Swedish Mass No. 1

(1902)

by

Elfrida Andrée

Edited by Susan Pickett, Jeremy Mims & Jackson Maberry
Women's Philharmonic Advocacy – www.wophil.org

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WPA was founded in 2008 to work for equity for women composers and

celebrate the legacy of The Women's Philharmonic (1980-2004)

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Instrumentation

Double SATB Chorus

Children's Chorus

Tenor Soloist

Organ

Harp

Strings

Duration ca. 30 minutes

Elfrida Andrée
1841-1929

Elfrida Andrée was born in Visby, Sweden on February 19, 1841. She and her two siblings were given their first music lessons by their father, who was a physician and amateur musician. From 1855-1857 Elfrida studied organ at the Royal Academy of Music in Stockholm, but as an "external student" because women were not allowed to officially enroll in the organ classes. In 1857 she passed the organists' examination, but a Swedish law forbidding women to be professional organists prevented Elfrida from initially pursuing a career as an organist. (The law was based on Saint Paul's edict "women must be silent in church.") Elfrida and her father fought for four years to have Parliament change the law, and succeeded in 1861. From 1862-1867 she held several church positions in Stockholm, and subsequently worked as an organist and music director at the Göteborg Cathedral where she remained for the rest of her career. Elfrida began composing in her childhood; she studied composition privately during her years in Stockholm, and in 1870 studied with Niels Gade in Copenhagen. She was elected to the Swedish Academy of Music in 1879. Elfrida Andrée died in Göteborg on January 11, 1929. She composed over 100 works, including:

Solo
Piano Sonata, A major, Opus 3. Copenhagen: Hansen, 1873.
Tonbilder, Opus 4, solo piano. Copenhagen: Hansen, 1874.
Fem Smarre tonbilder, Opus 7, solo piano. Stockholm: Huss and Berr, 1880.
Organ Symphony, b minor, solo organ. London: Augener, 1892.
Organ Symphony #2, with wind instruments, 1892; arr. of *Sonata for Piano and Violin,* Eb major.
Chamber
Piano Trio, c minor, 1860.
String Quartet, A major, 1861; revised, 1908. Bryn Mawr: Hildegard Pub. Co., 2000.
Piano Quintet, e minor. Stockholm: A. Hirsch, 1865. Reprint, Bryn Mawr: Hildegard Pub. Co., 1996.
Piano Quartet, a minor, 1865.
Tre Romanser, violin and piano, date of #2 is 1871.
Sonata for Violin and Piano, Bb major, 1872. Bryn Mawr: Hildegard Pub. Co., 2000.
Sonata for Piano and Violin, Eb major, 1872. Bryn Mawr: Hildegard Pub. Co., 2000.
Två Romanser, violin and piano. Stockholm: A. Hirsch, 1884. Bryn Mawr: Hildegard Pub. Co., 1997.
Piano Trio, g minor. Stockholm: Musikaliska Konstföreningen, 1887. Reprint, Bryn Mawr: Hildegard Pub. Co.,1997.
String Quartet, d minor, 1887.
Andante Cantabile, cello and organ [n.d.]. Arr., cello and piano, Bryn Mawr: Hildegard Pub. Co., 1998.
Orchestra
Symphony No. 1, C major, 1869.
Concert-Ouverture, D major, 1873; later revised, n.d. Unpub. edition: Susan Pickett, 1998.
Symphony #2, A minor, 1879.
Opera
Fritiofs Saga, 1895.
Choral
Ur Drömlif, acappella chorus. Göteborg: 1882.
Snöfrid, soloists, chorus, and orchestra. Stockholm: Musikaliska Konstföreningen, 1884.
Swedish Mass #1 , 1902. Vocal score, Copenhagen: Nordisk Musikforlag, 1907.
Swedish Mass #2 , 1903.
Psalm 20, chorus and piano, 1908.
Psalm 56, chorus and piano, 1910.
Song
Skogsrået, voice and piano. Göteborg: T. Hedlund, 1878.
Tre Sånger, Opus 8. Oslo: Warmuth, 1881.

Svensk Mässa No. 1 - Swedish Mass No. 1

Information about the *Swedish Mass No. 1* is found in the only published biography: *Elfrida Andrée* by Eva Öhrström (Stockholm: Prisma, 1999). A translation and paraphrase of Öhrström's relevant section follows: The text for the mass was written by Essais Tegnér (1782 – 1846), who was a Swedish writer, professor of Greek, and served as Bishop in Växjo towards the end of his life. He was a contemporary of Goethe who admired his work. Andrée was a mood musician, her work is "heavenly," and the listener is easily caught in the mood of the piece. In “Herre förbarma dig” Andrée blossoms, the choir is soft and romantic in the spirit of Gabriel Fauré. Despite its shortness, the movement represents one of the pearls of the Swedish choir traditions. A contemporary reviewer wrote that he “sinks into a shimmer” when he listens to the movement. He calls it the “most overwhelming song of penance.” The interlude for the organ is in the French romantic spirit. The psalm “Ho är den som,” first performed Easter 1870 or 1871, offers a grandiose ending to the first part of the mass. The reviews were not as glowing about the rest of the mass – but the mass was still considered a milestone in Swedish church music. Likely models for the mass are Bach’s *Matthew Passion* and Mendelssohn’s *Elijah*, and like Fauré, Andrée uses the harp and organ as accompanying instruments. Andrée connects the music of the older generation of Swedish musicians with that of the contemporary composer generation. Her music is thus an important link in what is called the "choir tone" in Swedish music. The combination of old Swedish psalms and French choral lyricism intrigued listeners. The dramatic build-up within the mass symbolizes an old tradition with its roots in the central European church tradition.

Critical Notes

Numerous sources for this mass exist; two of them are primary sources for this edition: a manuscript full score that appears quite polished and a published piano-vocal score. The following secondary resources are used only to resolve discrepancies between the two primary sources or to sort out obvious errors (such as the omission of a dynamic marking in one string part when the rest of the strings are consistent): a draft manuscript of the full score; manuscript orchestral parts; several different manuscript choral parts. The orchestral parts clearly precede the polished manuscript full score, because of the presence of cross-outs, marginal notes, and so forth. All of the primary and secondary resources are housed at the Statens Musikbibliotek in Stockholm.

Numerous differences between the full score and piano-vocal score are explained below; preference is usually given to the full score because it is in Andrée's hand and also because it often makes the most sense musically. Either Andrée did not carefully peruse the piano-vocal score before its publication, or errors that she found were not corrected: the omission of an entire measure in the piano-vocal score points to the significance of differences between the two. Cases where secondary sources were considered more correct are noted accordingly. The piano-vocal score has an English translation throughout. That translation is repeated herein, with some alterations. The quality of the translation is not stellar: misspellings and syntax errors are common. Nonetheless, a general translation was deemed a worthy part of this score.

The organ part differs in several places between the full score and the piano-vocal score and preference is almost always given to the full score because the piano-vocal score keyboard part is a reduction of the orchestral parts as well as the original organ part. In the full score, Andrée sometimes provides a separate pedal staff, and at other times does not. The composer's intent is often unclear. In cases where the distance between pitches clearly points to a pedal line, that has been provided, with an alert for the organist.

Abbreviations: fs = full score manuscript; pvs = published piano-vocal score; fsdm = full score draft manuscript; op = orchestral parts; cp = choral parts; vn = violin; va = viola; vc = cello; sb = string bass; sop = soprano; c1 = middle C

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Svensk Mässa No. 1 – Swedish Mass No. 1

