

BIBLIOGRAPHY

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 Floh, *The Piano: a History* (London, 1976).

MARGARET CRANMER

Bosio, Angiolina (b Turin, 22 Aug. 1830; d St Petersburg, 13 April 1859). Italian soprano. She studied with Cattaneo in Milan, making her debut there at the age of 16 as Lucrezia in Verdi's *I due Foscari*. Two years later she appeared for the first time in Paris, again in *I due Foscari*; and then went on an extended tour of North America, singing in Havana, New York, Philadelphia and Boston. She made her London debut in 1852 at Covent Garden, as Adina in Donizetti's *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*. She was engaged for the winter season of 1855-6 in St Petersburg at a salary of 100,000 francs for four months, plus a benefit performance. She died suddenly in Russia at the age of 28.

ELIZABETH FORBES

Boskoff, George (b Jassy, 2 Sept. 1882; d Paris, 27 Aug. 1960). Romanian pianist. He studied in Jassy with Anetta Boskoff; at the Bucharest Conservatory with Julius Wiest and at the Paris Conservatoire with Louis Diemer, then held teaching appointments at the Bucharest Conservatory (1904-7) and the Athens Academy of Music (1910-12). He toured Africa, Latin America and the Middle East, and later Europe, making his name as a virtuoso in the Romantic manner in recitals of high artistic standards. He was praised for his effortless technique, pearly tone, skilful pedalling, strong tonal contrasts and expressive phrasing, winning special renown, particularly in France, for Chopin and Liszt. He recorded only Grieg's Concerto. He composed some Romantic piano pieces.

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- V. Costea, *Interpreti români* (Bucharest, 1977).

VIOREL COSMA

Boskop, Cornelius Symonszoon. See BÚSCOP, CORNELIS SYMONSZOON

Boskovich, Alexander Uriah (b Cluj, 16 Aug. 1907; d Tel-Aviv, 5 Nov. 1964). Israeli composer of Austro-Hungarian origin. He studied the piano and composition with Victor Ebenstein and Richard Stöhr in Vienna (1924) and with Dukas, Boulanger and Cortot in Paris (1925). Back in Cluj he was appointed conductor of the State Opera, and he was also active as a concert pianist. In 1938, on his arrival in Israel, his work *The Golden Chain* was introduced by the Israel PO. He taught composition and theory at the Tel-Aviv Academy of Music from 1945 until his death, instructing many Israeli composers who later achieved renown. In addition he was a member of both the senate of Tel-Aviv University and the National Council of Culture and Art, and from 1955 he was music critic of the daily paper *Ha'aretz*. There, and in other publications, he showed an ability to keep pace with new developments in all fields of Israeli music, freely expressing his personal views. His compositions have received several prizes and have been performed by leading conductors in Israel and abroad.

Boskovich's works display a continuous striving to synthesize the spiritual and musical tradition of the Jewish people with wider contemporary traditions. The

Oboe Concerto (1943) may be considered as the starting-point of a style which he described as that of the 'eastern Mediterranean school', a style which almost ended with the *Semitic Suite* for orchestra (1946-7). Apart from incidental music for the theatre and revisions of earlier scores, Boskovich then produced little until 1960, when he composed the *Cantico di M'alah* and the cantata *Daughter of Israel*. In the latter he attempted to combine advanced and traditional styles, both textual and musical: the music for tenor solo (on a text by the contemporary Hebrew poet Chaim Bialik) and most of that for wind and percussion is written in 12-note technique, while the chorus (singing biblical and traditional texts) and the rest of the orchestra have rather conventional material. This amalgamation marked a turning-point in Boskovich's style, leading in 1962 to the new sonorities of the *Concerto da camera* for violin and instrumental ensemble, including a very large percussion section. Boskovich here tried to synthesize serial technique with rhythmic and formal patterns characteristic of the vocal liturgical tradition of the oriental communities, and in particular of the Jews of Jerbah. The relationship between the Hebrew language and music always stimulated him: his last completed work, *Adavim* ('Ornaments') for flute and orchestra, is, to quote his introduction, 'a contemporary interpretation of the Yemenite prayer mode of the Song of the Sea (*Exodus* XV). It draws its inspiration from the poetic idea of the subject matter but concentrates mainly on exploring the innate potentials of the rhythmic lyrical metre inherent in the Hebrew text'. Fascinated by the *Kabbala* and by Hassidic Judaism, and a keen admirer of Buber, he composed in his last year an oratorio, *Ha'or haganuz* ('The hidden light'), on Hassidic tales by Buber.

WORKS

(selective list)

- Orch: *The Golden Chain*, suite, 1937; Vn Conc., 1942; Ob Conc., 1943, rev. 1960; *Semitic Suite*, 1946-7, rev. 1959; *Suita ze'ira* (Piccola suite), fl, snare drum, str., 1956-7; *Shir hama'alot* [Song of ascent], 1960; *Adavim* [Ornaments], fl, orch, 1964.
 * Vocal: *Adonai ro'i* [The Lord is my shepherd] (Ps xviii), A/Bar, orch/str qt/pf, 1946; *Hinach yafa ra'ayati* [You are beautiful my beloved] (Song of Songs), Mez. T, 1947; *Dudu* (H. Hefer), Mez. T, 1948, other versions for lv, orch/ens/pf and chorus; *Daughter of Israel* (Bialik, Bible, trad.), T, chorus, orch, 1960; *Ha'or haganuz* [The hidden light] (Buber), oratorio, 1964; *Shnei hatulim* [2 sarcasms] (Y. Alhariz), Mez/T, other versions for lv, orch/pf and vn, pf; *Beituna ebim-eholot* [With joy and gladness], 2vv, drum and triangle ad lib.
 Chamber: *Psalim*, vn, pf, 1942, rev. 1957; *Kina* [Lament], vn/vc, pf, 1962; *Conc. da camera*, vn, 10 insts., 1962.
 Pf: *The Golden Chain*, suite, 1937; *Semitic Suite*, 1945, arr. 4 hands, 1957, arr. 2 pf 1960; 6 Pieces for Youth, 1947.

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 A. L. Ringer: 'Musical Composition in Israel', *MQ*, li (1965), 287.
 Y. Yanai: 'The Late A. U. Boskovich' - Profile of a Creative Artist 1907-1964', *Report of the Seventh Annual Conference of the League of Composers in Israel* (Tel-Aviv, 1966), 41.
 W. Y. Elias: *Alexander Uriah Boskovich* (Tel-Aviv, 1969).
 —, *The Music of Israel: a Bibliography of Israeli Art Music since 1920* (Tel-Aviv, in preparation).

WILLIAM Y. ELIAS

Boskovsky, Alfred (b Vienna, 9 Feb. 1913). Austrian clarinetist. He first learnt the violin, playing in string quartets at home. It was only when he entered the Vienna Academy of Music, at 16, that he took up the clarinet, studying with Leopold Wlach from 1929 to

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