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A Journal of Women in Music

Three Nineteenth Century Composers of Salon Music: Léonie Tonel, Maddalena Croff, Elisa Bosch

Tom Moore



Special points of interest:

The nineteenth-century salon music

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The name of LÉONIE TONEL is forgotten today, but in the nineteenth century, despite her foreign origins, she made a significant career in Paris as pianist and composer of salon music, producing a long catalogue of works for piano, published not only in France and Germany, but even in New York City. Tonel's name does appear in Aaron Cohen's *International Encyclopedia of Women Composers*; however, the encyclopedia mentions only one of her works (the op. 2, *Perles et Diamans*, a mazurka), gives no date of birth or death, and describes her only as "19th-century French composer". As will be seen, she is certainly French only by adoption.

Tonel is a very unusual surname. In France it is very rare, with a handful bearing this name in Normandy, Picardy and Brittany. The country where it is most commonly found, oddly, is Brazil.¹ It seems to come from the Portuguese word for barrel, *tonel*, and there is a Praia do Tonel² inside (to the north) of the cape at Sagres, at the very south-western tip of Portugal, where Prince Henry the Navigator placed a school of navigation in the fifteenth century. It seems at least plausible that the reason for members of the Tonel family to be found in both France and Brazil is that the family was crypto-Jewish, or *conversos*, since it is well-known that Sephardic Jews were resident in Sagres (for example, Abraham Zaccuto, 1450–1510, professor of astronomy at the school of navigation). This would also explain the prevalence of the name in Brazil, since a very large portion of the white population which settled Brazil in the sixteenth century was converso (Portuguese Jews had been forced to convert by the Portuguese monarchy in 1497).

The only other notable members of the Tonel family during the nineteenth century

were highly-regarded horticulturists, originally from Gand (Ghent). Jean-Baptiste Tonel, born in Gand in 1819, traveled to Mexico in 1845 (other sources say about 1846), apparently joining an unnamed older brother, and was followed by family members Auguste Tonel in 1850 and Constant Tonel in 1852.³ Tonel is mentioned in the *Souvenirs de Voyage*⁴ of his fellow Belgian J.-J. Coenraets (where the name is spelled Tonell). According to an obituary in the *Bulletins d'arboriculture*,⁵ he established his residence in Cordova, Vera-Cruz, Mexico (about 110 km inland from the port city of Veracruz). He returned to Belgium numerous times. Most importantly, we know both J. Tonel and Const. Tonel, of Mexico, are listed among the members for the 1855 exposition of the Société Royale d'Agriculture et de Botanique de Gand.

The very first mentions of Léonie Tonel in the press seem to be associated with her appearances during the 1855 Exposition in Paris. *La Presse* writes, in October 1855: "Mlle Léonie Tonèl will be heard at the Exposition, on Tuesdays, Thursdays, and Fridays, from 2 p.m. until 5 p.m., on the excellent piano from the house of A. Bord."⁶ This was the Exposition universelle des produits de l'agriculture, de l'industrie et des beaux arts de Paris 1855, which ran from May 15 until November 15 of that year. Although Miss Tonel (she is invariably referred to as Mlle) received no fewer than five obituaries and death notices in the press upon her demise in early 1886, none of them mentioned a word about her origins, family, or even her study of music. In other words, in contrast to all the notable Parisian musicians of the day, we hear nothing about her date or place of birth, nor about her study at the Conservatory, or indeed, even about her nationality. We are only able to

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connect Léonie Tonel with the other members of the family because the New York edition of her march for piano, *The Warrior's Dream*, is dedicated to Monsieur Auguste Tonel, evidently the same Auguste Tonel who went to Mexico in 1850. We know from the *Floricultural Cabinet* of January 1857 that Auguste brought a particular new hibiscus back from Mexico in 1854, and that it bloomed in Gand in 1855. One might imagine that all three brothers were present for the 1855 Gand exposition, and, although this cannot be documented, also for the Paris Exposition, where agriculture is the first named specialty, and that they brought their sister (?) Léonie with them.

By this point, she was already a published composer, since the earliest securely datable piece, her piano waltz *Cascades et ruisseaux*, op. 6, published in Paris by Flaxland, is listed in the 1854 issue of the *Journal de l'imprimerie et de la librairie en Belgique*. The 1855 issue, along with the 1856 *Bibliographie de la France*, would include her works through op. 13. (Mysteriously, I have found no trace of what might have been her op. 1). She begins to receive more extensive notes in the press in 1858, with mentions in *Caecilia* and in *La Semaine des familles*. *Caecilia* reviews her op. 2, the *Perles et Diamans*, which would certainly become her most famous work:

Léonie Tonel. Mazurka Brillante pour le Piano. Op. 2. Pr 80 Cts. La Haye, Weygand et Beuster, Editeur etc., etc. *Perles et Diamans* is at the beginning of the title. If the pianist can perform the figures of the right hand in a properly pearly way (the left hand is subsidiary, with chords only), then this study will be a jewel in their graceful piano-playing. It is a piece seeking to make an effect, and must be treated as such. It sounds well, and gladdens one's mood.⁷

La Semaine des familles writes in December 1858:

The public concert season has not yet arrived, but music belongs to every season, and we recently heard, at a soirée, a truly remarkable pianist who brought all parties together through her sureness, energy, breadth, and, at the same time, the easy grace of her playing. Mademoiselle Léonie Tonel, in addition to her qualities as a performer, is at the same time a composer of rare talent; there is a certain *andante* that she has composed, which seems like a harmonious echo of the music of Beethoven.⁸

At about the same time, *La France musicale* reports on events in Rouen, writing:

Today I will not speak to you at length either about M^{lle} Léonie Tonel, who plays her compositions so effectively, especially her Romances sans paroles and her remarkable Allegro de Concert, or of M. Georges Pfeiffer who came here to show us what precious service the pedal piano can provide for organists. The newspapers in Rouen have done full justice to these artists whose musical matinées, at the beautiful salons of M. Darré,⁹

have obtained a great and legitimate success.¹⁰

Tonel is mentioned once more in March 1860, this time in *L'Abeille impériale*:

We also announce the upcoming concert by mesdemoiselles Tonel and de La Morlière. The latter occupies a distinguished rank among salon singers; her beautiful voice and her excellent technique are rightly esteemed. Mademoiselle Tonel, who is a pianist of great merit, has become known through charming musical compositions titled: *Au bord de l'eau*; *A l'aventure*; *Dames et Chevaliers*, etc. These are truly original melodies, full of charm and energy. She has set Lamartine's *Le Vallon* to music, and has had the luck to make a work worthy of bearing comparison with the celebrated romance *Le Lac*.¹¹ We will doubtless hear the song, *Le Vallon*, in the concert by the two young artists, who will vie with each other in talent, grace, and beauty.¹²

The following month Tonel is mentioned among the concerts of late April in Berlin:

The mania for concerts does not stop. In the last ten days, there have been concerts by Messieurs Samary, Louis Lacombe, the violinists Lotto, Rich. Hammer, the cellist Franco-Mendés, and the pianists Ketten, Brassin and Mansour, an Egyptian. The feminine gender was represented by the Ladies Ida Bertrand, Louise Jung, and Leonie Tonel.¹³

Tonel's opp. 22 and 23 are reviewed in the January 1, 1861 issue of *Les Beaux-arts* (based in Paris):

Astre des nuits, berceuse pour le piano (Saint-Hilaire, éd.), 9 pages. The motif which begins frankly, without preparation, is pretty and graceful, but the variation that we find after eight measures, seems to be in a hurry to appear; the second melody is also full of charm, and leads us back well to the first motif and the inevitable variation, which is a little prolonged from there to the end. To sum up, this piece is agreeable and does not pose difficulties to agile fingers.

Echos du bal, impromptu-mazurka (Saint-Hilaire, éd.), 7 pages. There is considerable fire and élan in the energetic motif which begins the piece. The following motif, which the author has marked "with melancholy," is graceful and elegant. In spite of some passages, which are a little disconnected, it is a pretty piece where we find the variety of expression that one seeks in this genre of composition: gaiety, enthusiasm, sweetness, sentiment.¹⁴

Tonel continues to appear in Paris through 1864. On April 25, 1862, she is listed among the assisting artists in a concert at the Salle Pleyel by Magnus (probably Désiré Magnus, 1828–1883, a Belgian who had settled in Paris).¹⁵ In 1864, she is one of three pianists listed as appearing at a soirée

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at one of our leading piano makers, M. Rinaldi fils. A little concert was improvised: three pianists competed in showing their talent. It was truly marvelous to hear: we applauded the brilliant playing of Mademoiselle Léonie Tonel in several pieces of her own composition, among others a Waltz and Cascades et Ruisseaux; the verve of M. Goldner, in his étude, the Ernani Quartet, and the sentiment and learned technique of M. Billet, in two compositions that he is going to publish: a Nocturne and La Vallée.¹⁶

She is also listed, as pianist-composer, as participating in the musico-literary soirée of M. Edmond Hocmelle, organist of St. Philippe du Roule et du Sénat.¹⁷

At the same time, Tonel continues to compose and publish prolifically. Her pieces, opp. 26–31, were advertised in London in the *Musical World* of April 2, 1864, as two groups of three (*Trois Morceaux*, and *Trois Morceaux de Boudoir*). In 1867, Ditson advertises her *Romeo and Juliet Waltz* (along with Ketterer's *Romeo and Juliet. Fantasia [sic] de Salon*): "Two brilliant pieces well worth playing, brilliant both, but in different ways, and of medium difficulty."¹⁸ This seems to be her first piece published in the United States.¹⁹ There would be a flood of publications under her name from J. L. Peters in New York in 1871 or about that time (Peters ceased publication in 1877). Most of these had not been and were not to be published in Europe (where virtually all her works had opus numbers). It is tantalizing to imagine that Tonel may have made some personal connection with American publishers, including perhaps an American tour (since we know that she had family in Mexico), but no evidence supports this.

Tonel is mentioned notably in *The Woman Question in Europe: A Series of Original Essays* (1884), edited by Theodore Stanton:

"One of the principal careers open to women," writes Mlle. Laure Collin, "is the honorable and modest calling of teacher, and especially teacher of music, in which department large numbers have distinguished themselves. Most of these successful teachers are graduates of the well-known Paris Conservatory, which is open, when vacancies occur, to every woman under twenty, who possesses the necessary means, and who can pass the competitive examinations. France possesses many talented female pianists. Leonie Tonel—a very exceptional case—was unanimously awarded a certificate by the Conservatory jury of admission, her remarkably skilful execution exempting her from the competitive examination."²⁰

I have found no other scrap of evidence relating to her study at any Conservatory, whether in Paris or elsewhere.

We do not have a precise date for Tonel's death in early 1886. We are told that the artist, "who had a certain fortune that she employed in good causes, will be deeply missed. She died at the Maison Dubois²¹ after terrible sufferings which she bore like a Christian."²²

Notes:

All translations are by the author.

¹ <http://lastnames.genoom.com/pt/sobrenome/Tonel/Brasil>

² This is the only such toponym found in a search of Google Maps.

³ See *De Belgen en Mexico* (Leuven: Universitaire Pers Leuven, 1993), 43; also: *Les Belges et le Mexique. Dix contributions à l'histoire des relations Belgique-Mexique* (Leuven: Presses Universitaires de Louvain, 1993).

⁴ Published Bruges, 1862.

⁵ *Bulletins d'arboriculture, de floriculture et de culture potagère*, 1899, 126.

⁶ "Mlle Léonie Tonèl [sic] fera entendre à l'Exposition, les mardi, jeudi et vendredi, de 2 heures à 5 heures, l'excellent piano de la maison A. Bord." *La Presse*, October 25, 1855.

⁷ "Léonie Tonel. Mazurka Brillante pour le Piano. Op. 2. Pr 80 Cts. La Haye, Weygand et Beuster, Editeur etc., etc. Perles et Diamans staat aan het hoofd van den titel. Als de Pianisten de figuren der regterhand (de linkerhand is stiefmoederlijk en slechts met accoorden bedacht) goed gepareld voordragen dan zal deze studie een juweel voor hun sierlijk Piano-spel zijn. Het is een effectstukje en als zoodanig moet het ook behandeld worden Het klinkt goed en verheugt het gemoed." *Cae-cilia*, August 15, 1858, 150.

⁸ "La saison des concerts publics n'est pas encore venue, mais la musique est de toutes les saisons, et nous avons entendu dernièrement, dans une soirée, une pianiste vraiment remarquable, qui a réuni tous les suffrages par la sûreté, l'énergie, la largeur, et en même temps les grâces faciles de son jeu. Mlle Léonie Tonel, outre ses qualités d'exécution, est en même temps un compositeur d'un rare talent; il y a un certain *andante*, composé par elle, qui semble un écho harmonieux de la musique de Beethoven." *La Semaine des familles: revue universelle illustrée*, December 25, 1858, 207.

⁹ Darré, in addition to presenting concerts, was a music publisher in Rouen in the 1850s and 1860s.

¹⁰ "Je ne vous parlerai longuement aujourd'hui ni de M^{lle} Léonie Tonel, qui fait pourtant si bien valoir ses compositions, surtout ses Romances sans paroles et son remarquable Allegro de Concert; ni de M. Georges Pfeiffer, qui est venu ici nous montrer quels précieux services le piano-pédalier est appelé à rendre aux organists: les journaux de Rouen ont rendu pleine justice à ces artistes dont les matinées musicales, dans les beaux salons de M. Darré, ont obtenu un grand et légitime succès." *La France musicale*, January 2, 1859, 373.

¹¹ Also by Lamartine. The reviewer probably is referring to the setting by Louis Niedermeyer of this poem, from about 1850.

¹² "On annonce également le prochain concert de mesdemoiselles Tonel et de La Morlière. Celle-ci occupe un rang distingué parmi les cantatrices de salon; sa belle voix, son excellente méthode sont justement estimées. Mademoiselle Tonel, qui est une pianiste d'un grand mérite, s'est fait connaître par de charmantes compositions musicales intitulées: Au bord de l'eau; A l'aventure; Dames et Chevaliers, etc. Ce

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sont des mélodies vraiment originales, pleines de charme et d'énergie à la fois. Elle a mis en musique le Vallon de Lamartine, et elle a eu le bonheur de faire une œuvre digne de soutenir la comparaison avec la célèbre romance du *Lac*. On entendra sans doute le chant du Vallon dans le concert des deux jeunes artistes, qui lutteront ensemble de talent, de grâce et de beauté." *L'Abeille impériale: Le Messenger: des modes et de l'industrie*, March 15, 1860, 3. The same concert was also announced in *Le Monde Illustré*: "On annonce comme très-prochain, un concert que doit donner Mlle Tinel et auquel prendra part Mlle de la Morelière [sic]. On y entendra plusieurs des compositions nouvelles de Mlle Tinel, entre autres le Vallon, d'après le poème bien connu de Lamartine." *Le Monde Illustré*, March 24, 1860, 207.