Chorus, Children's Chorus, Soloists,
Organ(s), Harp, String Orchestra

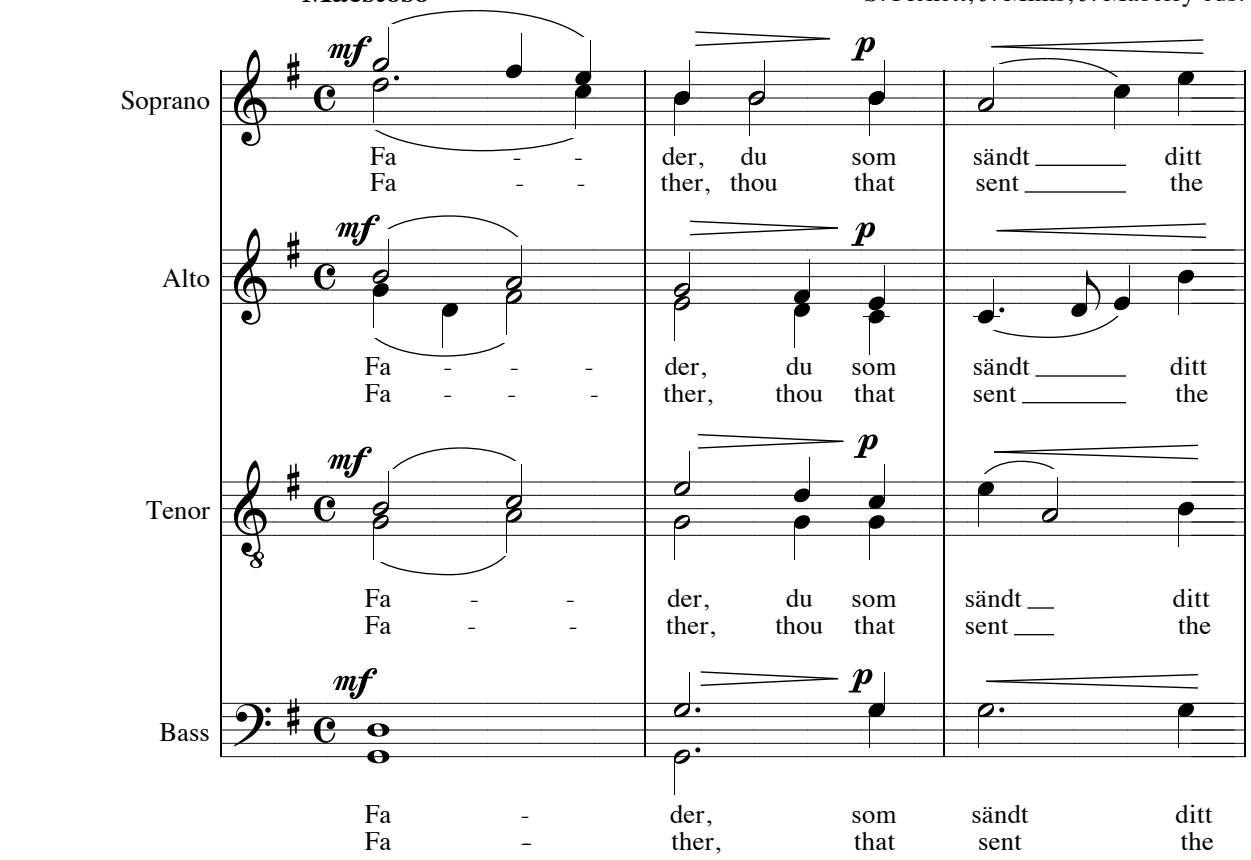
No. 1 Hymn

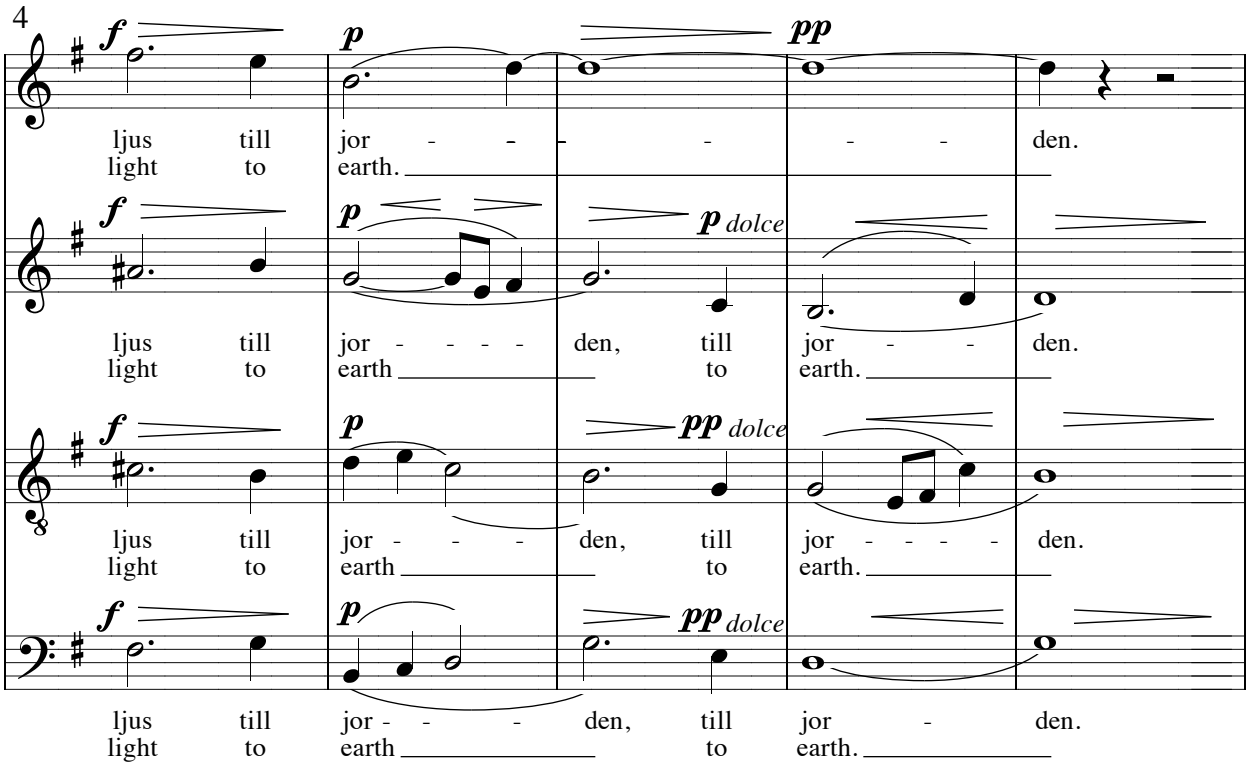
small chorus or double quartet

Elfrida Andrée

S. Pickett, J. Mims, J. Maberry eds.

