Bozza’s *œuvre*. When a composition date is found on the source, the terminal date of composition is used for placement. If no composition date is found, the publication date is used. The undated works appear in the final section of the catalog. These are listed alphabetically.

The **Title** of the work replicates the title page of the composition itself. As stated above, Bozza often omitted diacritical markings. These have not been supplied, and the text in the entry represents what he wrote or what was published. The subtitle follows as an indented entry. If there are multiple versions of a single work, brief descriptions of each appear just below the title.

In the **Scoring** section, the instruments and vocal parts required for the work are listed in orchestral score order. If the work is a reduction of an original work, the scoring appears as “orch. reduction” unless the score designates it as being written for piano. The instrumentation is taken from the score itself or from the title and subtitle of the work.

A list of abbreviations used for this section is found in the **Abbreviations** list, p. xxxv. All instrumental names derive from their English-language equivalents.

The **Description** designates the number of sections or movements in the piece. Titles are provided for separately named sections.

The **Incipit** represents the initial measures of each movement in a work. The length of the incipit varies. There are never fewer than eight notes provided, but often the incipits are longer to better elucidate the character of the piece.

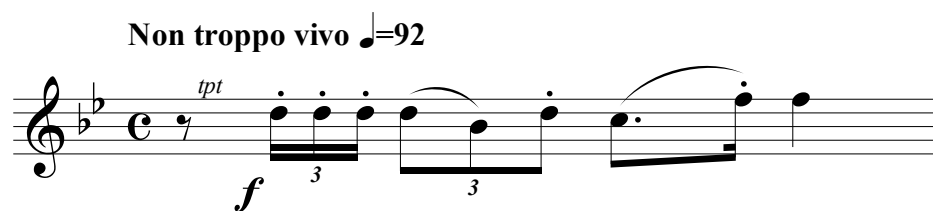


Figure 1. Example of a typical incipit: KR 90.1 Seize études pour trompette ut ou sib, bugle ou cornet à pistons sib, #1

When an accompanied work includes a lengthy introduction, the opening phrase of the accompaniment is given, there is a break in the incipit, and the incipit continues with the beginning notes of the vocal or instrumental line.

Figure 2. Example incipit of a work with a lengthy introduction: KR 6 Fantaisie romantique pour alto [et piano]