

Dutch Women Composers

An inquiry into the professional lives of women composers in the first half of the twentieth century



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Index

1 Introduction	2
2 Research questions and methods	4
3 Historical Context	5
3.1 Social and cultural climate between 1850 and 1930	5
4 Composition through women's lives: four case studies	8
4.1 Anna Lambrechts-Vos	8
4.2 Jeanne Beyerman-Walraven	10
4.3 Dina Appeldoorn	12
4.4 Henriëtte Bosmans	13
4.5 Conclusion	14
5 The four women composers featured in the SOM collection	16
5.1 In general	16
5.2 Case Studies	17
5.2.1 Anna Lambrechts-Vos	17
5.2.2 Dina Appeldoorn	17
5.2.3 Jeanne Beyerman-Walraven	18
5.2.4 Henriëtte Bosmans	18
5.3 Conclusion	18
6 Shift in Instrumentation	19
6.1 1898 versus 1913	19
6.1.1 1898, 'Nationale Tentoonstelling Vrouwenarbeid'	19
6.1.2 'Tentoonstelling "De Vrouw 1813-1913"'	19
6.2 Case Studies	20
7 Conclusion	21
7 Bibliography	22
8 Appendices	25

1. Introduction

Before I wrote this paper, I was not able to name a single Dutch woman composer. Perhaps that is not something that should be expected from any person you meet on the street, but one would expect that after multiple years of training as a classical pianist, I would have encountered at least some. During the research phase of this paper, I found some documents dating back to the first years after the foundation of the Conservatory of Amsterdam. These documents include programmes of concerts performed by music students throughout the academic year 1885/1886. The featured composers are well-known: Mozart, Beethoven, Bach, Chopin, Liszt. It struck my attention that conservatory programmes nowadays, 135 years later, are not very different. Of course there are more composers to choose from, but there is a common thread: almost all composers are male, and almost all composers are not Dutch.

Composer and music publisher Matthijs Vermeulen (1888 - 1967) coined the term 'the national inferiority complex'¹ in an article published by *De Groene Amsterdammer* in 1949, in which he criticises the programme of the *Radio Holland Festival*: "all of the infinite number of listeners in a village or town somewhere on earth, must have been surprised, while the speaker announced the programme and musicians. [...] They caught the names of a Swiss conductor, a French soloist, three famous musicians, of whom Beethoven known as universal, Brahms as German, Ravel as Frenchman, and one single Dutch composer, Rudolf Escher. He had a modest placement."² Vermeulen ends the article with an appeal: "Autosuggestion? Chauvinism? No! All of the millions of radio-listeners will endorse this. We [Dutch composers] are musically more and better than we (with our hammered in inferiority complex) dare to imagine. No pride, no vanity, no self-satisfaction, but work, bitter work. With or without wages."³

Commenting on this appeal, Dutch woman composer Henriëtte Bosmans writes a letter to her friend: "What are we for, Matthijs? "No pride - no vanity", you say. Not even bitterness. A little melancholy is allowable, understandable, maybe? Because the best in the Dutch artist perishes, if he stays in Holland, where he is not given possibilities, where he is denied, where the public tries to fool him into thinking that he doesn't exist".⁴

Their sentiment seems to have been shared by other people. On the occasion of The Dutch Music Festival (1935), chairman of the commission Dr H. P. Heineken writes the following: "Unfortunately our people simply have the tendency to not pay enough attention to the material and immaterial products originating from our own soil, and to - subconsciously - assume that they will be of lesser quality than what comes to us from other peoples".⁵

¹ Ellen Looyestijn, "Een Nederlandse Vrouw En Haar Muziek: Henriëtte Hilda Bosmans (1895-1952)," doctoral thesis, University of Utrecht, 1982.

² idem

³ idem

⁴ Henriëtte Bosmans, "Henriëtte Bosmans aan Matthijs Vermeulen en Thea Vermeulen-Diepenbrock." Matthijs Vermeulen - brieven. 28-06-1949 or 06-07-1949, <https://matthijsvermeulen.nl/brieven/19490628%20Henri%C3%ABtte%20Bosmans%20aan%20Matthijs%20Vermeulen%20en%20Thea%20Vermeulen-Diepenbrock>

⁵ H. P. Heineken, "Nederlandsch Muziek-Feest," In *Nederlandsch Muziekfeest 1935*, editor unknown (Van Munster's Drukkerijen, 1935). P. 22 - 28

The difficulties Dutch composers faced were of an even bigger magnitude for women composers, who were rare up until the 1880's.⁶

Fortunately, there seems to be a growing interest in Dutch music thanks to the work of musicians interested in “less-canonic repertoire”, such as pianist Ralph van Raat, who performed Bosmans' Concertino for piano and orchestra in 2011. In an interview for New GeNeCo (New Society for Dutch Composers), Ralph van Raat expresses his opinion:

There should be a course on Dutch music! Dutch music history is incredibly rich, I don't know if I want to say the word important, because I don't wish to sound patriotic, but what the Dutch did and what they still do is extremely interesting. The quality of music composition is of a high standard and we have a specific way of composing in The Netherlands. We not only have some distinct styles such as those created by 'The Hague School' of composers, but also our openness to stylistic influences and wide perspectives set us apart from other strong classical traditions. I see a similar attitude in American classical music, with for example the influence of jazz.” [...] “My students at the Conservatory of Amsterdam are extremely talented and intelligent, but sometimes I'm a bit surprised at how little they know about contemporary composers. I find it shocking when a 4th year bachelor student doesn't know who Louis Andriessen is!” [...] “You can't really blame the students or audiences if they lack knowledge, because the music has not been presented to them. It is an important part of our education to introduce a new generation of musicians to other composers than the standard musical canon. Some (many) years ago, the minister of culture implemented a regulation that 7% of music played by orchestras should be Dutch. That was a great initiative and many Dutch composers could compete with international standards and well known composers. In order to engage audiences, we need something like that. I myself feel personally responsible.⁷

The personal responsibility Ralph van Raat mentions is something that sticks with me. In the end, music is composed in order to be heard. Sharing non-canonic repertoire with an audience will contribute to the composers' recognition and will hopefully inspire others to do the same. That is why this paper will form the base for a lecture recital consisting of repertoire by Dutch women composers.

⁶ Helen Metzelaar, “Honderd Jaar Nederlandse Componistes: Een Overzicht Van De Rol Van De Componistes In Het Nederlandse Muziekleven En Analyses Van Werken Van Twee Componistes,” Thesis, University of Amsterdam, 1985. P. 7

⁷ Van Raat, Ralph. “Interview With Ralph van Raat.” Interview by Elizaveta Agrafenina. *Nieuw Genootschap Nederlandse Componisten*. February, 2022. <http://nieuwgeneco.nl/en/interview-with-ralph-van-raat/>.

Since there was a surge in women composers in the beginning of the twentieth century, and since this happens to be a musical era I am particularly interested in, I decided to focus on women composers that worked in the first half of the twentieth century. Pieces were selected based on their instrumentation. The programme of the lecture recital is as follows:

Anna Lambrechts-Vos (1876 - 1932)	String Quartet opus 7 no. 1, ±1907
Jeanne Beyerman-Walraven (1878 - 1969)	String Quartet, 1912
Dina Appeldoorn (1884 - 1938)	Prélude in b-minor for piano, 1932
Henriëtte Bosmans (1895 - 1952)	Nuit Calme for cello and piano, 1926

2. Research questions and methods

Research questions

How did the 19th- and 20th century social changes affect the professional lives of female Dutch composers in the first half of the 20th century?

To what extent are their compositions featured in the sheet music collection of Stichting Omroep Muziek?

Can a shift in use of instrumentation be observed from women preceding this period to women succeeding it?

Methods

- Already conducted studies by other researchers form the basis of the historical elements of this paper. These studies were accessed digitally through WorldCat, or accessed physically via the University of Utrecht, the Dutch Music Institute, and Atria, knowledge institute for emancipation and women's history.
- Source material (mostly newspapers) was studied to collect information regarding programmes, reviews, and publishing dates. This information helped in reconstructing the four composers' lives and compositional careers. Other source material used includes letters and scores.
- In order to answer the second and third research questions, I extracted data from the sheet music collection of Stichting Omroep Muziek. Their collection is made accessible thanks to the digitisation project '[Muzeikschatten](http://www.muzeikschatten.nl)'.⁸ The result of this data collection can be seen in the appendices to this paper.

⁸ www.muzeikschatten.nl

3. Historical Context

3.1 Social and cultural climate between 1850 and 1930

The turn of the 19th to the 20th century marked a change in social circumstances in the Netherlands. Several 19th century developments made it easier for women to participate in public life. Improvements in access to education (1857 education bill; child labour restrictions of 1874) provided opportunities for girls to go to school.

A contributing factor to musical possibilities for girls was the upcoming attention for music education. Nationalism and cultural awareness rose after the French (under the rule of Napoleon) left in 1813. In 1826, King William I decreed that music schools were to be founded in The Hague, Amsterdam, Brussels, and Liège. They were soon followed by Utrecht, Leeuwarden and Leiden.⁹ These schools not only provided music lessons to children, but also the opportunity for women to be employed as a music teacher, which was a position deemed suitable for them. Adding to that, the growing wealth of the middle class made taking music lessons a more popular pastime instead of a status symbol reserved for wealthier people.¹⁰ In other words: music education was in high demand, and schools needed more teachers. Women composers were very rare up until the 1880's,¹¹ but their newly acquired position within music education made it a logical step for them to compose songs meant to be sung by or to children. Musicologist Helen Metzelaar argues that "as a pedagogue women suffered little resistance; apparently the transition from singing lullabies to children to composing similar songs and teaching music was a logical one."¹² A notable example of such a pedagogue-composer was Catharina van Rennes (1858 - 1940). It should be noted that many women composers who did end up composing bigger works either started their compositional career by composing music for children, or kept composing children's songs throughout their career (e.g. Anna Lambrechts-Vos).

