(1200)

# *Elfrida Andrée* #566

# *Concert-Ouverture in D*

Susan Pickett, editor

The Women's Philharmonic
44 Page St., Suite 604D
San Francisco, CA 94102

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The Women's Philharmonic
44 Page Street, Suite 604D
San Francisco, CA 94102

To Whom This Concerns:

Enclosed please find a complimentary copy of the score *Concert-Ouverture in D* by Elfrida Andrée (Swedish; 1841-1929). Information about Andrée and this heretofore unpublished composition is found in the editorial notes. Should you be interested in performing this work, please contact me regarding parts.

Thank you.

Susan Pickett

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2/23/99
news about Emilie Mayer.
and Overture - Andrée for next season

1 March 1999

Apo Hsu
1007 Carolina St.
San Francisco, CA
94107

Dear Maestra,

Enclosed please find a tape of the Elfrida Andrée *Concerto-Ouverture* (side A) and the Louise Farrenc *Overture #1* (side B). Both performances are by the Walla Walla Symphony, which is a small community orchestra consisting primarily of amateur players. Unfortunately, the first measure of the Andrée was cut off of the original recording. Nonetheless, perhaps this tape will be of use to you.

Thank you for your interest in my work. Should you decide to perform the Andrée, I can provide the orchestral parts. The Farrenc parts are available through the Hildegard Publishing Company.

Sincerely,

Susan

Dr. Susan Pickett
Catharine Chism Professor of Music
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Walla Walla, WA (Marion Bauer's birth place!)
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Parts are available from the editor, both rental and for purchase.

Contact Dr. Susan Pickett
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# *Elfrida Andrée*

Elfrida Andrée was born in Visby, Sweden on February 19, 1841. She and her older sister, Fredrika, were given their first music lessons by their father. She attended the Royal Academy of Music in Stockholm where she studied composition with Ludwig Norman. She studied in Copenhagen as well. A Swedish law forbidding women to be professional organists prevented Andrée from initially pursuing a career. The law was subsequently changed and she became an organist in Stockholm from 1861-1867. In 1867 she became organist and music director in Göteborg where she remained the rest of her career. She was elected to the Swedish Academy of Music in 1879. Elfrida Andrée died in Göteborg on January 11, 1929.

## Elfrida Andrée composed over 100 works, including:

*Piano Trio* in C minor 1860
*String Quartet* in A minor 1861
*Piano Quintet* in E minor 1865 (Stockholm)
*Piano Quartet* in A minor 1865
*Tre Romanser* for violin and piano [date of #2 is 1871 or 1872]
*Violin Sonata #1* in Eb Major [date unknown]
*Violin Sonata #2* in Bb Major 1872
***Concert-Ouverture* in D Major 1873; later revised [date of revision unknown]**
*Piano Sonata* in A Major, Opus 3 *c* 1873 (Copenhagen: Hansen)
*Tonbilder,* Opus 4 for solo piano 1875 (Copenhagen: Hansen)
*Piano Trio* in G minor 1887 (Stockholm: Musikaliska Konstroereningen)
*Skogsrået* (song) 1878 (published by T. Hedlund)
*Fem Smarre tonbilder,* Opus 7 for solo piano 1880 (Stockholm: Huss and Berr)
*Three Songs,* Opus 8 1881 (Oslo: Warmuth)
*Ur Droemlif* for acappella chorus 1882
*Snöfrid* for chorus and orchestra 1884 (Stockholm: Musikaliska Konstroereningen)
*Two Romances* for violin and piano 1887 (Stockholm: A. Hirsch)
*Organ Symphony* in B minor (London: Augener) [date unknown]
*Symphony #1* in C Major 1889
*Organ Symphony #2* with wind instruments *c* 1892
*Symphony #2* in A minor 1893
*String Quartet* in D minor 1895
*Fritiofs Saga* (opera) 1899
*Swedish Mass #1* 1902 (Copenhagen: Nordisk Musikforlag)
*Swedish Mass #2* 1907 (Copenhagen: Nordisk Musikforlag)
*Andante Cantabile* for cello and organ [date unknown; harmony suggests a late work]
*Psalm 20 1908*
*Psalm 56* 1911

Many others, including solo organ, solo piano, and songs, are not individually listed here.

# Elfrida Andrée *Concert-Ouverture in D*

## Editorial Notes

Elfrida Andrée composed the *Concert-Ouverture in D* in 1873, then later revised it; the date of revision is unknown. Both manuscripts survive at the Statens Musikbibliotek in Stockholm (The Music Library of Sweden, formerly Musikaliska akademiens bibliotek), and this modern edition is printed with their permission.