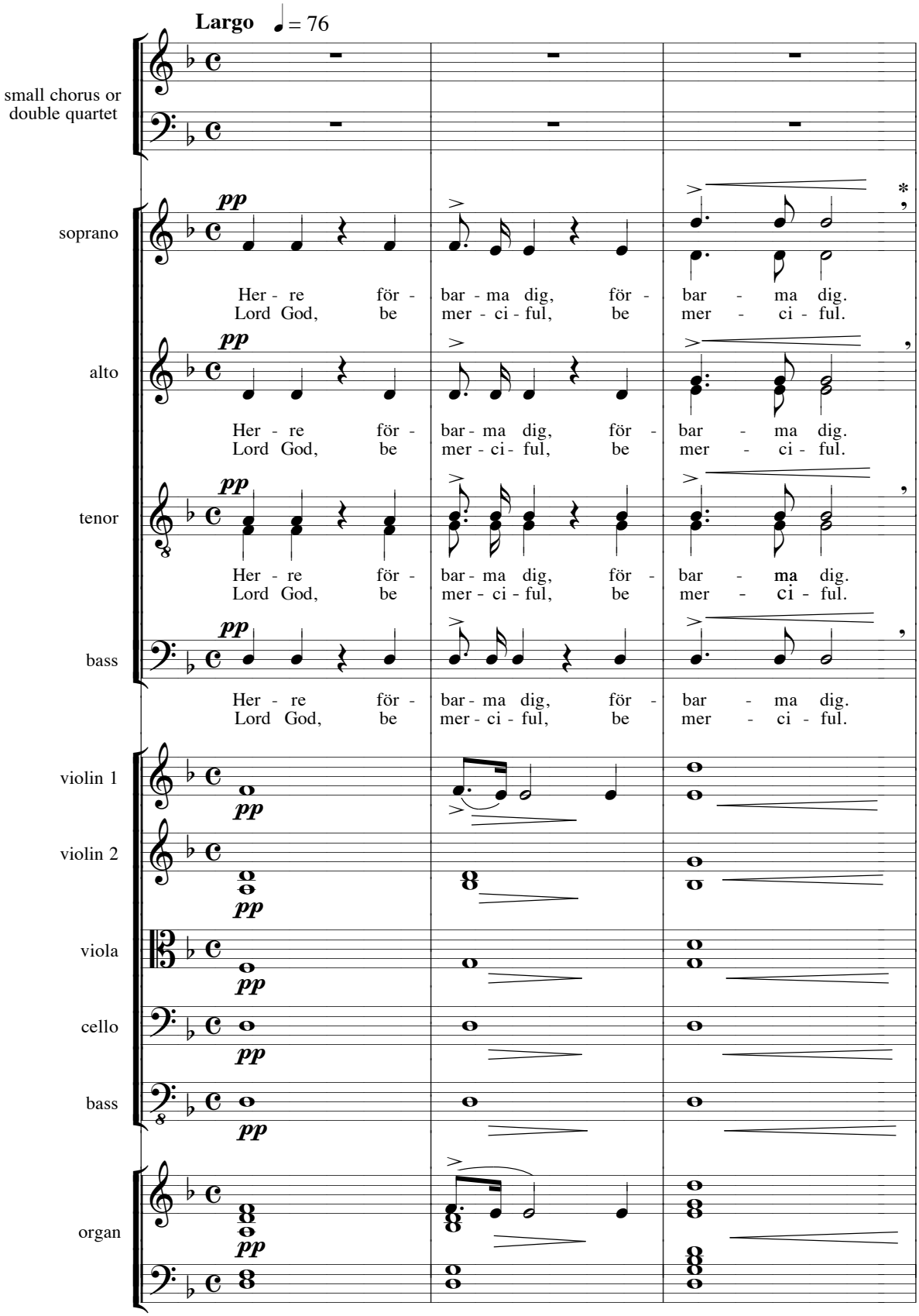
Maestoso





No. 3 Herre förbarma dig - Lord God, be merciful

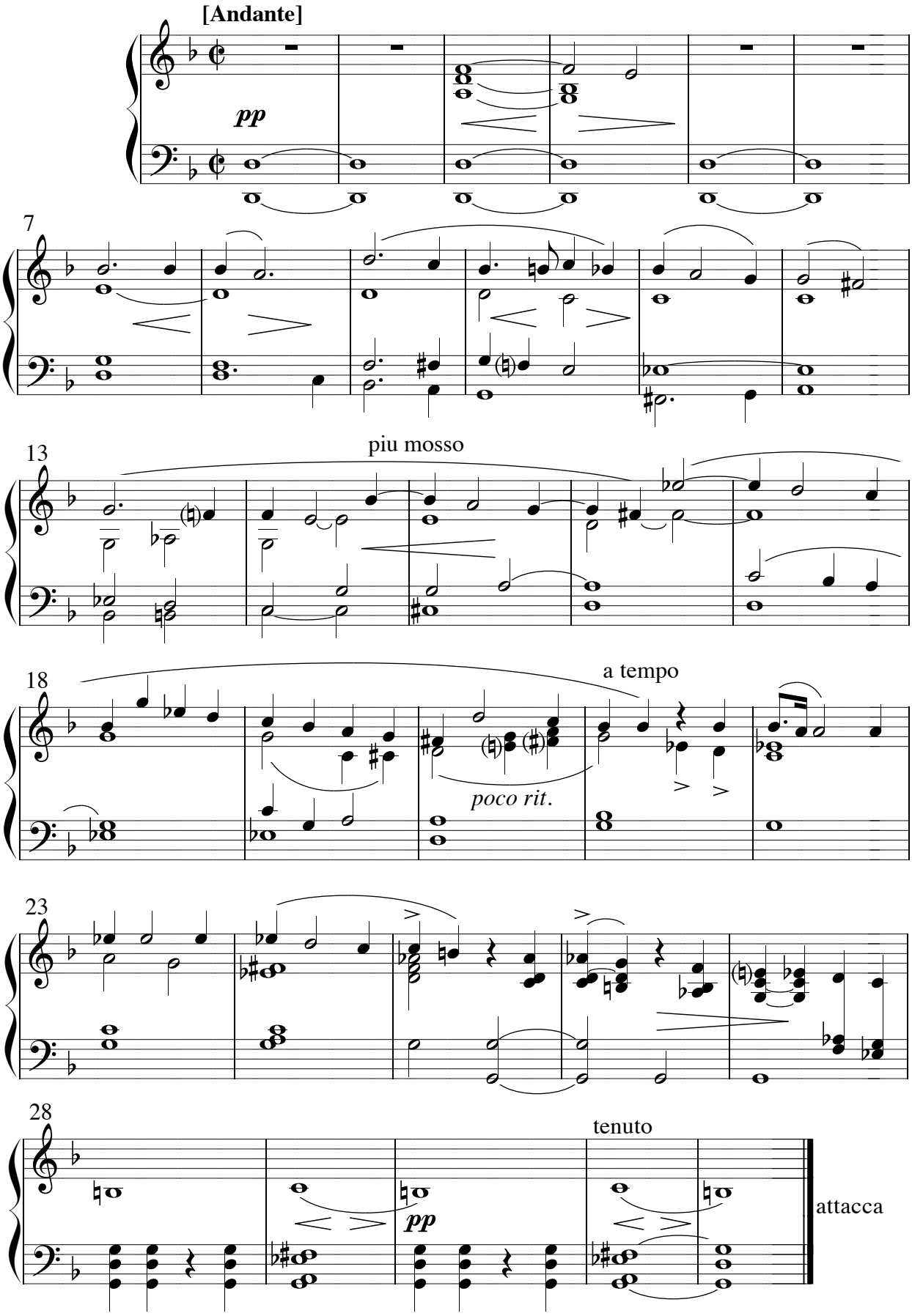
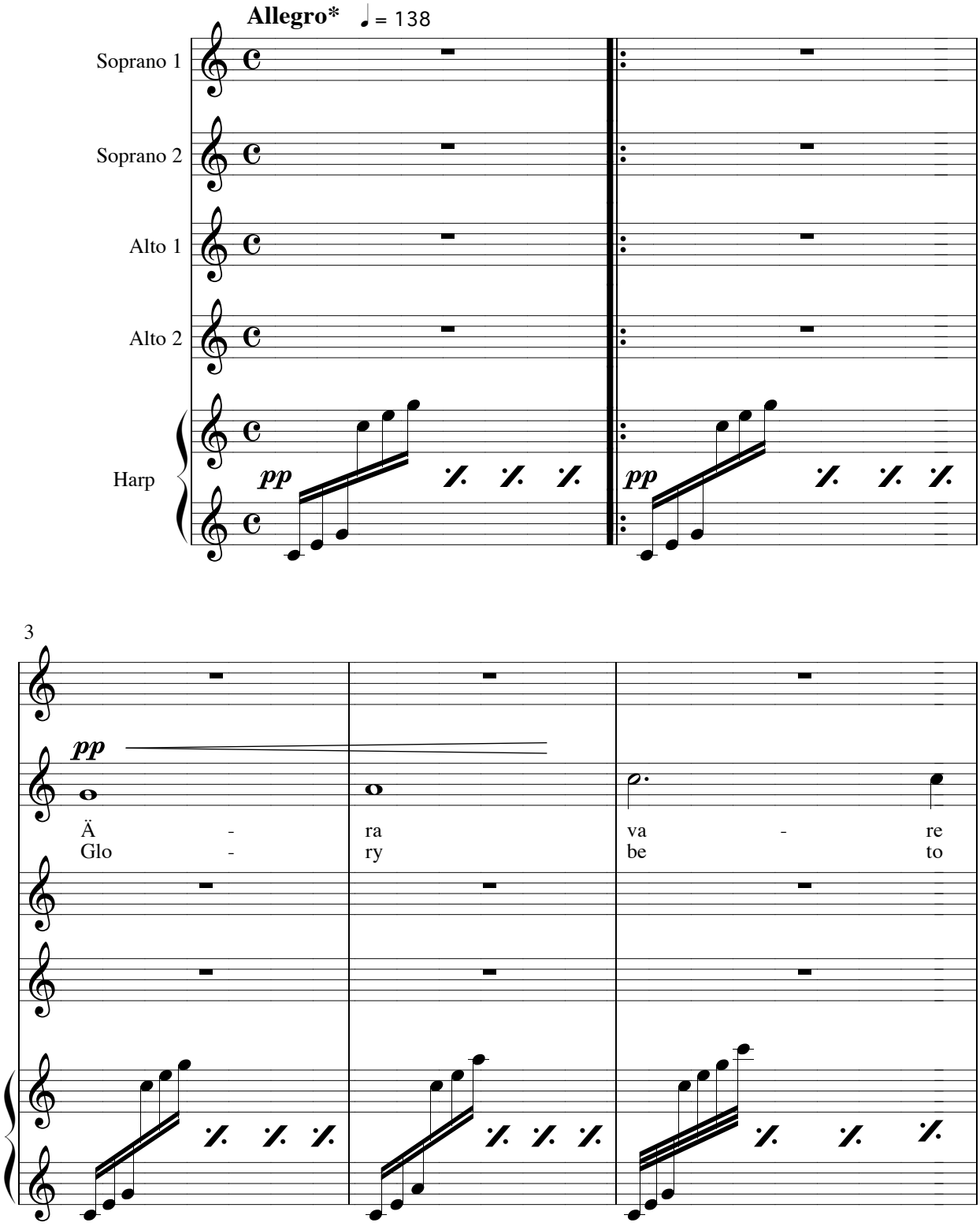
small chorus, large chorus, orchestra, organ