In 1884 the Conservatory of Amsterdam was founded (only four years before the foundation of the Concertgebouworkest). This made it easier for more people to receive high-level music education, without having to go abroad. Quite striking is the list of students of the year 1885-1886, which shows that all twelve voice students and all fifteen piano students were female. Only one (male) composition student attended the conservatory. Main subject teachers, on the other hand, were exclusively male. This remained the same until 1892, when a female voice professor was hired. A jump to 1925 shows a small growth: there are now three female main subject teachers for the subjects voice, piano, and harp.¹³

Before the first Dutch conservatory was founded, people with musical ambitions were forced to go abroad for formal training. Multiple women composers (e.g. Elisabeth Kuyper,

⁹ Helen Metzelaar, *From Private To Public Spheres: Exploring Women's Role In Dutch Musical Life From c. 1700 To c. 1880 And Three Case Studies*, Utrecht: Koninklijke Vereniging Voor Nederlandse Muziekgeschiedenis, 1999, p. 2 - 15

¹⁰ Helen Metzelaar, "Honderd Jaar Nederlandse Componistes: Een Overzicht Van De Rol Van De Componistes In Het Nederlandse Muziekleven En Analyses Van Werken Van Twee Componistes," Thesis, University of Amsterdam, 1985. P. 14

¹¹ Idem, P. 7

¹² idem, p. 10

¹³ "611 Inventaris van het Archief van de Maatschappij tot Bevordering der Toonkunst," Inventarissen, Gemeente Amsterdam Stadsarchief, accessed August 18, 2022, <https://archief.amsterdam/inventarissen/details/611/path/6.2>

Cornélie van Oosterzee) went to Berlin to receive lessons in composition. This did not always go without a hitch. Cornélie van Oosterzee (1863 - 1943) had plans to join Professor Heinrich Urban's class in instrumentation in Berlin. Initially, Urban refused. He usually did not accept women into his class because "they always give up once they reach a certain level".¹⁴ After reviewing some of van Oosterzee's works, though, he changed his mind. He eventually allows Cornélie to follow his lessons because she "doesn't compose like a lady at all".¹⁵

The growth in Dutch nationalism and cultural awareness was not limited to education. In 1829, the Society for the Advancement of Musical Arts (De Maatschappij tot Bevordering der Toonkunst, henceforth referred to as MBT) was founded in an effort to stimulate participation in music, both for professionals and dilettantes.¹⁶ The MBT facilitated musical competitions, and published newly composed works.¹⁷ In 1835, new decisions within the MBT ruled that women were to be allowed to become members. The new rule came with a catch though: women were allowed to join, as long as a man could represent them in formal meetings.¹⁸ Other new cultural institutions include the Royal Dutch Musician's Union (KNTV, 1875), the Bureau for Music-Author's Rights (BUMA, 1914), and Genootschap Nederlandse Componisten (GeNeCo1911). The latter was an organisation standing up for the rights and interests of composers. In its foundation year, three women composers became members: Catharina van Rennes, Hendrika van Tussenbroek, and Anna Lambrechts-Vos. All three of them have an extensive collection of repertoire meant to be sung by or to children.

The flourishing cultural climate paid off: a surge of women composers born between 1850 and 1910 can be observed in Appendix 1. Not by chance, the increase corresponds to the first feminist wave that spread in the Netherlands between 1870 and 1920. Attention for the female composer grew: whereas in the "Nationale Tentoonstelling Vrouwenarbeid" of 1898 only one composer (Cornélie van Oosterzee) presented her work, in the "Tentoonstelling de Vrouw 1813-1913" (which took place in 1913) many more female composers were featured, and their works were of bigger instrumentation. Featured composers included (but were not limited to): Bertha Koopman, Anna Lambrechts-Vos, Marie Reynvaan, Elisabeth Kuyper, Dina Appeldoorn, Jeanne Beyerman-Walraven, and Cornélie van Oosterzee. More about these events can be read in chapter 6.

The appearance of women composers in 'standard' programming was not shunned either. For example, Lambrechts-Vos' prize-winning string quartet was programmed together with Beethoven and Boccherini in the 1900's,¹⁹ and Dina Appeldoorn's music appeared in the same concert as Julius Röntgen and Alphons Diepenbrock.²⁰ These are mere examples and should not be seen as exceptions.

¹⁴ Henk Smit, *Enige Aspecten Van De "Emancipatie" Van De Nederlandse Vrouw In Het Muziekleven In De Periode 1889 - 1913.* Thesis, University of Utrecht June 1982, p. 10.

¹⁵ *ibid*

¹⁶ "De Maatschappij Tot Bevordering Der Toonkunst Werd Oppericht in 1829", <https://www.mbtoonkunst.nl/>

¹⁷ Helen Metzelaar et al., *Zes Vrouwelijke Componisten*, Zutphen: Walburg Pers, 1991, p. 27 - 33.

¹⁸ *idem*

¹⁹ "Muziekberichten," *Caecilia: Algemeen Muzikaal Tijdschrift Van Nederland*, 01-01-1909 (estimation), p. 39. <https://resolver.kb.nl/resolve?urn=dts:26301:mpeg21:0042>

²⁰ "Nederlandsch Muziekfeest 1935: Ter Gelegenheid Van Het 40-jarig Jubileum Van Prof. Dr. Willem Mengelberg Als Dirigent Van Het Concertgebouw," 1935. <https://resolver.kb.nl/resolve?urn=MMKB24:063809000>

An important figure in programming and otherwise supporting contemporary composers - including many women composers - was musician, composer, and conductor Wouter Hutschenruyter (1859 - 1943). When researching specific women composers' professional lives, his name is one that pops up regularly. With his *Utrechts Stedelijk Orkest* he premiered many orchestral works, both within *Tentoonstelling de Vrouw* and outside of that. In his memoir *Consonanten en Dissonanten*, Hutschenruyter writes the following: "it was, and still is, the general assumption: the woman does not possess creative talent. My experience is different! I have performed compositions by women that sounded 'like a bell', or, as people prefer to hear it: 'like the work of a man'."²¹ On multiple occasions, Hutschenruyter even let the woman composers conduct their own pieces.

The famous Dutch composer Henk Badings wrote a book in 1936, commissioned by the monthly music magazine *Caecilia*, called *De Hedendaagsche Nederlandse Muziek*, in which he attempts to categorise his contemporaries into four generations: the older generation, the revolutionaries, the evolutionaries, and the younger generation. Badings does not avoid the mention of women composers, although he mostly mentions them as a separate category. He has many words of praise for the 'revolutionary' Henriëtte Bosmans, whom he calls: "the first Dutch woman to have reached the front lines."²² He commends her for her musicality and poetics, and claims that she can be seen as the "first woman composer of our country."²³ That last statement implies that the women composers Badings himself categorised as 'the older generation' should not be considered real composers.

It can be concluded that social changes of the nineteenth and early twentieth century made it easier for women to participate in the professional music world. The growing wealth of the middle class, the growing attention for music education, and the increase in cultural awareness cultivated new opportunities for women to explore composition as a profession. Although women certainly did encounter some resistance navigating this male-dominated world, building up a career as a woman composer certainly wasn't impossible in the first decades of the twentieth century.

²¹ Wouter Hutschenruyter, *Consonanten en Dissonanten: Mijn Herinneringen*, Den Haag: W. P. Van Stockum & Zoon, 1930, p. 128

²² Henk Badings, *De Hedendaagsche Nederlandsche Muziek*, Amsterdam: Bigot en van Rossum N.V., 1936, p. 59

²³ idem

4. Composition through women's lives: four case studies

4.1 Anna Lambrechts-Vos

Anna Lambrechts-Vos was born in 1876 in Rotterdam. She received an education in organ, piano, and harmony with J. Schraevesande, and composition and counterpoint with Bernard Zweers. Her career focused mainly on organ playing (at the age of nineteen she was appointed church organist of the Doopsgezinde Kerk of Rotterdam) and pedagogics: the core of her work consists of children's songs and pedagogical piano pieces.²⁴ A famous example is *Het Boekje van Tante An*, which consists of children's songs with piano accompaniment.

Around the turn of the century, her compositional focus shifted toward bigger forms. In the May 1901 edition of *Caecilia* a matinée is mentioned, which was organised to "provide the opportunity to Miss. Anna Vos to introduce her works to the public".²⁵ The works featured were a piano trio, three songs, and a string quartet. The performance was a success, and the feedback was positive: "some of the works were very meritorious, which shows great potential for the future."²⁶

This potential came to a peak with her two string quartets opus 7 (1907), the first of which, "In Memoriam Parentum", received the first prize in an international composition competition at the Conservatorio Musicale of Trieste. The second string quartet received an honourable mention in the same competition. Both string quartets were published by Verlag Harmonie Berlin, and were performed with some regularity in the German cultural area. The works received very positive reviews:

Neue Zürcher Zeitung - "the composer definitely shows a great talent"

Kölner Tageblatt: "a string quartet, which in its generosity suggests a male energy"

Rheinische Musik- und Theaterzeitung: "a work of special sonority and impressive structure."²⁷

The comment in the second review is especially interesting: what is this "male energy"? Is generosity (in sound) a specifically male attribute? This attribution would not be fair since it is very unlikely the author had listened to many other works by women composers to compare them to those of men.

