Andante quasi Recitativo

for String Orchestra

by

Elfrida Andrée

Edited & Engraved by Dr. Jonathan Spatola-Knoll

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Elfrida Andrée: *Andante quasi recitativo* for String Orchestra

Born in Visby, Sweden, Elfrida Andrée (1841-1929) received a musical education from a young age according to the wishes of her father, a physician and an amateur musician himself. At age fourteen, she began studies in organ at Royal Academy of Music in Stockholm. The conservatory refused to admit female students formally, yet Andrée became the first woman to pass the organists' certification examination in 1857. Even still, Swedish law forbade women from working as church organists. After four years of lobbying, Elfrida and her father convinced Parliament to overturn this law. Within a few years, Andrée was unanimously elected as the director and organist at the Gustavi Cathedral in Göteborg, one of the most prestigious positions as a church musician in Sweden. She held this post until her death in 1929.[1]

Andrée was among the first women in Sweden whose musical output emphasized large-scale, multi-movement compositions. Her oeuvre of over 100 pieces includes two organ symphonies, songs, piano works, and liturgical music (including two Swedish masses), two symphonies, several overtures, and several chamber compositions, including two string quartets and two piano trios. In recent decades, Andrée's music has received renewed interest, especially in her native Sweden. Many of her chamber works, in particular, have been published, and in March 2019, the Göteborg Opera gave the first full presentation of her opera *Fritiofs saga* in concert.

[1]Eva Öhrström's biography *ElfridaAndrée: ettlevnadsöde* (Stockholm: Prisma, 1999) is the most comprehensive source on her life and music. English-language sources of note includeÖhrström, "ElfridaAndrée," in The New Grove Dictionary of Music and Musicians, 2nd edn, vol. 1., ed. Stanley Sadie (London: Macmillan Publishers Limited, 2001);Susan Pickett, "ElfridaAndrée: The Elevation of Womankind," *The Maud Powell Signature, Women in Music* 2, no. 3 (Fall 2008): 11-22; Pickett, "The Blessed Circle and Tales of Woe," *AWE (A Woman's Experience):* 1, article 5; Jonathan Spatola-Knoll, "An Introduction to the Orchestral Music of Swedish Romantic Composer ElfridaAndrée (1841-1929)," *College Orchestra Directors Association Journal* 12 (2019): 69-90.

~~A~~ versatile composer, Andrée expressed particular interest in the orchestra. In one letter to her sister, she wrote: "If you could conceive of the ideal light in which the orchestra appears to my sight! It is an interpreter of the wondrous surgings of the soul."[2] The *Andante quasi recitativo* for string orchestra may be more modest in scope than many of her orchestral works, but she seems to have been particularly fond of it. She completed no fewer than four separate versions of this composition. She composed the version for strings presented here first, in 1878. Her *Andante cantabile* for piano, the third of four pieces in *Fyrapianostycken* (1881) resembles a transcription, yet lacks the recitative-like opening measures (mm. 1-8) and includes textures and ornaments more characteristic of the keyboard than strings.[3] In 1891, she would base the third movement of her Organ Symphony in B Minor upon this work. This version omits the introduction and includes extra measures that transition directly into the finale. Of Andrée's alternate versions, the undated *Andante cantabile* for cello and organ adopts the form of the original version. In addition, she included the entirety of the string-orchestra version – with light revisions – as a *Mellanspel* (interlude) within her Swedish Mass No. 2 of 1903. This alternative title is crossed out, but still visible, in the manuscript.

This present edition uses the later full score associated with the Swedish Mass as its primary source.[4]It also draws heavily from an earlier, standalone full score. This manuscript resolves many discrepancies that may result from copying errors in the later one. The editor has consulted five additional scores associated with the alternate versions of this work as secondary sources. These scores suggest alternative textures, articulations, and expression marks. Some of

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[2]Öhrström, "ElfridaAndrée – the Pioneer," program book for *ElfridaAndrée: Fritiof Suite / Symphony in A Minor* (Stockholm Symphony Orchestra / Sjökvist), Sterling CD 1016-2 (1995), 7.