This edition is based primarily on the revised version. The 1873 version was consulted to try to resolve discrepancies regarding pitch and articulation. The most difficult decision in this edition, however, was in regard to the slow introductory section. In both versions, Andrée crossed-out some measures, then apparently erased some of the cross-outs. (I have included the first few pages of the revised version, found immediately following these notes, to allow the reader to view the problem.) I consulted with Ms Anna Lena Holm, the Senior Librarian at the Statens Musikbibliotek, as to her opinion about what may or may not have been erased. Given her opinions, as well as my own views about the musical logic of certain cuts, I opted to delete the last 2 measures of page 4 and the first 2 measures on page 5 of the manuscript; although more drastic cuts could be made while retaining melodic and harmonic logic, I felt that including almost all of the music was a better decision. The conductor may opt now, of course, for more drastic cuts given the availability of the manuscript.

Although many editors attempt to show editorial changes parenthetically, I opted not to do so: the score would have been extremely cluttered. For in addition to the task of deciding of which, if any, opening measures to cut, there were numerous small additions and note-corrections; all of these, I believe, were done in accordance with Elfrida's markings on the two versions plus simply coordinating the recapitulation markings with the exposition markings. In the case of the strings, this edition of the score shows the original markings, whereas the parts are slightly edited to coordinate bowings.

This full score is in C in contrast to the manuscript, which contains some wind-parts in D. The parts in this edition are transposed as follows: clarinets in A, horns in F, and Trumpets in Bb. In addition, the trombone 1 and 2 parts are shown in this modern score in alto clef, whereas their parts are in tenor clef for readability-ease.

### *Tempi*

I suggest a quarter-note = 72-80 for the slow introduction and a half-note = 88 for the *Allegro ma non troppo.* In addition, an *accelerando* is effective from m. 322 to the end.

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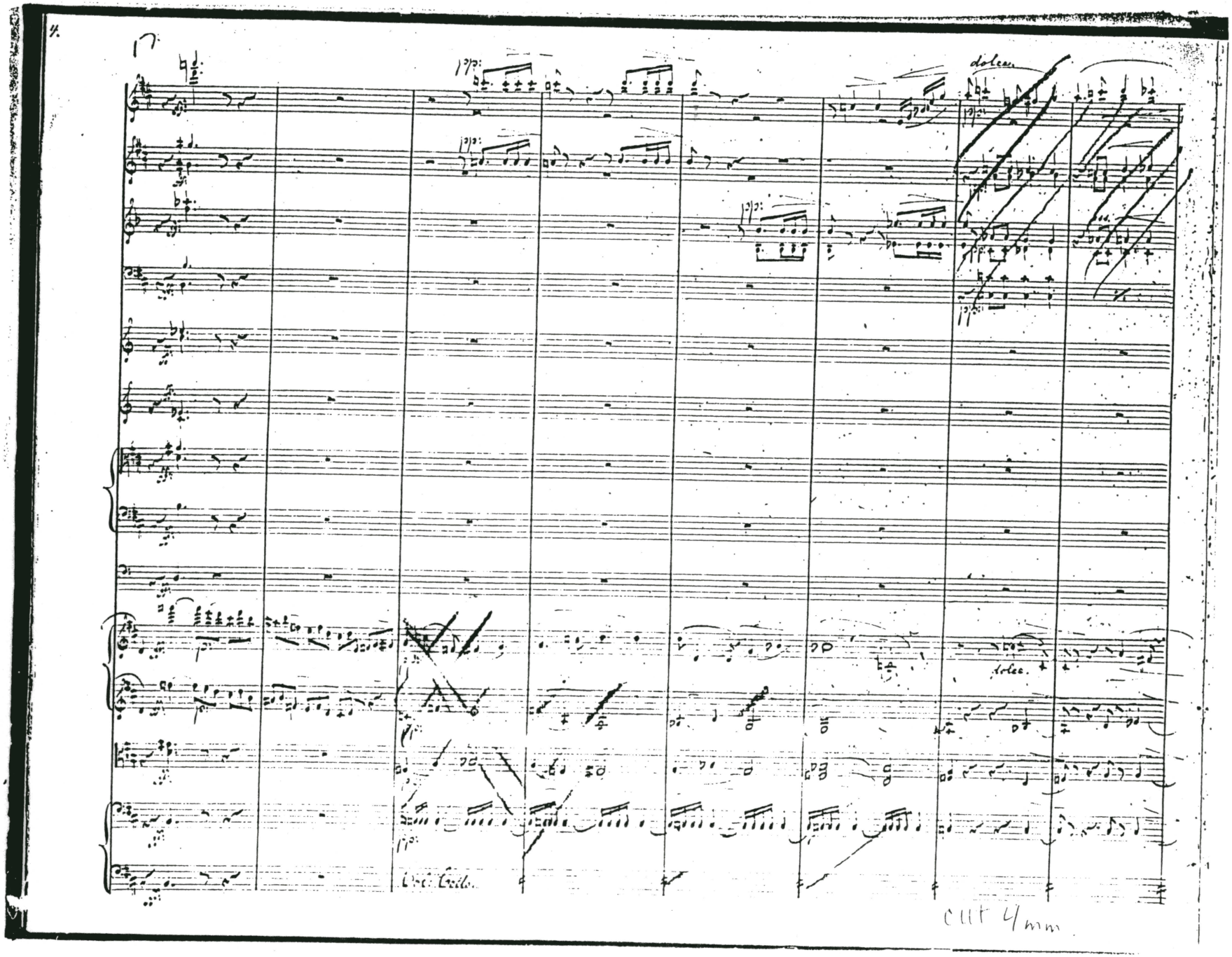
I thank the Statens Musikbibliotek for their permission to publish. In particular, I thank Anna Lena Holm, Senior Librarian, whose expert and timely assistance were invaluable.