A performance in the Hollandsche Schouwburg in 1908 results in another very positive review:

"Of fine making on the other hand, is the quartet of Mrs. Lambrecht-Vos, and in its first half very charming due to the expression of the tenderly felt sadness. The work

²⁴ Henk Smit, *Enige Aspecten Van De "Emancipatie" Van De Nederlandse Vrouw In Het Muziekleven In De Periode 1889 - 1913.* Thesis, University of Utrecht June 1982, p. 25 - 33

²⁵ "Opera- en Concertberichten: Rotterdam," *Caecilia, Algemeen Muzikaal Tijdschrift van Nederland*, May 15, 1901, <https://resolver.kb.nl/resolve?urn=dts:25335:mpeg21:0004>

²⁶ idem

²⁷ Henk Smit, *Enige Aspecten Van De "Emancipatie" Van De Nederlandse Vrouw In Het Muziekleven In De Periode 1889 - 1913.* Thesis, University of Utrecht June 1982, p. 25 - 33

displays skill in polyphony and deep awareness of colour, expressed most strongly by the contrasts in the canonic passage of the second “allegretto”, and most intimately by the subtle nuances of the first two tempi (although at times one heard a tad too much of Grieg’s chromaticism). Much acclaim for this work: Mrs. Lambrecht was loudly applauded when she appeared before the public in front of the stalls.”²⁸

The appearance of the name “Lambrecht” indicates that by that time she was married. The city archive of Rotterdam has the marriage certificate of Anna Catharina Vos and Wilhelmus Hendrikus Lambrechts, who was an accountant - dating back to 22-11-1902.²⁹ I was not able to find any indication that the couple had children.

Encouraged by the success of her two string quartets opus 7, Lambrechts-Vos decided to start composing for orchestra. She asked Wouter Hutschenruyter if she could attend the rehearsals of the Utrechts Stedelijk Orkest. This resulted in a prolonged teacher-pupil relationship, in which Lambrechts-Vos learns about theory of instrumentation. In this period, she created multiple works for orchestra that premiered between 1909 and 1913, some of which she was allowed to conduct herself (e.g. *Monna Vanna*). The reception of her orchestral works was mixed: on the one hand she was praised for her ability to compose for strings, on the other hand she was accused of clumsiness in her way of composing.³⁰ From 1910 to 1913 she was the conductor of the mixed choir “Amphion” in Rotterdam.³¹ This appointment made it possible to present her own choir pieces to the public.

Lambrechts-Vos made several contributions to the exhibition “Tentoonstelling De Vrouw 1813-1913” that took place between May and September of 1913. In May, she conducted one of her own works for female choir, and one of her works for orchestra was performed by the USO and Wouter Hutschenruyter.³² The newspaper *Het Vaderland* mentions a performance of her second string quartet opus 7, in a matinée concert that “promises to be one of the most important organised by the music commission.”³³ The quartet was performed by the Zimmerman Quartet, who were also scheduled to perform the same quartet in London according to *Het Vaderland*.

According to Henk Smit, the public attention for Lambrechts-Vos declined from 1913.³⁴ Following a negative review of her orchestral work *Monna Vanna*³⁵ her compositional activity decreased. Wouter Hutschenruyter writes in his “In Memoriam Anna Lambrechts-Vos”:

²⁸ “Nieuwe Nederlandse Kamermuziek,” *De Tijd: Godsdienstig-staatkundig Dagblad*, 30-03-1908, <https://resolver.kb.nl/resolve?urn=ddd:010548468:mpeg21:p006>

²⁹ <https://stadsarchief.rotterdam.nl/zoek-en-ontdek/stamboom/zoeken-op-personen/?mistart=20&mivast=184&mizig=100&miadt=184&miamount=20&milang=nl&miview=tbl&mi aet=1&mip1=lambrechts&mip3=wilhelmus%20hendrikus>

³⁰ Henk Smit, *Enige Aspecten Van De “Emancipatie” Van De Nederlandse Vrouw In Het Muziekleven In De Periode 1889 - 1913.* Thesis, University of Utrecht June 1982, p. 29 - 31

³¹ *Onze Musici: Portretten en Biografieën* (Rotterdam, Nijgh & Van Ditmar, 1923), p. 104

³² “Concerten op Meerhuizen,” *Algemeen Handelsblad* (Amsterdam), 03-05-1913, <https://resolver.kb.nl/resolve?urn=ddd:010651072:mpeg21:a0143>

³³ “Kunst- en Letternieuws,” *Het Vaderland* (‘s Gravenhage), 01-07-1913, <https://resolver.kb.nl/resolve?urn=MMKB23:001500002:mpeg21:a00167>

³⁴ Henk Smit, *Enige Aspecten Van De “Emancipatie” Van De Nederlandse Vrouw In Het Muziekleven In De Periode 1889 - 1913.* Thesis, University of Utrecht June 1982, p. 29 - 31

³⁵ idem

“Her talent was most apparent in the smaller forms.” [...] “She must have felt this herself, because later compositions of bigger instrumentation weren’t - as far as I know - created or published.”³⁶ Although Lambrechts-Vos did have multiple breaks in her compositional activity in the years after 1913, Hutschenruyter was not entirely right. Her obituary in the *Rotterdamsch Nieuwsblad* does report that her productivity decreased following the death of her husband in 1926.^{37,38} A 1928 newspaper mentions her leave from the position of organist of the Doopsgezinde Kerk, where she had been working between the ages of 19 and 52. After the death of her husband she left Rotterdam, to live in a more calm environment in Soest.³⁹ Besides these clear indications that Lambrechts-Vos was not actively trying to pursue her career anymore, two orchestral works did appear in the years 1926 and 1929. The scores (manuscripts) of *Droomland* (1926) for children’s choir and orchestra and *Christmas Tales* (1929) for orchestra can be found in the digital collection of Muziekschatten.

*De Indische Courant*⁴⁰ mentions that besides composing, she had been working for the *Weekblad voor Muziek* and that she made written contributions to *Het Leven* and *De Kunst der Vrouw*. It is also known that she ran her own music publishing company from home (Muziek Uitgevers Maatschappij), which allowed her to publish and advertise her own works.

In 1932, Lambrechts-Vos passed away at the age of 55.

4.2 Jeanne Beyerman-Walraven

Jeanne Walraven was born on the 14th of June 1878 in Semarang, Indonesia. She received piano lessons at a young age from her mother. After having settled in The Hague, Walraven started taking private lessons in harmony and composition from Frits Koeberg.

One of her earlier compositions, the Sonata for Violin and Piano (opus 5), was performed in the London Lyceum Club, a women’s club founded in 1903, in a concert that featured works by women composers only. It was received positively. At the time, she had already composed a string quartet, and had started working on an overture.⁴¹

This overture seems to have been performed multiple times in different locations, as can be concluded from multiple newspaper articles either announcing or reviewing its performance.⁴² In September 1910 and January 1911 the work was performed accompanied

³⁶ idem

³⁷ “Anna Lambrechts-Vos,” *Rotterdamsch Nieuwsblad*, 18-01-1932, <https://resolver.kb.nl/resolve?urn=MMKB32:164657018:mpeg21:a00128>

³⁸ <https://stadsarchief.rotterdam.nl/zoek-en-ontdek/stamboom/zoeken-op-personen/?mistart=20&mivast=184&mizig=100&miadt=184&miamount=20&milang=nl&miview=tbl&mi aet=1&mip1=lambrechts&mip3=wilhelmus%20hendrikus>

³⁹ “Anna Lambrechts-Vos,” *Nieuwe Rotterdamsche Courant*, 03-05-1928, <https://resolver.kb.nl/resolve?urn=ddd:010029635:mpeg21:a0301>

⁴⁰ “Anna Lambrechts-Vos: Een Bekende Nederlandsche Componiste,” *De Indische Courant*, 27-02-1932, <https://resolver.kb.nl/resolve?urn=ddd:010283857:mpeg21:a0249>

⁴¹ “Kunst- en Letternieuws,” *Het Vaderland*, 15-02-1907, <https://resolver.kb.nl/resolve?urn=MMKB23:001475115:mpeg21:a00025>

⁴² “Kunstnieuws,” *Rotterdamsch Nieuwsblad*, 03-01-1911, <https://resolver.kb.nl/resolve?urn=ddd:010198082:mpeg21:p001>
“Verrassingen in het Concertgebouw,” *Het Parool*, 09-01-1981, <https://resolver.kb.nl/resolve?urn=ABCDDD:010847104:mpeg21:p004>

“Muziek,” *Het Nieuws van de Dag: Kleine Courant*, 03-06-1913, <https://resolver.kb.nl/resolve?urn=ddd:010109862>

by that of composers such as Dina Appeldoorn, Jan van Gilse, César Franck, and Ducas.⁴³ The second performance received a very positive review:

With a well written Overture Ms. Walraven introduces herself. The composer was born in the East Indies. [...] There is some Eastern colouring in this music, that is also rhythmically interesting. [...] Whoever comes forward with such a well written Opus 1 deserves attention; there may be some shortcomings to this work -not everywhere does the composer know how to keep the attention- from all Dutch women composers Miss. Walraven is surely the most peculiar. In her melody, rhythm, and harmony, we can find things that indicate personal talent. From her we can expect great things.⁴⁴