[3] A critical edition of this piano version will soon be available as Jonathan Spatola-Knoll, "ElfridaAndrée: Andante cantabile from *Fyrapianostycken*(1881)," *Women & Music: A Journal of Gender and Culture* 24 (2019).

[4]The editor wishes to thank theMusik- ochTeaterbibliotek in Stockholm for providing the manuscript scores consulted for this edition, as well as for permission to publish.

these differences take advantage of the idiosyncrasies of the differing instrumental forces. Others would be musically contradictory when presented in tandem with the expressive markings from other sources. The editor has, therefore, adopted material from these secondary sources judiciously.

Critical Notes

str1=string ensemble, manuscript associated with the Swedish Mass No. 2.
str2=string ensemble, earlier manuscript
pno1=piano, manuscript associated with the Swedish Mass No. 2 for voices and piano
pno2=piano, manuscript associated with *Fyrapianostycken*
org=solo organ, score of Organ Symphony in B Minor published by Augener & Co in 1892
vc/org1=cello and organ, clean manuscript
vc/org2=cello and organ, messy manuscript

vn1=violin 1; vn2=violin 2; va=viola; vc1=cello 1; vc2=cello 2; db=bass

Measure	Problem	Solution
5	vn1: slur over beats 3-4 present in pno1 and vc/org1, absent in str1 and str2	include
6	vn1: slur over beat 2 present in pno1 and vc/org1, absent in str1 and str2	include
8	vc/org1 and vc/org2 have fermata over rest	omit
9	vc2/db: pp in str2, p in str1	p to match other parts
13	vc1: decrescendo present in str2, absent in str1	include
13	db: crescendo present in str2, absent in str1	include
14-15	vn1: decrescendo possibly split in two in str1 and str2 because of page turn	make one decrescendo to match other iterations of phrase
16	vn2, vc1, vc2, db: final note an eighth in str2, quartet in str1 for vn2, and half for other parts; light pencil in str1 suggests eighths	use eighths
17-18, 50-51	db: pitches of shortened duration in str2 compared to str1 and vc2 doublings	match str1
18	vn1: espr. over melody in vc/org1 and vc/org2	include
21	vc1: first note included in slur in str1, but not str2	do not include; match following measure and other parts
22	vc1/db: p on downbeat in str1	omit to match other parts
23	rit. in str2 but not str1	include
23	vn1: decrescendo in str2 but not str1	include to match other parts
24	a tempo on downbeat of 25 in str1, crossed out and placed over pickups in pencil. On pickups in pno1+2	place over pickups for phrase
26	vc/db: pp in pencil in str1, in pen in str2	include
31	vc1: slur over two F sharps; separated in vc part of vc/org1	include tenuto as compromise
35	vn1: str2 adds an E, lower-part divisi to final note of measure; absent in other sources	omit

35	vc2/db: p in pencil on downbeat in str1, absent in str2	include in brackets
43	vc2/db: espr. over equivalent music in vc/org1 and vc/org2	include
46	va/vc/db: str2 includes p on downbeat; omits f in next measure	omit to avoid potentially contradictory dynamics
51-52	va: espressivo given with pickups in str2, placement unclear in str1	place on pickups for phrase
52-53	vc1: slur from A to G sharp in str2 but not str1	include
54	vc1: p on beat 3 in str1, absent in str2	omit to match other parts
55	va: pp on beat four in str2, p in str1	pp to match vn2 and lower strings in m. 56
56	vc1: p in str2, no dynamic in str1	include
56	vc2/db: pp in str2, no dynamic in str1	include
56	rit. near beat 3 of m. 56 in str1vc/org1, vc/org2; near beat 2 of m. 55 in str2, pno1, pno2	match primary source

