Tarantella by Caroline Orger Reinagle

Edited by Barbara Harbach

The keyboard music of eighteenth and nineteenth century women composers is not widely known. Their music is exciting and challenging, but often lies neglected in forgotten attics and remote storage areas of libraries. Often, specific biographical information is unknown, though certain generalizations can be made about their lives. Often coming from musical families and having started their musical training at an early age, they generally became virtuosic performers and composers while still young; their enthusiasm and determination is understandable, especially since most were expected to give up composition and performance after marriage. These women were all active keyboardists as well as vocalists, interacting with prominent musicians and composers in public concerts and private salons.

Caroline Orger Reinagle (1818-1892), an English composer, pianist, and writer left a body of work that includes a *Piano Concerto, Piano Quartet, Piano Trio, Cello Sonata, Sonata in A Major,* Op. 6 (1855) and *Tarantella* (1846), *Volunteer Rifle March for Piano* (1860), various songs, and a treatise entitled *A Few Words on Piano Playing* (1855).

Her mother, Mary Ann Orger (1788-1849), was an actress and author. Little is known about Caroline's early musical training except that she began her recital career in 1840, and performed her *Piano Concerto* in 1843. Her piano compositions reflect her technical expertise on the piano. She married A. R. Reinagle in 1846.

The title page of *Tarantella* reads:

TARANTELLA for the Piano Forte, composed, and Dedicated to Mrs. Edward Leigh Bennett, by CAROLINE ORGER. Ent. Sta. Hall. Op. 4. Price 3. LONDON, Published for the Author, by MESSRS. R. COCKS & Co. 6, NEW BURLINGTON STREET, Piano Forte Manufacturers, and Music Sellers to the Queen.

Caroline Orger Reinagle wrote *Tarantella* in 1846. The tarantella is a fast Italian dance in 6/8 meter, and may have been named for the tarantula spider. Supposedly, if you were bitten by a tarantula, dancing the tarantella would cure you. Reinagle's *Tarantella* in E Minor is an exuberant piece leaving the performer and the listener breathless. The large structure of three hundred and sixty one measures has a form of ABAB. A and B each have two themes. The phrases occur in eight-measure segments, and phrase repetition abounds. In the final B section, the themes are now in E Major finishing the piece with a triumphant flourish.

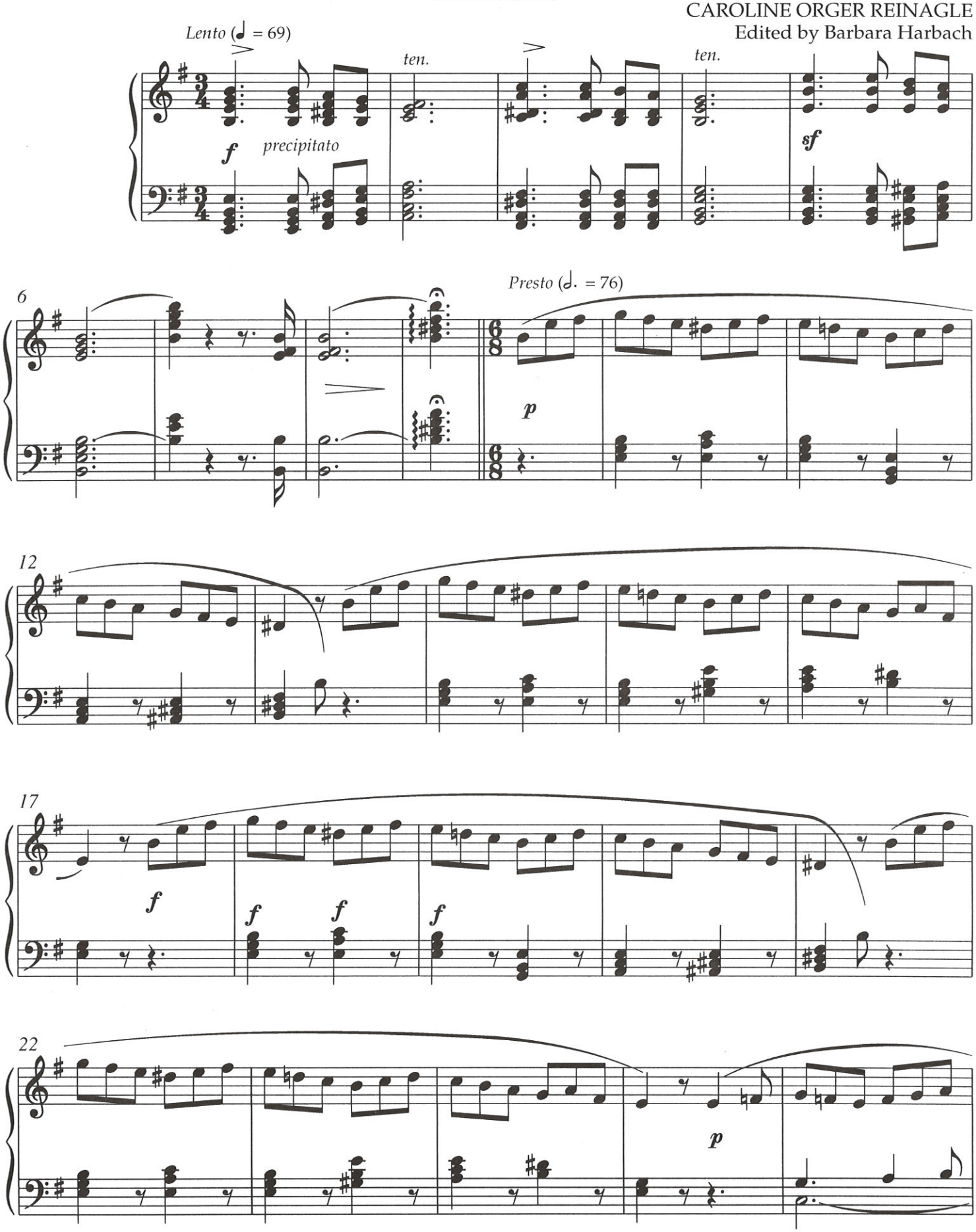
Tarantella is a welcome addition to the performing and teaching repertoire of the Romantic period. It is well constructed, interesting, and rewarding for the performer as well as the listener.

