

ABSTRACT

Title of Dissertation: THE FRENCH THREE: A COMPARISON
(PERFORMED) OF RECITAL MUSIC FOR
CLARINET WRITTEN BY MILHAUD,
TOMASI, AND BOZZA

Hannah Elizabeth Watkins Ink, Doctor of Music Arts, 2005

Dissertation directed by: Professor John Wakefield
Department of Music

Darius Milhaud (1892-1974), Henri Tomasi (1901-1971), and Eugene Bozza (1905-1991) were influential French composers born within fifteen years of one another. They each composed a major clarinet concerto that was significant for their time and composed repertoire for the prestigious Solo de Concours examination at the Paris Conservatory. The works performed on these recitals showcase the concerti and are augmented by repertoire by the same composer. Program notes include a brief biography of the composer, discuss the works performed, and describe the compositions' relevance to the tradition and evolution of the French clarinet school. The purpose of this project is to acquaint clarinetists with the concerti and other lesser-known works that are not currently available as commercial recordings. They are all performed with clarinet and piano or solo clarinet. This discography will be a resource for clarinetists particularly for the works by Henri Tomasi. Many of these compositions have been overshadowed by other repertoire from the twentieth century but at the time, they established a technical frontier for clarinetists of the 1950's. The concerti set a new standard of virtuosity and

despite being eclipsed in popularity, deserve a more prominent place in the clarinet repertoire. The compositional techniques of Milhaud, Tomasi, and Bozza had an impact on the French clarinet school but also a subsequent influence on American clarinet playing. This project will encompass the works of Henri Tomasi whose clarinet works have received very little scholarship or recording. The works that are performed and elaborated on in the program notes include a recital of the music of Darius Milhaud featuring the Caprice, Duo Concertante, Sonatine, Scaramouche, and the Concerto (1941). The second recital focuses on music by Henri Tomasi and includes the Nocturne, Complainte de Jeune Indien, Danse Nuptial (from Sacred and Profane Dances), Sonatine Attique, Introduction and Danse, and the Concerto (1953). The third recital highlights clarinet music by Eugene Bozza and features Claribel, Fantasia Italienne, Rhapsodie Nicoise, Bucolique, Prelude and Divertissement, and the Concerto (1952).

THE FRENCH THREE: A COMPARISON (PERFORMED) OF
RECITAL MUSIC BY DARIUS MILHAUD,
HENRI TOMASI AND EUGENE BOZZA

By

Hannah Elizabeth Watkins Ink

Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
2005

Advisory Committee:

Professor John Wakefield, Chair
Mr. Loren Kitt
Professor Meriam Rosen
Professor Chris Vadala
Mr. Edward Walters

This is dedicated to Loren Kitt with deepest appreciation for many years of superb musical guidance and for being a paragon of clarinet performance.

Acknowledgements

Many thanks to members of my doctoral committee: John Wakefield, Chris Vadala, and Ed Walters for their generous time, expert assistance, and excellent musicianship. Thanks also to Meriam Rosen of the Department of Dance for serving as the Dean's representative on my doctoral committee.

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The Colorful and Witty Music of Darius Milhaud

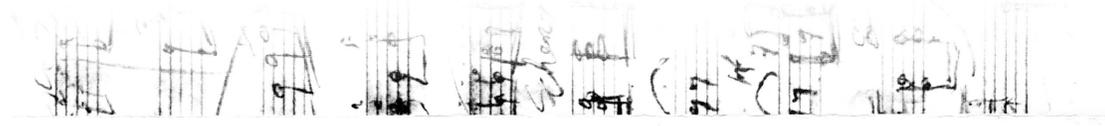
Recital Program

The University of Maryland School of Music
presents

Hannah Ink
clarinet

with

Elizabeth Dumas Schneider
piano



about the Center

The Clarice Smith Performing Arts Center at the University of Maryland opens new doors to performance and learning experiences for the many communities within and around the University. Dynamic and spirited, the Center is firmly committed to programming that integrates learning, service and performance, actively engaging people in arts exploration and providing artists with a collaborative environment to nurture their talents and present their art. The Center's mission is reflected in its unusual building design, evocative of a community for the arts, which unites six intimate performance spaces, three performing arts academic departments, a performing arts library and rehearsal and classrooms under one roof.

CLARICE SMITH
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Notice. For your own safety, look for the nearest exit. In case of emergency, walk, do not run, to that exit.

March 30, 2004 at 5:30PM

Homer Ulrich Recital Hall

Tawes Fine Arts Building

University of Maryland, College Park

program

Caprice **Darius Milhaud**
(1892-1974)

Duo Concertante **Darius Milhaud**

Sonatine **Darius Milhaud**
I. Tres rude
II. Lent
III. Tres rude

Scaramouche **Darius Milhaud**
I. Allegro
II. Moderato
III. Braziliera

- intermission -

Concerto for Clarinet **Darius Milhaud**
I. Lively
II. In very strict time
III. Slowly
IV. Lively

*This recital is being presented in partial fulfillment of the requirements for the Doctor of Musical Arts Degree.
Hannah Ink is a student of Loren Kitt.*

Program Notes

Darius Milhaud (1892-1974) was a prolific composer of approximately 450 works, and, fortunately for clarinetists, he produced a large amount of music for solo clarinet and clarinet in chamber works. This recital will focus on Milhaud's compositions for clarinet and piano and clarinet and orchestra (performed with piano reduction).

Milhaud was born in Marseilles, France in 1892. He grew up in nearby Aix-en-Provence. His father was a prosperous almond dealer who lived and worked at the family inn, La Bras d'Or, established in 1806. From his early childhood, Milhaud heard songs of the amandieres, the women who sorted the almonds. These songs were influenced by airs of Provence. Provence was a region of marked contrast: scenic fishing villages on the Rhone River to the dry plains of the Camargue. The sun was magnificent and influenced impressionist painters. Milhaud also would hear humorous songs of the café and mysterious music that he later realized was a precursor of his interest in polytonality.

He was not a strict orthodox Jew, but he had deep religious beliefs. Jews had their own liturgy and for many centuries were under protection of the Pope in Aix-en-Provence, the center of the Comtat Venaissin.