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Score

Elfrida Andrée
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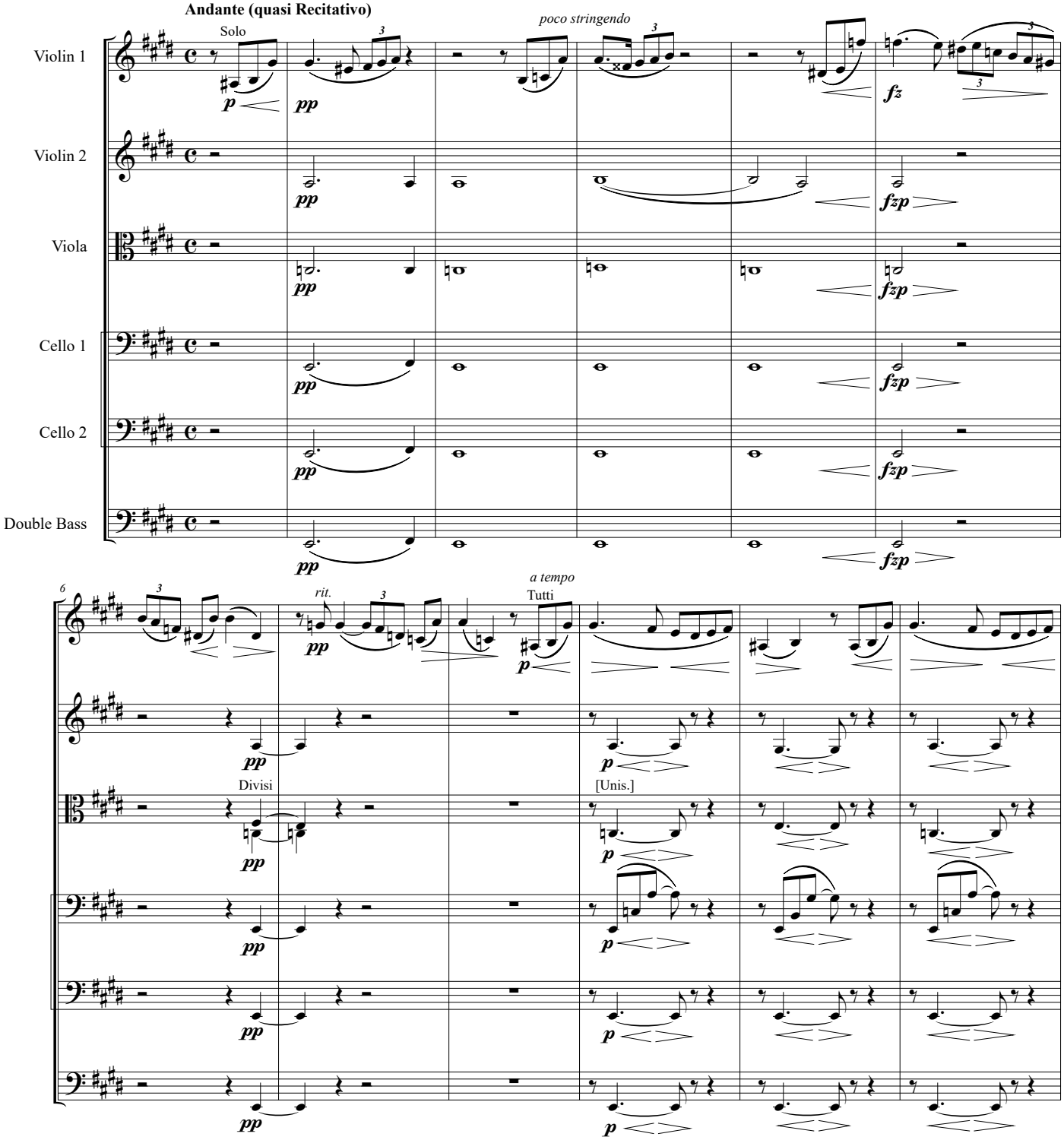