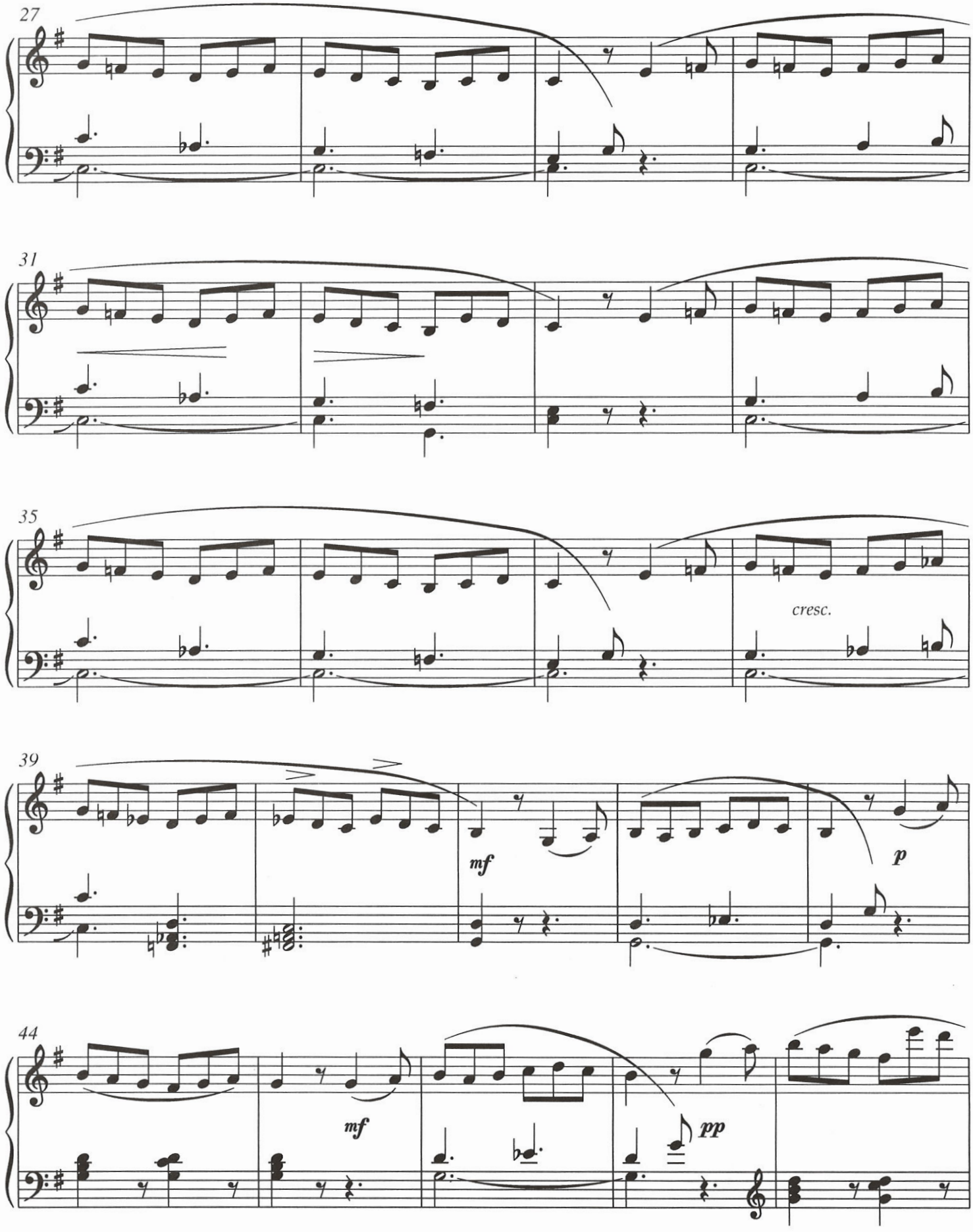
Editor's Note: This performing edition is an Urtext in which few ornaments, phrasing, articulation, or dynamics have been added to the score that were not originally provided by the composer. Each performer may determine these details following the composer's indications. However, the editor has unified ornaments, phrasing, articulation, and dynamics within passages or in restatements except where the composer clearly wanted variety with each recurrence. Likewise, obvious harmonic uniformity was provided by the editor (for example, where chromatic alterations were not carried out consistently in the original edition within passages or chords). Unnecessary accidentals were omitted, and the notation was altered occasionally to conform to modern standards

HMP. 1140 Cave Springs Trail, Las Cruces, NM 88011 1-314-960-4960
© 1998-2020 HMP. All Rights Reserved. International Copyright Secured.

Tarantella

CAROLINE ORGER REINAGLE
Edited by Barbara Harbach




27
31
35
cresc.
39
mf
p
44
mf
pp