The Concert-overture was not exclusively received well, though. Although moderately praised for its rhythms and passionate character, the author of an article in the *Algemeen Handelsblad* of 03-06-1913 wonders “if there are indeed elements of value present in the work, or if its sound effects, impetuosity, and pathos are merely an unconscious reproduction of greater and stronger art.”⁴⁵

This impression is mirrored in a review in *De Volkskrant* of a 1981 performance (which was recorded and is available to listen to on [YouTube](#)), in which musicologist Leo Samama calls the piece’s instrumentation “slightly pompous.”⁴⁶

Interestingly, the same concert evokes much more positive words in a review in *De Telegraaf*: “it proved to be a grand, closely constructed work, firm and muscular in sound, full of variable moods ranging from sweet melodies to broad, being almost martial at times in thematic material.”⁴⁷ This second interview was written by a woman. The different appreciation based on the same material, on the one hand being accused of pompousness and being a pale imitation of greater works, on the other hand praised for being grand and “muscular”, reminds me of something called “sexual aesthetics” as described by Helen Metzelaar in her *Honderd Nederlandse Componistes. Ways in which critics are guilty of sexual aesthetics include 1) praising a work for not being feminine; 2) criticising a work for being too masculine.⁴⁸ Perhaps the work being one of a woman composer influenced how these critics wrote about it. This is mere speculation, though, and difficult to prove or refute. Also Wouter Hutschenruyter takes her sex into consideration when valuing the work: “Jeanne Walraven (now Mrs. Beyerman), of whom we performed an overture that displayed*

⁴³ “Kunstnieuws,” *Rotterdamsch Nieuwsblad*, 30-09-1910, <https://resolver.kb.nl/resolve?urn=ddd:010197091:mpeg21:a0124>

⁴⁴ “Letteren en Kunst,” *Nieuwe Rotterdamsche Courant*, 06-01-1911, <https://resolver.kb.nl/resolve?urn=ddd:010031339:mpeg21:a0066>

⁴⁵ “Muziek op Meerhuizen,” *Algemeen Handelsblad* (Amsterdam), 03-06-1913, <https://resolver.kb.nl/resolve?urn=ddd:010651122>

⁴⁶ Leo Samama, “Pianist Hobson Vervlakt Concert: Rachmaninof Verliest Kleur”, *De Volkskrant* (’s-Hertogenbosch), 09-11-1981, <https://resolver.kb.nl/resolve?urn=ABCDDD:010879768:mpeg21:a0099>

⁴⁷ Mia Aleven-Vranken, “Hommage Aan Componiste,” *De Telegraaf* (Amsterdam), 11-11-1981, <https://resolver.kb.nl/resolve?urn=ddd:011205160:mpeg21:a0328>

⁴⁸ Helen Metzelaar, “Honderd Jaar Nederlandse Componistes: Een Overzicht Van De Rol Van De Componistes In Het Nederlandse Muziekleven En Analyses Van Werken Van Twee Componistes,” Thesis, University of Amsterdam, 1985, P. 22-23.

a strength and sturdiness one wouldn't expect from a work written by the hand of a woman."⁴⁹

The absence of a plurality of reviews and/or programme announcements in the period 1913 - 1955 (I found only three, in 1916, 1924, and 1935) indicates that Beyerman-Walraven entered a less professionally active period of her life. Perhaps it was a combination of her family life (she got married in 1911 and had two daughters in 1912 and 1914)⁵⁰ and the Second World War that made it difficult to be very active as a composer.

In the years 1955 - 1962, some works of a smaller instrumentation were performed, among which some piano solo works and some songs, originating from 1950.

Whereas I couldn't find reviews about Beyerman-Walraven's String Quartet (1912) that were written during her lifetime, I did find a review of a 1989 concert organised by the Stichting Vrouw en Muziek (Foundation of Women and Music) in which multiple string quartets of "forgotten women composers" were performed.⁵¹ A corresponding review in the same newspaper calls Walraven's String Quartet a "classical/impressionist diptych of almost symphonic allure."⁵² The concert was recorded and is included in the database of the Netherlands Institute for Sound and Vision. Upon my request, the institute made the recording available to listen to online via [Beeld en Geluid Op School](#) and via the 'Media Suite' of the research infrastructure CLARIAH.

4.3 Dina Appeldoorn

Dina Appeldoorn (1884-1938) was born in Rotterdam. At the age of six, she and her family moved to Delft. Besides being encouraged by her parents to pursue music, Appeldoorn grew up with a fond interest in language, literature, and poetry, most likely stimulated by her father who was a Dutch linguist.⁵³ Although there is no mention of it on her diploma from the Conservatory of the Hague where she studied piano between 1899 and 1906⁵⁴, Appeldoorn started composing from a young age.⁵⁵ She started taking composition lessons with Frits Koeberg after her studies in the Hague. Written correspondence between them indicates a very constructive teacher-pupil relationship. After a very negative review of her work in 1909⁵⁶, she wrote a desperate letter to Koeberg. In his response, he says: "My advice is: do, even if what you do is wrong, but do, and you will get further and further."⁵⁷

⁴⁹ Hutschenruyter, Wouter. *Consonanten en Dissonanten: Mijn Herinneringen*, 's-Gravenhage: Van Stockum, 1930.

⁵⁰ Carine Alders, *Walraven, Jeanne Clara*, in: *Digitaal Vrouwenlexicon van Nederland*. URL: <http://resources.huygens.knaw.nl/vrouwenlexicon/lemmata/data/Walraven> [21/11/2017]

⁵¹ "Prime-concert Rond Nederlandse Componistes", *Nieuwsblad van het Noorden* (Groningen), 24-02-1989, <https://resolver.kb.nl/resolve?urn=ddd:011018403:mpeg21:p015>

⁵² Paul Bollen, "Muziek Tussen Aanrecht en Wastobbe," *Nieuwsblad van het Noorden* (Groningen), 27-02-1989, <https://resolver.kb.nl/resolve?urn=ddd:011018405:mpeg21:p008>

⁵³ Katja I. M. Brooijmans, "Dina Appeldoorn: Een Inleidend Onderzoek Naar Haar Leven En Werk," (Universiteit Utrecht, 1994), p. 4 - 22

⁵⁴ idem

⁵⁵ Hugo van Dalen, "De Componiste Dina Appeldoorn: Muziek Met Hollandschen Zin Voor Klucht En Kleurigheid," *Haagsche Courant*, 18-08-1937, p. 7.

⁵⁶ "Kunst," *De Nieuwe Courant*, 19-03-1909, p. 2.

⁵⁷ Katja I. M. Brooijmans, "Dina Appeldoorn, Een Inleidend Onderzoek Naar Haar Leven En Werk," (Universiteit Utrecht, 1994), p. 4 - 22

Around this time, her compositions focused on songs and choir works (*Frissche Bloemen; Lentebode*, among others).

The year 1912, in which her work for orchestra *Pêcheurs d'Islande* premiered, marked a change for her. The piece was received positively, which inspired Appeldoorn to compose more works for bigger instrumentation. In order to do that, she started taking lessons with Johan Wagenaar, who deepened her insight into instrumentation.⁵⁸ This led to a long collaboration in which Wagenaar conducted some of her orchestral works, including *Carnaval* and *Van Christian Morgenstern Das Ziel*.⁵⁹

Appeldoorn composed works inspired by some nationalist elements, such as her *Hollandsche Lieder* for orchestra, *Twee Hollandsche Dansen* for piano - later edited for string orchestra - , *Loflied aan Nederland*, and *Jubileumlied* - which was awarded a prize by the Nederlandsche Volkszang Bond - for voice. Her *Hollandsche Dansen* for string orchestra were performed multiple times after the composer's death - in 1947, 1948, 1961, and 1970 - as can be concluded from the Beeld & Geluid archives. Besides composing works with nationalist themes, she was also an advocate of Esperanto, and she composed her *Zes Kantoj* (1931) in this artificial language.

Important compositional elements in Dina's works, according to researcher Katja Brooijmans, are harmonic turns and alternations between major and minor. In her works for voice, the harmonic turns correspond to a change in mood or topic. Rhythm seems to be of lesser importance than melodic and harmonic material.⁶⁰ These compositional elements can be found in Appeldoorn's *Two Preludes* (1932) as well. Measures and rhythm are subordinate to melody, and Appeldoorn plays with major and minor. The last found correspondence between Appeldoorn and Johan Wagenaar is a letter in which Wagenaar comments on her two piano preludes. Regarding the first prelude, he writes:

No. 1 has a more lyrical character [as opposed to no. 2] [...] and is somewhat Russian and moody. The prelude-form and its thematic, as well as pianistic writing worked best in this piece. In the case of a reprint, I would suggest you change the D-sharp (2 measures before the end) into a D. The alternation between major and minor in this ending - you must have meant it as a dur-moll dualism - detracts from the earnest conclusion. This is completely my own opinion, of course it isn't wrong.⁶¹

It cannot be said with certainty that Appeldoorn didn't revise her compositional decision, but the score (published by Alsbach) present in the sheet music collection of Stichting Omroep Muziek does still have the dur-moll conclusion.

The first public performance of these two preludes was on the radio in March 1934. "This composer, who we know best for the beautiful, simple songs that she gave us, shows in these Preludes how well she can write for piano, too. From the beginning until the end

⁵⁸ Hugo van Dalen, "De Componiste Dina Appeldoorn: Muziek Met Hollandschen Zin Voor Klucht En Kleurigheid," *Haagsche Courant*, 18-08-1937, p. 7.