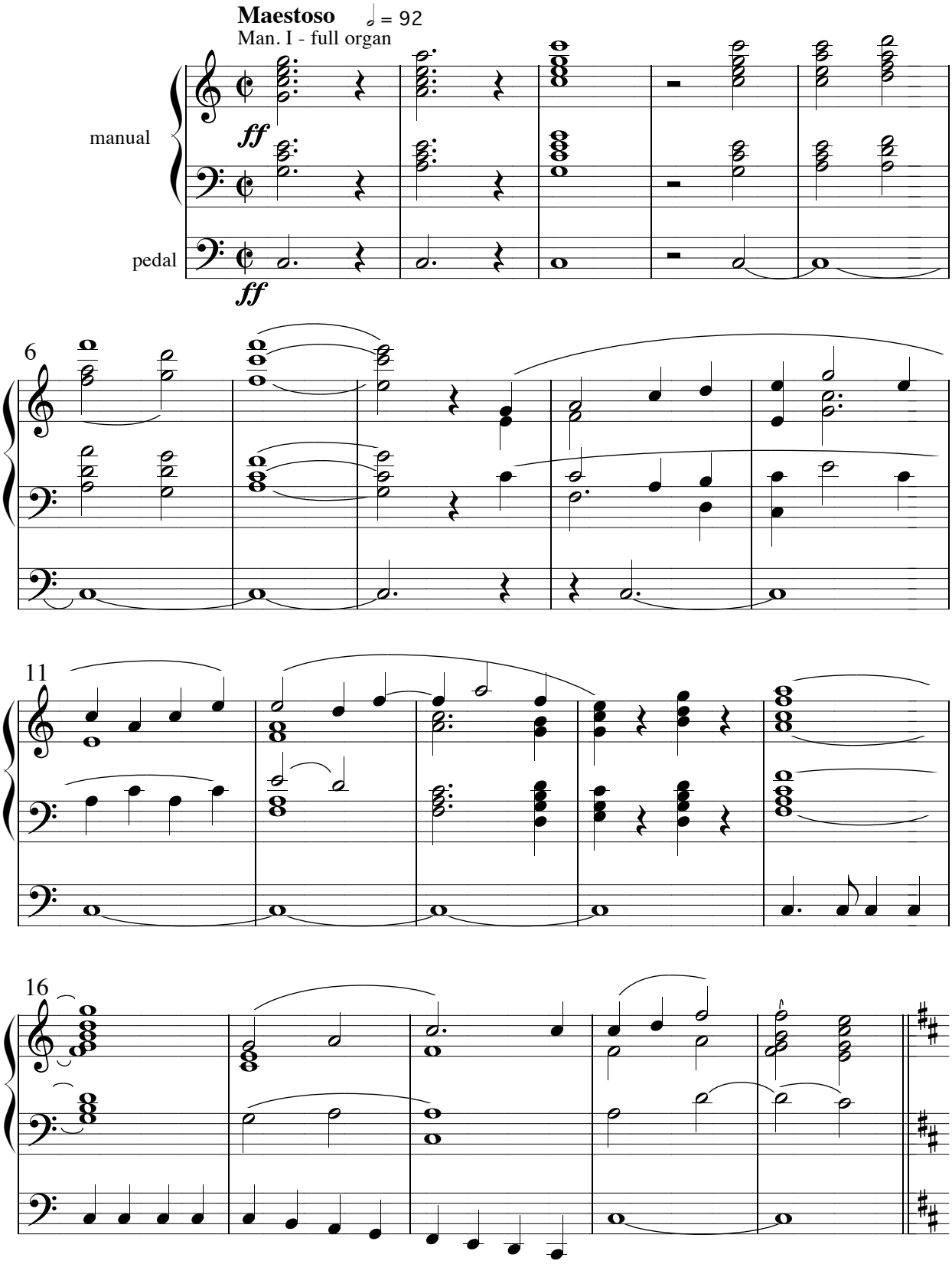
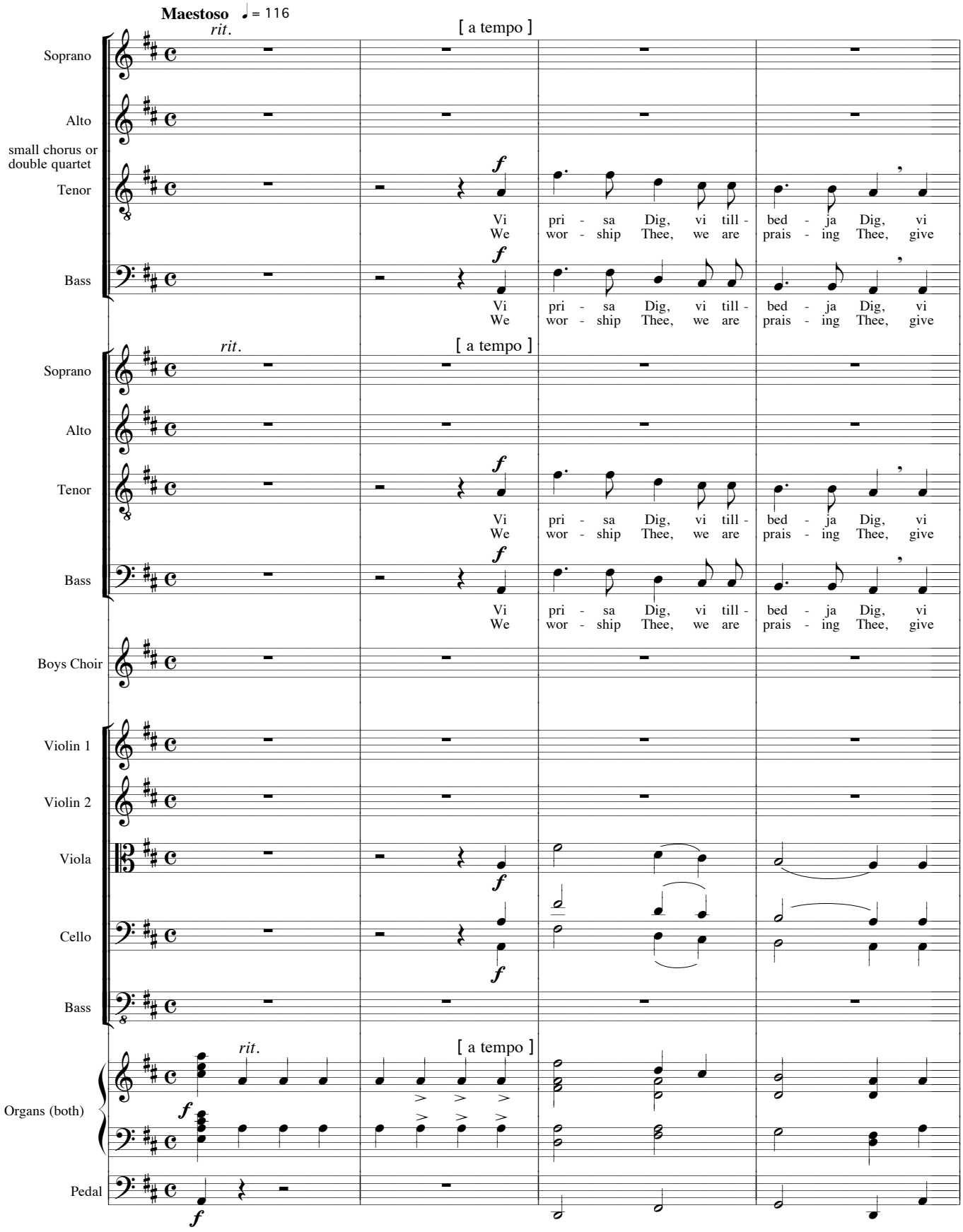
* ’ found only in ms, not in printed piano-vocal score, throughout this movement

[Organ Interlude - choir loft organ]