Dr. Susan Pickett
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March 1998


Andante Maestoso.
Flauti.
Oboi.
Clarinetti in A.
Fagotti.
Corni in D. Tenori.
Trombi in D. Tutti.
Tromboni Alti e Tenore.
Trombone Basso.
Timpani D. A.
Violino 1mo
Violino 2do
Viola.
Violoncello.
Contra Basso
dimin.


cresc:
cresc:
cresc:
cresc:
cresc:
Vcl: Cello


17
dolce.
dolce.
Vcl. Cello.
Clt 4/mm

25


32
Vc. Cello.


cresc.
cresc.
cresc.

47

Allegro ma non troppo.



# *Concert-Ouverture in D* (1873)

Score in C

Editoial comment: notes without slur-marks in woodwinds and brass should be played long, but slightly separated, unless otherwise indicated.

(1841 – 1929)
Elfrida Andrée
Susan Pickett, editor




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6
p
oboe 2
crescendo
mf
a1
p
crescendo
mf
crescendo
mf
crescendo
mf
divisi
mp
crescendo
mf
mf
crescendo
mf
crescendo


12
crescendo


17
a1
a1


21
pp
pp
p
p
f
f
f
f
f
p
f
p
f
f
f
f


25


29
pp
ob.1 dolce
pp
cl.1 dolce
pp
pp
pp
tr
tr
tr
tr
pp
pp
pp


33
molto stringendo
a1
p
crescendo
crescendo
p
p
crescendo
molto stringendo
p
crescendo
pp
crescendo
pp
crescendo
pp
crescendo
pp
crescendo


36
a2
a tempo
ff
crescendo
p
crescendo
mf
crescendo
p a1
a tempo
solo


40
a1
p
pp
pp


47
Allegro ma non troppo
a1
mf
p
p
Allegro ma non troppo
mf
p
sim.
p
sim.
p
p


52
al
p
al
p
p
p
divisi
p
sim.
p
p
p


57
poco a poco crescendo
a1
poco a poco crescendo


62
a1
mf
tr


67
al
al
mf
mf
mf
mf
mf


72
fp
fp
fp
fp
fp
fp
f pp
fp
fp
fp


76
a1
mf
mf
mf
mf
a1
mf
p
mf
mf
mf
mf
mf


79
a2
a2


82
p
p
fp
p
f
fpp
f
p
f
p
fp
f
fp
f


86
a1


93
a1
pp
ritard
p
a tempo
a1
pp
pp
ritard
a tempo
p
p
p
p
p


102
p
p
p
mf
p
mf
p
mf
p
mf
p
mf
p
3
3
3
3
3
3
3
3
3


108
al
p
al
p
p
sim.
sim.