By the age of three, Milhaud showed his talent by playing duets with his father, an excellent amateur pianist. His father "at once instilled in me a sense of rhythm." (Drake 675) His Italian mother was a contralto; later Milhaud himself had a lovely baritone voice. At the age of seven, Milhaud took up violin and was so precocious, that he played in the string quartet of his violin teacher, Leo Bruguier. Milhaud was so influenced by the Debussy quartet they worked on, that he learned the score of Debussy's

Pelleas et Melisande. At this same time, he started taking harmony lessons, embarked on composing, and realized in his heart that composition was to be his life's work. He remarked, "When I started to compose, I at once sensed the danger in following the paths of impressionist music. So much woolliness, perfumed billows, rocketing pyrotechnics, shimmering finery, vapours and wistfulness, marked the end of an era whose affectation I found insurmountably repugnant. The poets saved me." (Drake 675) Milhaud was referring to the poet Francis Jammes. Jammes's poetry was admired by Milhaud and two of his close friends as they discussed literature, aesthetics, and music.

In 1909, Milhaud left Aix-en-Provence to study at the Paris Conservatoire. He mastered French academic counterpoint with Gedalge and developed skills as an orchestrator, conductor, and pianist. He was fascinated by the music of contemporary French composers such as Faure, Ravel, Honneger, Poulenc, and Satie. Scores by Stravinsky, Mussorgsky, and Schoenberg were also influential.

At the beginning of World War I, Milhaud was unable to serve in the military for medical reasons. Subsequently he worked to aid Belgian refugees and then worked in the propaganda department of the foreign ministry. During this time Milhaud took part in the premiere of Debussy's *Sonata for Viola, Flute, and Harp*. He still had a love for Debussy's music in spite of his misgivings about impressionist music. Through the help of a personal friend, Paul Claudel, a diplomat stationed in Brazil, Milhaud accepted a job as attaché in charge of propaganda in Brazil. The popular music of Brazil was to have a lasting impression on Milhaud's music. The sounds of the Brazilian forest influenced his use of percussion in many of his compositions.

After arriving back in Paris in 1919, Milhaud renewed old acquaintances and made some important journeys that influenced him artistically. In London he heard the Billy Arnold jazz band from New York, and in Vienna he met Schoenberg, Berg, and Webern. He also made concert tours to the United States and the Soviet Union. In Paris, he was busy as a pianist, conductor, music critic, and composer. He published an important article in 1923 in *La Revue Musical*, entitled “Polytonality and Atonality.” He believed that music in the 1920’s was divided into two traditions: the Latin diatonic which led to polytonality (or polymodality to be more accurate) and German chromaticism which led to atonality. In 1925, he married a cousin, Madeleine Milhaud.

The 1930’s were marked by a prolific output of film and incidental music. However, his health was compromised by a severe case of rheumatoid arthritis. He ultimately was confined to a wheelchair in 1948.

After the fall of France in 1940, Milhaud immigrated to the United States because he was on the Nazi list of prominent Jewish artists. He accepted an offer to teach at Mills College in Oakland, California. He also taught in the summers at the Aspen Music Festival in Colorado and Music Academy of the West in Santa Barbara. In 1947 he returned to France as professor at the Paris Conservatoire. He continued to teach at Mills College until 1971 as well. Fortunately, Milhaud relished travel and could compose in any circumstances. In addition to his prodigious composing, Milhaud maintained a busy teaching career. His last work was a wind quintet dedicated to his wife on their 50th wedding anniversary.

The first work performed on this recital is *Caprice*, a short three-minute work for clarinet and piano composed in 1953 and published the same year by Pierre Noel. It is

one of three short works comprising Opus 335. The others are *Danse* for saxophone and piano, and *Eglogue* for flute and piano. *Caprice* has one charming theme and is in small ternary form. It is currently available from the International Music Company which assumed the copyright in 1954.

The *Duo Concertante*, Opus 351, published by Heugel and Co. (Paris) was written in 1956 for the French clarinetist Ulysse Delecluse, a clarinet professor at the Paris Conservatoire. It was used as a contest piece for the 1956 Solos de Concours, a competitive examination at the Paris Conservatoire. Students had one month to prepare and memorize a solo, and the competition was open to the public. The students strived to win a Premier Prix (First Prize) within the five-year limit or before the maximum age. The outcome was very important to their future careers and success in attaining an orchestral position. The *Duo Concertante* reflects the aesthetics of the French tradition and Milhaud's youth. It is a delightful one-movement work in ABA form. It is rooted in tonality even though it contains cluster-like chords that hint at dissonance. The "A" section is marked *Vif* in 4/4. This section utilizes the full range of the clarinet, making frequent leaps from upper and lower register. It has a playful character, punctuated by arpeggio flourishes. The "B" section is marked *Moderate* and is slower and more expressive. The full range of the instrument is once again exploited, with some intervals extending over an octave, such as the major and minor tenths. Running-scale passages lead back into the "A" section, this time a fourth higher than the original "A" section. The high A'' in this part is the highest-pitched note for clarinet in any of Milhaud's solo clarinet works. The main theme eventually returns at the original pitch but is embellished rhythmically. A coda with sextuplets ends the work.

The *Sonatine for Clarinet and Piano*, Opus 100, was published by Durand (Paris) in 1927 (Theodore Presser, USA) and was dedicated to the French clarinetist Louis Cahuzac. The premiere was in 1929, with Cahuzac and Marius-Francois Gaillard in a recital sponsored by the Societe Musicale Independente in Paris. This society was founded by Ravel in the early 1900's, and protested the ultraconservative policies of the Societe Nationale. The programs were almost exclusively first performances and reflected modern trends in music. Colin Mason cites in his 1957 article for Musical Quarterly that Milhaud's music for winds is "generally light and divertimento-like." (qtd. in Petrella 8) The *Sonatine* is an exception to this, being "one of the most exciting and harmonically fierce works of the 1920's." (qtd. in Petrella 8). It is in the same vein as the *Concerto for Percussion* (1929-1930). The three-movement work is cyclical, and the outer movements (both marked *Tres rude*) share the same mood, thematic material, and recurring rhythmic ostinatos. The first movement, *Tres rude*, is in sonata-allegro form. The exposition contains four themes, the first of which is truly offensive in manner. This is accentuated by the polytonal writing. Each successive melody becomes less abrasive as the key shifts through different but vague tonal centers. A recapitulation of the original thematic material brings the movement to a close. Some relief from the dissonant agitation of the first movement is in the second movement marked *Lent*. It is in ABA form and starts in a peaceful and introspective manner. The middle section marked *dramatique* has a canon between the clarinet and the two hands of the piano. Tension is created with the upward movement of the clarinet through all three registers. This is resolved in a tranquil reprise of the beginning. An addition of a melody formed out of a grace-note figure is added. The movement ends in A flat minor, the parallel of the A flat

major the movement started in. The last movement, again marked *Tres rude*, is in sonata-allegro form. Polytonality adds excitement to this movement. A rhythmic variation of the piano introduction of the first movement comprises the first theme. This is followed by two themes with grace note figures and groups of five-sixteenths. The development manipulates two of these themes as well as employing ostinato figures. The recapitulation repeats all these themes in the same order and original key with some thematic and rhythmic variation. The piano plays an ostinato of the first theme underneath.