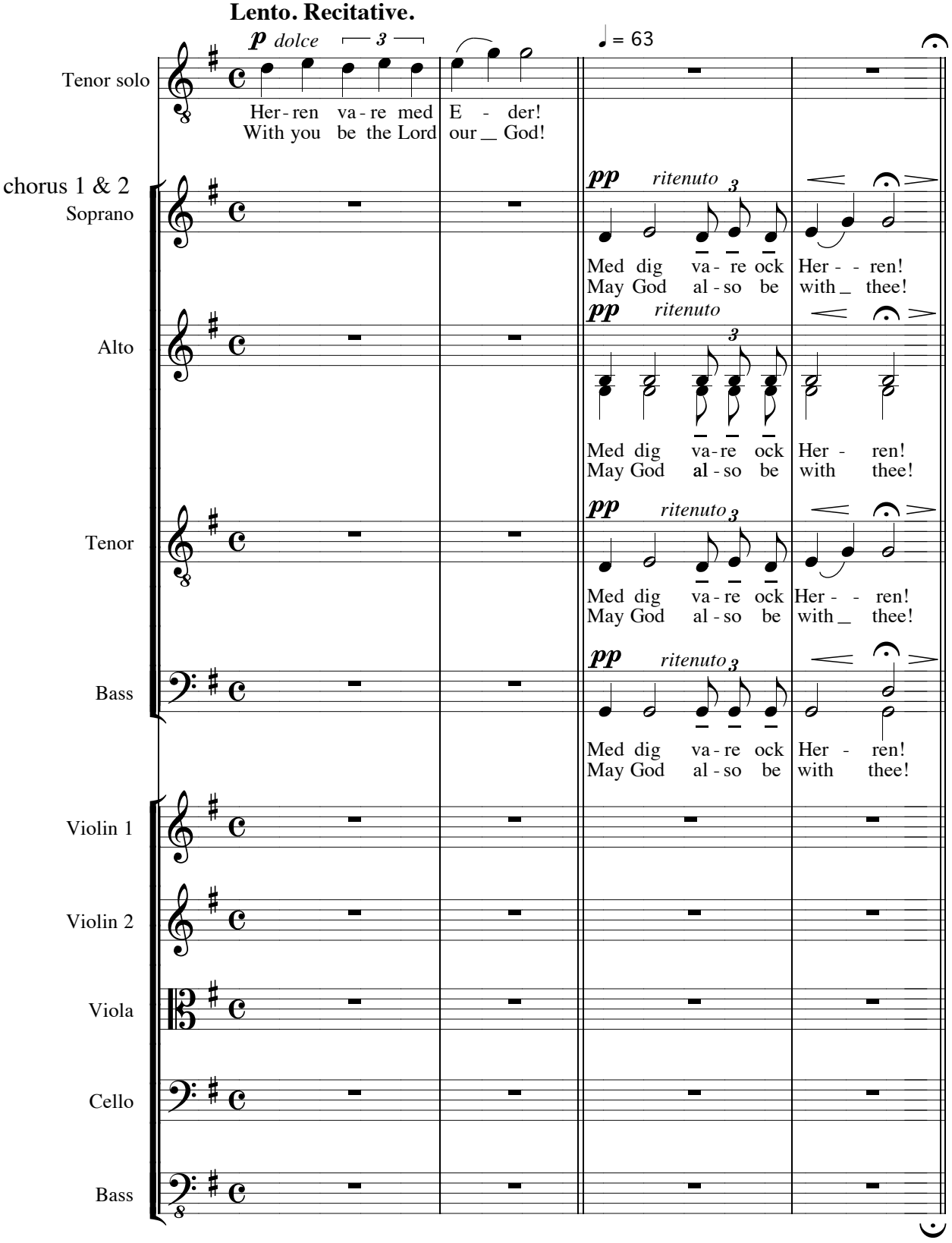
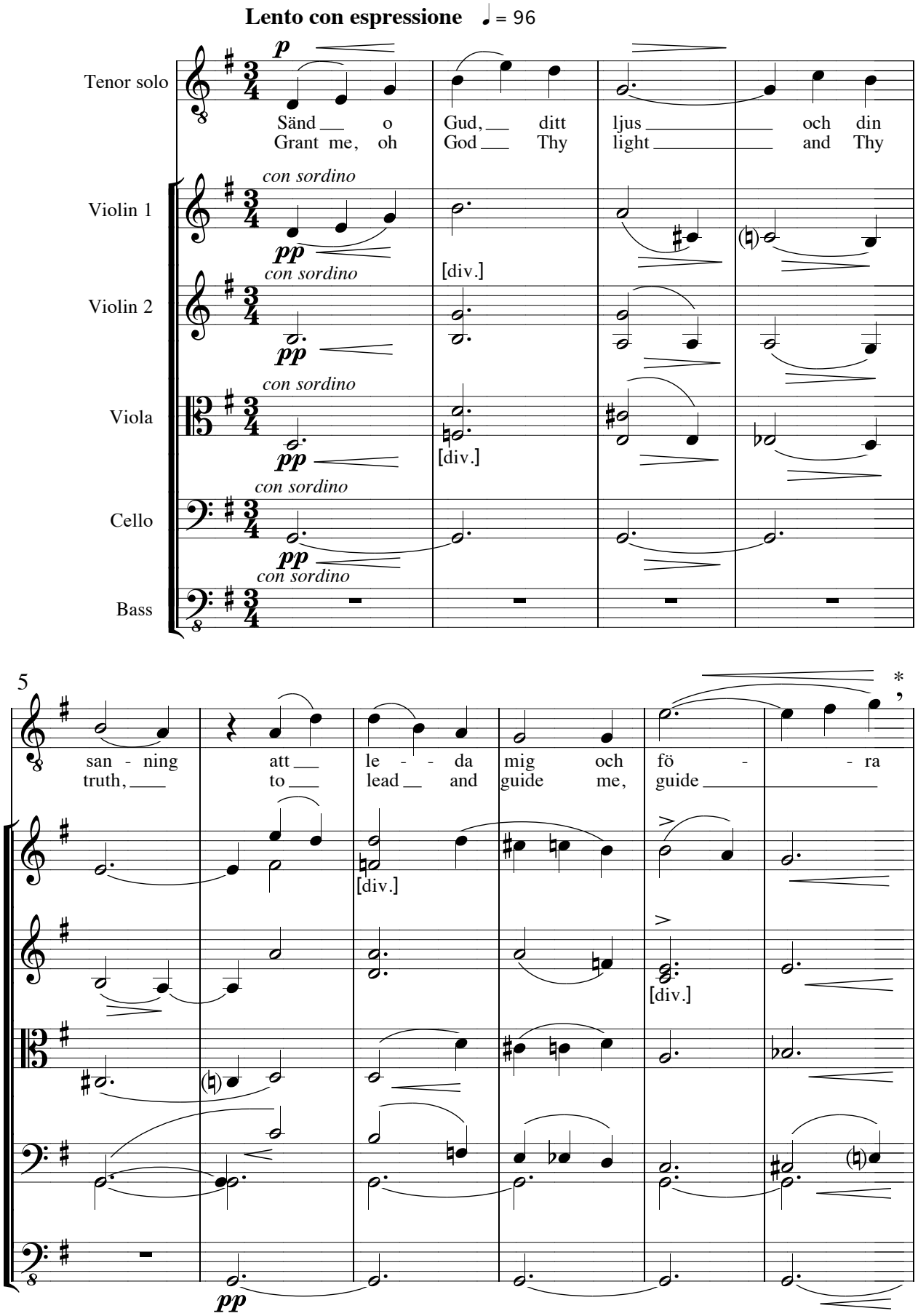
this interlude is not found in the piano/vocal score

see critical notes



* see critical notes regarding tempo

Mellanspel - Interlude (Organ Solo)
(large organ in the gallery)

Maestoso ♩= 116
rit.
[a tempo]
Soprano
Alto
small chorus or double quartet
Tenor
Bass
Vi pri - sa Dig, vi till - bed - ja Dig, vi
We wor - ship Thee, we are prais - ing Thee, give
Boys Choir
Violin 1
Violin 2
Viola
Cello
Organs (both)
Pedal