¹³ "Die Concertmanie hört noch nicht auf. Es concertirten innerhalb zehn Tagen die Herren Samary, Louis Lacombe, der Violinist Lotto, Rich. Hammer, der Cellist Franco-Mendés, die Pianisten Ketten, Brassin und Mansour, ein Aegyptier. Das weibliche Geschlecht war vertreten durch die Damen Ida Bertrand, Louise Jung und Leonie Tinel." *Neue Berliner Musikzeitung* 14, no. 17 (April 25, 1860): 136.

¹⁴ "*Astre des nuits*, berceuse pour le piano (Saint-Hilaire, éd.), 9 pages. Le motif qui débute franchement, sans préparatifs, est jolie et gracieux, mais la variation que nous trouvons au bout de huit mesures, nous semble bien pressée de se produire; le second chant est aussi plein de charme, et ramène bien le premier motif et l'inévitable variation, qui se prolonge un peu trop à partir de là jusqu'à la fin. En résumé, ce morceau est agréable et n'offre pas de difficultés à des doigts agiles. Echos du bal, impromptu-mazurka (Saint-Hilaire, éd.), 7 pages. Il y a beaucoup de fougue, d'élan, dans le motif énergique qui commence. Celui d'après, que l'auteur a indiqué avec *mélancolie*, est gracieux et élégant. Malgré quelques passages un peu décousus, c'est un joli morceau où nous trouvons la variété d'expression qu'on cherche dans ce genre de composition: de la gaieté, de l'entrain, de la douceur, du sentiment." *Les Beaux-arts: revue nouvelle* 2 (Jan. 1–June 15, 1861): 159.

¹⁵ "M. Magnus, pianiste compositeur, annonce son concert pour le 25 avril prochain, salle Pleyel, à huit heures et demie du soir, avec le concours, pour la partie vocale, de M^{me} Oscar Comettant et de MM. Guidon frères, pour la partie instrumentale de MM. Sivori, Séligmann, Frélon et de M^{lle} Léonie Tinel." *Le Ménestrel: journal de musique*, April 20, 1862, 167.

¹⁶ "Quelques jours avant, à la soirée de l'un de nos premiers facteurs de pianos, chez M. Rinaldi fils, un petit concert s'est improvisé; trois pianistes y ont rivalisé de talent. C'était vraiment merveilleux à entendre: nous y avons applaudi le jeu brillant de mademoiselle Léonie Tinel dans plusieurs morceaux de sa composition, entre autres, une Valse et Cascades et Ruisseaux; la verve de M. Goldner, dans une étude de lui, quatuor d'*Ernani*, et le sentiment et la savante méthode de M. Billet, dans deux compositions qu'il va publier: un Nocturne et la Vallée." *Revue artistique et littéraire*, 1864, 280.

¹⁷ "La soirée musicale et littéraire de M. Edmond Hocmelle, organiste de Saint-Philippe du Roule et du Sénat, a été des plus intéressantes. Elle se divisait en trois parties. Dans la première on a entendu M^{lle} Adam-Boisgontier, jeune soprano apprécié dans nos salons; M^{lle} Touller, contralto, qui a obtenu au Conservatoire les prix de chant et de tragédie; M^{lle} Léonie Tinel, pianiste-compositeur; MM. Tapie-Brune, baryton, et M. Edmond Hocmelle. Celui-ci a exécuté ses nouvelles compositions sur l'orgue Alexandre." *Le Ménestrel*, March 13, 1864, 119.

¹⁸ *Dwight's Journal of Music: A Paper of Art and Literature* 27, no. 15 (October 12, 1867): 120.

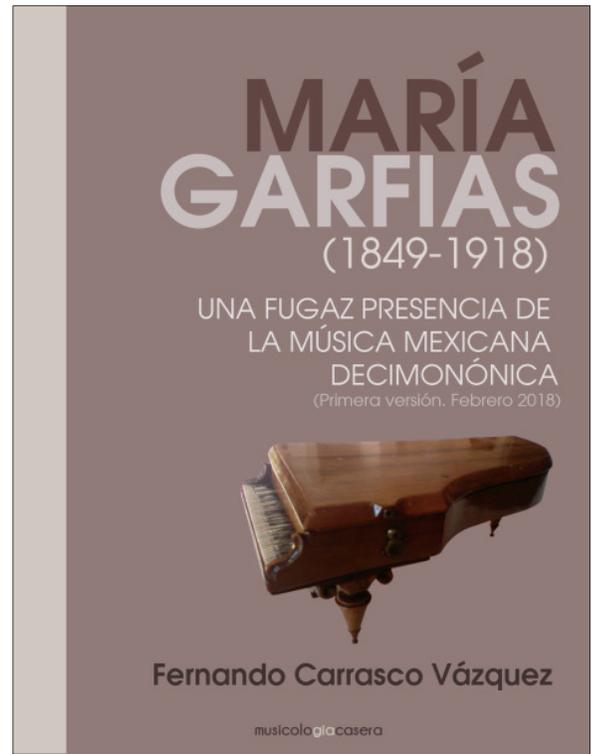
¹⁹ *Romeo et Juliette. Valse*. New York: C. H. Ditson, 1867. Digitized at <http://diglib.lib.utk.edu/utsmc/main.php?bid=1177>

²⁰ Theodore Stanton, ed., *The Woman Question in Europe: A Series of Original*

Essays (New York: G. P. Putnam's sons, 1884), 294–95.

²¹ A municipal hospital (in Paris) opened in 1858, and is still open today under the name of Fernand Widal.

²² The full obituary reads: "Jeudi dernier ont eu lieu, à l'église Saint Laurent, les obsèques de Mlle Léonie Tinel, une pianiste remarquable qui eut son jour de célébrité. Les personnes qui fréquentaient l'Exposition de 1867 n'ont pas oublié avec quelle maestria elle exécutait ses compositions dont plusieurs lui survivront, entre autres, ses « Romances sans paroles. » La pauvre artiste, qui avait une certaine fortune qu'elle employait en bonnes œuvres, laisse de profonds regrets. Elle est morte à la maison Dubois dans d'horribles souffrances chrétiennement supportées." *Figaro* (Paris), January 27, 1886, 6. Other notices: *Le Ménestrel*, January 31, 1886, 72; *Le Rappel*, January 29, 1886; *Le Guide Musical* 32, no. 6 (February 11, 1886): 48; *Musikalisches Wochenblatt* 17 (1886): 94.



The life and music of María Garfias, a nineteenth century Mexican composer of salon music, is a subject of a new publication by Fernando Carrasco Vázquez. His *María Garfias (1849–1918). Una fugaz presencia de la música mexicana decimonónica* is now available for free download from musicologiacasera.wordpress.com. The publication includes Garfias's scores.

<https://musicologiacasera.wordpress.com/2018/04/24/libro-para-descargar-maria-garfias-1849-1918-una-fugaz-presencia-de-la-musica-mexicana-decimononica-por-fernando-carrasco-v/>

by Tom Moore

Léonie Tonel: Published Works

Publishers: Aibl or Jos. Aibl=Joseph Aibl (Munich); B. u. Bock=Bote & Bock (Berlin); Brandus et Dufour=G. Brandus & S. Dufour (Paris); Chabal=Chabal (Paris); Colombier=Jean F. Colombier (Paris); M. Colombier=Marcel Colombier (Paris); Duncan Davison=Duncan Davison & Co. (London); Ditson=Oliver Ditson & Co. (Boston), imprint of C. H. Ditson (New York); G. Flaxland=Gustave Flaxland (Paris); Girod or E. Girod=Étienne Girod (Paris); L. Grus=Léon Grus (Paris); E. Heu (Paris)= imprint of C. Heu (Paris); Hofmeister or Frédéric Hofmeister=Friedrich Hofmeister (Leipzig); Lemoine or H. Lemoine=Henry Lemoine (Paris); Lyon & Healy=Lyon & Healy (Chicago); J. L. Peters & Co.=John L. Peters (St. Louis and New York); H. Rohdé=H. Rohdé (Paris); E. St. Hilaire=E. Saint-Hilaire (Paris); Schott, B. Söhne or Les Fils de B. Schott=B. Schott's Söhne (Mainz) (or Mayence); Schott frères=B. Schott's Söhne (Bruxelles); Schott & Co.=Schott & Co. Ltd (London); Schubert u. Co.=J. Schubert & Co. (Leipzig).

Publishers' catalogs and periodicals: *Handbuch*=*Handbuch der Musikalischen Literature* 6 (Leipzig: Friedrich Hofmeister, 1868); *Journal*=*Journal de l'imprimerie et de la librairie en Belgique* nos. 1, 2, and 6 (Bruxelles: Charles Hen, 1854, 1855, 1859); *Musical World* 42=*The Musical World* 42, no. 14 (London: Duncan Davison & Co., 1864); *Musical World* 44=*The Musical World* 44, nos. 16 and 17 (London: Duncan Davison & Co., 1866); Peters=*Select Compositions by Léonie Tonel* (New York: J. L. Peters, 1871); Schirmer=*Catalogue of Circulating Music Library and Imported Music. Part I* (New York: G. Schirmer, 1896); Schubert u. Co.=*Katalog* (Leipzig: Schubert u. Co., c1860).

Libraries: BdC=Biblioteca de Catalunya; BdSa=Biblioteca della Soprintendenza archivistica per il Trentino-Alto Adige, Trento; BnF=Bibliothèque nationale de France; BLSP=British Library St. Pancras; BSB=Bayerische Staatsbibliothek; LBMV=Landesbibliothek Mecklenburg-Vorpommern; LOC=Library of Congress; NLI=National Library of Israel; UM=University of Michigan; UTL=University of Tennessee Library; UWM=University of Wisconsin-Madison (Libraries); WUSL=Washington University (Libraries), St. Louis.

EUROPEAN PUBLICATIONS

by opus number (or year)

- Perles et diamans*, op. 2. *Mazurka brillante*. Piano. *Ded. à Henriette Detillieux*. Paris: G. Flaxland, 1853. Listed in G. Schirmer, *Catalogue of Circulating Music Library and Imported Music* (1896). Score: BnF, BLSP. Other editions: London: Schott & Co., [185-?]. Arr. piano four hands (Joseph Rummel): London: Schott & Co., 1857, and Mainz: Schott, B. Söhne [18--?] Score: BLSP, BdSa.
- Au declin du jour*, op. 3. *Nocturne*. Piano. Berlin: B. u. Bock, [185-?]. Listed in *Handbuch der Musikalischen Literature* 6 (1868).
- La Sauterelle*, op. 4. *Polka-mazurka brillante*. Piano. *Ded. à Madame Suchet*. Munich: Jos. Aibl, [185-?]. Plate number: 1619. Other editions: *Handbuch* lists B. u. Bock and Schubert u. Co. Listed in Schubert and Schirmer. Score: BSB.
- Stamboul*, op. 5. *Mazurka*. Piano. Paris: E. Heu, 1854. Listed in *Bibliographie de la France*, 1855. Other editions: *Handbuch* lists Schubert u. Co. Score: BnF.
- Cascades et ruisseaux*, op. 6. *Gr. Valse*. Piano. *Ded. à Mademoiselle Alice Blount*. Paris: G. Flaxland, 1854. Listed in *Journal de l'imprimerie et de la librairie en Belgique* (1854). Other editions: Jos. Aibl, [1856?]; *Handbuch* lists B. u. Bock and Schubert. Listed in Schubert and Schirmer. Scores: BnF, BSB.
- Au gré des flots*, op. 7. *Barcarolle*. Piano. Paris: E. Heu, 1855. Other editions: *Journal* (1855) lists edition Schott frères. Advertised by Schott (without opus number) in *Le Guide Musical*, August 1857. *Handbuch* lists op. 7 as *Barcarolle* and as edition Schubert. Schubert lists op. 7 as *Barcarolle. Morceau brillant*. Listed in Schirmer. Scores: BnF, BLSP.
- Madrid*, op. 8. *Boléro*. Piano. Paris: Flaxland, 1855. Other editions: *Handbuch* lists op. 8 as *Marguerite-Valse* and edition Schubert. Schubert lists op. 8 as *Marguerite. Valse*. Scores: BnF, BLSP.
- Ronde de matelots*, op. 9. *Caprice*. Piano. Paris: Flaxland, 1855. Other editions: Aibl, [18--?]. *Handbuch* lists edition Schubert. Listed in Schubert and Schirmer. Scores: BnF, BLSP, BSB.
- À tes genoux*, op. 10. *Prière*. Piano. Paris: G. Flaxland, [1855?]. Other editions: *Handbuch* lists edition Schubert. Listed in Schubert. Score: BnF, BdC.
- Riens sans toi*, op. 11. *Souvenir*. Piano. Paris: Flaxland, [1855?]. Other editions: *Handbuch* lists edition Schubert. Listed in Schubert. Scores: BnF, BLSP.
- Le Bosphore*, op. 12. *Caprice*. Piano. Paris: Flaxland, [1855?]. Score: BnF, BLSP.
- Une nuit à Grenade*, op. 13. *Sérénade*. Piano. Paris: E. Heu, 1856. Plate number: 510. Score: BnF.
- Ombres et rayons*, op. 14. *Caprice-polka*. Piano. Paris: Colombier, 1856. Score: BnF.
- Fête au village*, op. 15. *Ronde*. Piano. Paris: Chabal, 1856. Plate number: 1044. Other editions: Hofmeister (*Handbuch*) and Schubert. Schubert lists op. 15 as *Rondo villageois*. Listed in Schirmer. Score: BnF.
- Galop-étude*, op. 16. Piano. Paris: G. Flaxland, [1856?]. Listed in Schirmer. Score: BnF, BLSP.
- Le Vallon! Méditation de M. de Lamartine*. Voice and piano. Paris: imp. de L. Parent, 1858. Score: BnF.
- Dames et Chevaliers*, op. 18. *Polka-mazurka*. Piano. Paris: Publisher?, 1859. Other editions: Leipzig: Hofmeister, [18--?]. Listed in Schirmer. Scores: LBMV, BLSP, Berner Fachhochschule.
- Au bord de l'eau*, op. 19. *Nocturne*. Piano. Paris: H. Lemoine, 1859. Listed in *Journal* (1859) and Schirmer. Score: BnF, BLSP.
- À l'aventure*, op. 20. *Caprice*. Piano. Paris: Girod, 1859. Plate number: E.G. 4223. Other editions: Schubert. Schubert lists op. 20 as *Caprice. Nocturne*. Listed in Schirmer. Score: BnF, BLSP.
- Solo de concert*, op. 21. Piano. Paris: G. Flaxland, [1859?]. Other editions: Hofmeister (*Handbuch*). Listed as op. 21 in both *Handbuch* and Schirmer. Score: BnF (as op. 21).
- Echos du bal*, op. 22. *Impromptu-mazurka*. Piano. Paris: E. Saint-Hilaire, 1860. Other editions: Hofmeister (*Handbuch*). Listed in Schirmer. Score: BnF.
- Astre des nuits*, op. 23(?). *Berceuse*. Piano. Paris: E. St. Hilaire, 1860. Other editions: Hofmeister (*Handbuch*). Listed as op. 23 in both

