

- A. Liversidge: 'Of Wood and Iron Wrought: the Making of Bösendorfer', *The Lives of the Piano*, ed. J.R. Gaines (New York, 1981), 75-99
- L. Botstein: *Music and its Public: Habits of Listening and Crisis of Musical Modernism in Vienna, 1870-1914*, iii (diss., Harvard U., 1985)

LEON BOTSTEIN

**Bosio, Angiolina** (b Turin, 22 Aug 1830; d St Petersburg, 1/13 April 1859). Italian soprano. She studied in Milan, making her début there in 1846 as Lucrezia in *I due Foscari*. Two years later she appeared for the first time in Paris, again as Lucrezia, and then went on an extended tour of North America. She made her London début in 1852 at Covent Garden as Adina (*L'elisir d'amore*). The following year she sang Gilda in the first London performance of *Rigoletto*. Other Verdi operas in which she appeared were *Ernani*, *Luisa Miller*, *Il trovatore* and *La traviata*. Engaged for the winter season of 1855-6 in St Petersburg at a salary of 100,000 francs, she died suddenly in Russia at the age of 28.

ELIZABETH FORBES

**Boskop, Cornelius Symonszoon.** See BUSCOP, CORNELIS SYMONSZOON.

**Boskovitch [Boskovics, Boskowitch, Boskovich], Alexander [Sándor] Uria** (b Kolozsvár [now Cluj-Napoca], 16 Aug 1907; d Tel-Aviv, 5 Nov 1964). Israeli composer and music critic of Hungarian origin. He grew up in a highly religious family – some of his forebears were Hassidic rabbis – which originated from the Moravian town Boskovic. Educated at the Jewish lyceum Tarbut in Cluj during the period in which it briefly flourished before forced Romanization and repression of the Jews in Transylvania, he studied the piano with Hevesi Piroska and then in Vienna with Victor Ebenstein. In 1927 he took advanced studies in Paris with Lazar Levi (piano), Dukas (composition) and Boulanger, which shaped his predilection for French music, in particular Debussy and Milhaud. Back in Cluj, he became, in 1930, one of the conductors of the State Opera and founded a fine Jewish amateur orchestra named after Karl Goldmark. In 1937 he contributed to a volume on Jewish topics with a study of contemporary Jewish music, the revival of which he related to the Russian influence on music after Wagner. He followed Sabaneyev's example in regarding the collection and publication of Jewish folksong as a prerequisite for the emergence of such a music, stressing the linear, non-harmonic nature of Jewish musical expression. Concurrent with the essay, he composed *Chansons populaires juives* (1936), a suite on Jewish folksongs which he had heard during a fieldwork expedition to villages in the Carpathian mountains.

The rise of fascism brought an end to his work at the opera. In 1938 the newly founded Palestine Orchestra invited Boskovitch to attend the première of his folksong suite under Dobroven, following which he settled in Tel-Aviv. His parents stayed in Cluj and perished in the holocaust, an event which was to have a lasting effect on his personality. After a few years of hardship, Boskovitch was one of the founders of the Tel-Aviv Academy of Music (1944), where he taught theory and composition. From 1944 to 1951 he also composed incidental music for the theatre, and in 1956 he became music critic of the influential daily *Ha'aretz*.

There is a direct link between Boskovitch's ideological thought, as expressed in his essays and reviews, and the

stylistic traits of his works. He considered any good music as context dependent, i.e. representing the specific time and place of its composition; thus, for example, the melos of eastern European Jewish folksong that he had used in 1936 did not suit the style he wished to see emerge in the newly formed Israel. He expected a number of attitudes from the Israeli composer: to undertake the rôle of collective leader and spokesman, to avoid any personalized Romantic expression, to derive inspiration from the static desert landscapes and powerful sunlight and even more from the 'dynamic landscape' of biblical and modern spoken Hebrew, as well as from Arabic, both language and music. In the early 1940s he composed four songs for the Yemenite singer Bracha Zephira and made arrangements for the dancer Yardenah Cohen of Arabic instrumental music originally played by three Iraqi Jews; he also transcribed the full gamut of Arabic *maqâmât*. Yet he maintained the use of Western instruments; and his coupling of Western art music and local elements typifies 'Mediterranean music', a term he coined. The second movement of his Oboe Concerto, for instance, is based on the improvisatory nature of a *taqsîm*, with the oboe imitating the *zurna*, gradually expanding the *maqâm* range over a recurring orchestral rhythmic ostinato with no harmonic evolution (ex.1). At the same time, a Western conception of closed form is retained, articulated through melodic and registral recapitulation. The *Suita shemit* ('Semitic Suite') displays the most consistent application of Boskovitch's ideology: discarding the harmonic parameter (with the exception of the last movement), the suite is based on dance rhythms, mostly asymmetric, that move monodically or in heterophonic textures.

After 1946 Boskovitch fell into a long period of silent reappraisal – partly due to family reasons and teaching pressure, partly due to studies of Jewish and Indian mysticism – broken only by the composition of some incidental music, the source of a few moving folklike songs such as *Dudu*. When he resumed composition fully with *Shir hama'alot* ('Song of Degrees') in 1959, it was in a style still related to the *Semitic Suite*. But soon after he abruptly adopted serialism, which he still considered ideally suited to his non-Romantic, non-harmonic thought. In the *Concerto da camera*, for example, oriental, ornamental motivic fragments are serially unified and organized into a structure modelled on the Baroque toccata, while his last major work, *Ada'im* ('Ornaments'), continued to develop this approach in large-scale orchestral form. Outspoken, articulate and highly committed, Boskovitch's ostensible inconsistencies and shifts of direction are representative of an intensive period of change in Israeli society. He fulfilled a major role in the first generation of Israeli art music.

Ex.1

The image shows musical notation for two staves. The top staff is labeled 'ob' (oboe) and the bottom staff is labeled 'vn 1' (violin 1). The music is in 2/4 time. The violin part features a recurring rhythmic ostinato, while the oboe part has a melodic line that expands the range over time. The notation includes various musical symbols such as notes, rests, and dynamic markings.