Scaramouche, which means a boastful coward, or braggart, was written in 1937 as part of Opus 165b. It was originally written for two pianos, but in 1939 it was transcribed by Milhaud for saxophone (or clarinet) and piano as Opus 165c. The copyright is from 1942 by R. Deiss. It is available from Editions Salabert, (Paris). Although primarily performed by saxophonists, it is occasionally played by clarinetists. The problem with playing it on clarinet is that the melodic flow is disrupted by the necessity of dividing the main themes into different octaves on the clarinet. Benny Goodman, for whom it was written, enjoyed playing this exhilarating piece. The first movement, *Allegro*, showcases Milhaud's counterpoint with unusual tonal shifts and vigorous rhythmic action. It has a perpetual-motion quality to it. The second movement is a *Moderato* in ABA form. The plaintive melody transforms into a 6/8 section where the quarter-note value equals the value of the dotted-quarter note. The final "A" section is written up one octave for the clarinet. The movement has a simple elegance and is marked *with feeling*. The most dynamic movement of this work is the last, marked

Braziliera. It is in samba rhythm (3+3+2). It is a whirling dance evocative of the music Milhaud heard in Brazil.

Benny Goodman was apparently less pleased with the *Concerto*, Opus 230, written in 1941, which was also dedicated to him. It was published by Elkan-Vogel in 1942, although the version for clarinet and piano, November 22, 1941, predates the date for the full orchestral score, December 5, 1941. Goodman never performed it. It was finally premiered without Goodman's involvement in 1946 in Washington, DC, by Richard Joiner, clarinetist, and the United States Marine Band Orchestra conducted by Capt. William F. Santelmann. Milhaud's brief comments do not reveal why Goodman was dissatisfied with it. The composer donated the score to the Library of Congress on October 5, 1966. Even today it is performed infrequently. The range and fingerings are not unusual, but breathing is a major issue and the performer has to figure out a way to overcome this obstacle. This leads to another crucial problem, that of endurance. It is a four-movement work that is exhausting to play, and the piano reduction by Milhaud has to be seriously streamlined. It also is not as thematically oriented as some other famous clarinet concerti, although it is more restrained harmonically than the *Sonatine*. The first movement, marked *Lively*, is in sonata-allegro form in 6/8 and 9/8 meters. The exposition only contains two themes but both are highly improvisational in nature. There are complex syncopations that hearken to Milhaud's flirtation with jazz. After a short development and recapitulation to the original tonality, there is a lengthy coda with a synthesis of all the earlier material, similar to Beethoven's concept of the coda as a second development. The second movement is a hectic scherzo marked *In strict time*. It is in 4/4 in a sonata-rondo form. It is light and frolicsome in character with repeated

sixteenth notes tongued in the clarinet. These are approached by an awkward jump from the higher octave. This rondo theme is presented three times by the clarinet in the exposition, with contrasting material underneath. The development exhibits simultaneity of contrasting ideas in highly chromatic form. In the recapitulation, the accompaniment re-introduces the rondo theme. There is some development in the short coda as in the first movement. The movement ends in G major, a fifth higher than the beginning in C major. The third movement is marked *Slowly* and has a haunting quality. It is in a blues style and is lachrymose in character. The ABA form commences with three themes presented by clarinet and ostinato accompaniment. Milhaud uses canonical devices in this section. A thirty-second passage leads to the “B” section in 3/4 meter with two themes which are more rhythmic in nature. The “A” section returns, this time with a thirty-second embellishment of the melody. The coda ingeniously incorporates the opening theme originally written in 4/4 into 3/4 meter. The last movement is a capriccio marked *Lively* and it is in 4/4 time and sonata-allegro form. There is a formidable amount of material presented, with the exposition alone containing seven motives. The development section has new material, and the recapitulation again presents all original seven motives. This time they occur in different order or are juxtaposed. There is no coda, and the movement ends brilliantly in F major.

In spite of his precarious health, Milhaud had a sunny disposition and his optimism and creativity produced many colorful and witty works. It is apropos that the title of his autobiography is “Ma Vie Heureuse” (“My Happy Life”).

The Theatrical Henri Tomasi's Music for Clarinet

Recital Program

The University of Maryland School of Music
presents

Hannah Ink
clarinet

with

Elizabeth Dumas Schneider
piano

December 7, 2004 at 5:30pm
Homer Ulrich Recital Hall
Tawes Fine Arts Building
University of Maryland

about the Center

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program

Nocturne for clarinet and piano

Henri Tomasi
(1901-1971)

Complainte du Jeune Indien

for clarinet and piano

Henri Tomasi

Danse Nuptiale

for clarinet and piano

Henri Tomasi

Introduction et Danse

for clarinet and piano

Henri Tomasi

Sonatine Attique

for solo clarinet

1. Giocoso
2. Lent
3. Giocoso

Henri Tomasi

- intermission -

Concerto for Clarinet

1. Allegro giocoso
2. Nocturne
3. Subito allegro

Henri Tomasi

This recital is being presented in partial fulfillment of the requirements for the Doctor of Musical Arts Degree. Hannah Ink is a student of Loren Kitt.

Program Notes

Henri Tomasi was born in a working-class neighborhood of Marseilles, France, called La Belle de Mai on August 17, 1901, and died in Paris on January 13, 1971. He was of Corsican descent; both his father Xavier Tomasi and mother Josephine Vincensi were originally from La Casinca, Corsica. His father, Xavier, was an amateur flutist and harmonized a collection *Popular Corsica Folksongs*. At the age of five, Henri and his family moved to Mazarques where his father had a job as a postal worker. Xavier Tomasi arranged at this time for Henri to take music theory lessons. At the age of seven, Henri entered the Conservatoire du Musique de Marseilles. At the age of ten, he won a first prize for music theory, and at age thirteen, a first prize for piano. Pressured by his father, Henri played for upper-class families and he felt "humiliated to be on show like a trained animal." (Tomasi assoc.) In 1913, the family moved back to Marseilles. Tomasi had dreams of becoming a sailor, and skipped many of his music classes. During the summer, he stayed with his grandmother in Corsica and learned traditional Corsican songs. In 1916, Henri won first prize in harmony along with his friend, the celebrated violinist, Zino Francescatti. World War I delayed his entrance into the Paris Conservatoire, so he played piano in Marseilles to earn money. He performed in diverse venues such as upscale hotels, restaurants, brothels, and movie houses. His gift for composition was developed during this time as he improvised at the keyboard. The early Charlie Chaplin films also intrigued him. In 1921, he commenced his studies at the Paris Conservatoire with a scholarship from Marseilles and a stipend from a lawyer, Maitre Levy-Oulman. He still performed at cafes and in the cinemas to earn money, however. His friend Maurice Franck described Tomasi as a hard worker: "He