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- Handbuch* and Schirmer (listed as op. 21 by BnF and without opus number by BLSP). Scores: BnF, BLSP.
- Pianto*, op. 24. *Élégie*. Piano. Paris: E. St. Hilaire, 1862. Other editions: Hofmeister (*Handbuch*). Listed in Schirmer. Scores: BnF, BLSP.
- Châteaux en Espagne*, op. 25(?). *Fantaisie-boléro*. Piano. Paris: E. St. Hilaire, 1862. Other editions: Hofmeister (*Handbuch*). Listed as op. 25 in both *Handbuch* and Schirmer (as op. 23 by BnF and BLSP). Scores: BnF, BLSP.
- Pendant la valse*, op. 26. *Scène dramatique*. Piano. Paris: Brandus et Dufour, 1863. Plate number: B. et D. 10580. Listed as No. 1 of *Trois morceaux* in *Musical World* 42 (1864). Other editions: *Handbuch* lists edition Hofmeister, *The Musical World* 44 (1866) Duncan Davison. Listed in Schirmer. Scores: BnF, BLSP.
- La Coupe en main*, op. 27. *Brindisi*. Piano. Paris: Publisher? 1863. Listed as No. 2 of *Trois morceaux* in *Musical World* 42. Other editions: Hofmeister (*Handbuch*), Duncan Davison (*Musical World* 44) and Peters (New York: J. L. Peters, 1873, as *The Toast. Brindisi*, without opus number). Listed in Schirmer. Score: BLSP.
- Vision*, op. 28. *Romance sans paroles*. Piano. Paris: Brandus et Dufour, 1863. Listed as No. 3 of *Trois morceaux* in *Musical World* 42. Other editions: Hofmeister (*Handbuch*), Duncan Davison (*Musical World* 44). Listed in Schirmer. Scores: BnF, BLSP.
- Loin du bruit*, op. 29(?). *Rêverie*. Piano. Paris: E. St. Hilaire, 1864. Other editions: Hofmeister (*Handbuch*), Duncan Davison (*Musical World* 44). Listed as op. 29 by Schirmer, *Handbuch*, and *Musical World* 42 and 44 (but as op. 31 by BnF). Listed as No. 1 of *Trois morceaux de boudoir* in *Musical World* 42. Score: BnF.
- Rayonnement*, op. 30. *Valse*. Piano. Paris: L. Grus, 1864. Other editions: Hofmeister (*Handbuch*), Duncan Davison (*Musical World* 44). Listed as No. 2 of *Trois morceaux de boudoir* in *Musical World* 42. Listed in Schirmer. Score: BnF.
- Menuet de Haydn*, op. 31(?). Transcription. Piano. Paris: E. St. Hilaire, 1864. Other editions: Hofmeister (*Handbuch*), Duncan Davison (*Musical World* 44). Listed as *Menuet*, op. 31 in Schirmer, *Handbuch*, and *Musical World* 42 and 44 (as op. 29 by BnF). Listed as No. 3 of *Trois morceaux de boudoir* in *Musical World* 42. Score: BnF.
- Thème varié*, op. 32. Piano. Publisher? 1865. Other editions: Hofmeister (*Handbuch*), Duncan Davison (*Musical World* 44). Score: BLSP.
- Scherzo*, op. 33. Piano. Publisher? 1865. Other editions: Hofmeister (*Handbuch*), Duncan Davison (*Musical World* 44). Score: BLSP.
- Inquiétude*, op. 34. Piano. Publisher? 1865. Other editions: Hofmeister (*Handbuch*), Duncan Davison (*Musical World* 44). Score: BLSP.
- Romance sans paroles*, op. 35. Piano. Paris: L. Grus, 1866. Other editions: Hofmeister (*Handbuch*), Duncan Davison (*Musical World* 44). Listed in Schirmer. Scores: BnF, BLSP.
- Marche triomphale*, op. 36. Piano. Paris: L. Grus, 1866. Other editions: Hofmeister (*Handbuch*), Duncan Davison (*Musical World* 44). Scores: BnF, BLSP.
- Grande valse*, op. 37. Piano. Publisher? 1866. Other editions: Hofmeister (*Handbuch*), Duncan Davison (*Musical World* 44). Score: BLSP (as op. 37).
- Douce ivresse*, op. 38. *Valse brillante*. Piano. Paris: H. Rohdé, [18--?] Other editions: Hofmeister (*Handbuch*). Listed in Schirmer. Scores: BLSP, BnF.
- Chant d'amour*, op. 39. *Barcarolle*. Piano. Publisher? [18--?]. Listed as op. 39 in Schirmer and *Handbuch*. Score: BLSP (listed as op. 37).
- Le Bourg de Batz*.¹ *Danse Bretonne*. Publisher? [18--?]. Piano. Score: BLSP (as op. 40).
- La petite Fadette*, op. 40. *Scène champêtre*. Piano. Paris: M. Colombier, 1867. Plate number: T.P. 1647. Other editions: Chicago: Lyon & Healy, 1868; Paris: H. Rohdé, 1875. Plate number: H. R. 234. Listed as opus 40 in *Handbuch* and Schirmer, as well as in Lyon & Healy edition. Listed (without opus number) in *The Young Englishwoman* (1869) and in *Bibliographie de la France* 64 (1875): 553 (edition H. Rohdé). Scores: NLI, BnF, BLSP.
- Transports*, op. 41. *Valse-caprice*. Piano. Leipzig: Frédéric Hofmeister, [1866?] Plate number: 6521. Other editions: Paris: M. Colombier, 1868. Listed in *Handbuch* and Schirmer. Scores: UM, BnF.
- Les Moissonneurs. Scène champêtre*. Piano. London: Publisher? 1869 (ed. Adolph Ferdinand). Score: BLSP.
- Paquerette*. Piano. Mayence: Les Fils de B. Schott, 1872. Score: BLSP.
- Rubis et Saphirs*. Piano. London: Publisher? 1874. Score: BLSP.
- Galop de bravoure*, op. 52. Piano. *Ded. à Madame Charles Danet*.² Mayence: Les Fils de B. Schott, [1875?]. Plate number: 21940. Score: UM, BLSP.
- Consolation. Morceau de salon*. Piano. Mayence: Les Fils de B. Schott, 1876. Score: BLSP.
- Boutons d'or. Valse*. Piano. Mayence: Les Fils de B. Schott, 1876. Score: BLSP.
- Dors, mignonne*, op. 55. *Berceuse*. Piano. Paris: imp. R. Parent, 1884. Listed in *Bibliographie de la France* 73 (1884): 318. Score: BnF.

AMERICAN PUBLICATIONS

in alphabetical order

- Alice. Mazurka de Salon*. Piano. *Ded. to Miss Julia Marriott*. New York: J. L. Peters, 1871. Listed in Peters. Digitized score: LOC.
- Bolero*. Piano. *Ded. à Madame N. R. Moseley*. New York: J. L. Peters, 1871. Listed in Peters. Digitized score: LOC.
- Bridal Gifts. Valse de Concert*. Companion to *Perles et Diamants* [sic] mazurka. Piano. *Ded. to Miss Julia F. Squire*. New York: J. L. Peters, 1871. Digitized score: LOC.
- La Chasse (The Chase). Morceau caractéristique*. Piano. *Ded. to Mr. John Farris, Hartford, Conn.* New York: J. L. Peters, 1871. Digitized score: LOC.
- Columbia Galop*. Piano. New York: J. L. Peters, 1871. Listed in Peters.
- Deep in my Heart. Morceau*. Piano. New York: J. L. Peters, 1871. Listed in Peters.
- Drifting with the Tide. Barcarole*. Transcription. Piano. New York: J. L. Peters, 1871. Listed in Peters. Digitized score: LOC.
- Driven from Home. Valse de Salon*. Piano. New York: J. L. Peters, 1871. Listed in Peters. Digitized score: LOC.
- Farewell! (L'Addio)*. Transcription. Piano. *Ded. à Monsieur Wm. Dressler*. New York: J. L. Peters, 1871. Listed in Peters. Digitized score: LOC.
- Fleur des champs. Valse de Salon*. Piano. *Ded. à Mademoiselle Marie Charpentier*. New York: J. L. Peters, 1873. Digitized score: LOC, UWM.

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- Gabrielle. Galop di Bravura.* Piano. *Ded. à Mademoiselle Gabrielle Grenet.* New York: J. L. Peters, 1871. Plate number: 6931-6. Digitized score: LOC.
- God Bless the Little Church.* Transcription. Piano. New York: J. L. Peters, 1871. Listed in Peters.
- Good-bye, but come again.* Transcription. Piano. New York: J. L. Peters, 1871. Listed in Peters.
- Good-bye, Old Home. Meditation.* Piano. New York: J. L. Peters, 1871. Listed in Peters.
- I said to my Love. Idylle.* Piano. New York: J. L. Peters, 1871. Listed in Peters.
- Kiss me Good-Night, Mamma.* Transcription. Piano. New York: J. L. Peters, 1871. Listed in Peters.
- Lovely Maiden. Quartet. Rigoletto.* Piano. New York: J. L. Peters, 1871. Listed in Peters.
- Madeleine. Polka.* Piano. *Ded. to Mr. Jacob Voorhis.* New York: J. L. Peters, 1871 (1st ed.), 1872 (2nd ed.). Listed in Peters as *Madaline Polka.* Digitized scores: LOC.
- Murmuring Waves.* Transcription (of G.W. Scott's song *The Lone Rock by the Sea*). Piano. *Ded. to Miss Jennie Charlick (New York).* New York: J. L. Peters, 1871. Listed in Peters. Digitized score: LOC.
- My dear old sunny fome. Reverie* ("on Will S. Hays's beautiful Melody"). Piano. *Ded. à Madame Jennie Tournier.* New York: J. L. Peters, 1871. Listed in Peters. Digitized score: LOC.
- My Father's Home.* Transcription. Piano. New York: J. L. Peters, 1871. Listed in Peters. Digitized score: LOC.
- My Southern Sunny Home. Reverie.* Piano. New York: J. L. Peters. Listed in Peters.
- Neptune. Grand March.* ("Introducing Will. S. Hays's favorite Melody 'Down by the deep sad sea'"). Piano. *Ded. to the Members of the New York Yacht Club.* New York: J. L. Peters, 1871. Listed in Peters. Digitized score: LOC.
- Nobody's Darling. Morceau de salon.* Piano. New York: J. L. Peters, 1871. Listed in Peters.
- Only a Little Flower. Mazurka.* Piano. New York: J. L. Peters, 1871. Digitized score: LOC.
- La petite Fadette,* op. 40. *Scène champêtre.* Piano. Chicago: Lyon & Healy, c1868.
- Perles et Diamants* [sic]. *Mazurka.* Piano. New York: J. L. Peters, 1871. Listed in Peters. (First published by Flaxland in Paris.)
- Plainte des Fleurs (The Flowers' Complaint). Romance.* Piano. *Ded. à mon amie Eugénie Faugère.* New York: J. L. Peters, 1872. Digitized score: LOC.
- Romeo et Juliette. Valse.* Piano. New York: C. H. Ditson & Co., 1867. Score: UTL.
- Rose pompon. Mazurka.* Piano. New York: J. L. Peters, 1872. Score: LOC, WUSL.
- See how the pale Moon shineth. Nocturne.* Piano. New York: J. L. Peters, 1871. Listed in Peters.
- The Separation. Morceau caractéristique.* Transcription. Piano. New York: J. L. Peters, 1871. Listed in Peters.
- Sighing Billows. Fantaisie dramatique.* Piano. *Ded. to Mrs. Louis Staab.* New York: J. L. Peters, 1871. Listed in Peters. Digitized score: LOC.
- Sleep sweetly, Love, and well. Lullaby.* Piano. *Ded. à Mademoiselle Marguerite Lanon.* New York: J. L. Peters, 1871. Listed in Peters.
- Digitized score: LOC, WUSL.
- Sparkling Polka.* Piano. *Ded. à Monsieur Anatole de Boucherville.* New York: J. L. Peters, 1871. Listed in Peters. Digitized score: LOC.
- Spring and Autumn. Tyrolienne.* Piano. *Ded. to Mr. W. L. Newman.* New York: J. L. Peters, 1871. Listed in Peters. Digitized score: LOC.
- Sweet Love, arise (La Manola). Morceau de salon.* Piano. *Ded. to Miss Isabel Moses.* New York: J. L. Peters, 1871. Listed in Peters. Digitized score: LOC.
- Sweet Thoughts. Nocturne.* Piano. *Ded. à Madame Bunel.* New York: J. L. Peters, 1873. Digitized score: LOC.
- Take me back home. (Hays.) Reverie.* Piano. New York: J. L. Peters, 1871. Listed in Peters.
- Take me home. (Raymond.) March.* Piano. New York: J. L. Peters, 1871. Listed in Peters.
- The Toast. Brindise.* (1) Chorus and solo for male voices with piano accompaniment. Words by Geo. Cooper. *Ded. to Miss Lulu Jackson.* (2) Piano arrangement. New York: J. L. Peters, 1873. Digitized score: LOC.
- Truly Yours! Idylle.* Piano. New York: J. L. Peters, 1871. Listed in Peters.
- The Vale of Youth. Reverie (Meditation).* Voice and piano. *Ded. to Mr. Gustavus Hall.* New York: J. L. Peters, 1871. Listed in Peters. (First published in Europe as *Le Vallon.*) Digitized score: LOC.
- The Warrior's Dream (Le Rêve du Guerrier). Grande Marche.* Piano. *Ded. à Monsieur Auguste Tonel.*³ New York: J. L. Peters, 1871. Listed in Peters. Digitized score: LOC.