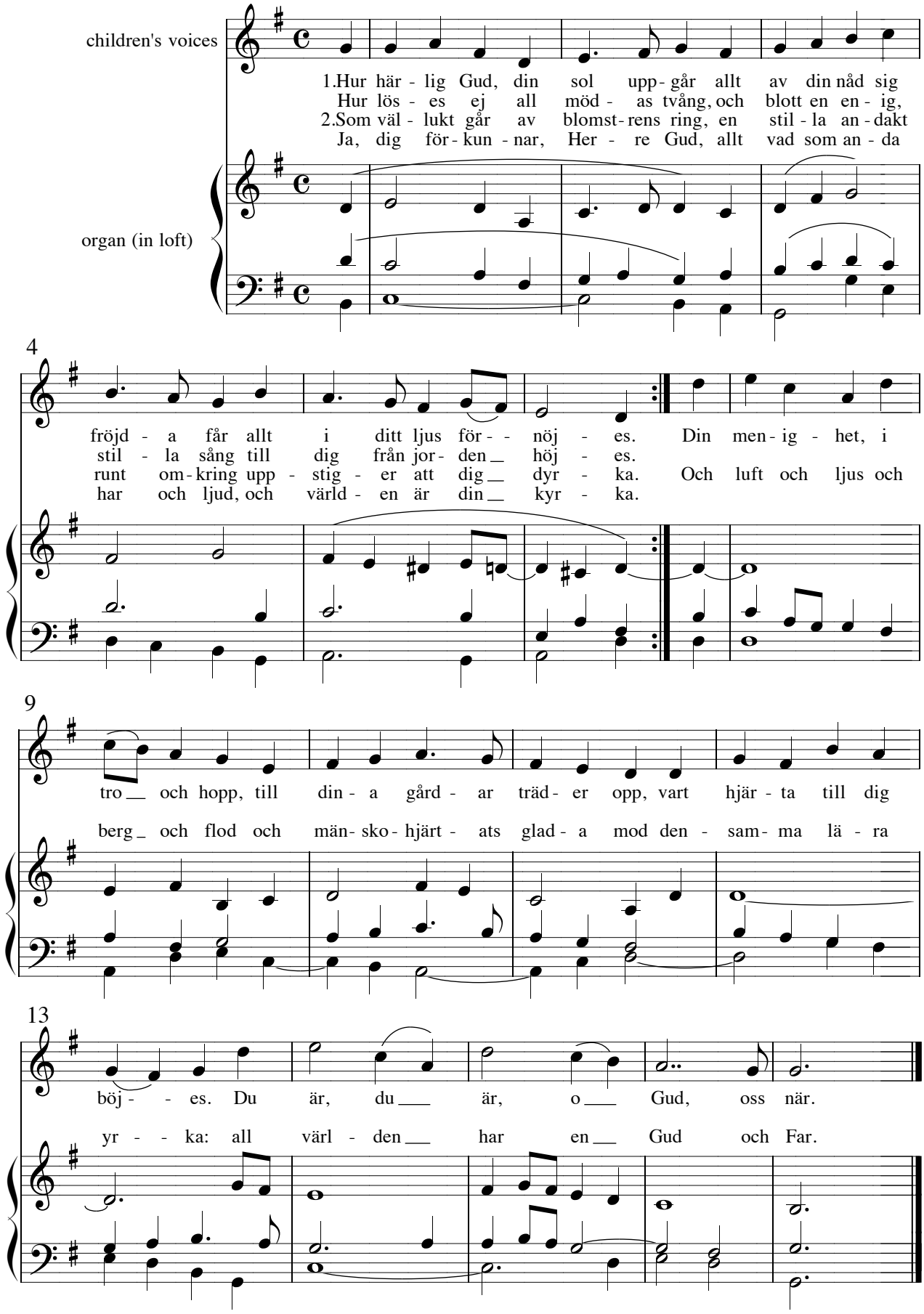
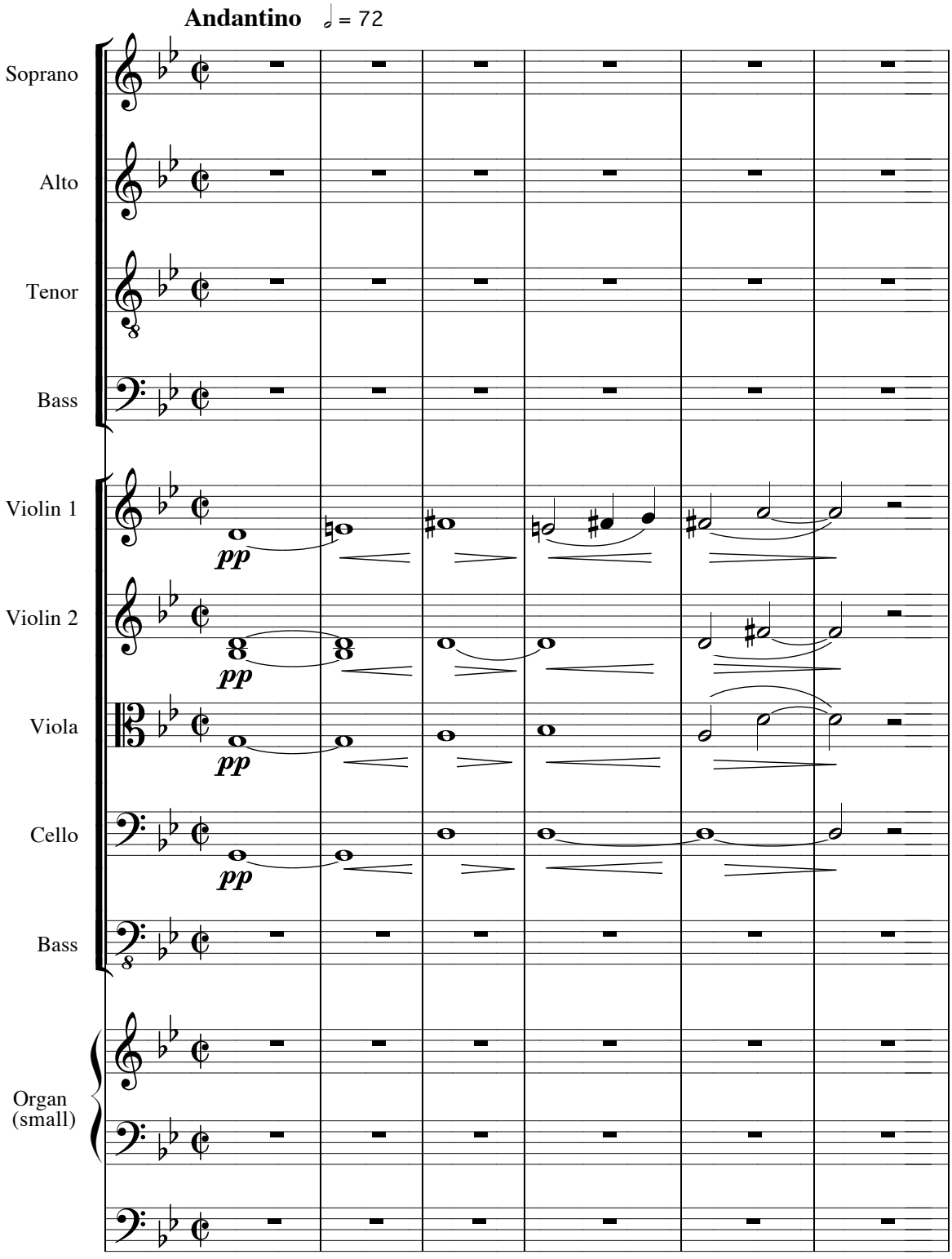
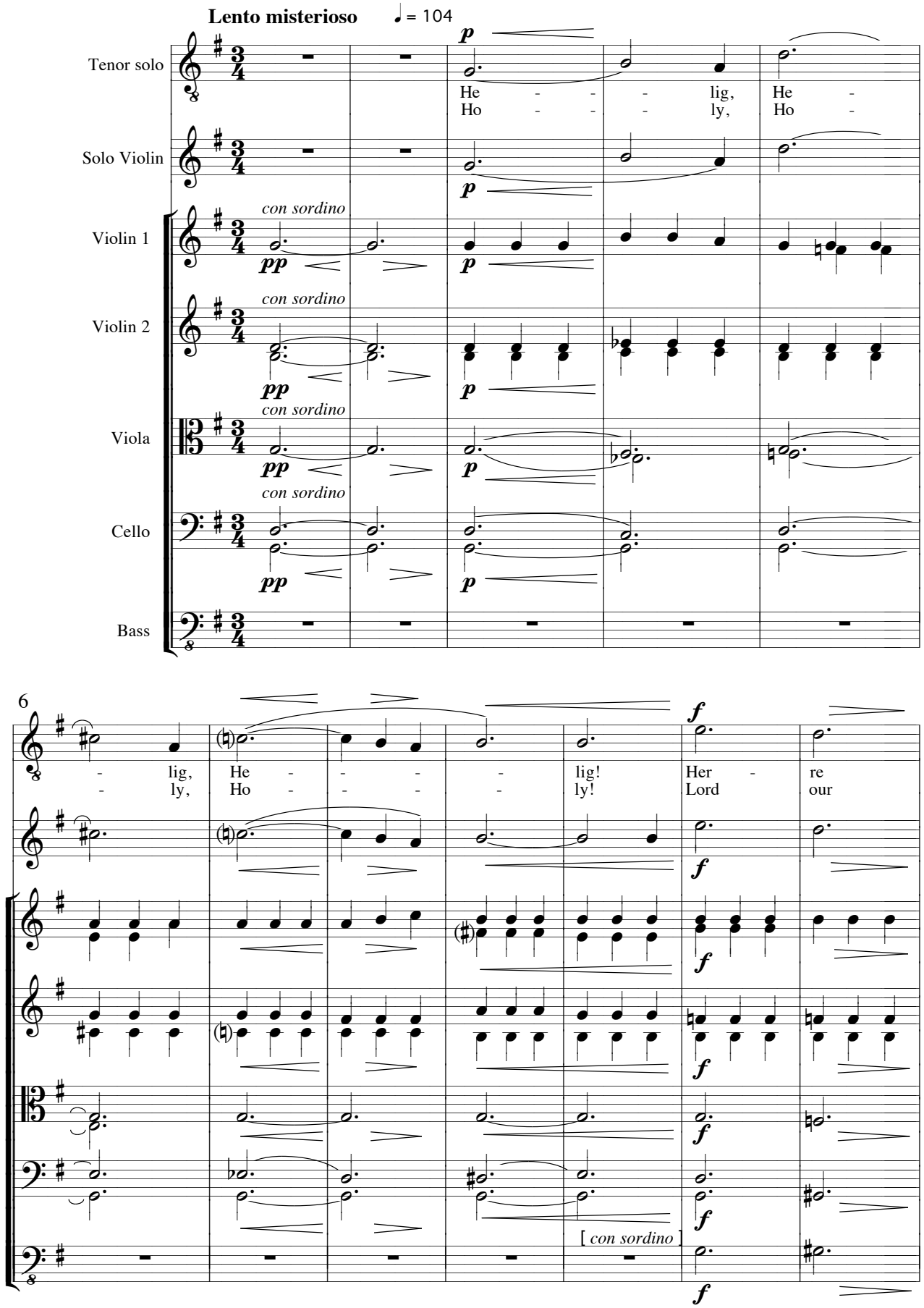
No. 6 Herren vare med Eder - With You Be the Lord Our God