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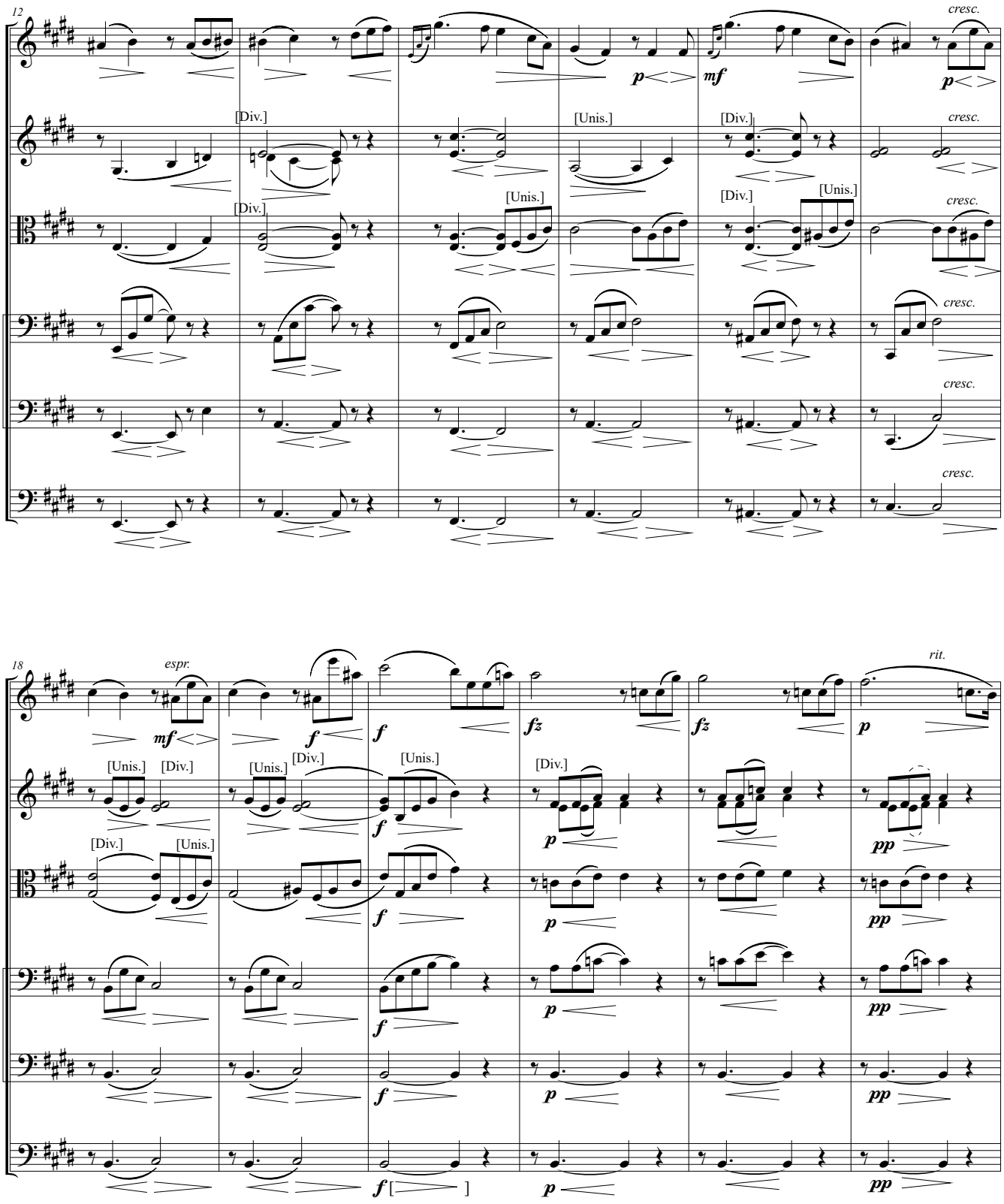
12
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