Notes:

¹ Now known as Batz-sur-Mer, a city in Brittany² Mr. Charles Dannet is listed as propriétaire, boulevard de l'Ouest, à Louviers, Eure, in the list of members of the National Horticultural Society of France. Perhaps Tonel knew him through horticultural circles.³ See p. 2 in this journal.**About the author**

Tom Moore, Head of the Sound & Image Department of the Green Library, Florida International University, Miami, holds degrees in music from Harvard and Stanford and studied traverso with Sandra Miller. From 2004 to 2007, he was visiting professor of music at the University of Rio de Janeiro, where he co-directed the early music ensemble, Camerata Quantz. He has also sung professionally with the Symphonic Chorus of Rio de Janeiro and Concert Royal and Pomerium Musices of New York. Dr. Moore has recorded with Kim Reighley and Mélomanie for Lyrichord (USA) and with Le Triomphe de l'Amour for Lyrichord and A Casa Discos (Brazil). He writes about music for *BrazilMax.com*, *Muscabrasileira.org*, *21st Century Music*, *Opera Today*, *Flute Talk*, *Flutist Quarterly*, and other journals.

Maddalena Croff

Operatic diva, pianist, composer, and member of an eminent musical family, MADDALENA CROFF has received the briefest of entries in the *International Encyclopedia of Women Composers*,¹ with no dates of birth or death, but what seems to be an almost complete list of works. Further research revealed the date and circumstances of her death. These were shocking enough to travel as far as London, where the *Pall Mall Budget* reported in July 1874: “Signora Maddalena Croff, a pianist of great talent at Milan, has met with her death through burning; the lamp which was placed on the pianoforte during her performance was overturned, and her dress set fire to.”² This horrific tale was confirmed the following year by an Italian annual, with slight differences in the details: “While she was studying at the piano, the oil lamp spilled on top of her; her clothes and the carpet caught fire; she died the following days from the burns (Milan, June 19).”³ In both of these reports, Croff is referred to only by her own surname,⁴ one that is relatively rare in Italy.

Croff began her career, at least as far back as it can be traced, with study at the Conservatory in Milan.⁵ She was the youngest of three siblings to study there. The oldest was Giovanni Battista Croff, a student between May 18, 1827 and October 4, 1833, studying french horn, voice, and composition. Next came Carlotta Croff who studied voice between July 1, 1830 and Sept. 28, 1833. Finally, there was Maddalena, who studied voice and piano between December 19, 1833 and September 1839.⁶

Giovanni Battista Croff went on to have a successful career as a composer and professor of music. Sources disagree on his date of birth, with some giving 1802 and others 1812, but they agree on his demise in 1868.⁷ He seems to have produced a substantial number of compositions, including an opera, *Quanti Casi in Un Sol Giorno*, which apparently was performed only once, at La Scala, as a benefit for the Pio Istituto Filarmonico on November 8, 1834.⁸ Croff would later teach harmony and composition at the Conservatory from 1850 until his death in 1868.⁹

Older sister Carlotta does not appear in the press, at least not under that name. However, Maddalena and an older sister, this time called Marietta,¹⁰ both appear in a review from 1839. Maddalena, as noted above, studied both voice and piano at the Conservatory. She begins to be reviewed in the press, while still a student, as a soloist in a Milan performance of Haydn’s late oratorio, *Le Quattro Stagioni (The Seasons)*, in 1838:

Le Quattro Stagioni, music by Haydn, performed at our I.R. Conservatory on the morning of the sixth to the benefit of those affected by the floods along the Danube. . . . The leading vocal parts were distributed as follows: *Spring*. Signore Adelaide Moltini and Margherita Tizzoni, students of the I. R. Conservatory. Signor Paolo Ambrosini, signor Alberto Bozetti. *Summer*. Signore Adelaide Moltini, Maddalena Belloni, students of the I. R.

Conservatory. Signor Leopoldo Coduri, student of the I. R. Conservatory. Signor Cleto Capitini. *Autumn*. Signore Margherita Tizzoni, Teresa Pusterla, Maddalena Belloni, students of the I. R. Conservatory. Signor Alberto Bozetti, signor Paolo Ambrosini. *Winter*. Signore Maddalena Croff, Maddalena Belloni, Adelaide Moltini, students of the I. R. Conservatory. Signor Giuseppe Bolognini, student of the I. R. Conservatory Signor Alberto Bozetti. All were distinguished, and all pleased.¹¹

At the end of the academic year in 1839, Maddalena Croff was a featured performer in the concert celebrating the prize-winning students for the year. She is listed in three of the eleven numbers, apparently as a vocalist in each case.¹² Later that year, there is a review of a private “vocal and instrumental academy”. The concert, which took place on December 15, includes all three musical siblings – Marietta, Maddalena, and Giovanni Battista, though the latter is referred to as “maestro” rather than by his first name, and the reviewer, Gaspare Aureggio, makes a point of highlighting the activity of the three siblings at the conclusion of his text:

The courtesy of those sent out invitations to this delicious diversion had brought together a select and brilliant company. We heard the young sisters Marietta and Maddalena Croff . . . Miss Marietta Croff sang in two duets; the first from the *Arabi*, the second, from *Cenerentola*. This young woman sings with grace, sweetness, and precision. Her sister, Signora Maddalena Croff, student of our Royal Conservatory, sung the cavatina from the *Barbiere*, and in a duetto from *Caterina di Guisa*. And she delighted and surprised us in a sonata for the gravicembalo; she miraculously solved the greatest technical difficulties, although playing without the score. The sympathetic beauty of this young amateur speaks highly in her favor, and highlights even more her musical merits. . . . It is the same reason of brevity that advises that I should pass in silence over various other pieces sung at the Academy – except for the first duet, that opened the pleasing evening, almost all the other pieces were exquisitely accompanied by Mr. maestro Croff, brother of the valorous young women whom we have already spoken of. It is useless to go into detail about the rare skill of Mr. Croff. This triad, dear to harmony, shows that musical talent runs in the family, so to speak.¹³

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The following year, 1840, also brings another academy featuring “Signora Croff”, probably Maddalena, though it is impossible to be certain.¹⁴ The early 1840s also mark the zenith for the operatic career of the aspiring contralto. Now for the first time, Croff adds another surname for her professional activities, and becomes Maddalena Croff Lagorio (although often the press continues to call her simply Croff). She continues to be Croff Lagorio in the listing of singing teachers in the *Guida Milanese* until at least 1858. We know nothing about Mr. Lagorio, unless he is the Gio. Lagorio who was a shoemaker (a high-end trade in Milan) in 1834.

In 1841, Croff was performing in Genoa, where she appeared in a performance of *La Vestale* reviewed in the *Gazzetta di Genova* on February 6:

Thus the success of this performance was complete . . . the concerted pieces pleased to the highest degree, where the profound skill of the maestro shined, with the finale of the second act being sufficient testimony of this; the duetto between the tenor Lonati and the basso Feriotti pleased, as did the duet between the prima donna signora Marini and signora Maddalena Croff contralto.¹⁵

The continuing success of this production is noted in *Il Pirata* (Milan) two weeks later: “Genoa. *La Vestale* pleases more and more on the stage here: Marini, Ferlotti, and Lonati are applauded each night, together with signora Croff contralto, and with Statuti.”¹⁶

Croff appeared in a number of operas performed at the Teatro Ducale in Parma in 1842. She was heard as Giunia in *La Vestale* by Mercadante on January 15–16, and “did not please.” She sang Maffio Orsini in Donizetti’s *Lucrezia Borgia* on February 1. On February 17, she was heard in an academy given by the Philharmonic Society in the Sala del Ridotto, and sang a cavatina from *Semiramide* (here she is identified as an honorary member of the Accademia Filarmonica of Genoa).¹⁷

Two publications (*Il Pirata*, and the *Bazar di novità*) note that Maddalena Croff Lagorio has been contracted by Bonola as prima donna contralto for the spring season in Genoa, and the former remarks: “Signora Croff is an artist who deservedly enjoys a good reputation.”¹⁸ Her performances there in *La Vestale* in April 1842 received mixed reviews. The *Bazar* writes on April 6: “Croff was unfavorably judged in this opera, but one may hope that her skills will be valued in another more propitious situation.”¹⁹ She made a better impression on the reviewer of an earlier production of *La Vestale* in Cremona. Writing in the *Allgemeine Musikalische Zeitung* of November 1841, he notes that “the alto Croff Lagorio, from the Milan Conservatory, made an impact in her romances and in the duets.”²⁰

From this point on, Croff seems to have left the operatic stage. She is noted in the press in 1845, participating in a musical academy at the Ricordi publishing house, where she and her brother accompany at the piano. Notable among the performers are

the trumpeter Maffei and the flutist Giulio Briccialdi, the latter still famous today. Croff apparently does not sing on this occasion.²¹ There are no more performances in which she is noted; she apparently lived and taught both voice and piano in Milan, where she was listed in the *Guida Milanese* until about 1858. It would be a quarter-century until her next notice in the press, this time as a composer.

There are two surviving collections of dances for piano by Croff. The first, *La quiete dopo la tempesta*, is from 1869 at the latest, since it was reviewed in *L’Euterpe* (Milan) on March 11 of that year:

Album by Signora Croff. Signora Croff is not only an extremely skilled pianist, but is also a very distinguished composer. She has just published a collection of dances, *La quiete dopo la tempesta*, which is full of precious dance numbers. Magnificent is the polka, Violetta, genteel the quadrille, Scintilla, original the galop *Lo spiritismo* and most beautiful *Fronde di lauro*, *Cerere*, *Margherita*, waltz, *mazurka*, *écossaise*. Our best wishes to the fine composer, and we hope that this will not be the last work of hers which we will praise. For sale from the publisher, De Giorgi. (Dal Corsaro).

Her second collection, *In riva al Tevere*, is dedicated to the “free Roman people” and thus can be dated precisely to late 1870, after the capture of Rome on September 20 by the forces of unification had created the modern Italian Republic and put an end to the temporal powers of the Papacy.

Although not mentioned in the 1869 review, Croff has begun once more to use two last names on the title pages of her publications – Croff Portalupi. We are fortunate that her work for chorus includes the first initial of her collaborator, N. Portalupi. This must have been the Milanese literary figure and member of the nobility, Napoleone Portalupi, a marquis, author, and the editor of the scientific bimonthly publication, *Bartolomeo Borghesi*, named for the Italian antiquarian, expert in epigraphy and numismatics, Bartolomeo Borghesi (1781–1860).

Sadly, after these late successes documenting what might well have been a lifetime of compositional activity, Croff would meet a fiery end in 1874.

List of Published Works

Works for piano

La quiete dopo la tempesta. Regalo di danza per pianoforte. Milano: Paolo de Giorgi, [1869?]. Parts: *Fronde di Lauro* (waltz), *Violetta* (polka), *Cerere* (mazurka), *Margherita* (écossaise), *Scintilla* (quadrille), *Spiritismo* (galop). Scores:

Sezione Musicale della Biblioteca Palatina (Parma); Biblioteca e Archivio Musicale dell'Accademia Nazionale di Santa Cecilia (Roma).

In riva al Tevere. Album da ballo per pianoforte. "Al libero popolo romano." Milano: Gio. Canti, 1870. Parts: Plebiscito (waltz), Roma (polka), Flaminia (mazurka), Trasteverina (écossaise), Entusiasmo (galop), Concordia (quadrille), I lancieri (quadrille). Scores: Biblioteca del Museo Civico del Risorgimento (Bologna); Biblioteca e Archivio Musicale dell'Accademia Nazionale di Santa Cecilia (Roma); Biblioteca Reale (Torino).

Choral works

Inno. Coro per tenori e bassi con accomp. to di pianoforte / Parole del prof. N. Portalupi. Milano: Paolo de Giorgi, [18--?]. Score: Biblioteca del Conservatorio Statele di Musica Giuseppe Verdi (Milano).

Salve regina a tre voci, soprano, mezzo-soprano e contralto, o due tenori e baritono con accomp.to di pianoforte e harmonium ... "A Felicità Morandi distinta letterata ..." Milano: Paolo de Giorgi, [18--?]. Score: Biblioteca del Conservatorio Statele di Musica Giuseppe Verdi (Milano).

Notes:

- ¹ Aaron I. Cohen, *International Encyclopedia of Women Composers*, 2nd edition (New York: Books & Music, 1987), 172.
- ² *The Pall Mall Budget*: a weekly collection of articles printed in the *Pall Mall Gazette* 12 (10 July 1874): 36.
- ³ *Annuario Generale della Musica* (1875): 203.
- ⁴ In some sources she is also referred to as Croff Lagorio and Croff Portalupi.
- ⁵ The conservatory was founded in 1807.
- ⁶ L. Melzi, *Cenni storici sul R. Conservatorio di Musica in Milano* (1874?): 75, 77.
- ⁷ Giovanni Battista seems to first appear in documentary sources in 1822, being listed, with his address, in the *Almanacco di Commercio* for 1822 (p. 152). He also appears in 1827 in the *Interprete Milanese*, another commercial directory, at the same address, but this time listed specifically as a goldsmith (orefice). It is interesting to note that the only other person by that surname appears immediately before him, described as a goldsmith, jeweler, and "adviser delegated by the Imperial Royal Chamber of Commerce, Arts, and Manufactures for theft or misplacing of precious property." We might surmise that this Francesco Croff is a senior relative (possibly father?) to Giovanni Battista. An even later directory, the *Guida Milanese* of 1843, lists Giovanni Battista as winning special mention for his artistic skills in the area of anatomy (the figure drawing, not dissection). By this date, Francesco Croff is deceased, but his heirs are listed as the owners of a box at the Teatro Canobbiana (built in 1779, the building is still standing today, now known as the Teatro Lirico), so that we know that the Croff family had interests in the fine arts, music and gold and jewelry-making.
- ⁸ It received this review in *L'Eco di Milano*: "Quanti casi in un sol giorno is the title of the melodrama composed by Mr. Gio. Battista, student of

the Imperial Royal Conservatory here, which began the evening's entertainment. . . . we say that the choice of the libretto was everything but happy. The young composer as a consequence, not having new and piquant situations at his disposal, could not even have material to stimulate his inspiration. Notwithstanding, he demonstrated that he had gained precious knowledge in the art of composing, and does great honor to the establishment from which he issues." *L'Eco di Milano*, 10 November 1834, 540. Its rather free and abbreviated translation was published, about a week later, in Vienna: "'So Many Coincidences in One Day' was the title of the melodrama by Mr. Johann Baptist Croff, student of the Imperial Conservatory here, which was performed for the benefit of the Philharmonic Beneficent Institute on November 8. The libretto is so entirely lacking in new and piquant situations that the composer throughout did not find any material to show off his talent. Nonetheless, he documented precious technical skills which are greatly to the credit of the Institute at which he studied (*Eco di Mil.*)". *Der Wanderer*, 21 November 1834. The following year the critic for the *Allgemeine musikalische Zeitung* included Croff's composition in a survey of the opera/opera scene in Lombardy and the Veneto with these now entirely unfavorable remarks: "A new operetta, Quanti casi in un sol giorno, by Mr. Gio. Battista Croff, a Milanese, and student of the conservatory here, opened the benefit for the Pio Istituto Filarmonico. Unfortunately, Mr. Croff, with his first-born, honored the meaningless eternal cling-clang of today without serving up a single new idea; Basily and Piantanida certainly gave him entirely different lessons at the Conservatory." *Allgemeine musikalische Zeitung* 37 (3 June 1835): 358–359.