showed up with a fugue a week, he was indefatigable--an inveterate workaholic." (Tomasi assoc.) In 1925, his first piece, a wind quintet called *Variations sur un Theme Corse* won the Prix Halphen. His teachers at the Paris Conservatoire included Gaubert, D'Indy, Caussade, and Paul Vidal. In 1927, he won the second Grand Prix de Rome for his cantata, *Coriolan*, and a First Prize for Orchestral Conducting, both awarded unanimously. In this same year he met his future wife, Odette Camp, at the Opera Comique and later married her in 1929. Tomasi began his career as a conductor for Concerts du Journal. From 1930 to 1935 Tomasi served as the music director of the Radio-Colonial Orchestra in French Indochina, originally founded by Julien Maigret during the 1931 Colonial Exhibition in Paris. Tomasi became one of the first radio conductors and a pioneer of "radiophonic" music. During the 1930's he was a founder of a contemporary music group in Paris entitled "Triton" along with Prokofiev, Milhaud, Honegger, and Poulenc. He spent equal time composing and conducting. He was one of the conductors for studio broadcasts of the Orchestre Radio Symphonique de la Radiodiffusion Francaise (Paris Radio). His most memorable recording was in 1936 with the extraordinary French mezzo-soprano Alice Raveau in Gluck's *Orfeo*, which was awarded the Grand Prix du Disque. In 1939, Tomasi was drafted into the French Army and was named marching-band conductor at the fort Villefranche-sur-Mer. In 1940, he was discharged and took up the baton at the Orchestre Nationale. As a composer, his orchestral music is important, but above all, he was attracted to the theater. In the realm of instrumental music, he preferred composing for wind instruments. He composed concerti for flute, clarinet, saxophone, bassoon, trumpet, horn, and trombone. He also composed concerti for violin and viola. In 1944, his son, Claude, was born and Tomasi

started composing a *Requiem* dedicated to "the martyrs of the resistance movement and all those who have died for France." (RadioFrance) Tomasi was disillusioned by the events of World War II and subsequently rejected all faith in God. His *Requiem* was set aside and was not discovered again and recorded until 1996. An hour-long documentary film produced by Jacques Sapiega was made in 2001. In 1946, Tomasi assumed the post of conductor of the Opera de Monte-Carlo. He became extremely sought after as a guest conductor all over Europe. In 1948, he wrote what would become his most popular composition, the *Concerto for Trumpet*. In 1949, the *Concerto for Saxophone* was performed by Marcel Mule. In 1953, Tomasi was awarded the Grand French Music Prize from S.A.C.E.M. In 1956, the *Concerto for Clarinet* and the *Concerto for Trombone* were composed. This same year brought the long awaited world premiere of his opera, *Don Juan de Manara* based on a text by poet O.V. de L. Milosc. This opera, *L'Atlantide*, and the comic opera, *Le Testament di Pere Gaucher* established his reputation as an opera composer. In 1957, Tomasi stopped conducting because of physical problems, including advancing deafness in his right ear. In 1966, his *Concerto for Flute* was played by Jean-Pierre Rampal with the Orchestre des Concerts Classiques in Marseilles. His last piece for the theater, *In Praise of Madness (the nuclear era)*, a cross between opera and ballet, has references to Nazism and napalm. It reflects Tomasi's postwar disillusionment with mankind. During his last period of composition he was motivated by political events and wrote pieces such as the *Third World Symphony* and *Chant pour le Vietnam*. In 1969, he held a series of interviews with his son, Claude, called "Autobiography with a Tape Recorder." (Tomasi assoc.) As his health deteriorated, he began working on an operatic version of *Hamlet*. On January 13,

1971, he died peacefully in his apartment in Montmartre, Paris. He was buried in his wife's family tomb in Avignon. Later, to celebrate the centennial of his birth, his ashes were moved to the village of his ancestors in Penta di Casinca, Corsica.

Tomasi's music is fundamentally lyrical. Diatonic and chromatic melodic lines predominate supported by tertian and polychordal harmonies. His music is highly colorful and one can hear the influence of his French contemporaries. Exotic sounds and colors of Corsica, Provence, Cambodia, Laos, the Sahara, and Tahiti are used. He also wrote music inspired by medieval religious songs and Gregorian chant. He utilized many styles including Oriental recitative and twelve-tone techniques but they were always personal and unique to him. Tomasi said, "Although I haven't shirked from using the most modern forms of expression, I've always been a melodist at heart. I can't stand systems and sectarianism. I write for the public at large. Music that doesn't come from the heart isn't music." (Tomasi assoc.) His earliest influence stemmed from a performance his mother took him to of the opera, *La Boheme*. He wept over the tribulations of the main character, Mimi. In fact, he felt that *La Boheme* was responsible for his musical destiny. It gave him a great passion for lyrical theater. Later he heard Bizet's *Carmen* and learned about Mussorgsky through *Boris Godounov*, and Debussy through *Pelleas et Melisande*. He was influenced by Ravel, and later by Richard Strauss. Richard Wagner was never an influence on him. His harmonic inspiration derived from Debussy and Ravel. He felt that his experience from conducting enabled him to orchestrate with more skill. He felt that that dodecaphonic music could be used occasionally when needed or called for. He thought that the inherent danger in electronic music was that it was devoid of the human factor; "...the end of the heart--a world filled

with nothing more than the sound of machines!" (Tomasi assoc.) Tomasi frequently based his works on a text of some sort; even if words were not actually used. To translate Tomasi's views on his own music: "My musical knowledge is not based on any system. The sensibility expresses itself and the mind controls. What good is it to invent new forms of speech? Everything has been said and everything has been done." (Tomasi assoc.) Tomasi was primarily interested in "man and his passionate style." (Tomasi assoc.)