(in the manuscript score this movement is not separated from the next movement, but acts as an introduction to it)



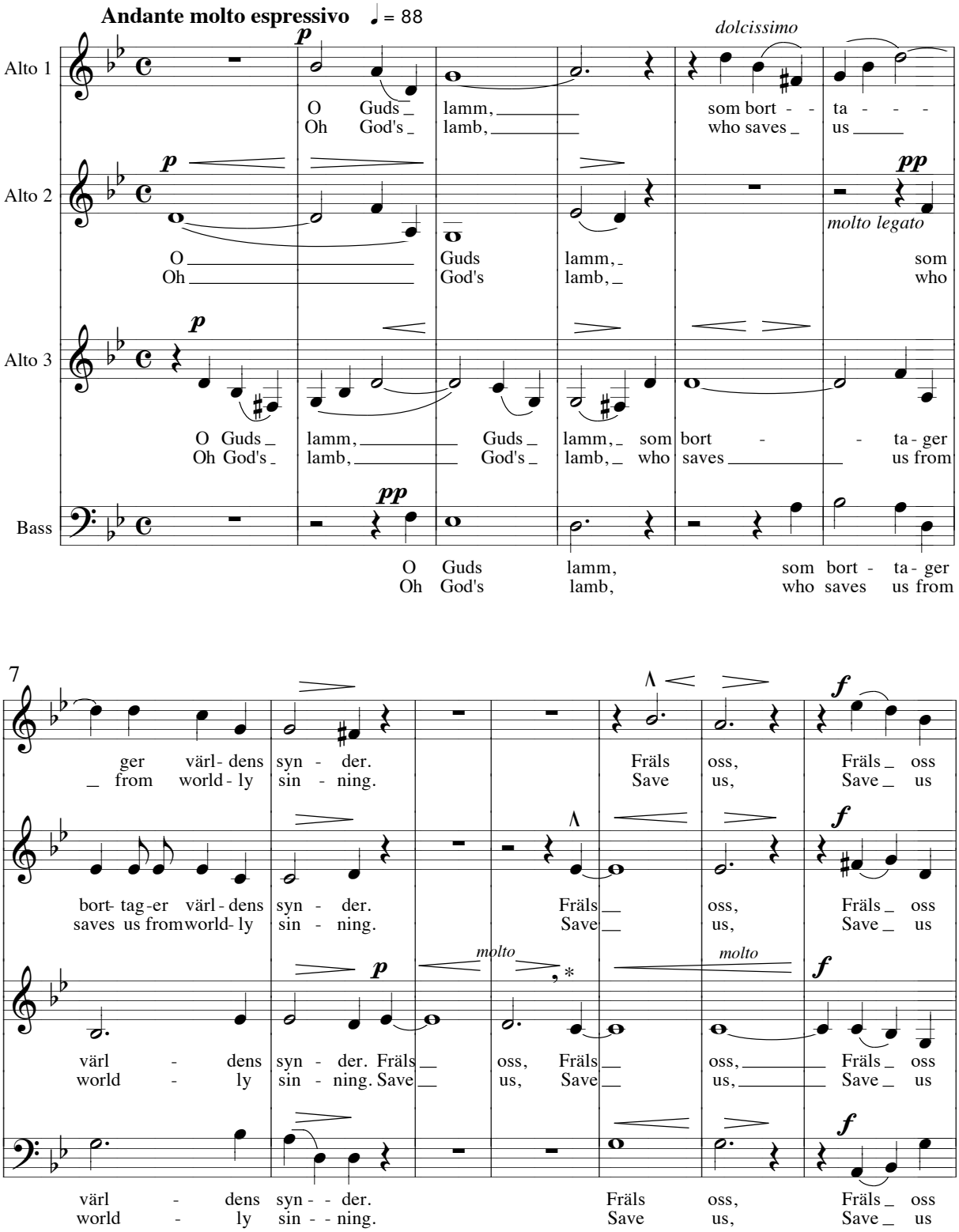
* breath mark is likely, but uncertain

Rytmisk koral - Rhythmical Chorale

children's voices

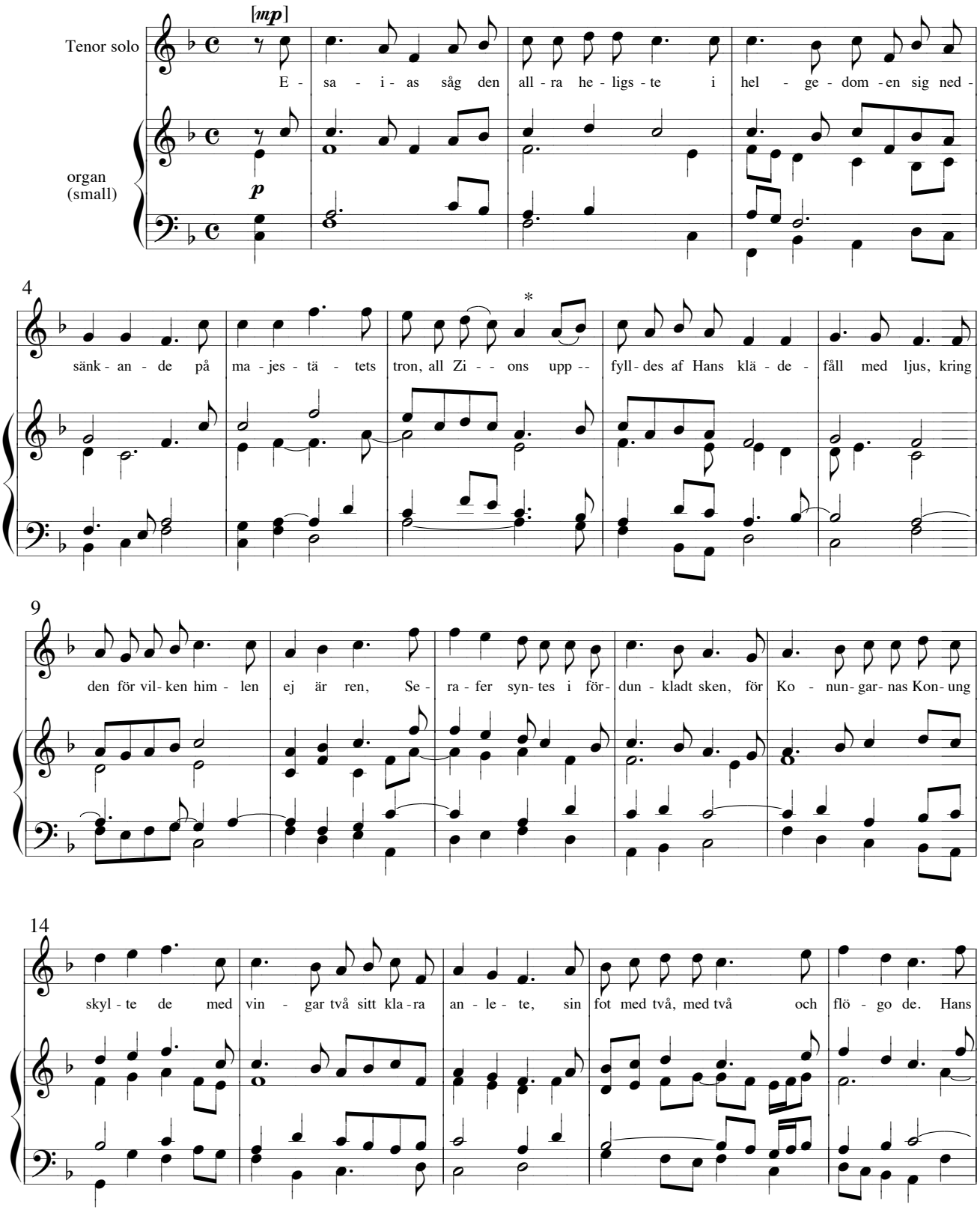
found only in manuscript; no English translation