- ⁹ There are two other notable artistic Croffs active in Milan in this period, whose dates of birth suggest that they might conceivably also be older siblings of the musical Croffs, given that we know that Giovanni Battista was also an artist. These were the sculptor Giuseppe Croff, born in Milan in 1810, and died November 20, 1869, and the painter Luigi Croff, born and died in Milan, 1806–1885.
- ¹⁰ It is possible that Marietta is actually the sister named as Carlotta in the Conservatory records.
- ¹¹ *Il pirata*, giornale artistico, letterario, teatrale 3 (1838): 379.
- ¹² *La Moda*. Giornale dedicato al bel sesso, 4 (12 September 1839): 289–290.
- ¹³ *La Moda*. Giornale dedicato al bel sesso. 4 (23 December 1839): 408.
- ¹⁴ *Il pirata*, giornale artistico, letterario, teatrale 5 (1840): 41.
- ¹⁵ *Gazzetta di Genova*, 6 February 1841.
- ¹⁶ *Il pirata*, giornale artistico, letterario, teatrale 6 (23 February 1841): 278.
- ¹⁷ Alessandro Stocchi, *Diario del Teatro ducale di Parma dal 1829 a tutto il 1840* (1841), 10, 12–13, 21.
- ¹⁸ *Il pirata*, giornale artistico, letterario, teatrale 7 (1842): 296; *Bazar di novita artistiche, letterarie e teatrali* 2 (20 January 1842): 20.
- ¹⁹ *Bazar di novita artistiche, letterarie e teatrali* 2 (6 April 1842): 111.
- ²⁰ *Allgemeine musikalische Zeitung* 43 (1841): 933.
- ²¹ *Gazzettino semanale di Milano*, 30 August 1845.

Elisa Bosch

One of the most prolific women composers of piano music in nineteenth-century France was ELISA BOSCH, who is listed, with a small selection of her works, in the *International Encyclopedia of Women Composers*.¹ In recent years, scores for almost thirty of her works for piano have been digitized by the National Library of France. Frustratingly, newspapers and books from her lifetime add very little to what can be gleaned about her life and circumstances from the record of her publications.² There is nothing in the press that could indicate where or with whom she studied piano or composition; and the lack of concert reviews indicates that she never had a career as a touring virtuoso. Even her given name and surname hardly hint at her origins. The name Elisa is commonly found in a number of countries in Western Europe; Bosch is a common surname both in the Netherlands and in Catalonia, though less so in France.

All of her publications seem to have been originally issued by French publishers, either in Paris or in Versailles. Four works were published by Bosch herself in Versailles. The fact that her final eleven published works were also issued (decades later) by Vernède, who was based in Versailles, might indicate that she had a continuing connection with the city. The only mention in public records of a musician that could possibly be our composer is the Mlle. Bosch, (regrettably, without given name), who is a professor of music at the school of music in Perpignan, mentioned in various sources circa 1890 (Bosch is a prominent surname in Perpignan, close to the border with Catalonia, since at least the seventeenth century).

Bosch began publishing her compositions in 1853, with *Le Myosotis*, a polka-mazurka printed in the *Journal des Demoiselles*, and also issued by Flaxland, though the Flaxland issue cannot be precisely dated. Interestingly, the prolific composer for the flute, Jules Herman, chose a theme from this work for his *Theme and variations*, op. 9, published three years later, in 1856. It seems likely that his *L'Aubépine*, op. 8, is also based on an early work by Bosch, the polka-mazurka by the same title, published in the January 1856 issue of the *Journal des Demoiselles*. Bosch continued to publish regularly over the next forty-five years until her op. 73 (dated 1898). Her works were issued by at least ten publishers in addition to herself – Heugel, Richault, Heu, Flaxland, Challiot, Colombier, Coudray, Durand, Katto, and Vernède. It is impossible to identify opp. 1–14 from the bibliography (these may be among the dozen or so works listed without opus number in her catalog); in addition, among her known works there is a number of those for which no copy, not even a printed citation, exists.

Bosch's teaching career, mentioned earlier, must have spun for about thirty years, as there are seven students among her dedicatees and two students dedicated a composition to her. These are:

Edmond Muller (La villageoise, 1855)
 Julia Charlier (Première pensée, 1856)
 Dulcibella Astley (op. 26, 1860)

Madame J. Mottet de Malroy (op. 43, 1865)
 Berthe Gallien (op. 48, 1867)
 Mathilde Rousseau (op. 53, 1877)
 Isabelle Chapusot (op. 54, 1879)
 Jeanne Albanel (op. 55, 1880)
 Jenny Allard (op. 57, 1884)

All but the first of these are women, and two are identifiable as coming from the nobility: Dulcibella Astley, apparently the only Englishwoman on the list,³ and Madame J. Mottet de Malroy⁴ who was also a published composer for the piano, with at least a half-dozen surviving works. Julia Charlier, one of Bosch's earliest students, was also a published composer. The only friend named on Bosch's title pages who is not also a student is Marguerite Gautier (op. 56, 1883). In addition, the composer Pauline Cortey dedicated her op. 2, *Amitié*, to "her friend Elisa Bosch".

The only evidence of Bosch as performer, of her own work or of anyone else's, is the title page for her piano gallop op. 51, entitled *1867*, which states that it was "performed by the author at the Exposition universelle."⁵ It is dedicated to Madame Henri Herz.⁶

In addition to her skills as performer and composer, Bosch was also a poet. Among her surviving works, the opp. 19, 20, 22, 30, 39, 64, 65, and 73 are songs. Of these, op. 22, 30, 39, 63, and 73 are set to her own words. Other poets whose texts she set to music are Foucaux and Lamartine. The former is Philippe-Édouard Foucaux, 1811–1894, poet, translator, and the first Tibetologist in France. Alphonse de Lamartine (1790–1869) is still better known today as one of the major Romantic figures in French literature, as well as a politically important figure during the turbulent politics of 1848.

Notes:

- ¹ Aaron Cohen, *International Encyclopedia of Women Composers*, 2nd edition (New York: Books & Music, 1987), 97.
- ² The earliest one is from 1853; the last one was issued in 1898. That would indicate that Bosch might have been born around 1833 and died around 1898, with a life span of 65 years, which is reasonable for the period.
- ³ She must be the Dulcibella Louisa Astley [b. 1840?], the daughter of the Rev. Henry L'Estrange Milles Astley, Rector of Foulsham, listed in Debreth's *Peerage*.
- ⁴ Her husband, Jacques-Philippe Mottet, a member of the nobility, had announced in 1859 his intention to add "de Malroy" to his name, and from thereon called himself "Mottet de Malroy".
- ⁵ I have found no mention of this in the press.
- ⁶ Henri Herz (1803–1888) was one of the most notable piano virtuosos and composers for piano in the nineteenth century. In 1865, he married Pauline Seignette, thirty years younger than him. She was also the dedicatee of the Chaconne for piano, op. 41, by Georges Bachmann. Henri Herz was a member of the jury evaluating musical instruments being shown at the exposition.

Elisa Bosch

Elisa Bosch: List of Published Works

Abbreviations and acronyms: BcB=Biblioteca civica Bertoliana; BcV=Biblioteca civica di Verona; BF=*Bibliographie de la France: journal général de l'imprimerie et de la librairie*; Bmf=Biblioteca mediateca finalese; BnF=Bibliothèque nationale de France; CL=*Courrier de la librairie: journal de la propriété littéraire et artistique*; Ded.=dedicated to; JD=*Journal des Demoiselles*; JILB=*Journal de l'imprimerie et de la librairie en Belgique*; Nt=note on the publication cover; UofM=U of Michigan (Women Composers Collection).

Publishers: E. Challiot, Challiot & Cie=E. Challiot (Paris); M. Colombier=Marcel Colombier (Paris); E. Coudray=E. Coudray (Paris); Durand=Auguste Durand; Durand, Schoenewerk & Cie=imprint of Durand (Paris); G. Flaxland= Gustave Flaxland (Paris); E. Heu= E. Heu (Paris); Heugel=J. L. Heugel (Paris); J. B. Katto=J. B. Katto (Brussels, Paris); Morris=Morris (Paris); Richault or S. Richault=Simon Richault (Paris); Vernède=Vernède (Versailles).

Works with opus numbers¹

Trois pensées mélodiques de salon pour piano, op. 15. Parts: 1. L'écho de la vallée (pastorale), 2. La nacelle (gondoline), 3. Adieux beaux rêves (rêverie). Paris: Heugel, 1856. Listed in CL (1856): 823 (without op.) and in JILB (1857): 22 (with op.). Score: BnF.

Romance sans paroles, op. 16. Paris: Richault, 1856. Listed in CL (1857): 96 and BF (1857): 43 (no. 184).

Deux rêveries poétiques pour piano, 1^{re}, op. 17. Paris: S. Richault, 1857. Listed in JILB (1857): 237 and in CL (1857): 717. Score: BnF.

Deux rêveries poétiques pour piano, 2^{de}, op. 18. Paris: S. Richault, 1857 (6672 R). Listed in JILB (1857): 237 and in CL (1857): 717. Score: BnF.

Mélodie pour mezzo soprano ou baryton, op. 19. *Poésie de Mr A. de Lamartine*. "Mon âme est un torrent."² Paris: E. Heu, 1857. Score: BnF.

Il est doux de prier, op. 20. *Mélodie et poésie de Ph. Foucaux*. Paris: E. Heu (?) [1857?]. Listed in BF (1857): 222 (no. 1113).

Dors, enfant, op. 22. *Berceuse. Poésie de Elisa Bosch*. Paris: G. Flaxland, [185-?]. Score: BnF.

Deux romances sans paroles pour le piano, op. 23. Paris: E. Challiot, 1860. Listed in JILB (1860): ? (no. 290). Score: BnF.

Élégie pour piano, op. 24. Paris: éditeurs, 1862. Score: BnF.

Le Retour, op. 25. *Polka mazurka*. Paris: Challiot, [186-?]. Ded. "À M^{elle} Pauline Rémont". Listed in JILB (1861): 88 (no. 885). Digitized³ score: BnF.

Illusion, op. 26. *Valse*. Paris: Challiot, 1860. Ded. "À son élève Miss Dulcibella Astley". Listed in JILB (1861): 11. Digitized score: BnF.

Retraite de Versailles, op. 28. Piano et harmonium ou piano seul ad libitum. Versailles: author, 1861. Score: BnF.

Le chant des cigales, op. 29. *Polka mazurka pour piano*. Ded. "À Mademoiselle Mathilde Héring". Paris: G. Flaxland, 1861. Digitized score: BnF.

Espère pour mezzo soprano ou baryton, op. 30. *Poésie de Elisa Bosch*. Paris: E. Challiot, 1862. Listed (without op.) in BF (1862): 69 (no. 318), 89 (no. 451). Score: BnF.

La Jeune France, op. 31. *Marche pour piano et harmonium (ou piano seul)*. Versailles: author, 1862. Listed (without op.) in BF (1862): 153 (no. 796). Scores: BnF; UofM.

La Trouvillaise,⁴ op. 32. *Polka mazurka pour piano*. Ded. "À

Madame la Vicomtesse de Villeneuve Bargemont". Versailles: author, 1862. Listed (without op.) in BF (1862): 143 (no. 765). Digitized score: BnF.

Douce pensée, op. 33. *Mélodie pour piano*. Versailles: author, 1862. Score: BnF.

Soir d'été, op. 34. *Polka mazurka pour piano*. Ded. "À mademoiselle Laura Magnac". Paris: E. Challiot, 1862. Listed in JILB (1861): 88 (no. 886). Digitized score: BnF.

Le Hamac, op. 35. *Rêverie pour piano*. Paris: E. Challiot, 1862. Listed in BF (1862): 565 (no. 2506). Score: BnF.

Souvenance, op. 36. *Romance sans paroles pour piano*. Paris, E. Challiot, 1862. Listed in BF (1862): 565 (no. 2506, together with *Le Hamac*). Score: BnF.

Valsons toujours, op. 37. *Paroles de Elisa Bosch*. Paris: E. Challiot, [186-?]. Score: BnF.

Un nouveau nid, op. 39. *Poésie d' Elisa Bosch*. Paris: E. Challiot, 1863. Score: BnF.

Fleur de lobélia, op. 40. *Polka mazurka pour piano*. Ded. "À mademoiselle Louise Blondel". Paris: Challiot & Cie, [186-?]. Listed in JILB (1863): 34. Digitized score: BnF.

Fée, op. 41. *Valse pour piano*. Ded. "À Mr. et Mme Alfred Tholon". Paris: Challiot & Cie, 1865. Digitized score: BnF.

Amsterdam, op. 42 (op. 44?). *Grande valse pour piano*. Paris: Challiot & Cie, [186-?]. Listed in JILB (1863): 34. Digitized score: BnF, UofM.

Euterpe, op. 43. *Grande valse pour piano*. Ded. "À son élève et amie madame Mottet de Malroy". Paris: Challiot & Cie, 1865. Digitized score: BnF.

Bluet, op. 45. *Polka-mazurka pour piano*. Ded. "À madame A. Brouard". Paris: E. Challiot, 1866. Digitized score: BnF.

Bouton d'or, op. 46. *Polka pour piano*. Ded. "À Mademoiselle Marie Troupeau". Paris: E. Challiot, 1866. Digitized score: BnF.

Vlan, op. 47. *Polka brillante pour piano*. Ded. "À Monsieur Arban".⁵ Paris, E. Challiot, 1866. Digitized score: BnF.

Les grelots du diable, op. 48. *Polka brillante pour piano*. Ded. "À son élève M^{elle} Berthe Gallien". Paris: M. Colombier, 1867. Listed in BF (1867): 190 (no. 979).

by Tom Moore

Digitized score: BnF.

La Fête des elfes, op. 50. *Caprice de concert pour piano*. Paris: M. Colombier, 1867. Listed in *BF* (1867): 282 (no. 1481). Score: BnF.

1867, op. 51. *Grand galop brillant pour piano*. Ded. “À Madame Henri Herz”. Nt. “Exécuté par l’auteur à l’Exposition universelle.” Paris: E. Coudray, 1867. Digitized score: BnF.