The first composition on this recital is entitled *Nocturne*. It was first published in 1954 by Pierre Noel. The copyright was later taken over by Gerard Billaudot in 1999. It is marked *Lento* and has a surreal quality. It is intensely lyrical and expressive. There are polychords present but they are less dissonant than in the other pieces on this recital, There is constant eighth-note movement. The slow section evolves to a *poco più agitato* interlude followed by a short cadenza marked *à piacere* (freely). The initial tempo returns and the song ends in calm repose with an unusual closing chord: the C minor seventh. *Complainte du Jeune Indien* was composed in 1949 and published the same year by Alphonse Leduc. It is cordially dedicated to Monsieur Beaucamp. The French word *Complainte* refers to a lament or plaint. Perhaps one can conjecture that the *jeune* (young) Indian is expressing nostalgia for his homeland. (Gordon) It is marked *tristamente* (sadly) in a slow *Andante* tempo. The harmonic motion is very slow with only a G minor chord until rehearsal #2. The chords move in parallel motion similar to Debussy. Before the brief cadenza at rehearsal #4, there is a "B" eleventh chord. This cadenza is optional; another optional cut is between rehearsal #8 to #11, which

eliminates the second brief cadenza. These cuts will not be taken in this performance. The initial theme returns, and it closes even more slowly and sadly.

The *Danse Nuptiale* (Wedding Dance) was originally composed as a work for chamber orchestra and soloists in 1961. It was published by Alphonse Leduc in 1962 and dedicated to Andre Boutard. The original instrumentation was for oboe, clarinet, bassoon, French horn, tuba, tympani, a battery of percussion, piano, and string quintet. The dance played on this recital is the fourth movement, featuring the clarinet as soloist. The first movement, *Danse Agreste* (Rustic Dance) in the original work features the oboe. The second movement, *Danse Profane* has the French horn as soloist. The *Danse Sacree* (Sacred Dance) features a tuba soloist, and the fifth movement, *Danse Guerriere* (War Dance) highlights the bassoon. There is a woodwind quintet version of this entire work dating from 1963. The transcription was dedicated to the Rejeliovo Decliove Quintet from Prague. In the third movement of the quintet, the bassoon is the soloist instead of the tuba. The marking at the beginning is *Bien scandé*, which refers to placing much stress or accent when indicated. (Gordon) There are a plethora of accents sprinkled throughout this brief movement. It opens with a quick two-bar ostinato in 3/8. The changing meters give it impetus. It is in ABA form with the interior section marked *Lent* and *fantasque*. This is punctuated by a figure marked *brusquement* and counteracted with three bars marked *tendrement*. The “A” section returns briefly with the main theme ostinato.

Introduction et Danse was composed in 1949 and dedicated to the famous clarinetist Monsieur Cahuzac. It was published in 1949 by Alphonse Leduc. It can be performed with clarinet and piano or clarinet and orchestra. It is a stylish handling of

different dance moods. The entire range of the clarinet with respect to pitch and dynamics is utilized. A polychord opens the *Andantino* introduction. This fantasia-like beginning has a short clarinet cadenza with a descending arpeggiated figure that will later appear in the dance. This is followed by a section in serial form that is soft and brooding in mood. The dance starts with an ostinato in the piano and cascading arpeggios in the clarinet. The dance is a play with freedom and constraint. There are numerous markings indicating slight fluctuations in tempo. The wealth of tone color and motivic work are reminiscent of Ravel. Chords move in parallel motion as in Debussy's writing, but are more dissonant. The work concludes with *assai lento* marked *con malinconia*.

The only work for solo clarinet on this recital is the *Sonatine Attique*. Reputedly, it is a "poetic recollection of a night spent by Henri Tomasi under the Greek sky near the Parthenon in Athens." (Woodwind.org) It was composed in 1966 and published in 1967 by Alphonse Leduc. It is dedicated to the foremost French clarinetist of the time, Ulysse Delecluse, who premiered it in Rennes, France. Tomasi is referring to Ancient Greece's Attica (*L'Attique*) whose capital is Athens. The adjective *attique* refers to Attica, characteristic of the Athenians and their language, art, and literature. It has a connotation of delicacy, refinement, and gracefulness. The Ancient Greek Attica dialect was closely related to the refined Ionic language of the great Greek writers such as Aeschylus, Sophocles, and Euripides. (Gordon) The first and third movements of the work are *senza misura* (without meter). It is improvisatory in nature and Tomasi uses motives and develops them like his French compatriot, Jolivet. The first movement is marked *Giocoso* (playfully) and Tomasi makes chords out of the arpeggiated figures

in the clarinet. This movement is in sonata form with a *sostenuto* section framed by the *giocoso* sections featuring complex rhythms and large leaps in register. The second movement is marked *Mysterieux*. A cadenza connects this to a *Scherzando* that is independent in form and fluctuates between 3/8 and 2/8. The soft motif in the low register returns to close the movement. The last movement uses rhythm and accents as a cohesive force. There is a brief slow interlude before the first tempo returns. The movement pulsates with perpetual motion until the end.

The *Concerto for Clarinet and Orchestra* was also dedicated to Ulysse Delecluse and was published by Alphonse Leduc in 1953. Unfortunately, there is no commercial CD recording available with clarinet and orchestra and only one recording with piano reduction. Undoubtedly the orchestration is colorful, although it retains its charm with piano. Tomasi composed in an economical manner, deriving thematic material from motivic cells. The first movement was chosen to be the Paris Conservatory Examination Solo in 1953. Later, the second and third movements were the Contest Solo at the Paris Conservatory in 1966. Delecluse observed that "the concerto had gained enormous popularity throughout Europe; many critics consider it a masterpiece." (qtd. in Gee 20) It deserves to have greater notoriety today. The first movement is in sonata form and starts with an E flat/D Major polychord. Usually a conventional concerto has an exposition in the orchestra, but here the clarinet starts unaccompanied with a similar figure to Bach's E Major Partita for Solo Violin (Lerner 7). The second theme is stated in the piano at rehearsal #11. A long cadenza connects back to the original theme and ends with rhythmic material in 7/8. There are traditional key centers in a flexible framework. The nontraditional elements include polychords,

chords with added notes, clusters, and dissonance. The clarinet exhibits a freedom of key relationships and tonal centers. The second movement opens with a motive from the first movement. This introduction is followed with ternary form with return above an ostinato of Sicilian rhythm. The short development at rehearsal #10 is followed by a recapitulation at rehearsal #15. The virtuoso Scherzo finale is in a sonata rondo construction. A combination of meters is used: 4/4-12/8, 3/4-9/8, 2/4-6/8. The concerto comes to a blazing conclusion after the final statement of theme “A”. Henri Tomasi wrote his own notes on the concerto in 1957 and they are printed on the Tomasi Association of France website. He says of the first movement, “of odd and burlesque pace, the principal topic must be interpreted like an improvisation, with some lyric and dark abandonments rather discrete. A significant rate of frightening difficulty will bring us back little by little to a tempo first more stressed, to lead to final giocoso...” He says of the *Nocturne* (Night): “Mysterious recalls of the first principal theme will be like a romantic daydream. The dialogue between soloist and orchestra will be increasingly pressing, to go towards a lyrical and impassioned exultation. The conclusion will be melancholy.” He describes the Scherzo-finale, “Furious accents will disturb this quietude. Suddenly, it will be a romantic and fantastic escape; rides through landscapes of dream, continuations, etc. Then, a song of extreme softness, pointing out the atmosphere of night will rise out of this tumult to create an idyllic environment. The furious agreements of the beginning will bring back to reality soloist and orchestra for an increasingly disheveled final conclusion.” (Tomasi assoc.)