⁵⁹ idem

⁶⁰ Katja I. M. Brooijmans, "Dina Appeldoorn, Een Inleidend Onderzoek Naar Haar Leven En Werk," (Universiteit Utrecht, 1994), p. 27 - 63

⁶¹ Johan Wagenaar to Dina Appeldoorn. Den Haag, 15-01-1934.

they are important! For advanced players we highly recommend getting acquainted with this, in a good sense, modern work.”⁶²

On the night of the fourth of December, 1938, Appeldoorn passed away at the age of 54. It is reported that she had been suffering from a heart disease. Her passing away is called a “loss for the Dutch musical arts.”⁶³

4.4 Henriëtte Bosmans

In 1885 Henriëtte Bosmans was born into a musically successful household. Father Henri Bosmans was the solo cellist of the Concertgebouworkest, and mother Sara Benedicts was a very successful pianist. Both of them were professors at the Conservatory of Amsterdam on their respective instruments. Henri Bosmans’ early death (1896) made Sara the sole caretaker of their daughter. Throughout her life, Bosmans maintained a strong emotional bond to her mother. She was brought up immersed in music and the social circle of successful artists that visited the family regularly, amongst them the composer Julius Röntgen and the violinist Joseph Joachim. She received piano lessons from her mother from a young age, and -at a later age- received a diploma labelled “cum laude” from the MBT in 1912. Her first compositions date from 1914. From her complete repertoire, one can clearly see that Bosmans started her compositional work with small-scale pieces with few instruments (piano solo; piano-violin; piano-cello). This makes sense considering her own instrument, but also because Bosmans had an intimate relationship with cellists Marix Loevensohn and Frieda Belinfante. In the period 1919 - 1926, many cello pieces were composed, among which: Sonata for cello and piano (1919); Concerto no. 1 for cello and orchestra (1921); Concerto no. 2 for cello and orchestra (1924); Poème for Cello and Orchestra (1926); Impressions for cello and piano (1926).⁶⁴

Bosmans found herself in a compositional impasse in 1927. To solve her compositional struggles she decided to take lessons with Willem Pijper, which lasted until 1930. Pijper at the time: “Henriëtte Bosmans has thus far not been seriously concerned with the problems of our time. Her sense of music has been overly based on a musical intuition that stems from her youth. And this was her strength up until yesterday, but a weakness for the future.”⁶⁵

The lessons with Pijper caused Bosmans to start composing taking into account contemporary compositional styles. A very successful composition that originated in this period is the Concertino for piano and orchestra (1928), which resulted in international acclaim for Bosmans. Part of its success was that she, who had a successful and stable career as concert pianist, could perform the piano part herself.

Bosmans’ compositional productivity decreased in the 30’s. The cause was a mixture of her all-consuming career as a performing pianist, the death of her fiancé Francis Koene in 1934, the deterioration of her mother’s health, and perhaps also the imminent threat of the

⁶² “Muziekuitgaven,” *De Nederlander* (Rotterdam), 03-07-1934, <https://resolver.kb.nl/resolve?urn=MMKB15:000688002:mpeg21:p00010>

⁶³ “Dina Appeldoorn,” *Rotterdamsch Nieuwsblad* (Rotterdam), 05-12-1938, <https://resolver.kb.nl/resolve?urn=MMKB32:164698030:mpeg21:a00126>

⁶⁴ Ellen Looyestijn, “Een Nederlandse Vrouw En Haar Muziek: Henriëtte Hilda Bosmans (1895-1952),” doctoral thesis, University of Utrecht, 1982.

⁶⁵ idem

Second World War (Bosmans was half-Jewish from her mother's side). Despite this threatening situation, she did continue to perform as a pianist.

The last years of her compositional career focused on composition for voice and piano. From 1945 onwards, Bosmans started composing a big collection of works for voice, accompanied either by orchestra or piano. The French soprano Noémie Pérugia had the exclusive right to perform these works, from 1949 in a duo with Bosmans herself. They were active performers until Bosmans' death in 1952.

4.5 Conclusion

The four case studies do not clearly exhibit that women composers struggled more than male composers in establishing their compositional career. Despite some sexism that occurred in for instance concert reviews, all four composers featured were allowed to pursue music and receive an education in composition and in some cases they were even stimulated to do so.

All of the four composers received their (professional) musical education in the Netherlands. This may indicate that the improvement in the possibility to receive music education in the Netherlands of the nineteenth century played a role in the opportunities these women had.

A striking difference between Beyerman-Walraven on the one hand and the other three composers on the other hand, is the amount of repertoire found. As can be seen in Appendix 2, Beyerman-Walraven composed (or published) significantly less works than the other composers featured in this paper. It is not unlikely that this was caused by her family life, since she is the only of the four that had children. Another difference between her and the other three composers, is the extent to which she promoted her own work. Lambrechts-Vos had her own publishing company, with which she published her own music, and Appeldoorn and Bosmans were able to perform many of their own pieces. Musicologist Carine Alders writes (see note 43) that Jeanne Beyerman-Walraven was described as "someone who did not like to showcase her work - within her own family she was described as a recluse". This most certainly played a role in what we now know of her.

It must be said that the four composers studied in-depth are a selection of rather successful composers in their lifetime and that they may not be representative for women composers in general. In order to make convincing comparisons between the compositional life of male and female composers, research on a much bigger scale must be done.

5. The four women composers featured in the SOM collection

5.1 In general

Three different inventories are included in Appendix 1. The first column shows Dutch women composers of classical music featured in the SOM collection. The second shows data taken from Stichting Vrouw en Muziek. The final column shows an inventory done by Helen Metzelaar in 1985, in her *Honderd Jaar Nederlandse Componistes*. As one can see, increases and decreases in the number of women composers born in a specific decade are distributed quite evenly between the three inventories. The effects of the First Feminist Wave (roughly 1870-1920 in the Netherlands) and the Second Feminist Wave (roughly 1960 - 1990) are visible in all three graphs. It should be noted that the numbers are based on the composer's birth years, and that their compositional productivity most likely commenced around two decades later. That also means that some data will change in future decades. For instance 1990-2000 features only one woman composer (Mathilde Wantenaar, 1993), but most likely this number will increase as current women composers gain more experience and/or acclaim.

Interestingly, some decades (1860-1870; 1870-1880; 1900-1910) show a higher number of women composers found in the Muziekschatten collection than in research conducted by Stichting Vrouw & Muziek. This indicates that Muziekschatten can be an information source of value for researchers in this field.

The opposite also happens: between 1940 and 1980, Stichting Vrouw & Muziek clearly counts more women composers than featured in Muziekschatten. The reason for this is not immediately clear. Perhaps the difference has to do with publishers: Muziekschatten has had a standing order with multiple publishers to purchase newly published pieces. This may have resulted in two things: 1) unpublished works didn't end up in the collection, and 2) not every piece featured in the collection has been (or will be) performed by the SOM ensembles. Fortunately, SOM, NTR, and NPORadio4 have been collaborating in the podcast 'Hilversumse Muziekschatten,' for which some of the unknown or forgotten works are recorded by the SOM ensembles.

5.2 Specific composers

Another way to check representation of women composers in the Muziekschatten collection is to compare women composers' complete repertoire to their works featured in the SOM collection. What percentage of pieces is featured? And pieces of what instrumentation?

For a list of the featured composers' works, see appendix 2. These lists were compiled using existing literature about the composers, presence of pieces in Muziekschatten, and collecting newspaper and magazine articles containing reviews or announcements of newly published pieces. The pieces featured in the Muziekschatten collection are marked in bold.

5.2.1 Anna Lambrechts-Vos

Lambrechts-Vos' repertoire list consists of 42 pieces of which I could find the composition/publication date.

(Children's) songs and choir works	24	57%
Instrumental chamber music or solo works:	10	24%
Orchestral works without voice:	5	12%
with voice:	3	7%

64 percent of her listed works feature the voice as a (main) instrument. The Muziekschatten collection contains sixteen of Lambrechts-Vos' works (38%), eleven of which feature voice. That nears 70 percent. That is slightly more, but seems a negligible difference.

Other works featured are her violin sonata, string quartets opus 7, the two impromptus for cello and piano, a piece for organ solo, and the orchestral work "Christmas Tales." I was not able to find any other mention of those last two works in newspapers or literature. The manuscript of the orchestral work clearly shows her name and the composition year: 1929. How this manuscript came to be included in the collection cannot be said with certainty, because the source of the collection's new acquisitions was not written up in the past. With some regularity, the SOM receives donations in sheet music from recently retired or deceased musicians and conductors. It was common for composers to send manuscripts to musicians or conductors to promote their work. It is possible that this is how this manuscript ended up in the collection.⁶⁶

5.2.2 Dina Appeldoorn

Thirty-nine works of Dina Appeldoorn are listed in the appendix. The division is as follows:

Works featuring voice:	18	46%
Instrumental chamber ensembles or solo works:	8	21%
Orchestral works:	13	33%

Fourteen of her works are featured in Muziekschatten (36%), of which eleven feature voice (79%). That is a notably higher percentage than the works for voice in her entire body of work. A reason for this could be private donations or donations from a choir. The other three are a set of two preludes for piano solo, "Twee Hollandsche Dansen" for chamber ensemble, and Pastorale for orchestra. Interestingly, six of the fourteen works are titles that I had not found anywhere else than in the Muziekschatten collection. These are all published works that feature voice.

⁶⁶ Information received through personal communication with collection specialist Jan Jaap Kassies.