Pavane, op. 53. *Danse du XVIIIe siècle pour piano*. Ded. “À son élève et amie Madame Mathilde Rousseau”.⁶ Paris: Durand, Schoenewerk & Cie, 1877. Listed in *BF* (1877): 478. Digitized score: BnF.

Dites oui, op. 54. *Mélodie sans paroles pour piano*. Ded. “À son élève et amie Madame Isabelle Chapusot”. Paris: Durand, Schoenewerk & Cie, 1879. Digitized score: BnF.

Rêve enchanteur, op. 55. *Pensée poétique pour piano*. Ded. “A mon élève Mademoiselle Jeanne Albanel”. Paris: Durand, Schoenewerk & Cie, 1880. Listed in *BF* (1880): ? (no. 1303). Digitized score: BnF.

Joyeux marins, op. 56. *Rondo-barcarolle pour piano*. (*Souvenir de Menton*) Ded. “À son amie Mademoiselle Marguerite Gautier”. Paris: J. B. Katto, 1883. Listed in *BF* (1883): 684 (no. 4091). Digitized score: BnF.

Gavotte pour piano, op. 57. Ded. “À son élève Mademoiselle Jenny Allard”. Paris: Durand, Schoenewerk & Cie, 1884. Listed in *BF* (1884): 173 (no. 968). Digitized score: BnF.

Chant de Noël pour mezzo-soprano ou baryton, op. 63. *Poésie de Elisa Bosch*. Versailles: Vernède, 1892. Score: BnF.

Hymne à Marie, op. 64. *Pour mezzo-soprano ou baryton avec accompagnement d’orgue ou piano et cloche (ad libitum)*. *Paroles du R.P. Chambeu*. Versailles: Vernède, 1892. Score: BnF.

Ave Maria pour mezzo-soprano ou baryton, op. 65. Versailles: Vernède, 1895. Score: BnF.

Potache-polka pour piano, op. 66. Ded. “À mon neveu, Roger Gouget”. Versailles: Vernède, 1893. Digitized score: BnF.

Libellules, op. 67. *Impromptu-valse pour piano*. Ded. “À Madame Christine Mordret”. Versailles: Vernède, 1893. Digitized score: BnF.

Grande valse de l’X pour piano, op. 68. Ded. “À Monsieur Henri Saint-Ange Allard”. Versailles: Vernède, 1894. Listed in *BF* 84 (1895): ? (no. 504). Digitized score: BnF.

Pendant que tourne le rouet, op. 69. *Caprice pour piano*. Ded. “À ma nièce Odette Gouget”. Versailles: Vernède, 1894. Listed in *BF* 84 (1895): ? (no. 1209). Digitized score: BnF.

Brise d’Erquy, op. 70. *Grande valse pour piano*. Ded. “À Monsieur André Rousseau”. Versailles: Vernède, 1895. Digitized score: BnF.

Caroual, op. 71. *Pas de quatre pour piano*. Versailles: Vernède, 1895. Ded. “À Mesdemoiselles Thérèse, Suzanne et Simone Reynoird”. Digitized score: BnF.

Solitude, op. 72. *Mélodie pour piano*. Ded. “À Madame Ernest

Bonnefoy”. Versailles: Vernède, 1896. Digitized score: BnF.

Chant de Pâques pour mezzo soprano ou baryton, op. 73. *Paroles de Elisa Bosch*. Versailles: Vernède, 1898. Listed in *JGIL* (1898): ? (no. 2063). Score: BnF.

Works without opus numbers

(in alphabetical order)

L’Aubépine. *Polka mazurka*. *JD* (January 1856). Scores: BnF; BcV.

Colombine. *Danse des clowns pour piano*. Paris: Heugel, 1855. Listed in *JILB* (1855): 243. Score: BnF.

L’Étincelle. *Polka*. *JD* (1854). Also: Paris: Morris, [185-?] Score: BnF, BcV, BcB.

Eva. *Varsoviana*. *JD* (January 1855). Score: BnF, Bmf.

France (La) élégante. 1858. Score: BnF.

Je veux plaire. *Polka mazurka pour piano*. Ded. “à M^{elle} Camille Dupille”. Paris: G. Flaxland, 1854. Also in: *JD* (July 1855). Digitized score: BnF.

Le Mançanarez. *Boléro pour piano*. Paris: G. Flaxland, 1856. Score: BnF.

Le Myosotis. *Polka mazurka pour piano*. Paris: G. Flaxland, [185-?]. Also in *JD* (1853). Score: UofM.

Le Point du jour. *Morceau de salon pour le piano*. Paris: G. Flaxland, 1854. Listed in *BF* (1855): 38 and advertised in *JD* (Nov. 1854). Score: BnF.

Les Refrains du pays. *Romance*. *Paroles de Elisa Bosch*. “Voulez-vous que je vous chante.” Paris: Flaxland, 1856. Listed in *BF* 45 (1856): 569. Score: BnF.

La Villageoise. *Mazurka de genre pour le piano*. Ded. “à son élève Edmond Muller”. Paris: Heugel, 1855. Listed in *JILB* (1855): 196 and advertised in *Le Ménestrel* 22 (15 July 1855). Digitized score: BnF.

Notes:

¹ No information is available for opp. 1–14 and opp. 21, 27, 38, 49, 52, 58–62, and 58–62.

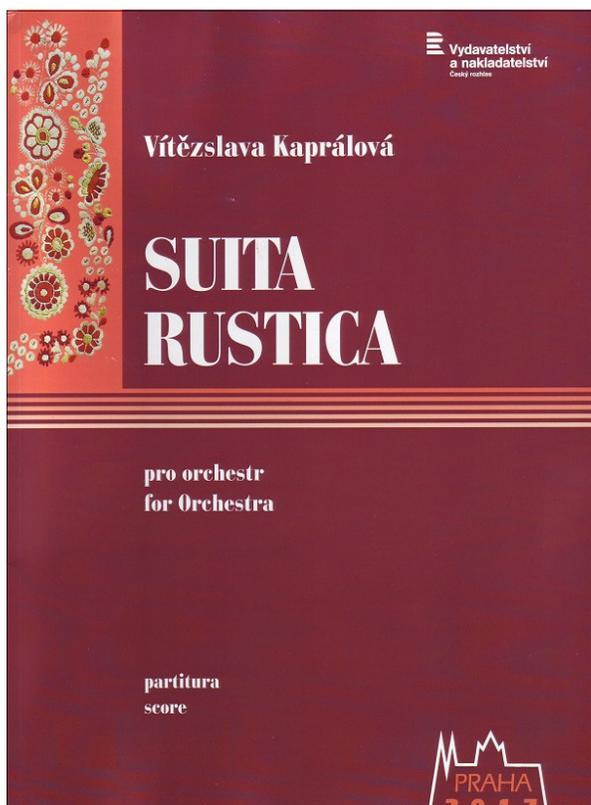
² This text begins a middle stanza of a longer poem (dating to 1850) by Lamartine, the first line of which is “Encore un hymne, ô ma lyre”.

³ Digitized scores are listed at <http://data.bnf.fr/en/documents-by-rdt/14845531/220/page1>

⁴ Trouville is a popular resort (along with Deauville) on the coast in Normandy.

⁵ The dedication is to Jean-Baptiste Arban (1825–1889), cornetist and conductor still renowned today.

⁶ M^{elle} Mathilde Rousseau would go on to win a prize in solfège at the Conservatory in Brussels in 1883, at which time she was 13 years old.

Vítězslava Kaprálová: Two orchestral suites**Suita rustica, op. 19 (1938)**

Following the success of her *Vojenská symfonieta* at the International Society for Contemporary Music (ISCM) Festival in London in June 1938, Kaprálová was asked by Universal Edition's London office to write another symphonic work – a suite whose themes would be derived from folk songs and dances of the Czech lands.¹ When the composer received an inquiry from the publisher in October on its progress,² she promptly interrupted her work on other projects in order to meet the publisher's deadline, which required that the suite be completed by November 15.³ Her pace was remarkable: the sketches for her *Suita rustica* (subtitled *Suite from Czech folk songs and dances*) were finished on November 2 and the orchestration finalized on November 10. Kaprálová dedicated the work to musicologist Otakar Šourek in gratitude for his invaluable assistance in gaining approval for the renewal of her French scholarship.⁴ In the end, Universal Edition did not publish the suite, a rather baffling decision given the work's many appealing moments of exquisite lyricism and innocent exuberance. Generated from folk borrowings, these moments are set against a background of modernist devices reminiscent of Stravinsky's *Petrushka*.

The degree of influence from Stravinsky's ballet on the three-movement *Suita rustica* can be easily surmised from the music itself. The young composer's relationship with the ballet was long-standing. She was fascinated by *Petrushka* when she was a student in Brno, studied the

work extensively in Prague, and was drawn to it again when she moved to Paris,⁵ where the ballet was premiered by Diaghilev's *Ballets Russes* in 1911 with Vaslav Nijinsky in the title role.

Kaprálová began *Suita rustica* with a strategy of initial tension relieved by lyrical episodes, similar to the method employed by Stravinsky in his Shrovetide Fair music that occurs before the magician's entrance in *Petrushka*'s first tableau. Both *Suita rustica* and *Petrushka* utilize folk tradition as the stable and comparatively consonant element against a strikingly dissonant and rhythmically insistent background. Other organizational features in common with the first tableau of Stravinsky's work that also define the mood of *Suita rustica* are immediately apparent. In the opening measures of the suite, Kaprálová summoned the full orchestra, colored in Rimsky-Korsakov's manner with a heavy dose of brass and percussion, to suggest an exotic and powerful, yet somewhat imprecise landscape, much as Stravinsky had created with similar scene-connecting episodes in the opening of the ballet. Once the unifying foundation of the movement was established, Kaprálová introduced the listener to various scenes from peasant life via the use of folk songs (Stravinsky, in a similar fashion, focused attention on the sideshows and other attractions at the fair). Kaprálová borrowed two folk melodies for this movement: the first is from Moravia (“Preletěl slavíček přes Javornýček” / The nightingale flew over Javorník); the second belongs to the spirited village folk residing further east in Slovakia (“Čiaže je to rolička nezoraná?” / Whose is it, this unploughed little field?).

The second movement bears more resemblance to Dvořák and Smetana than to Stravinsky. Two points of comparison seem appropriate—the first, to the opening of the second movement “Largo” from Dvořák's Symphony No. 9 (“From the New World”) and the second, to the emblematic Bohemian furiant. This dance was appropriated on several occasions by Czech composers; the version Kaprálová selected gained worldwide recognition when Smetana utilized it in the second act of *Prodaná nevěsta* (The Bartered Bride). Kaprálová created a frame around the central part of the movement—much like Dvořák had done in the opening of the “Largo”—utilizing the Silesian folk song “Měla jsem holúbka v truhle schovaného” (I had a little pigeon hidden in my wooden trunk) as its basis. Inside this frame is the furiant with development, based on the version of the dance “Sedlák, sedlák” (Farmer, farmer) from the area of Klatovy, a town south of Plzeň in western Bohemia. With a rapid two-stage modulation to C Major (the key of Dvořák's *Slavonic Dance*, op. 46, no. 1, also a furiant), we are now in Klatovy to enjoy the happiness of the villagers in a rendition of this invigorating Bohemian dance. Characterized by the slightly off-balance effect created by shifting duple and triple groupings within a 3/4 or 6/8 meter, in fact a hemiola, the furiant is a favorite to express the exuberance and rhythmic vitality of much of the music of the Czech lands.

The third movement is prefaced at the end of the second with the upper neighbor figure altered to begin and end on an augmented fourth in the oboes. This dissonant interval effectively attracts our attention for a return to the Stravinskian model in the last movement. The inner segment of Czechness (the second movement) becomes confined, therefore, within the larger frame of Slavic influence (movements one and three). Kaprálová called once again on the incessant rhythms of Stravinsky's so-called primitive style heard in *Le sacre du printemps*. Combined with the mood of the third movement opening, however, the allegiance is, as before, more with *Petrushka*. Kaprálová's jaunty first theme, a setting of the Bohemian tune “Ešče mě nemáš, hopaj, šupaj” (You don't have me yet), is announced by the trumpets and trombones in consonant intervals of thirds, fourths, and fifths. The contrasting theme is set to the tune of the Slovak folksong “Vysoko zornička, dobrú noc Anička” (Good night Annie, the evening star is high in the sky). After a brief developmental section, a voice from the past emerges. It is an unlikely place for a four-voice fugue, but Kaprálová inserted

one anyway. As the third movement approaches its end, Kaprálová faced the problem of how to move from a neo-baroque style and little more than a classical-sized ensemble, short on brass and percussion, to conclude with a Stravinsky-esque full Romantic orchestra, obsessed with rhythm and shifting accents, the place from which we embarked on our journey through a myriad of styles and geographical regions. With snatches of melody in the distinctive sixteenth-eighth-note pattern from the beginning of the final movement, Kaprálová attempted to work her way to a convincing close. In the spirit of the mood established thus far, the work comes to a full and dissonant stop, with only the snare drum left sounding. The conductor determines the length of the dramatic fermata before making a final run to the finish, beginning in the lower strings, momentarily delayed by a short fanfare from a solo trumpet, then proceeding to a rousing, if sudden, finish.

The performance history of *Suita rustica* was centered in Brno in the 1940s. The work received its premiere on April 16, 1939 with Břetislav Bakala conducting the Radio Brno Orchestra. This attractive composition also served as the musical portion for a “grotesque ballet with a prologue” presented at the National Theater in Brno on October 23, 1945, with text by Ivan Blatný. In 1975, the first recording of *Suita rustica*, performed by the Brno Philharmonic under the direction of Jiří Pinkas, was released by Supraphon; its second recording, performed by the Brno Philharmonic under the direction of Olga Pavlů, was released by the Czech Radio label Radioservis in 2016. Renewed interest in Kaprálová’s music in this millennium has also led to an increased number of recent performances and broadcasts of *Suita rustica* within and outside the Czech Republic, particularly in the Netherlands, Switzerland, the United Kingdom, and the United States.

Judith Mabary

Notes:

¹ Jiří Macek, *Vítězslava Kaprálová* (Prague: Knížnice Hudebních rozhledů, 1958), 164.

² Alfred Kalmus to Vítězslava Kaprálová, 11 October 1938. Private archive.

³ Vítězslava Kaprálová to Otakar Šourek, 26 October 1938. Private archive.

⁴ Vítězslava Kaprálová to Otakar Šourek, 24 November 1938. Private archive.

⁵ Macek, 167.