There is other worthy chamber music by Tomasi utilizing the clarinet to explore. He composed two woodwind quintets (1925 and 1952) in addition to the 1963 reduction

of the *Cinq Danses Profanes et Sacrees*. There are *Trois Divertissements* for four clarinets, a *Corsican Song* that may be performed on clarinet (the instrument is not specified), wind trios, and a piece for clarinet, flute and harp. The works for clarinet by Tomasi have been relegated to the background of this oeuvre but they deserve to be performed with more regularity.

The Facile Elegance of Eugene Bozza's Clarinet Music

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presents

Hannah Ink
clarinet

with

Erik Apland
piano

Dissertation Recital

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program

Eugene Bozza
(1905-1991)

Claribel

Fantasia Italienne

Rhapsodie Nicoise

Bucolique

—intermission—

Prelude et Divertissement

Concerto

Allegro moderato
Andantino
Vif

With deepest appreciation and thanks to my teacher, Loren Kitt

*This recital is being presented in partial fulfillment of the requirements for the Doctor of Musical Arts Degree.
Hannah Ink is a student of Loren Kitt.*

Program Notes

Eugene Bozza was born in Nice, France, on April 4, 1905 and died in Valenciennes, France, on September 28, 1991. His father was Umberto Bozza, a professional Italian violinist who made a living playing in casinos in nearby Evian, Mont Dore as well as Nice. His mother was a French woman, Honorine Molina. Eugene started the violin at the age of five. At the outbreak of World War I, the family moved to Italy. In 1916, Bozza started to study violin, piano, and solfege at the Royal Conservatory of Saint Cecilia in Rome. In 1919, he graduated with a diploma in violin.

Bozza returned to France in 1922 and enrolled in the Paris Conservatoire where his violin teacher was Edouard Nadaud. Bozza won a Premier Prix for violin in 1924. This helped him secure a job as solo violinist with L'Orchestre Pasdeloup in 1925. The orchestra toured Europe extensively. In 1930, Bozza resigned and returned to the Paris Conservatoire to study conducting with Henri Rabaud. In 1931, he was awarded the Premier Prix, this time in conducting. He was appointed conductor of the Ballet Russe de Monte Carlo under the leadership of Diaghlev. Once again, Bozza resigned from his position to return to the Paris Conservatoire as a student of composition. He studied with Henri Busser, winning another Premier Prix in 1934. Bozza won the coveted Premier Grand Prix de Rome the same year for his oratorio *Legende de Roukmani*. This prize enabled him to stay for four years at the Villa de Medici in Rome and compose. The *Aria for Clarinet and Piano* is an arrangement transcribed from the *Aria for Cello, String Quintet, and Piano* composed in 1936 at the Villa.

In 1939, Bozza returned to France and was appointed conductor of the Opera Comique. In 1939, he composed the *Fantasie Italienne* for clarinet and piano. In

addition to his conducting duties, Bozza composed several orchestral works, a ballet, and an opera in the 1940's. Although Bozza composed in many different genres such as compositions for strings, brass, percussion, chamber music, and sacred choral music, he had a strong attraction to writing for woodwinds. He composed two woodwind quintets, *Variations sur un Theme Libre*, Opus 42 published in 1943 and *Scherzo*, Opus 48 published in 1944. The clarinet work *Pulcinella*, was composed in 1943. *Bucolique* was composed for the Solo de Concours diploma examination in 1949 at the Paris Conservatoire.

In 1950, Bozza became the director of Ecole Nationale de Musique in Valenciennes, France where he stayed until his retirement in 1975. Under his leadership, it became one of the premier conservatories in France. Most of his music was composed at Valenciennes, although many works are still unpublished. A prolific number of pieces for clarinet and piano were composed as well. *Claribel* and the *Concerto* date from 1952, *Idylle* from 1959, *Prelude et Divertissement* from 1960, *Caprice Improvisation*, 1963; *Epithalame*, 1971; and *Suite*, 1974.

During Bozza's retirement years, he continued to compose many works for winds; including his last composition for clarinet and piano in 1977, *Rhapsodie Nicoise*. During his distinguished career as a composer, Bozza received many prestigious awards including the Legion d'Honneur. After a protracted illness, Bozza died at midnight on September 28, 1991, while Belgian Radio was broadcasting his woodwind quintet, *Scherzo*.

Eugene Bozza's international reputation is largely due to his huge output of wind chamber music. In his monograph on Bozza, Paul Griffiths acknowledges that Bozza's

music displays "...a high level of the qualities characteristic of mid-20th-century French chamber music: melodic fluency, elegance of structure and a consistently sensitive concern for instrumental capabilities." (qtd. in Locke 6) Bozza's Italian heritage is reflected in his lyric side, and his frequent use of cadenzas and recitatives in his clarinet works. There are also influences of Impressionism in his use of melody and harmony. He used extended tertian chords, parallelism of perfect intervals, and use of chords with added chromatic tones. Whole tone scales, transposed modes, and pentatonic scales are also utilized. Norbert Dufourcq in his discussion of French Neo-classical composers who were awarded the Prix de Rome says Bozza's "... respect for scholastic traditions does not prevent the introduction in his style of certain Stravinskyan liberties and audacious dissonances..." (qtd. in Locke 8) Bozza embodies the style of the Paris Conservatoire. Harry Gee, in his survey of diploma clarinet solos used at the Paris Conservatoire, observed that the solos became more intricate and strenuous after World War II: "The length of the composition was also extended, and the altissimo register was more often utilized. The French school of clarinet playing which formerly stressed beautiful tone and phrasing, began to place its emphasis on the mechanical aspects of performance." (Gee 19) Only Jean Francaix seems to rival Bozza with his popularity among wind players and audiences in the United States. Perhaps Norman Heim expressed the sentiment felt about Bozza the best: "He is a performer's composer, in that the music is well written for the instrument, is challenging to play and enjoyable to rehearse. He is the listeners [sic] composer since the music is always interesting, and has a familiarity of melody and tonality that even the untrained ear can enjoy." (qtd. in Locke 1)