5.2.3 Jeanne Beyerman - Walraven

Jeanne Beyerman-Walraven is the composer with the least compositions found. It should be noted that she seems to be the only of the four composers that had children (born in 1912 and 1914). It is very conceivable that this limited Beyerman-Walraven in her compositional productivity. Besides that, it is said that she did not like coming to the forefront with her compositions.⁶⁷ This might explain a difference in the number of surviving compositions in comparison to for example Lambrechts-Vos, who ran her own publishing company from home and advertised newly published pieces.

Her repertoire list consists of eighteen works, ten of which feature voice. Some of those are composed for voice and orchestra.

Works featuring voice:	10	55%
Instrumental chamber ensembles or solo works:	5	28%
Orchestral works:	3	17%

Seven works appear in the Muziekschatten collection, all of them instrumental (chamber music as well as orchestral works). This is remarkable considering the percentages shown above.

5.2.4 Henriëtte Bosmans

Seventy-four compositions by Henriëtte Bosmans are listed. This list was compiled by Bosmans' biographer Helen Metzelaar. The graph below shows more than seventy-four pieces. This is explained by the fact that some pieces were composed for multiple ensembles.

Voice and piano	43	54%
Piano pieces	18	23%
Orchestra (with or without soloist)	10	13%
Chamber music	7	8%
Cadenzas	2	2%

Thirty-five of the pieces are also included in the Muziekschatten collection (47%), of which eighteen for voice and piano or voice and orchestra, seven for piano solo, eight for orchestra (including pieces with voice), and five chamber music pieces. One could thus say that the pieces included in the collection are representative of Bosmans' whole body of work (strictly looking at instrumentation).

5.3 Conclusions

It is remarkable that in the case of Lambrechts-Vos and Appeldoorn various pieces were found in the Muziekschatten collection that could not be found elsewhere. That indicates that the Muziekschatten collection can be of use for researchers in the field. The compositions found in the collection seem quite representative of the composers' entire body

⁶⁷ Alders, Carine. "Walraven, Jeanne Clara." Huygens Instituut, 21-11-2017. <https://resources.huygens.knaw.nl/vrouwenlexicon/lemmata/data/Walraven>

of work in the case of Lambrechts-Vos and Bosmans. There are some discrepancies when the pieces featured in the collection are compared to the complete repertoire of Appeldoorn and Beyerman-Walraven. As described earlier, the reasons for this may lie in the different ways of acquisition of new pieces.

6. Shift in instrumentation

6.1 1898 versus 1913

As mentioned earlier, musical works composed by women grew in length and instrumentation around the turn of the century. In her *Honderd Jaar Nederlandse Componistes*, Metzelaar describes the difference in provided compositions by women between the 'Nationale Tentoonstelling Vrouwenarbeid' (1898), and on the other hand the 'Tentoonstelling "De Vrouw 1813-1913."'.

In 1898, the Dutch Union for Women's Interests, Women's Labour, and Equal Citizenship (erected in 1894) organised an exhibition in order to assess and display problems surrounding women's labour. Music, theatre, and literature were also represented in this exhibition. Pianist and composer Cornélie van Oosterzee (1863 - 1943) participated in the exhibition, providing a cantata specifically composed for the occasion. She conducted the performance herself. Besides her cantata, some songs by Catharina van Rennes and Bertha Koopman were performed, but apart from that, the focus of the musical exhibition was on women performing canonic works by male composers: Beethoven, Haydn, and Mozart. In 1896, H. Nolthenius wrote: "Whereas women composing cannot be called a complete exception anymore, composing for such a big orchestra, and in such a serious genre, still is a great rarity; in our country she (van Oosterzee) is the only one."⁶⁸

The goal of the exhibition "De Vrouw 1813-1913" was to show the developments in the social position of women between 1813 and 1913. Again, music was represented. The music commission commissioned a cantata for a small women's choir, consisting of 40 to 50 people, either à capella or accompanied by string quartet. From the six submissions, Bertha Koopman's *Meilied* for soli, choir, piano, and string orchestra was selected.

Other than the cantata, eight concerts were organised, consisting of fifty works composed by eighteen different women composers. Two of these concerts consisted of orchestral works exclusively. It is obvious that between 1898 and 1913 a big increase in women composers (who came forward with their work) took place and that their works were written for bigger ensembles.

⁶⁸ Henk Smit, *Enige Aspecten Van De "Emancipatie" Van De Nederlandse Vrouw In Het Muziekleven In De Periode 1889 - 1913.* Thesis, University of Utrecht June 1982, p. 14

6.2 Case studies

When we have a look at our case studies and their works (see appendix 2), we can conclude that there is no absolute moment in time when these composers started composing for bigger instrumentation. In fact, most of them kept composing for voice and piano throughout their compositional life, or in recurring phases. For instance Appeldoorn seems to have composed pieces of different instrumentations throughout her whole life, and Bosmans actually started to focus on pieces for voice and piano at the end of her life.

What is clear in general is that pieces focussing on wind instruments or percussion essentially don't exist, with the exception of Bosmans' concert piece for flute and orchestra. When we look outside of our four case studies, we find an exception to the rule: Rosy Wertheim (1888 - 1949). She composed multiple pieces featuring wind instruments, including the flute, clarinet, and bassoon. When we take a look at composers born after 1900, there is an increased interest in wind instruments. Take for instance Emmy Frensel Wegener (1901-1973), daughter of Bertha Koopman, who composed a sextet for wind instruments in 1927, and a suite for oboe and piano in 1929.

When we make a larger jump in time and take a look at the high number of women composers born in the 1950's, we see an interesting development: works for brass, woodwinds, percussion and electronics are no longer an exception. What has become the exception is composing children's songs.

7. Conclusion

The first half of the twentieth century marked a turning point for female composition. Numbers of women composers grew, and compositions transformed from small-scale instrumentation focussed on voice to larger ensembles or entire orchestras. The content also changed: whereas women composers tended to focus on repertoire composed for children before the twentieth century, composers born during or after the first feminist wave barely do so, if at all. Besides the upcoming feminism, education reforms created more opportunities for women to have a career in composition.

The dip in female composers born in the 1910's and 1920's shows that times of economic and social difficulty have a negative impact on female composition. To draw any conclusions it would be essential to compare the augmenting and diminishing numbers to those of male composers, though.

The presence of women composers in the Muziekschatten collection seems to be representative of the number of women composers in general. The collection can be a valuable source of information for researchers because of the large number of accessible scores and because of the pieces present that I was not able to find elsewhere.

This paper centred around women composers. Although in my opinion women composers deserve more attention for their work, in the end we should strive for inclusion of their repertoire in 'standard' programming and research instead of treating it as a separate category. As former professor of musicology and composer Marius Flothuis put it in 1981, female composition is "a subject that should be taken out of the realm of curiosities because it deserves a place on the terrain of the generally accepted practice of researching music history."

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Webpage content

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8. Appendices

Appendix I

	Female composers featured in SOM collection*	Stichting Vrouw en Muziek list of female composers**	Research conducted by Helen Metzelaar***	
Birth year				
1730-1740	(1) I	(1) I	(1) I	
1740-1750	(1) I	(2) II	(1) I	
1750-1760				
1760-1770				
1770-1780				
1780-1790				
1790-1800		(2) II	(2) II	
1800-1810		(1) I		
1810-1820				
1820-1830	(1) I	(2) II	(1) I	
1830-1840	(1) I	(2) II	(1) I	
1840-1850				
1850-1860	(3) III	(5) IIIII	(4) IIIII	
1860-1870	(4) IIIII	(3) III	(4) IIIII	
1870-1880	(12) IIIIIIIIIII	(8) IIIIIII	(8) IIIIIII	
1880-1890	(13) IIIIIIIIIII	(13) IIIIIIIIIII	(12) IIIIIIIII	
1890-1900	(6) IIIII	(6) IIIII	(10) IIIIIIIII	
1900-1910	(12) IIIIIIIIIII	(11) IIIIIIIII	(15) IIIIIIIIIII	
1910-1920	(5) IIIII	(5) IIIII	(7) IIIIIII	
1920-1930	(7) IIIIIII	(7) IIIIIII	(3) III	
1930-1940	(2) II	(3) III	(2) II	
1940-1950	(4) IIIII	(11) IIIIIIIIIII	(2) II	
1950-1960	(17) IIIIIIIIIIIIIII	(22) IIIIIIIIIIIIIIIII	(3) III	
1960-1970	(10) IIIIIIIII	(16) IIIIIIIIIII		
1970-1980	(5) IIIII	(12) IIIIIIIII		
1980-1990	(4) IIIII	(2) II		
1990-2000	(1) I	(1) I		
Total:	109	135	76	
*based on http://www.muziekbibliotheekvandeomroep.nl/				
Included are women composers of classical music with the Dutch nationality (either naturally or acquired later in life) of which the year of birth is known				
**as found on https://www.vrouwenmuziek.nl/componistes/				
***from her <i>Honderd Nederlandse Componistes</i> . Her inventory ends after 1950-1960.				

Appendix II

Chronological list of works

The following lists are not complete, perhaps with the exception of the repertoire list of Henriette Bosmans, that was formed by Bosmans' biographer Helen Metzelaar. The titles in bold are present in the *Muziekschatten* collection.

