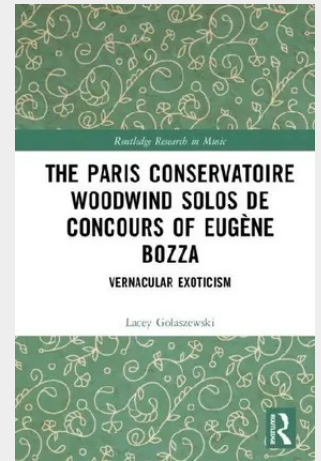


The Paris Conservatoire Woodwind Solos de Concours of Eugene Bozza

Vernacular Exoticism

This book demonstrates how Eugène Bozza utilized exoticism to meet pragmatic demands for French nationalism, lyrical and virtuosic assessment, and efficient composition in his Paris Conservatoire woodwind solos de concours, or exam solos. Along the way, the monograph supplies biographical information on Bozza gathered from interviews with his daughter and colleagues and discovered at his archives in Valenciennes, France. It also provides an overview of his compositional approach, plus analytical material on his five woodwind solos de concours. To situate the solos, the work includes historical information on the solos de concours and comparisons to the solos of other composers. With this study of practical applications of exoticism in Bozza's woodwind solos, the book challenges the notion of exoticism as solely a conduit of aesthetics and culture. As a result, it supplies a model for understanding the utilitarian functions of musical style more broadly. This monograph is primarily aimed at historical musicologists and music theorists, especially those interested in exoticism, nationalism, utilitarianism, and aesthetics, as well as those concerned with lyricism, virtuosity, the Paris Conservatoire, and the solos de concours. The book would also appeal to musicians interested in woodwind performance, woodwind literature, and Bozza as a composer.

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