

## Some recordings

**Don Juan de Mañara - Triomphe de Jeanne**, Orchestra of France (Paris, 1952), direction Henri Tomasi. With Raoul Jobin (Prize of the Academy of the Disc, FORLANE UCD 1652-53, 1992)

**Don Juan de Mañara**, Recording of German-Language Creation (Munich, 1956), Chorus and Orchestra of the Bavarian Opera, conductor André Cluytens, with Bernd Aldenhoff (MYTO, 2015)

**Requiem pour la Paix - Fanfares Liturgiques - Etre ou ne pas être**, Marseille Philharmonic Orchestra, Regional PACA Choir, Departmental Choir of the Alpes-Maritimes, Michel Piquemal Direction - With Marie-Paule Lavogez, Jacqueline Mayeur, Michel Pastor and Didier Henry - Massilia Trombone (NAXOS 8.554223, 1997)

**L'œuvre pour Trompette**, Eric Aubier, Alexandre Baty, Frédéric Mellardi, Thierry Escaich (anthology, INDESENS 038, 2012)

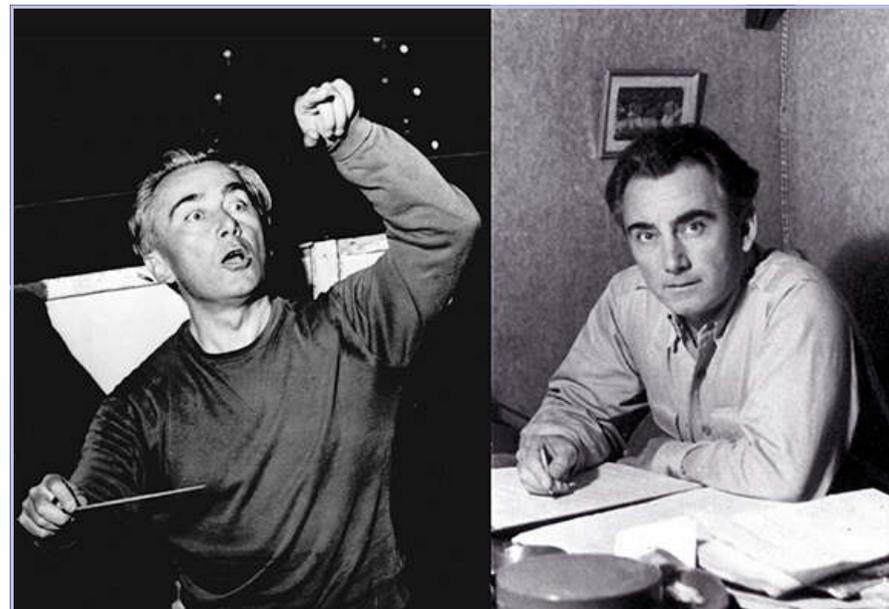
**Quatre concertos**, Devy Erlih (violin), Alexandre Lagoya (guitar), Marielle Nordmann (harp), Jean-Pierre Rampal (flute) (LYRINX, 2003)

**Henri Tomasi : Le Silence de la mer, Symphonie du Tiers-Monde, Retour à Tipasa**, ORTF Orchestra, ORTF Philharmonic Orchestra, Marseille Philharmonic Orchestra. With Daniel Mesguich (AD VITAM, AV 1211115, 2012)

**Henri Tomasi : Divertimento Corsica, Oboe Concerto, Bassoon Concerto, Clarinet Concerto**, Hamburg Reed Trio and German Strings, conducted by Olivier Tardy. With Nicolas Thiébaud, Christian Kunert and Rupert Wachter (Faraò Classics 2B 108062, 2010)

# HENRI TOMASI

1901 - 1971



*" In the middle of winter, I finally learned  
that there was an invincible summer inside me "*

Return to Tipasa, Albert Camus



## Henri Tomasi Association

*"The Mediterranean and its light,  
this is for me the perfect joy "*

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To find out more, consult the catalogue of works, the files, listen to audio extracts,  
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## Biographical outline

**HENRI TOMASI** was born in Marseille on August 17, 1901 of Corsican parents. These Mediterranean roots are a distinguishing feature of both the man and his work. Having entered the conservatory of his hometown, he brilliantly won the First Prize in music theory, piano and harmony. A poor childhood – which instilled in him an unshakeable sense of justice - forced him to play the piano at the age of 15 in the early movie houses, but through these improvisations he discovered his gifts for composition.