Anna Lambrechts-Vos

1894/1895: "Te Meie"⁶⁹

In or before 1896: "'t Begijnhofklokske," voice and piano

Before 1901: A string quartet⁷⁰

Before 1901: A piano trio⁷¹

Before 1901: A collection of songs⁷²

Before 1905: "Kleine Suite" for violin and piano, opus 5⁷³

Before 1905: A violin sonata, opus 6⁷⁴ (published in 1909)

1905: "Het Boekje van Tante An" - Children's songs for voice and piano⁷⁵

1905: "Knopjens Die Niet Welken" - for violin and piano⁷⁶

1907: "Lentedroomen" - Six songs for voice and piano⁷⁷

1907: "Neerlands Taal" - for male choir⁷⁸

1907: "7 Miniatuurconcertjes" - for violin and piano⁷⁹

1908: String Quartet opus 7 no. 1 (composed in or before 1907)

1908: String Quartet opus 7 no. 2 (composed in or before 1907)

1908/1909: "Fünf Lieder," opus 8⁸⁰

1909: "Wiegeliedje voor ons Prinsesje" - opus 9,⁸¹ for voice

1909: "Voor een Boos Jongetje" - opus 10,⁸² for voice

1909: Drie liederen op teksten van Albertine Steenhof-Smulders⁸³

1909: "Colombijntjes voor de Kleintjes", opus 11⁸⁴ (composed in or before 1905)

⁶⁹ *Onze Musici* (Rotterdam: Nijgh & Van Ditmar, 1923), p. 104

⁷⁰ See note 17

⁷¹ See note 17

⁷² See note 17

⁷³ J. H. Letzer, *Muzikaal Nederland 1850-1910* (Utrecht: J. L. Beijers, 1911), p. 103,

<https://resolver.kb.nl/resolve?urn=MMKB18:008295000>

⁷⁴ "Een Muziekuurtje Voor Kinderen en Kindervrienden," *Het Vaderland* ('s-Gravenhage), 21-12-1905,

<https://resolver.kb.nl/resolve?urn=MMKB23:001469139:mpeg21:a00086>

⁷⁵ "Kunst," *Land en Volk* ('s-Gravenhage), 11-12-1905,

<https://resolver.kb.nl/resolve?urn=MMKB12:000176172:mpeg21:a00069>

⁷⁶ "Een Muziekuurtje Voor Kinderen en Kindervrienden," *Het Vaderland* ('s-Gravenhage), 21-12-1905,

<https://resolver.kb.nl/resolve?urn=MMKB23:001469139:mpeg21:a00086>

⁷⁷ "Verschenen Composities van Anna Lambrechts Vos," *Algemeen Handelsblad* (Amsterdam), 13-04-1907, <https://resolver.kb.nl/resolve?urn=ddd:010974603:mpeg21:a0017>

⁷⁸ idem

⁷⁹ idem

⁸⁰ J. H. Letzer, *Muzikaal Nederland 1850-1910* (Utrecht: J. L. Beijers, 1911), p. 103,

<https://resolver.kb.nl/resolve?urn=MMKB18:008295000>

⁸¹ "Kunst- en Letternieuws," *Het Vaderland* ('s-Gravenhage), 06-09-1909,

<https://resolver.kb.nl/resolve?urn=MMKB23:001486013:mpeg21:a00066>

⁸² idem

⁸³ idem

⁸⁴ idem

1909: Variaties op een Oud Kerstlied, for voice (or choir) à capella, eventueel met with piano, organ, or string quartet⁸⁵

1910: "Die Heilige Sonne," for baritone and orchestra⁸⁶

1910: "Twaalf Variaties met Fuga" - for piano⁸⁷

1910: "Licht" - for mixed choir, opus 14⁸⁸

1910: "Al is ons prinsje nog zoo klein," variations for orchestra⁸⁹

1911: "Monna Vanna," dramatic overture for orchestra⁹⁰

1912: "Pans Flucht" - for mixed choir with piano accompaniment⁹¹

1912: "Madeliefjes," children's songs⁹²

1912: "Herinneringsbeelden," for string orchestra⁹³

In or before 1912: "Stemmingsbeelden voor Strijkorkest," for String Orchestra⁹⁴

In or before 1913: "Der Frühling" - for women's choir and orchestra (premiere 15-03-1913)⁹⁵

1920: "Van Juultje," 4 children's songs with piano accompaniment, opus 25⁹⁶

1920: "Twee Impromptu's," for cello and piano, opus 26⁹⁷

1920: "Drie Lieder," (poems of Jules Schürmann) for voice and piano, opus 27⁹⁸

1925: "Groot-Suid Afrika," for voice and piano⁹⁹

1925: "Huwelijkszang," for women's choir or solo voice and piano or organ, opus 39¹⁰⁰

1925: "Lente," Cantata for children's choir and Soprano solo with piano accompaniment, opus 36¹⁰¹

⁸⁵ "Kunst," *De Nieuwe Courant* ('s-Gravenhage), 30-11-1909,

<https://resolver.kb.nl/resolve?urn=MMKB15:000764104:mpeg21:p00001>

⁸⁶ "Kunst - en Letternieuws," *Het Vaderland* ('s-Gravenhage), 29-10-1910,

<https://resolver.kb.nl/resolve?urn=MMKB23:001490073:mpeg21:a00027>

⁸⁷ "Kunsten, Letteren, Wetenschappen," *Arnhemse Courant*, 25-04-1910,

<https://resolver.kb.nl/resolve?urn=MMKB08:000098849:mpeg21:a0004>

⁸⁸ J. H. Letzer, *Muzikaal Nederland 1850-1910* (Utrecht: J. L. Beijers, 1911), p. 103,

<https://resolver.kb.nl/resolve?urn=MMKB18:008295000>

⁸⁹ "Kunst- en Letternieuws," *Het Vaderland* ('s-Gravenhage), 29-09-1910,

<https://resolver.kb.nl/resolve?urn=MMKB23:001483244:mpeg21:p00002>

⁹⁰ "Muziekberichten," *Caecilia: Algemeen Muzikaal Tijdschrift Van Nederland* (Amsterdam), 1911,

<https://resolver.kb.nl/resolve?urn=dts:26213:mpeg21:0038>

⁹¹ "Kunst - en letternieuws," *De Avondpost* ('s-Gravenhage), 14-10-1912,

<https://resolver.kb.nl/resolve?urn=MMKB27:017863106:mpeg21:a00054>

⁹² "Kunstnieuws," *Rotterdamsch Nieuwsblad*, 20-04-1912,

<https://resolver.kb.nl/resolve?urn=ddd:010222587:mpeg21:a0032>

⁹³ idem

⁹⁴ Henk Smit, *Enige Aspecten Van De "Emancipatie" Van De Nederlandse Vrouw In Het Muziekleven In De Periode 1889 - 1913.* Thesis, University of Utrecht June 1982, p.29

⁹⁵ "Kunst," *De Nieuwe Courant* ('s-Gravenhage), 15-03-1913,

<https://resolver.kb.nl/resolve?urn=MMKB15:000784186:mpeg21:a00006>

⁹⁶ "Zoojuist Verschenen," *De Zondagsbode: Doopsgezind Weekblad* (Amsterdam), 21-11-1920,

<https://resolver.kb.nl/resolve?urn=MMUBA10:002044004:00007>

⁹⁷ idem

⁹⁸ idem

⁹⁹ "Varia," *Zuid-Afrika; Maandblad Voor De Culturele En Economische Betrekkingen Tussen Nederland en Zuid-Afrika* (Amsterdam), 02-1925,

<https://resolver.kb.nl/resolve?urn=MMZAH01:002931016:00011>

¹⁰⁰ In: *Brinkmans Alphabetische Lijst Van Boeken, Landkaarten En Verder In Den Boekhandel Voorkomende Artikelen Die In Het Jaar In Het Koninkrijk Der Nederlanden Uitgegeven Of Herdrukt Zijn*, 1925, <https://resolver.kb.nl/resolve?urn=KBDC001:003368001:00251>

¹⁰¹ idem

1925: "Van De Zon," for women's voices à capella, opus 37¹⁰² — dit is een gedicht van Guido Gezelle

1925: "Vier Kerstliederen," opus 38,¹⁰³ for voice and piano

1926: "Droomland," for children's choir and orchestra¹⁰⁴

1929: Peace on Earth (Christmas Tales) - orchestra¹⁰⁵

1930: "Drie Duetten," opus 56, for choir or solo voices with piano accompaniment¹⁰⁶

Unknown date:

"Fünf Quartette"

1. Jucche
2. Vor der Ernte
3. Morgengrusz
4. Die Kapelle
5. Waldesmärchen

"Zonnige Herfstdag," for organ

Dina Appeldoorn¹⁰⁷

1909: Frissche Bloemen (opus 1, zang)

1909: Scherzo (orkest)

1911: Twee Hollandsche Lieder (zang)

1912: Omhoog (Zang)

1912: Dance (orkest)

1912: Pêcheurs d'Islande (orkest)

1915: Symfonie nr. 1 (Meisymfonie)

1915: Woudsproke (suite voor dwarsfluit, viool, altviool, cello, harp)

1916: Symfonie nr. 2

1917: Hollandsche Lieder (orkest)

1918: Adeste, Fidelis (orkest),

1918: De Wonderdokter, "historisch-profetisch spel met zang en dans"¹⁰⁸

1919: Carnaval (onder meer uitgevoerd op 26 juni 1924 door het Concertgebouworkest o.l.v. Cornelis Dopper)

1919: Natuursuite (orkest)

1920: Twee Hollandsche Dansen (kamermuziek)

1921: Divertissemento (kamermuziek)

1922: Serenade (kamermuziek)

1922: Loflied aan Nederland (zang)

¹⁰² idem

¹⁰³ idem

¹⁰⁴ "Nieuwe Composities," *Algemeen Handelsblad* (Amsterdam), 31-07-1926,

<https://resolver.kb.nl/resolve?urn=ddd:010659883:mpeg21:a0197>

¹⁰⁵ Muziekschatten,

<https://www.muziekschatten.nl/compositie?uri=https://data.muziekschatten.nl/som/36465>

¹⁰⁶ "Zooeven Verschenen," *De Vereenigde Tijdschriften Cecilia En Het Muziekcollege: Onafhankelijk Toonkunstblad Voor Groot-Nederland* (Amsterdam), 01-01-1930,

<https://resolver.kb.nl/resolve?urn=dts:2527003:mpeg21:0001>

¹⁰⁷ source: <https://wiki.edu.vn/nl/wiki/2022/03/16/dina-appeldoorn-wikipedia/>

¹⁰⁸ "De Wonderdokter," *Haagsche Courant*, 04-02-1918,

<https://resolver.kb.nl/resolve?urn=MMKB04:000139049:mpeg21:a0090>

1923: Jubileumlied (zang)

1923: De Lente Luwt (zang) - onderdeel van **Lentebode** - wanneer gecomponeerd?

