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„Oboe works of E. Bozza and their meaning in instrumental pedagogy”

The purpose of this dissertation is to show the links between Eugene Bozza oboe works and the pedagogy of oboe playing. E. Bozza was a composer with considerable achievements, covering over 300 pieces, most of which were composed for wind instruments. For various reasons, a significant part of them still remains unknown and they are performed extremely rarely. Furthermore, we do not find too many available sources about the composer's life and work. There exists a small number of recordings of his works for oboe as a solo instrument, and those that have been recorded so far include only a few selected compositions. His works, however, are valuable in many aspects and certainly deserve a place in the repertoire of every oboist. They can also be used in the daily work on development of the instrumental technique of each player.

E. Bozza was also a teacher and for 25 years he had been working as the director of the École Nationale de Musique in Valenciennes, so he had quite a lot of experience in teaching, and thanks to the possibility of contact with the best musicians of his time (including those at the Paris Conservatory CNSMDP). Although he was not an oboist, he knew this instrument well, including its technical and expressive capabilities. During his life he managed to compose 3 diverse books of etudes for oboe, which allow to develop many aspects of the oboe playing, including technique and expression. All this makes his works valuable not only in artistic terms, but also giving to young instrumentalists significant opportunities for development.

This dissertation is a description of the attached CD which consists of following works:

Sonate for oboe and piano:

1. I Très Calme
2. II Vif
3. III Extrêmement tendre, expressif
4. IV Animé

5. *Fantaisie pastorale* for oboe and piano, op. 37
6. *Conte pastoral* for oboe and piano
7. *Air de vielle* for oboe and piano

Etudes:

8. Etude 13 of the *18 Études*
9. Etude 1 of the *14 Études sur des modes karnatiques*
10. Etude 1 of the *Graphismes*

This doctoral dissertation consists of an introduction, three chapters, conclusion and bibliography. In the appendix its author attached a list of E. Bozza's compositions with the oboe. The first chapter presents the figure of this composer and an outline of his work, as well as factors that had an impact on his composition style. This part of the work also includes information about one of the most important composers of those years, highlighting the characteristic features of their works. E. Bozza lived throughout almost the entire twentieth century, which is undoubtedly reflected in his work but he didn't belong to any of the specific directions in the composition - he managed to develop his own, recognizable style.

The second chapter was devoted to the most important aspects of instrumental pedagogy, with particular emphasis on oboe didactics. The violin school of play along with

the vocal tradition belongs to the oldest models of instrumental pedagogy and it can constitute a certain pattern here. The author used the book of T. Wroński "The Technology of Violin Playing", which contains a lot of valuable advice, useful for any instrumentalist. In his publication, he does not deal only with technical problems in playing the violin, but also describes many aspects of instrumental pedagogy. In this chapter also was described the very form of the etude, which can take a variety of shapes - from purely technical exercises to artistic etudes, combining expression with virtuosity.

Almost since the oboe was invented, there had been published tutorials devoted to playing this instrument. Outstanding oboists and pedagogues themselves wrote many various compositions for their students. Selected of them were briefly discussed in order to present their characteristic features that are directly related to the development of the technical capabilities of this instrument over the years, as well as to the period in history from which they come. The next part of the chapter discusses the most important elements of teaching oboe playing.

The third chapter presents, basing on examples, works written by E. Bozza for oboe, with an indication of the didactic values contained therein. As the first, the *18 Études* collection was discussed. It includes etudes varied in technical, character and degree of difficulty. They often quote some parts from the works of other composers (e.g. from symphonic works) or from the Bozza's own compositions. The second book of studies which was described is *14 Études sur des modes karnatiques*, consisting of pieces based on Carnatic scales, originating in the Far East. The next issue presented is *Graphismes: préparation à la lecture des différents graphismes musicaux contemporains*. As the subtitle states, its purpose was to prepare for the performance of contemporary music. Its score may deviate to some extent from standard notation and may use additional graphic signs presented and described in this collection by the composer. In the following subsections, selected chamber works for oboe and piano were discussed: *Fantaisie pastorale* for oboe and piano, op. 37, *Conte pastoral* for oboe and piano, *Sonate* for oboe and piano and *Air de vielle* for oboe and piano, as well as his other works using oboe and their short characteristics.