Suite en miniature, op. 1 (1935)

The charming miniature suite for small orchestra, *Suite en miniature*, op. 1, by Vítězslava Kaprálová, came into being in autumn 1935, at the beginning of the composer’s composition studies with Vítězslav Novák at the master school of the Prague Conservatory. Its ideas are much older, however; the composition is based on the musical material of the composer’s piano suite from 1931, still rooted in Slavic romanticism combined with French impressionist elements. That would also explain the opus number, because chronologically the work neighbours in the Kaprálová catalog *Grotesque passacaglia* and *Three Piano Pieces*, op. 9, both from the same period.

The seriousness of purpose and emotional maturity as well as increased pianistic demands of the original piano suite (1931), which Kaprálová composed when she was merely sixteen years old, set it apart from her earlier juvenilia. Its colorful harmonic language at times evokes an almost orchestral sound; Kaprálová must have been aware of this quality when she later decided to orchestrate it. First, however, she utilized it in another composition: a year later, she added to its original four movements (Maestoso, Cantabile – moderato, Andante con moto and Tempo di menuetto) a fifth movement, Tempo di marcia funebre, and under the title *Five Piano Compositions* had it performed in April 1932 at a recital of the Brno Conservatory.¹

Despite the close connection with the *Five Piano Compositions* however, the *Suite en miniature* can be considered as a separate work, for it differs from *Five Compositions* not only in scoring, the number of movements and their titles (Praeludium, Pas-

torale, Lullaby and Menuetto²), but, to some extent, also in musical material.³ Its instrumentation is interesting as well. The dark Praeludium, with its mystical, almost tragic atmosphere, is scored for strings and the contrasting lyrical Pastorale for wind instruments; the gently melancholic Lullaby is scored for a small orchestra to which Kaprálová added a trumpet, timpani, triangle and cymbals in the final Menuett, ending the composition in a lightened mood. She dedicated the *Suite en miniature* to the Brno Radiojournal Ensemble that gave it its premiere (under the baton of Theodor Schaefer) at the Brno Radio on February 7, 1936.

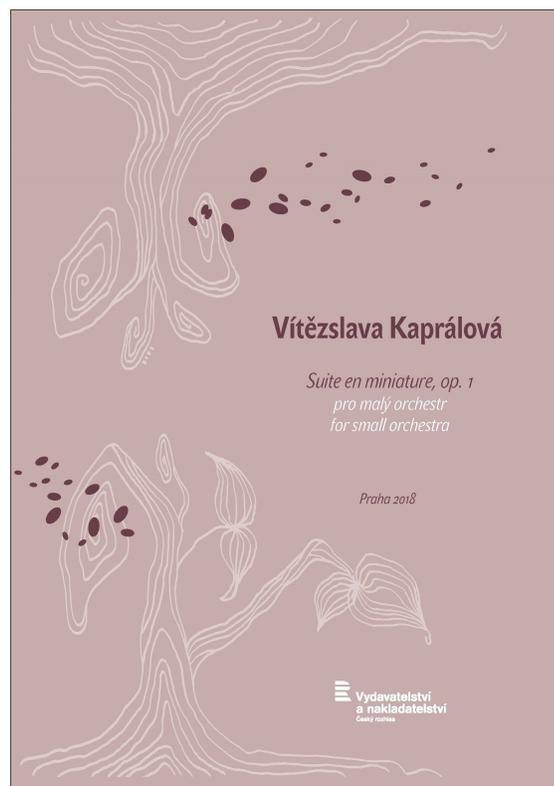
Karla Hartl

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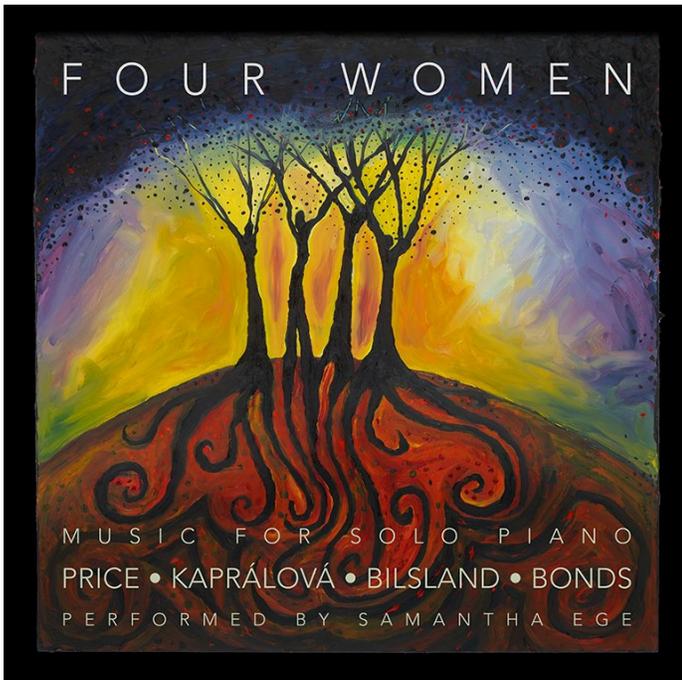
¹ Kaprálová later renamed the fifth piece *Funeral March* and gave it its own opus number (op. 2).

² In the autograph score, the title of the last movement is identical to its original piano version, i.e., Tempo di menuetto; in our published score, we take the title from the performance score which was authorized by the composer and used for the premiere radio performance.

³ Kaprálová expanded the first two movements: she re-composed and newly composed eight measures in the first and two measures in the second movement; in the last two movements she added an introductory measure and made a number of stylistic changes.



New releases



FOUR WOMEN: MUSIC FOR SOLO PIANO BY PRICE, KAPRÁLOVÁ, BILSLAND, AND BONDS. Price: *Sonata in E Minor: I. Andante – Allegro. II. Andante. III. Scherzo.* Bilsland: *The Birthday Party: I. Friends to Tea. II. Peep-Bo. III. Tin Soldiers. IV. Battledore and Shuttlecock. V. Ring O’Roses. VI. Sleepy Song.* Kaprálová: *Dubnová preludia (April Preludes), Op. 13: I. Allegro ma non tropo. II. Andante. III. Andante semplice. IV. Vivo. Sonata appassionata, Op. 6: I. Maestoso. II. Theme and variations.* Bonds: *Troubled Water / Samantha Ege, pianist / Wave Theory Records WT2018006D.*

In an effort to bring a greater number of musical works by women of color—and women composers in general—to public attention, pianist Samantha Ege has completed an insightful recorded performance of a delightfully varied collection of pieces for solo piano. Ege titled the CD herself inspired by the song of Nina Simone, also called “Four Women,” released in 1966. The narrative projected in the selection of works for this recording is a more positive one than portrayed by Simone, however, in that Ege brings to light several nearly forgotten works from a variety of talented women, whose compositions, because of their creators’ gender, historical time, and race or ethnicity, have remained more or less unknown.¹

The first selection, *Sonata in E Minor* by Florence Beatrice Price (1887-1953), is considered her most substantial composition for solo keyboard. Born in Little Rock, Arkansas, Price began her musical training at an early age and ultimately majored in piano pedagogy and organ performance at the New England Conservatory of Music. Indicative of the racial bias of the time, she enrolled as a student of Mexican heritage instead of recording her true African-American identity. Her subsequent career,

which combined teaching, composition, and performance, took her home to Arkansas before she briefly explored opportunities in Harlem and, as part of the Great Migration, ultimately settled in Chicago with her family.² The large-scale three-movement *Sonata in E Minor*, completed in 1932, earned Price first prize and a cash award of \$250 in the Rodman Wanamaker Music Contest (piano composition category) the same year. The work begins in E Minor with a fanfare-like introduction, marked *andante*, before moving to the first movement *allegro*. According to Ege,³ the key of E Minor is a significant one for Price and is called on when she invokes the influence of spirituals in her melodies. The first movement does, indeed, contain reminiscences of the lyrical tunes of African-American folk tradition, which are set against Romantic harmonies shaded with brief and relatively infrequent passages of dissonance. While the recurring rising and falling of modulatory sequences quickly becomes tiresome, such lapses are soon forgotten when the attractive themes resurface. The second movement *andante* returns to the world of spiritual lyricism for its overall melodic emphasis, borrowing, in fact, the second theme from the first movement as its *cantus firmus*. The scherzo that concludes the work first sends a pentatonic-inflected theme through a series of key areas, the resulting sequential treatment less contrived than in the first movement. Syncopation and moments of lyricism, reminiscent of African-American musical traditions, intervene between straightforward returns of the opening theme *à la rondo*.

Reflecting the organization of a well-planned recital program, the CD’s second selection *The Birthday Party* by Ethel Edith Bilsland (1892-1982)—a world première recording—is the perfect contrast to Price’s sonata. Each of the six movements (piano miniatures in themselves) was dedicated to one of the composer’s young nephews. First published in 1918, the work was directed as pedagogical material to the young pianist. Bilsland was herself a teacher, albeit of voice rather than piano, at the Royal Academy of Music in London. Representative of the wartime woman composer, she opted for a steady income at the Academy in order to support her family in lieu of a career devoted to composition. No doubt in part as a consequence, her name is the least frequently appearing in published accounts of the four women represented on this CD. A glimpse of her character is revealed, however, in a report of the prizes awarded by the Royal Academy in the August 1913 issue of *The Musical Times*; Miss Bilsland earned the Dove prize for “general excellence, assiduity, and industry.” *The Birthday Party* is a suite of character pieces, the subjects of which are the activities of a child in England. From “Friends to Tea” to “Tin Soldiers” to “Sleepy Song,” the collection and the style in which it is written offer a welcome respite from the chaotic pace of adult life. Games and imaginative scenes of play permeate the child’s day until, exhausted, it is time to sleep. Childhood action songs—

Continued on page 19

Discovering Hidden Figures

A unique history project challenges seventh grade music class students to discover the “hidden figures” of the classical music world.

When composer Juliana Hall first learned that she was the subject of Bryn Mawr seventh grader Hallie Triplett’s research project, she was quite excited. So excited, in fact, that she took to social media to share her enthusiasm about the project. “[Teacher] Todd [Twining] is opening the world of music to young girls by engaging them in a wonderful project in which students ‘research women of significant musical accomplishment and bring awareness of their lives and work to the rest of the class,’” Hall wrote. “I’m very touched to have been chosen, and with so much talk these days about gender inequality in music, I think the example – specifically of a man assisting girls in learning about women’s contributions in this field – is not just laudable, but a shining example of inclusiveness and respect for women.”

Hall is just one of the many women in classical music that Twining’s seventh graders have researched and written about in the past few months. But the inspiration for the project came more than a year ago, when the entire Bryn Mawr Middle School attended a screening of the movie *Hidden Figures*, which tells the story of a group of little-known African American women who worked at NASA and were instrumental in the space program. “The girls were fascinated by the idea of women that were hidden, and bringing their work to bear for others,” says Twining.

The experience led him to reflect on the history component for his seventh grade general music class. Usually, he notes, music history covers a range of famous composers like Bach, Beethoven, Mozart, Tchaikovsky and so on. “But those are all men,” he says. “We’re at a girls’ school, so I got to thinking – who are the women that have composed?”

After a bit of digging, he was able to find a few, but most of them were dead. Twining’s hope was to be able to give his students examples of women who are living and composing now, to show them that there are women of achievement who are contributing to the classical music world today. A chance find of the website for the Kapralova Society was the key to the project. Founded in Toronto in 1998 by Karla Hartl, the Society’s mission is to promote the music of Czech composer Vítězslava Kaprálová and to build awareness of women’s contributions to musical life. The site catalogues hundreds of women composers, many of whom are still living and composing. “I let my girls go to town on that website and see who they wanted to report on,” says Twining. “They were very eager to be able to discover their own ‘hidden figures’ in music.”

One of the most interesting aspects of the project was the interview component. “What the girls found was that a lot of the information online was limited to a name, a blurb, and what they recorded and when,” Twining explains. “They really wanted to ask questions to find out more.”

He allowed the students to put together a list of questions for their composers, which he then sent via email on their behalf.

More than half of the women – 23 in total – responded. “They were delighted,” says Twining with a smile. “First of all, that seventh grade girls wanted to report on them, and second that we were even doing the project, and that their music would be relevant to young people.”

Lydia Sides was one of the students who was able to connect with her composer – Heather Schmidt, a graduate of Indiana University and Juilliard. “I tried to ask her questions that I figured people would want to hear about and that interested me too, and things that weren’t already on the internet about her,” says Lydia. One of the most interesting things she learned was that Schmidt was the youngest student to receive a Doctor of Music degree from Juilliard, at the age of 21. “It was cool to see that she could do these amazing things,” Lydia says. “And I thought it was really cool that she responded to my questions.” Schmidt went a step further as well, sending Lydia an autographed copy of her newest album, “Shimmer.” Hallie Triplett also received a gift from her composer, Juliana Hall – an autographed copy of a folio of her work entitled “Music Like a Curve of Gold.”

Over the course of the semester-long project, students produced a three-page essay about their composers, as well as a three-minute iMovie that they screened for their classmates. “It’s their own little ‘Hidden Figures’ movie, and it allows us to see and hear the women’s works,” says Twining. The movie also served a dual purpose, since by having the girls present to each other, Twining was able to maximize the impact of the project. “They have each learned about their own composer, but if there are 16 students in the class, that’s 15 more women composers they didn’t know about before,” he says.

Julia Velculescu says that the project will have a lasting effect on her. Although she was not able to connect with her subject – the composer she chose was Agathe Ursula Backer Grøndahl, who died in 1907 – she loved having the chance to tell Grøndahl’s story, and to learn about the many accomplishments of women in music. “I really liked how we were doing female [composers], because most of them were hidden figures, so we were bringing their stories out,” says Julia. “Especially for the older composers, back when they were living there was a lot more misogyny, and it was brave of them to step up and show that they could compose music too.”

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Located in Baltimore, Maryland, The Bryn Mawr School is a private all-girls kindergarten, elementary, middle and high school with a coed preschool for ages 2 months through 5 years. Bryn Mawr provides students with exceptional educational opportunities on a beautiful 26-acre campus within the city limits. Inquisitive girls, excellent teaching, strong student-teacher relationships and a clear mission sustain our vibrant school community where girls always come first.

Reports and reviews

Festival
frauenkomponiert
2018
7.–11. März
In Basel, Bern und Zürich

Clara Schumann Alma Deutscher
Fanny Hensel May Aufderheide
Jessica Horsley Amy Beach David Blunden
musica fiorita Jiří Němeček
Elisabeth Claude Jacquet de la Guerre Agnes Tyrrell
Ludovic van Hellemont ARIA Quartett Simon Bucher
Barbara Strozzi Maya Boog
Els Biesemans Agnes Tyrrell Mel Bonis
Mariana Doughty Ethel Smyth Esther Flückiger
Heidi Baader-Nobs Alma Mahler
Caroline Charrière uvm.