The first work on this recital is *Claribel*. Bozza's principal publisher was Alphonse Leduc, publisher of all of the pieces on this program. *Claribel* dates from 1952 and is dedicated to the clarinet professor at the Conservatoire at Valenciennes, Henri Dubois. Norman Heim, University of Maryland clarinet professor emeritus remarks, "Many advanced clarinetists who find satisfaction in playing the various etudes of Bozza will enjoy playing *Claribel*...the writing in this work features piro-technical passages often featured in the etudes. The work is multi-sectioned with parts tightly woven together, each with a different tempo, and ending with a flurry of notes, so typical of Bozza." ("Music of Eugene Bozza" 19) The first section is *moderato* with arpeggiations in the clarinet utilizing the interval of a sixth. The clarinet accompanies the melody in the piano. After a brief transition, there is an *andantino* section in the tonal center of C. It is very reminiscent of Debussy. A *piu vivo* introduces eighth-note triplets. The cadenza that follows has an operatic quality so typical of Bozza with fermatas, chromatic runs, arpeggiated flourishes, and trills. The third section is in 5/4 and is marked *allegro vivo*. It presents the theme played earlier in triplets now in sixteenth notes. A brief and lyrical *meno mosso* interrupts the *allegro vivo* before arpeggiations close the work. Bozza's works for clarinet and piano tend to follow a formula for the *morceau de concours*, or contest piece. Harry Gee observes that the "examination pieces contain beautiful lyric passages with emphasis on tone quality and style. The second half of each solo traditionally stresses staccato and technical dexterity." (qtd. in Locke 87)

Fantasie Italienne was written in 1938 and was originally published by Editions Costallat in 1939. It is now in the Leduc catalog. It opens with a recitative/cadenza. It is very operatic in nature and the work reflects Bozza's Italian heritage and the time he

spent in Italy. After the brilliant introductory cadenza is a sicilienne in the clarion register of the clarinet with arpeggio accompaniment in the piano. This section ends with a challenging high F[♯] marked *piano*. The third section of the work is an allegro in A major. Scott Locke aptly observes that it employs an antecedent/consequent phrase structure. (89) This is interspersed with the sicilienne rhythm. After a brief *cedez un peu* with octaves in the clarinet, there is a restatement of the theme in the piano and an ascending B major scale in the clarinet, marked *animando*. This brings the work to a brilliant conclusion.

Rhapsodie Nicoise was Bozza's final work for clarinet, composed after his retirement from the Conservatory at Valenciennes. The style reflects his more conservative earlier works, and has a folk-like quality. The writing for the clarinet is more difficult, however, using leaps from the clarion to the altissimo register. The tessitura, although not as extensive as the first movement of the *Concerto*, does go to a high A[♯]. It was dedicated to Andre Dufour, the clarinet professor at the Conservatory at Valenciennes and was published in 1977. It is in single movement form with the rhapsodic recitatives reworked into subsequent variations. After the initial *maestoso* declamatory recitative, there is a *molto espressivo* lyrical section which is challenging because of control needed for the register changes. A *quasi recitative* is followed by a transition to an *allegro* with a tarantella theme in the clarinet. The tonal center is in A minor and the meter signatures alternate between 2/4 and 6/8. This is once again interrupted by a recitative in the clarinet. The next section is marked *calme* and provides full repose. It is in G flat and is a lovely lyrical section. The fourth section is marked *allegretto vivace* with a meter signature in 2/8. Once again there is a tarantella theme

initially presented in the left hand of the piano. This melody is taken over by the clarinet. The fifth section is marked *lent* and is in the recitative format used earlier. The final section is an *allegro* in 2/4. The tarantella theme is presented here in simple meter. The work concludes with virtuoso octaves in the clarinet.

Bucolique is a tour de force and was appropriately chosen as the contest piece for the Paris Conservatory in 1949. It was dedicated to Ulysse Delecluse, the clarinet professor there at that time. Harry Gee remarked, “*Bucolique* shows off the highly florid capabilities of the clarinet in an unending brilliance of preludes and cadenzas.” (75) The first section is marked *recitative-librement declame*. The piano has arpeggiated seventh and eleventh chords over a pedal. The clarinet part is freely rhapsodic and written with considerable virtuoso flair. George Knight says of this work, “The techniques of impressionism are used in writing this composition. Whole-tone scales and chromatic scales are the bases for melodic construction with diatonic scales noticeably absent. These same elements occur in the harmonic organization with the seventh and ninth chords being extracted from them. The resulting chords provide a strikingly dissonant background (seconds, imperfect intervals) for the rapid clarinet scale lines.” (qtd. in Gee 75) After the opening section, a three-measure interlude leads to the cadenza, replete with fast arpeggiations and scales, utilization of the extreme range and dynamics of the clarinet, trills, and fermatas. It concludes on a high G^{'''}-sharp. The next section is slower and lyrical, marked *andantino mosso ma non troppo* with a melody that becomes increasingly embellished in the clarinet. The final section is a *scherzo* in 3/8 requiring great dexterity. An interlude hearkening back to the *andantino* interrupts the momentum

briefly. The motion resumes and the work concludes with a flourishing *rapide* three-octave chromatic scale.

Prelude et Divertissement was published in 1960 for Bb clarinet or saxophone. A cadenza separates two sections. It opens with a *modere avec une grande tendresse* and has an oriental-type melody using the harmonic C minor scale. The piano has arpeggiated seventh chords as an accompaniment. The cadenza repeats the opening theme and then ornaments it. Sequences of scale and arpeggio patterns are used. An *animando* chromatic scale ends decoratively at a *ppp* dynamic. A perpetual-motion theme in sixteenth notes comprises the second section, primarily in the chalumeau and clarion register. This *allegro giocoso* meanders back and forth across the break in register and presents endurance and breathing challenges. The composition concludes with the trademark Bozza ending: two grace notes before an eighth note.

The Bozza *Concerto for Clarinet* is in Norman Heim's opinion, "one of the finest demonstrations of writing for clarinet in the twentieth century." ("Music of Eugene Bozza" 18) It was published in 1952 for Ulysse Delecluse and originally scored for clarinet and chamber orchestra. It is scored for two flutes (the second doubling on piccolo), one B flat clarinet, one bassoon, one horn, one trumpet, one trombone, timbales, timpani, and strings. The thin texture of the accompaniment in terms of instrumentation and compositional technique help to spotlight the soloist. In the effort to make the piano reduction more idiomatic, certain countermelodies, bridges, color effects, and grace notes are eliminated. The addition of a small staff in the piano reduction indicates some of these missing elements. Unfortunately, the cost of renting or purchasing the orchestral

parts is prohibitively expensive. There is no commercial recording of this work available with chamber orchestra or piano.