1924: Noordzeesymfonie

1925: Haagsch Liedje (kamermuziek)

1925: Sonatine (kamermuziek)

1925: Drie liederen (zang)

1931: "Twee Kerstliederen," for three-voice female choir¹⁰⁹

1931: Zes Kantoj (zang)

1932: Twee Preludes (piano)

1932: Strijkkwartet in Bes

1934: Blijspel-ouverture (orkest)

1934: Pastorale (orkest)

1936: Julianalied

1936: Serenade (orkest)

1937: "Kerstmis," (choir)¹¹⁰

1938: De Kalkoen (zang)

Unknown:

"Markiezinnewals" ondertitel "Amor Wals"

"De Mondharmonica"

"Nachtliedje" voor driestemmig vrouwenkoor

"Varen" voor driestemmig vrouwenkoor

"Zomeravond" 4stemmig gemengd koor

Jeanne Beyerman-Walraven¹¹¹

In or before 1906: Sonata for violin and piano, opus 5¹¹²

1910: Concert-overture, for orchestra

1911: "Koraal," for organ or piano

Before 1916: "Pan" for voice and piano¹¹³

Before 1916: "Het is Winter" for voice and piano¹¹⁴

Before 1916: "Licht Mijn Licht" for SATB choir¹¹⁵

Before 1916: "Uit de Wijzangen" for voice and piano¹¹⁶

1912: String Quartet¹¹⁷

1921: "Orkeststuk"

1921: Lento and Allegro Moderato for orchestra¹¹⁸

¹⁰⁹ "Ingekomen Muziek," *De Amsterdammer*, 28-11-1931

¹¹⁰ Muziekschatten

¹¹¹ most dates taken from, if not indicated otherwise:

<https://resources.huylgens.knaw.nl/vrouwenlexicon/lemmata/data/Walraven>

¹¹² "Kunst- en Letternieuws," *Het Vaderland* ('s-Gravenhage), 12-06-1906,

<https://resolver.kb.nl/resolve?urn=MMKB23:001492108:mpeg21:p00006>

¹¹³ Helen Metzelaar, "Beijerman-Walraven, Jeanne," Grove Music Online, 20 January 2001,

<https://doi-org.proxy.library.uu.nl/10.1093/gmo/9781561592630.article.48108>

¹¹⁴ idem

¹¹⁵ idem

¹¹⁶ idem

¹¹⁷ Paul Bollen, "Muziek Tussen Aanrecht en Wastobbe," *Nieuwsblad van het Noorden* (Groningen), 27-02-1989, <https://resolver.kb.nl/resolve?urn=ddd:011018405:mpeg21:p008>

1922: “Ik Moet Mijn Boot te Water Laten”; “Nu Mogen Alle Vregdewijzen Zich Mengen”; “De Zieke Buur”, for alto voice and orchestra¹¹⁹

1924: In den Stroom, song¹²⁰

1926: “Feestlied”, voice and piano (or voice and orchestra)¹²¹

1929: Two piano pieces¹²²

1940: “Om de Stilte”, song¹²³

1950: “Andante espressivo con molto emozione,” for piano

1950: “Mère” (drie liederen op Franse gedichten)

1953: “De Ramp”, song

Henriëtte Bosmans¹²⁴

1914: Three piano pieces: “Caprice, Intermezzo, Burleske”

1914: Three piano pieces: “Agitato, Valse Triste, Allegro Molto”

1914: “Fantasiestück,” piano

1917: Prelude for piano: “moderato assai”

1917: Prelude for piano: “lento assai”

1917: Prelude for piano: “agitato”

1917: Prelude for piano: “allegretto”

1917: Four pieces for violin and piano

1917: Two pieces for violin and piano

1918: Prelude for piano: “lento”

1918: Prelude for piano: “presto ma non troppo”

1918: Piano: “Danse Exotique”

1918: Sonata for violin and piano

1919: Sonata for cello and piano

1920: “Poème” for cello and piano

1920-1921: voice and piano: “Beau Chevalier”

1921: Cello and harp: “Nocturne”

1921: Voice and piano: “Pieusement”

1921: Voice and piano: “Mon Rêve Familier”

1921: Pianotrio

1922: First cello concert (there is also a version for cello and piano)

1923: “Poème” for cello and orchestra

1923: Second cello concert (there is also a version for cello and piano)

1926: “Impressions,” for cello and piano¹²⁵

1927: voice and piano: “Der Kaiser”

1927: voice and piano: “Liebestrunken”

¹¹⁸ Helen Metzelaar, “Beijerman-Walraven, Jeanne,” Grove Music Online, 20 January 2001, <https://doi-org.proxy.library.uu.nl/10.1093/gmo/9781561592630.article.48108>

¹¹⁹ idem

¹²⁰ idem

¹²¹ idem

¹²² idem

¹²³ idem

¹²⁴ all data taken from: Helen Metzelaar, *Zonder Muziek Is Het Leven Onnodig: Henriëtte Bosmans [1895-1952], een biografie* (Zutphen: Walburg Pers, 2002), p. 265 - 269

¹²⁵ “Kunstkanaal,” *Het Vrije Volk: Democratisch-Socialistisch Dagblad* (Rotterdam), 25-03-1989, <https://resolver.kb.nl/resolve?urn=ddd:010963188:mpeg21:a0439>

- 1927: voice and piano: "Schmied Schmerz"**
- 1927: String Quartet**
- 1928: Concertino for piano and orchestra**
- 1929: Concert piece for flute and chamber orchestra**
- Before 1933: voice and piano: "Le Diable Dans La Nuit"**
- 1934: Concert piece for violin and orchestra**
- 1935/1936: voice and piano: "Im Mondenglanze Ruht Das Meer"**
- Before May of 1937: "Fantasie Over Een Wals van Johann Strauss," piano
- 1944/1945: "Dodenmarsch," declamation with orchestra, or voice and piano
- 1945: "Lead Kindly Light," voice and piano or voice and orchestra**
- 1945: "Gebed," voice and piano or voice and orchestra**
- 1945/1946: "Daar Komen De Canadezen," voice and piano or voice and orchestra**
- 1947: voice and piano: "Drie Brieven"
- 1947: voice and piano: "Dit Eiland"
- 1947: voice and piano: "In Den Regen"
- 1947: voice and piano: "Teeken Den Hemel In Het Zand Der Zee"
- 1948: voice and piano: "The Artist's Secret"
- 1948: piano solo: "Vieille Chanson"**
- 1949: voice and piano: "Méditation"
- 1949: voice and piano: "Les Deux Enfants De Roi"
- 1949: voice and piano: "La Chanson Des Marins Hâlés"
- 1949: voice and piano: "Le Regard Éternel"
- 1949: voice and piano: "La Chanson Fatale"
- 1949: voice and piano: "Complainte Du Petit Cheval Blanc"
- 1950: voice and piano: "Le Sultan"**
- 1950: voice and piano: "Chanson Des Escargots Qui Vont à l'Enterrement"**
- 1950: voice and piano: "Chason"
- 1950: voice and piano: poems from "Maria Lécina"
- 1950: voice and piano: "La Comtesse Esmérée"**
- 1950: voice and piano: "Pour Toi Mon Amour"
- 1950: voice and piano: "On Frappe"
- 1950: voice and piano: "Le Naufrage"**
- 1950: voice and piano: "Je Ne Suis Pas Seul"
- 1950: voice and piano: "Aurore"
- 1950: voice and piano: "La Chanson Du Chiffonnier"
- 1950: voice and piano: "Copla"**
- 1951: voice and piano: "Das Macht Den Menschen Glücklich"
- 1951: voice and piano: "Chanson"
- 1951: voice and piano: "L'Anneau"**
- 1951: voice and piano: "Les Medisants"**
- 1951: voice and piano: "On Ne Sait Rien"
- 1951: voice and piano: "Een Lied Voor Spanje Om Op Te Marcheren"**
- 1951: voice and piano: "Rondel"**

Year unknown:

"Ici-bas" for voice and piano

Cadenzas for Mozart's violin concertos KV216 and KV219

"Improvisatie Over Een Wals Van Johann Strauss' 'Frühlingsstimmen,'" for piano solo

"Irish Tune," for piano

"Valse Lente," for piano, missing

"Mars," for piano, missing