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Ganzes Festivalprogramm unter
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The *frauenkomponiert* Music Festival 2018 took place on March 7–11, 2018, in Basel, Switzerland (with some programming also in Bern and Zürich). Organized by the Swiss organization *frauenkomponiert* ('woman-composed') under the patronage of Elisabeth Ackermann, the second edition of a five-day festival of women's music featured chamber and symphonic works by both historical and contemporary women composers, including Barbara Strozzi, Antonia Padoani Bembo, Elisabeth Claude Jacquet de la Guerre, Helena Tulve, Susanne Doll, Louise Farrenc, Clara Schumann, Esther Flückiger, Fanny Hensel, Mel Bonis, Jeanne Demessieux, Vítězslava Kaprálová, Amy Beach, Alma Mahler, Isabelle Aboulker, Caroline Charrière, Agnes Tyrrell, Alma Deutscher, Heidi Baader-Nobs, Amy Beach, May Aufderheide, Julia Lee Niebergall, Sadie Koninsky, Adeline Sheperd, Irene Giblin, Meredith Monk, Germaine Tailleferre, Anita Baker, Fabienne Ambühl, and Nathalie Laesser Zweifel. **Performers included** David Blunden, Nicoleta Paraschivescu and Susanne Doll (organ), Maya Boog (soprano), Kathrin Bürgin (flute), Jiří Němeček and Alma Deutscher (violin), Mariana Doughty, viola, Ludovic van Hellemont, Adrian Oetiker, Simon Bucher, Kirsten Johnson, Marcus Schwarz, Tomas Dratva and Nathalie Laesser Zweifel (piano), Els Biesemans (pianoforte), Aria Quartet, Musica fiorita (leader Daniela Dolci), and L'anima giusta Orchestra (leader Jiří Němeček), con-

ducted by Jessica Horsley.

The festival offered a good variety of concerts and recitals as well as artist talks and panel discussions. Most performances were well attended and well received by the festival audiences, especially in Basel which has a long tradition of concertgoing and where audiences appreciate diversity in music. The festival gave them the opportunity to do just that. Among the many fine festival performances I would like to highlight two of the most outstanding: a symphonic evening on Saturday, March 10, at Basel's Theodorskirche, and the closing festival session on Sunday, March 11, at Basel's Ackermannshof.

The symphonic concert on Saturday evening was presented in a church venue with excellent acoustics to a capacity audience. It was a truly impressive event that offered fine performances by the soloists, the orchestra L'anima giusta, and the conductor Jessica Horsley, one of the masterminds behind the festival. Her unique, diverse program included several premieres by both historical and living women composers. The evening opened with a long overdue revival of the Overture to the oratorio *Die Könige in Israel*, from c.1880, by Agnes Tyrrell (1846–1883). The work, which attested to Tyrrell's penchant for drama as well as her considerable skill in orchestration, was performed only once before: in the nineteenth-century in Brno, Tyrrell's hometown. Heidi Baader-Nobs' *Evasion for violin and orchestra*, from 2017, followed as a world premiere; it was given an excellent performance by the orchestra and the soloist, Mariana Doughty, and earned a standing ovation for the composer who was present and called to the podium after the performance. The last composition featured on the program before the intermission was a piece eagerly awaited by a teenage group in the audience; the young people had come to listen to the Swiss premiere of *Violin Concerto No. 1* by Alma Deutscher, a young prodigy who truly shined in her classical concerto also as a soloist. It was heartwarming to see the pride and delight on the faces of her peers, not to mention that it was a clever way of rousing the interest of the youngest generation in classical music. The centrepiece of the evening (and of the festival) however, was the *Gaelic Symphony* by Amy Beach (1867–1944). Arguably one of the finest American symphonies of the nineteenth century, the work received an outstanding performance by the orchestra. The players were attentive to every detail pointed out by their director, who not only had an excellent command of this repertoire but was also able to offer new insights into Beach's monumental work.

The chamber concert on Sunday, March 11, at Ackermannshof, was a unique recital of two-piano repertoire composed by Meredith Monk (*Ellis Island*), Germaine Tailleferre (*Jeu de plain air*), Nathalie Laesser Zweifel (*Brazileira* and *Long Ago*), Esther Flückiger (*Desert in Mood* and *Ligetissimo*), Anita Baker (*Sweet Love*), and Fabienne Ambühl (*Sea Son*). This was a rarely performed but important repertoire which was impeccably rendered by Duo Dyptichon: Tomas Dratva and Nathalie Laesser Zweifel. The recital, well received by the capacity audience, was a perfect way to close this unique music festival.

The two concerts I highlighted provide excellent examples of how to present women's music. Programming women composers is an uphill battle, often hampered by low expectations and lack of interest on the part of typical audience members; so less than excellent performances may easily damage the cause. I am therefore happy to report that the 2018 *frauenkomponiert* Festival met my highest expectations. Let's hope that this festival will become yet another long tradition in Basel.

Karla Hartl

“Peep-bo” (peek-a-boo), “Ring o’ Roses” (referencing the traditional round dance), and “Battledore and Shuttlecock” (a forerunner of badminton)—are intertwined with tea parties and military skirmishes. Bilsland’s music projects the naïveté and simplicity her subject demands and offers a delightful few moments of reminiscences from childhood.

The two selections from Vítězslava Kaprálová (1915-1940) reveal an unusually high degree of compositional maturity for such a young composer. *Sonata appassionata* (1933), written when she was eighteen, resulted from her student days at the Brno Conservatory, from which she claimed the distinction of being its first woman graduate. That she lived a mere twenty-five years is one of history’s cruel tragedies. Her story is well known to readers of this journal; her music is likewise becoming more familiar through the scores and CDs released with the aid of the Kapralova Society and artists such as Ege. Kaprálová’s compositional style was subject to a variety of influences, from Impressionism to Czech folk tradition to the idiosyncracies of her mentor, Bohuslav Martinů. She was equally at home with the lyricism of her national heritage as with a modernist sound palette energized by Baroque techniques. Written to fulfill a school assignment, *Sonata appassionata*, Op. 6, represents an ambitious and virtuosic work in two movements lasting approximately twenty minutes. The first movement *maestoso* is held in place by the expected sonata form. Its slow, chordal introduction begins a series of explorations of the entirety of the keyboard that form the basis of extended harmonies and passages of circuitous motion steered in various directions. Such motion results in segments of momentary stasis in the spirit of Impressionism. What follows in the second movement is a straightforward folk-derived tune and six variations, the last of which is an extended and difficult fugue that occupies almost half the work. The movement displays an overall cyclical purpose when, after introducing a series of thickly textured and pungent dissonances, it resolves by recalling the majestic block chords of the first movement opening. *Dubnová preludia* (April Preludes), Op. 13, was completed four years later in 1937 and was written for Czech pianist Rudolph Firkušný, who became close friends with both Martinů and Kaprálová. Although the title suggests a programmatic basis, Firkušný claimed that it was determined because the idea to compose the preludes had, according to Kaprálová, occurred to her in the month of April. The four movements are loosely united by various forms of a five-note melodic motive; each prelude decorates a different formal structure, ranging from ternary to toccata, with a harmonic language that has grown progressively more complex since 1933. In addition, world events and the actions of an increasingly powerful Nazi regime may have left their mark on this work in terms of its moments of harsh dissonance. In the second prelude, for instance, allegedly inspired by the slow movement of Martinů’s Second Piano Concerto, Impressionist-tinged qualities are wiped clean by a sense of determined fatalism. Whereas the second prelude was driven by dissonance, the third (*andante semplice*) is an exercise in its opposite, more in line, at least in certain passages, with the miniatures of Bilsland than with the preceding two movements. The final prelude (*vivo*) takes on the character of a grotesque dance—not surprisingly, a quick polka—that accelerates to a forceful conclusion.

Ending where we began, with a work based on the African-American tradition of the spiritual, the single movement “Troubled Water” by Mar-

garet Allison Bonds (1913-1972) is a comparatively unsettled version of “Wade in the Water,” a song of the Israelites’ escape from Egypt and the African-Americans’ correlative hope to escape from slavery by means of the river where the dogs can not follow. The New Testament text from John 5:4, as well as the plight of those who sang the spirituals, justifies the transformed title: “For an angel went down at a certain season into the pool, and troubled the water: whosoever then first after the troubling of the water stepped in was made whole of whatsoever disease he had.” The liner notes to the CD describe Bonds’s compositional style as filling “European forms with spiritual melodies, blues harmonies, and jazz rhythms.” Add the lushness of late Romanticism and the result is the recipe realized in “Troubled Water,” the last of three movements in her *Spiritual Suite*, completed during the 1950s. Bonds called Chicago home and grew up there in a household that served as a modern-day “camerata” with the likes of Will Marion Cook and Langston Hughes in attendance. In 1927 Florence Price moved to the city with her family to escape racial tension in Arkansas and became close friends with both the young Margaret and her mother. Bonds went on to study at Northwestern University and Juilliard, where she studied composition with Roy Harris. Her acquaintance with Hughes turned into a great friendship, and she set a number of his texts to music.⁴

Just as Bilsland concluded the child’s day with “Sleepy Song,” Samantha Ege has ended her *Four Women* CD with the soothing melody of “Troubled Water.” Although it is at times overtaken by the syncopation of jazz and made restless by more advanced harmonies that call on the blues for inspiration, the simple yet powerful “Wade in the Water” theme soars over any diversions to assert its dominance in the final chords.

Samantha Ege is to be congratulated, not only for her insightful interpretation, particularly in the works of Bilsland and Bonds, but for her goal to bring the music of these composers to greater public awareness. Their works make for an interesting and balanced program, to say the least. The greater benefit of this collection, however, is to bring to life a representation of the diversity of compositional efforts by women composing during the first half of the twentieth century and to recall the political and social environments in which—and in spite of which—they were driven to express their unique artistic identities.

Judith Mabary, Associate Professor of Musicology,
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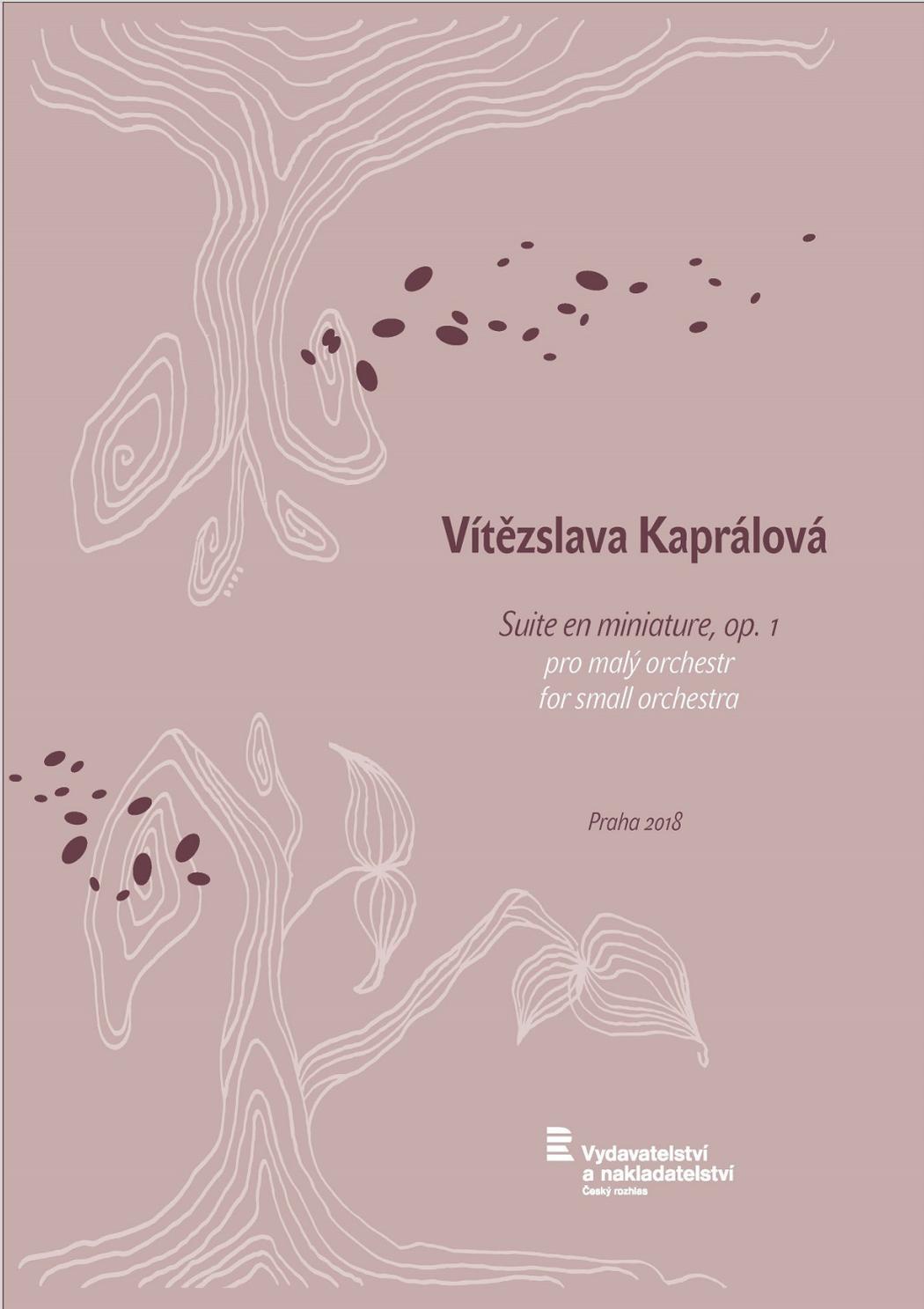
Notes:

1 An interview with the pianist, in which she introduces the viewer to each of the composers featured on this CD, is available on YouTube at: <https://www.youtube.com/watch?v=h6PogeE-dCI>.

2 For an excellent article on Florence Price, her remarkable life, and the racial prejudice to which she was forced to respond, see Samantha Ege, “Florence Price and the Politics of Her Existence,” *The Kapralova Society Journal* 16/1 (Spring 2018), 1-10.

3 Samantha Ege, <https://www.youtube.com/watch?v=h6PogeE-dCI>.

4 Bonds’s biography as well as a list of her works and their publishing and recorded history is provided at: <https://chevalierdesaintgeorges.homestead.com/Bonds.html#23>.



Vítězslava Kaprálová

*Suite en miniature, op. 1
pro malý orchestr
for small orchestra*

Praha 2018

 Vydavatelství
a nakladatelství
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