The first movement is marked *allegro moderato* and is in a loose sonata-allegro form, with three principal themes in the exposition instead of two main themes and a closing theme. In the recapitulation, the second theme group is not included and the third only briefly stated and in its original tonal center. The 2/4 meter is obscured somewhat by Bozza's use of syncopation, ties across the bar lines, and displaced accents. Bozza's use of rhythm is effective and gives momentum to the musical line. After a two-measure eighth note ostinato accompaniment in the piano, the clarinet states the theme that is the centerpiece of the movement. The harmony is tertian, with chords based on sevenths, ninths, elevenths, and thirteenth. In measure 35, the second theme group introduces a change in character. The clarinet starts every phrase after a sixteenth note rest. This sequential pattern persists until a bridge to the *moderato* in measure 75. This third theme group is more lyrical and legato. The tempo also facilitates the sextuplets that occur in the development starting in measure 120. There is a decorative use of chromaticism and slight alterations of previous thematic material. After a brief *meno mosso* with ascending octaves in the clarinet, there is an *a tempo* featuring the clarinet climbing to a high B^{'''}. The tessitura of the *Concerto* is the most challenging of all of Bozza's clarinet music. After this quasi-cadenza, punctuated with dramatic syncopated chords in the piano, there is a transition to the recapitulation. The clarinet once again plays the first theme over an ostinato in the piano. The coda starts in bar 265 in the tonal center in D and a tempo marking of *un poco piu animando*. The successive tempo markings, *animando*, *sempre*

animando, and *vivo* propel the movement to a brilliant finish on a resounding D major chord.

The second movement, *andantino*, begins in a contrasting D-flat in 6/4 meter. It is in ternary form with slow harmonic motion. There is a lovely repose, and beautiful expansiveness of the melodic line in the clarinet. The second theme occurs at the *un poco animando* at bar 18 and places the clarinet in the contrasting chalumeau register. A subsequent *animando* with a D-flat 9 chord signals the return to the A section. The clarinet ascends to the clarion register after arched lines and plays unaccompanied for three measures in a *ritard* back to the *tempo primo*. This time the melody is in the right hand of the piano and the clarinet meanders in sixteenths in the background. There is a short codetta at measure 51. The clarinet climbs to a sustained E^{'''}. This note, marked *coupure facultative*, may be shortened by one measure to accommodate the performer's breath control. This option will be taken for this performance.

The third movement, *vif* is in a quasi-rondo form. The "A" theme has a folk-like *scherzando* character. The jovial nature in the piano accompaniment is replete with comic grace notes and a "skipping rhythm" as Scott Locke describes in his dissertation. (35). Grace notes in the clarinet "hiccup" in a humorous syncopated manner. Bozza frequently utilizes 6/8 in the clarinet and 2/4 in the piano, or vice versa. The "B" theme begins at measure 36. A myriad of disjunct intervals, irregular accents, and fast chromatic notes that make it sound awkward and humorous. The "A" theme returns in bar 46 in the piano and the "C" theme in measure 56 in the clarinet. This is a chromatic melody, jumping the octave with various accents. After starting *un peu moins vite*, it accelerates and clarinet runs cascade to a fermata. This first cadenza is not as extended

as the one later in the movement but the extreme variation in dynamics and range enhance the drama. At measure 76, the momentum resumes with the *premiere tempo* and the “skipping rhythm.” At measure 110, there is a *moderato* indicated with a soaring clarinet line over rhythmically complex and dense textures in the piano. The developmental and transitional section are marked *animando* on two separate occasions. The accelerating tempo and dissonance heighten the tension as the clarinet approaches the final cadenza. The cadenza starts with what Scott Locke observes as “one of Bozza’s trademarks in his rhapsodic composition: the pattern of raising the peak note in successive figurations.” (46) There are numerous crescendos and decrescendos, abrupt tempo changes, fermatas, statements of integral themes, and use of the extremes of the clarinet range. A final chromatic scale leads to the “C” theme in the piano at measure 162. The theme is then played by the clarinet. A short transition precedes the codetta in measure 198. The clarinet is in 6/8 and the piano in 2/4. It is inexplicable why Bozza uses opposing meters. An *allegro vivo* and *sempre animando* with an ascending chromatic run, trill, and accented C in three octaves bring the movement to a brilliant finale. Norman Heim so aptly remarked, “The concerto is a major work in the clarinet repertoire and represents clarinet writing at its best. This work is not a student work, but demands a performer with great facility, tone control, and musicianship to carry through a successful performance.” (“Clarinet Music of Eugene Bozza” 20) It truly deserves to be performed more often today.

Bozza wrote a plethora of works for wind chamber music with clarinet. He also wrote other works for clarinet and piano, including the pastoral *Aria* (1936) and *Idylle* (1959), which are suitable for younger students. *Pulchinella* (1944) is a delightful short

scherzo. The *Caprice-Improvisation* (1963) is a sectional work improvisatory in nature with an extended cadenza. *Epithalame* (1971, published by Gerard Billaudot) and *Suite* (1974) are composed in the same contemporary vein. There is greater rhythmic freedom and the harmonic and melodic material is more dissonant. The *Suite* is Bozza's only other multi-movement work, but Norman Heim feels that "it does not explore the clarinet's potential as thoroughly as the concerto" (qtd. in Locke 99-100).

Bozza wrote numerous etudes for clarinet. Two sets are worth noting in particular. *Graphismes* (1975) were written as a preparation for reading contemporary notation. In addition, the *Eleven Studies in Karnatic Modes for Clarinet* (1972) was influenced by music of the East. James Gillespie, in a review for *Clarinet* magazine, remarked that, "Eugene Bozza, a contemporary French composer whose prolific output of wind music has made his name synonymous with the 'Paris Conservatory style' has turned his attention in this set of very difficult etudes to the music of southern India known as Karnatic music (as opposed to the Hindustan music of Pakistan and northern India." (qtd. in Locke 8).

Eugene Bozza made significant contributions to the clarinet repertoire. The *Concerto for Clarinet* is a major work and deserves greater exposure and notoriety than it currently has. The eleven pieces for clarinet and piano are all worthy of performance on recitals. His chamber works involving clarinet are numerous and fun to rehearse and perform. Lastly, his etudes are a staple in the repertoire of clarinetists practicing for more technical agility and mature musicianship. I concur with Norman Heim who commented that he "enjoys the music of Bozza as a performer and listener." ("The Clarinet Music of Eugene Bozza" 18).

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