Andantino ♩ = 72
Soprano
Alto
Tenor
Bass
Violin 1
Violin 2
Viola
Cello
Bass
Organ (small)
pp
pp
pp
pp

Lento misterioso
♩ = 104
Tenor solo
Solo Violin
Violin 1
Violin 2
Viola
Cello
Bass
con sordino
He - - - lig, He -
Ho - - - ly, Ho -
6
- lig, He - - - - lig! Her - re
- ly, Ho - - - - ly! Lord our
[con sordino]

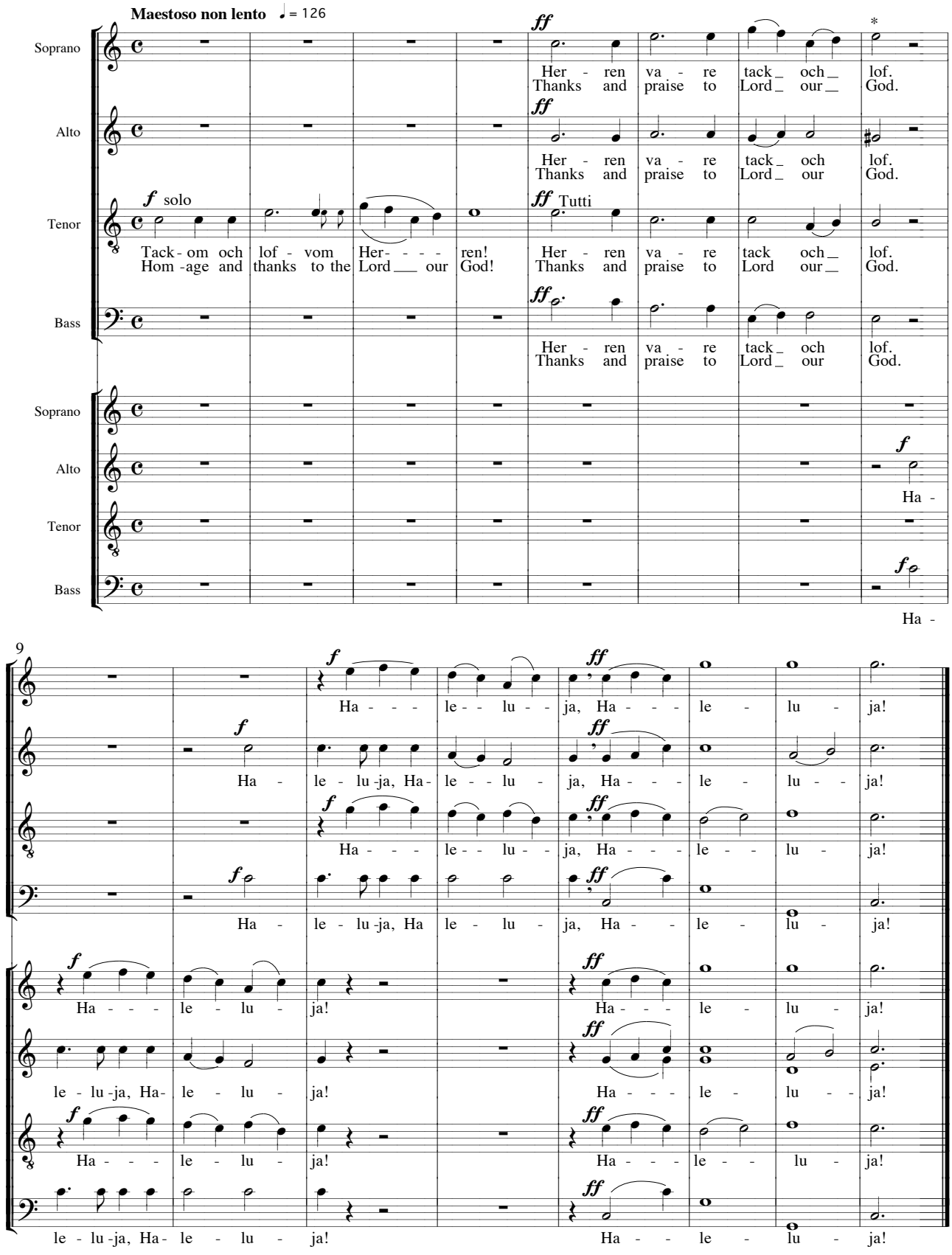
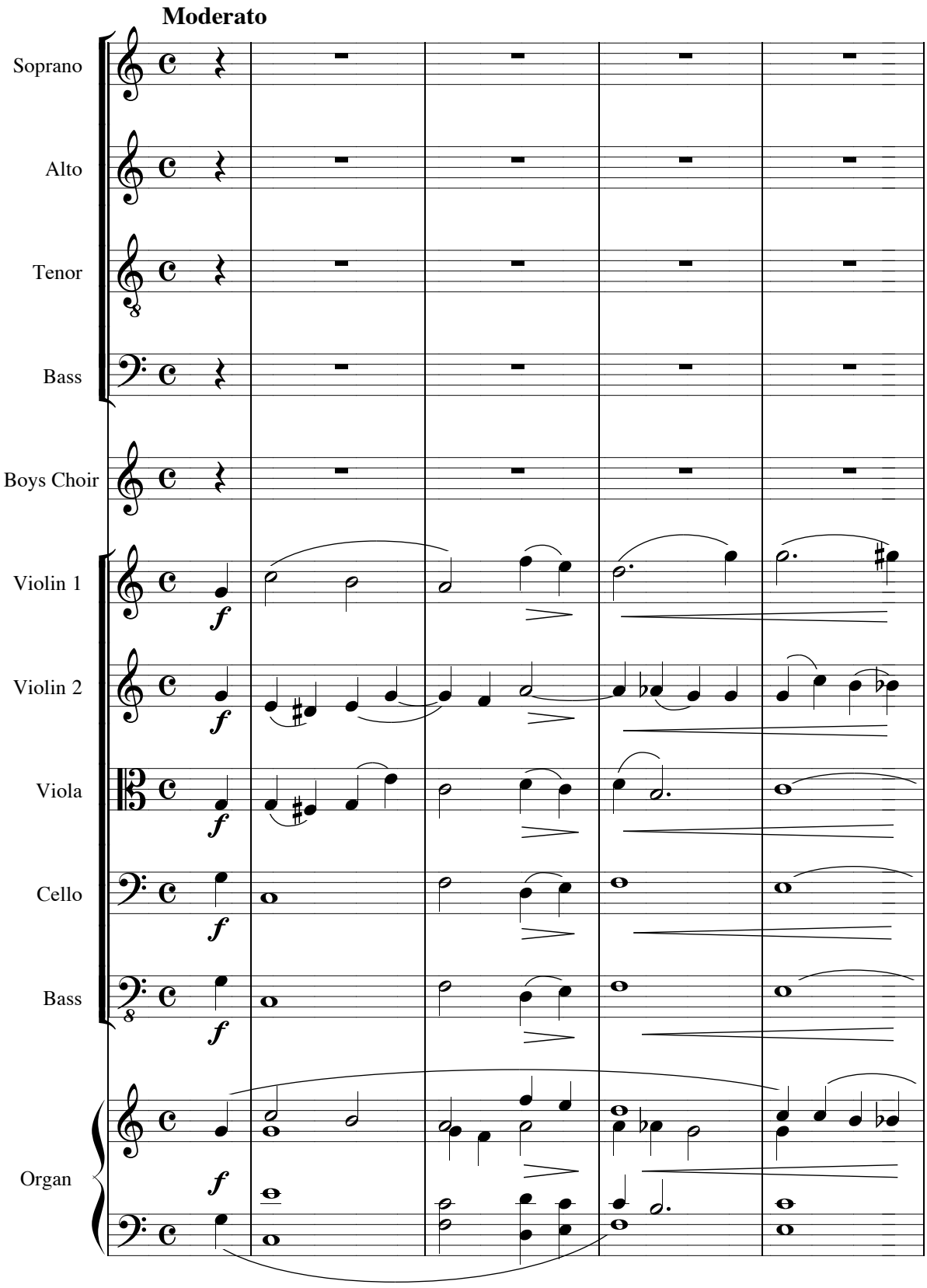
No. 10 O Guds lamm - Oh God's lamb

manuscript has parenthetical "two voices per part"

* breath mark only in piano-vocal score, not in manuscript

No. 11 Psalmmelodi af Luther - Psalm Melody of Luther

tenor solo, children's choir, both choirs, organ

movement not in the original piano-vocal score (no translation)

* see critical notes

No. 12 Tackom och lofvom - Homage and Thanks
double choir specified (not designated as small vs large choirs)

* see critical notes regarding pitches

Moderato
Soprano
Alto
Tenor
Bass
Boys Choir
Violin 1
Violin 2
Viola
Cello
Bass
Organ
f