

1711 he sang the part of Argante in 'Rinaldo', Handel's first London opera, at the Haymarket Theatre. In 1720 we find him again supporting with his magnificent voice the 'Radamisto' of Handel and Bononcini's 'Astarto'. In 1721 he was in the cast of 'Muzio Scevola', the third act of which was Handel's, as also in those of 'Arsace' by Orlandini and Amadei, 'L' odio e l' amore' (anonymous) and Bononcini's 'Crispo'. On 9 Dec. 1721 he took part in the first performance of Handel's 'Floridante', on 12 Jan. 1723 in that of 'Ottone', and of 'Flavio' on 14 May; besides which he sang in the 'Coriolano' of Ariosti and 'Farnace' of Bononcini, and in 1724 in Handel's 'Giulio Cesare' and 'Tamerlano', Ariosti's 'Artaserse' and 'Vespasiano', and Bononcini's 'Calpurnia'. From this date he sang for Handel in all the operas during the next four years. In 1728 he sang in 'Siroe' and 'Tolomeo', and a revival of 'Radamisto'. Then came the break-up of the company, and Boschi's name appears no more. In a satire called 'Harlequin Horace, or The Art of Modern Poetry' (1735) this line occurs:

And Boschi-like be always in a rage,

to which the following note is appended:

A useful performer for several years in the *Italian* operas, for if any of the audience chanced unhappily to be lulled to sleep by these soothing entertainments, he never failed of rousing them up again, and by the extraordinary fury both of his voice and action, made it manifest that, though only a tailor by profession, he was *nine* times more a *man* than any of his fellow-warblers.

Boschi's wife, Francesca Vanini, a contralto, had been a great singer, but went to London when much past her prime and with her voice failing. She first sang in 'Pirro e Demetrio' in 1710 and in 1711 as Goffredo in Handel's 'Rinaldo'; but in 1712 this part was given to Margherita de l'Épine. J. M.

BOSCHOT, Adolphe (b. Fontenay-sous-Bois, Seine, 4 May 1871).

French author and music critic. He wrote a number of books and many articles in all the leading journals, including the 'Revue de Paris', the 'Revue hebdomadaire', etc. He devoted much of his time to musical subjects and first turned his attention to Berlioz, writing a life of him entitled 'Histoire d'un romantique' (3 vols., 1906, 1908, 1913) which was approved both by the Académie des Beaux-Arts and by the Académie Française. He later abridged this into one volume as 'Une Vie romantique'. It was published in 1927 and translated into English.

Boschot was music critic of the 'Écho de Paris' from 1910, and of the 'Revue Bleue' from 1919; he was elected a Member of the Institut de France in 1926 and succeeded Widor as secretary in perpetuity of the Académie des Beaux-Arts. His principal books

on music are: 'Le Faust de Berlioz' (1910, new ed. 1927); 'Chez les musiciens (du XVIII^e siècle à nos jours)' (3 vols., 1922, 1924, 1926); 'Entretien sur la beauté' (1927); 'La Lumière de Mozart' (1928); 'La Musique et la vie' (1931); 'Mozart' (1935); 'Musiciens poètes' (1937).

E. B. (ii).

BOSCO, J. de. See BOSQUET.

BOSCOOP (Boskop, Buscopius), Cornelis (b. Amsterdam, c. 1520; d. Amsterdam, 9 Oct. 1573).

Dutch organist and composer. He was the successor in 1573 of "Mr. Pieter", the father of J. P. Sweelinck, at the Oude Kerk in Amsterdam and during the few months in which he held the post was probably the teacher of Sweelinck himself. His 'Psalmes Davids, vijftich met vier partijen, seer suet ende lustig om te singen ende spelen op verscheide instrumenten' supplied Sweelinck with material for some of his settings of Dutch translations of the Psalms. This collection by Boscoop was published at Düsseldorf in 1568 and republished in Amsterdam by the Vereniging voor Nederlands Muziek in 1899. H. A.

BOSCOVICH, Alexander Uriah (b. Transylvania, 1908).

Israeli composer. He studied in Vienna and Paris (under Dukas) and settled in Palestine in 1938. He belongs to the "Eastern Mediterranean" school of Israeli composers, and his Concerto for oboe and orchestra (1943) was the first effort made by any composer to introduce, from a genuine knowledge of the material, real Oriental elements not only into the melodic and rhythmic foundations of a musical work, but also into instrumental expression and scoring. A similar attempt was the 'Semitic Suite' (1946) for pianoforte (also orchestrated). Other works by Boscovich are a Concerto for violin and orchestra (1942, revised 1944), a biblical ballet, 'Sarah' (scenario by Max Brod), stage music, songs and chamber music. He also wrote a Suite on Jewish themes based on Eastern-European Jewish folksongs. P. G.

BÖSENDORFER. Austrian firm of pianoforte makers in Vienna. It was founded there in 1828 by Ignaz Bösenforfer (b. Vienna, 28 July 1796; d. Vienna, 14 Apr. 1859), the father of Ludwig Bösendorfer (b. Vienna, Apr. 1835; d. Vienna, 1919), who succeeded to the business in 1859.

While adopting overstringing and high tension with nearly all other leading pianoforte makers, the elder Bösendorfer adhered to the light Viennese action for his ordinary grand pianos, adopting, however, the English action with a simple repetition contrivance for his concert grand instruments. He went beyond all others in compass, his "Imperial" grand pianos having the extraordinary range