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 Tonel 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
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 Mlle 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 mademoiselles 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.

Echo 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.
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 Emanzi Quartet, and the sentiment and learned technique of M. Billet, in two compositions that he is going to publish: a Nocturne and La Vallée.  

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.  

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*. Fantasie [sic] de Salon): “Two brilliant pieces well worth playing, brilliant both, but in different ways, and of medium difficulty.”  

This seems to be her first piece published in the United States. 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.”  

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 Dubois after terrible sufferings which she bore like a Christian.”  

Notes:  

2. This is the only such toponym found in a search of Google Maps.  
4. Published Bruges, 1862.  
5. *Bulletins d’arboriculture, de floriculture et de culture potagère*, 1899, 126.  
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 sa 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 Mlle 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 organismes: 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; À l’aventure; Dames et Chevaliers, etc. Ce
Léonie Tonel


“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 melancholie, 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 gaiété, de l’entrain, de la douceur, du sentiment.” Les Beaux-arts: revue nouvelle 2 (Jan. 1–June 15, 1861): 159.

“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 Mme Oscar Comettant et de MM. Guidon frères, pour la partie instrumentale de MM. Sivori, Séligmann, Frélon et de Mlle Léonie Tonel.” Le Ménestrel: journal de musique, April 20, 1862, 167.

“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 Tonel 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.


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


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.

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); Schuberth u. Co.=J. Schuberth & Co. (Leipzig); 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); Schuberth u. Co.=J. Schuberth & Co. (Leipzig).


Libraries: BdC=Biblioteca de Catalunya; BdSa=Bibliothèque de la 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)


by Tom Moore
Léonie Tonel

Handbuch and Schirmer (listed as op. 21 by BnF and without opus number by BLSP). 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 mœurs de boudoir in Musical World 42. 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 mœurs 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.


La Bourg de Bât.1 Danse Bretonne. Publisher? [18–?]. Piano. Score: BLSP (as op. 40).


Galop de bravoure, op. 52. Piano. Ded. à Madame Charles Dimnet.2 Mayence: Les Fils de B. Schott, [1875?]. Plate number: 21940. Score: UM, BLSP.


AMERICAN PUBLICATIONS

in alphabetical order


Digitized score: LOC, WUSL.


Notes:

1 Now known as Batz-sur-Mer, a city in Brittany

2 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 and USA and with Le Triomphe de l’Amour for Lyrichord and A Casa Discos (Brazil). He writes about music for BrazilMax.com, Musicabrasileira.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, 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 her death through burning; the lamp which was placed on the pianoforte during her performance was overturned, and her dress set fire to.” 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).” In both of these reports, Croff is referred to only by her own surname, 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. 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, a student between May 18, 1827 and October 4, 1833, studying voice and composition. 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. This triad, dear to harmony, speaks that musical talent runs in the family, so to speak.

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. 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 Barberie, and in a duettro 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.
The following year, 1840, also brings another academy featuring “Signora Croff”, probably Maddalena, though it is impossible to be certain.\textsuperscript{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 \textit{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 \textit{La Vestale} reviewed in the \textit{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.\textsuperscript{15}

The continuing success of this production is noted in \textit{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.”\textsuperscript{16}

Croff appeared in a number of operas performed at the Teatro Ducale in Parma in 1842. She was heard as Giunia in \textit{La Vestale} by Mercadante on January 15–16, and “did not please.” She sang Maffio Orsini in Donizetti’s \textit{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 \textit{Semiramide} (here she is identified as a honorary member of the Academia Filarmonica of Genoa).\textsuperscript{17}

Two publications (\textit{Il Pirata}, and the \textit{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.”\textsuperscript{18} Her performances there in \textit{La Vestale} in April 1842 received mixed reviews. The \textit{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.”\textsuperscript{19} She made a better impression on the reviewer of an earlier production of \textit{La Vestale} in Cremona. Writing in the \textit{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.”\textsuperscript{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.\textsuperscript{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 \textit{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, \textit{La quieta dopo la tempesta}, is from 1869 at the latest, since it was reviewed in \textit{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, \textit{La quieta 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, \textit{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, \textit{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.

\textbf{List of Published Works}

Works for piano
\textit{La quieta 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).


Choral works


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

Notes:

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 Interpreti 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. Nonetheless, 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/operetta 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 Instituto Filarmónico. 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.
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.
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.
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. 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.” It is dedicated to Madame Henri Herz.5

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:

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 Debrett’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: 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; N=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; Heugel, Challiot & Cie=J. L. Heugel (Paris); J. B. Katto=J. B. Katto (Brussels, Paris); Morris=Morris (Paris); Richault or S. Richault=Simon Richault (Paris); Challiot, 1860. Listed in JILB (1861): 88 (no. 886). Digitized score: BnF.


Amsterdam, op. 42 (op. 42?). Grande valse pour piano. Paris: Challiot & Cie, [1867-?]. Listed in JILB (1863): 34. Digitized score: BnF; UofM.


Bouton d’or, op. 46. Polka pour piano. Ded. “À Mademoiselle Marie Troupeau”. E. Challiot, 1866. Digitized score: BnF.


Digitized score: BnF.


*France (La) élegant*. 1858. Score: BnF.


*Works without opus numbers* (in alphabetical order)

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


*France (La) élegant*. 1858. Score: BnF.

*Le Mançanarez*. Boléro pour piano. *JD* (July 1855). Score: BnF.


*Potache-polka pour piano*. Paris: Morris, [185-?]. Also in *JD* (1853). Score: UofM.
Vítězslava Kaprálová: Two orchestral suites

Suita rustica, op. 19 (1938)

Following the success of her Vojenská symfonie 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. When the composer received an inquiry from the publisher in October on its progress, 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. Her pace was remarkable: the sketches for her ship in gaining approval for the renewal of her French scholar-gist Otakar Šourek in gratitude for his invaluable assistance 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.

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, 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 slavýček pres Javornýček” / The nightingale flew over Javorník); the second belongs to the spirited village folk residing further east in Slovakia (“Ciaže je to rolička nezoráná?” / 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 holůška v truhlí 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 “Eško 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 Suite en miniature 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 Blažej. In 1975, the first recording of Suite 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 Pavlíková, 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 Suite rustica within and outside the Czech Republic, particularly in the Netherlands, Switzerland, the United Kingdom, and the United States.

Judith Mabary

Notes:
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.

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 Menuetto), but, to some extent, also in musical material. 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

Notes:
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 recomposed 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


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.

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. 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, 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 premiere 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 blurp, 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 graph 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 Gründahl, who died in 1907 – she loved having the chance to tell Gründahl’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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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 Taillefier, Anja 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’animá giusta Orchestra (leader Jiří Němeček), conducted 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’animá 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 Taillefier (Jeux 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 naivété 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, choral 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 prelude (April Preludes), Op. 13, was completed four years later in 1937 and was written for Czech pianist Rudolph Fírkušný, who became close friends with both Martinů and Kaprálová. Although the title suggests a programmatic basis, Fírkušný 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 Margaret 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 cannot 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 acquaintanceship 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 and focused 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, University of Missouri, Columbia

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/4Bonds.html#23.