He received a scholarship from the city of Marseille and continued his studies at the “Conservatoire National Supérieur de Musique” in Paris. In 1927, he won both the “Grand Prix de Rome” and a unanimous first prize in conducting. He immediately began a double career as a composer and a conductor. He conducted at the “Concerts du Journal” and in the first radio stations created in France. As a composer he achieved early distinction with three symphonic poems: *Cyrnos* (1929), *Tam-Tam* (1931) and *Vocero* (1932).



H. Tomasi and O. Camp at Cassis (1941)

Married in 1928 to the painter Odette Camp, he had a son in 1944, which put an end to his temptation to join the Dominican monastic order. He was part of the group “Contemporary Music Triton” (1932) alongside, among others, Milhaud, Poulenc, Honegger and Prokofiev. After directing the greatest French and European ensembles (including National Orchestra, Concertgebouw, Théâtre de Genève, Opéra de Monte-Carlo), he withdrew from conducting around 1956, due to the deafness that darkened the end of his career. As such he was able completely to devote himself to composition. He died in Paris on January 13, 1971. Since 2001, the year of the centenary of his birth, his ashes have rested in Corsica in the cemetery of Penta di Casinca, the village of his father.

His work - more than one hundred and thirty opus numbers - was equally important in opera and in symphonic music. His creative achievements resulted in the award in 1952 of the “Grand Prix de la Musique Française” (selected by SACEM), as well as the “Grand Prix Musical de la Ville de Paris” in 1960.

At the beginning of the 21st century, his music, performed by the most prestigious soloists and conductors enjoys an international audience in some forty countries.

## The work

The music of Henri Tomasi is that of a great lyrical composer. Songs of the world, mysticism and revolt permeate his works and their various forms of expression unfold in a range that takes in the languages of Debussy and Ravel as well as atonalism. Despite the modernity of his orchestration, he has never broken with the language of the heart and the senses.

Apart from scores that have become classics such as the concertos for trumpet, trombone and saxophone as well as the *Liturgical Fanfares* there are several other masterpieces are worth discovering. These include the *guitar concerto* written in memory of *Lorca*, the *violin concerto* (*Ulysses' Journey*), his *Symphonie du Tiers Monde*, the *Requiem for Peace* Also distinctive and stimulating are his works for theatre, like *Don Juan de Mañara* (text by Oscar Vladislav from Lubicz Milosz), *Atlantis* (after Pierre Benoit), *Sampiero Corso*, *the Silence of the Sea* (text of Vercors) and *In Praise of Madness of the nuclear age* (after Erasmus).

The hymn to light *Return to Tipasa* (text by Camus) is to be remembered as one of the most emblematic scores of this passionately Mediterranean musician and citizen of the world.

## Some publications and films

***Henri Tomasi, un idéal méditerranéen***, a biography by Michel Solis (Albiana Publishing, Book Prize of the Region of Corsica, 2008)

***Henri Tomasi, du lyrisme méditerranéen à la conscience révoltée***, a musicological book gathering 30 researchers and directed by Jean-Marie Jacono and Lionel Pons (Presses Universitaires de Provence, Pierre Barbizet Prize of the Academy of Marseille, 2015)

**Un compositeur au miroir de sa correspondance : Henri Tomasi**, doctoral thesis in History of Music and Musicology by Frédéric Ducros-Malmazet, Paris-Sorbonne (2016)

***Hommage à Henri Tomasi***, Avant-Scène Opera n ° 109, by Alain Duault, Frederic Ducros, Gabriel Vialle, Vercors. Studies on Don Juan de Mañara and L'Eloge de la Folie (1988)

***L'Atlantide***, program book, Marseille Opera (Actes Sud, October 2000)

***Sampiero Corso***, program book, Marseille Opera (Actes Sud, October 2005)

***"The lost Requiem"***, documentary film by Jacques Sapiéga (52') is both a report on the musical work of Michel Piquemal during the recording of the "Requiem for Peace" CD with the Marseille Philharmonic Orchestra and the PACA Regional Choir, and an evocation of the troubled life of the composer during the years 1941-1944 (COPSI production and MEZZO, 2001 - Prize of the Rousset Festival 2003)

***"Henri Tomasi, un idéal universel"*** documentary film by Paul Rognoni (52') traces the double career of the composer and conductor. In addition to unpublished audio-visual archives on Henri Tomasi, it includes interviews with Maurice André, Serge Baudo, Frédéric Ducros, Henri Dutilleux, Emmanuel Mariini, Devy Erlih, Eric Tanguy, Claude Tomasi and José Van Dam. Piano, cello and vocal works are also performed by Michelle Canniccioni, Antony Leroy, Olivier Cangelosi, Christophe Peilho and Sandra Mubarak (Mareterraniu Productions, F3-Corse and F3-Mediterranean, 2005)