112
p


116
a1
f
mf


119
8


122


125

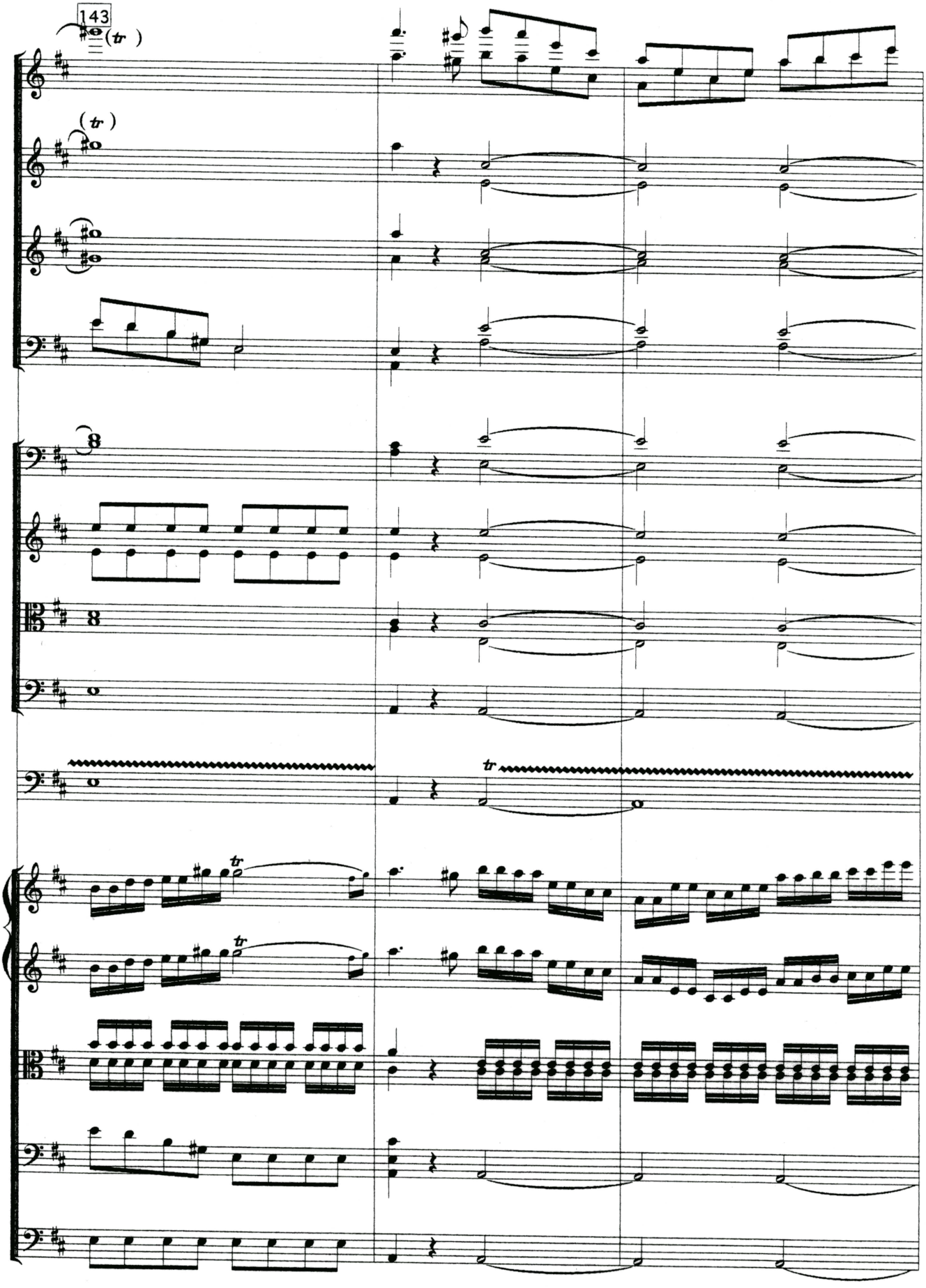

128
a1
mf
a1
f
mf


131
p crescendo
a2
mp crescendo
a1


134
mf
f
tr


137
a2
8


140
tr
tr
tr
tr
8
8


143
(tr)
(tr)
8
8
tr
tr
tr


146
p
p
p
p
p


154
a1
p
mp
p
mp
p
p
p
p


159
mf
mf
mf
mf
a1
p dolce
a1
pdolce
a1
pp
pp
mf
p dolce
mf
p
mf
pdolce
p
mf
p
mf
p


165
mf
mf
mf
mf
8
8
mf
mf
mf
mf
mf


170
fp
fp
fp
p
p
fp
f
mf
fp
fp
fp
mp
fp
fp


175
mf
a1
p dolce
pp
3
p


181
p
p
p
p
p
3
3
p


186
a1
mf
pp


190
pp
mf


194
mf


198
a1
mf
mp
mf
mf
pp


202
a1
p
a1
p
p
mp
p
p
p
p


206
a1
mf
a1
mf
a1
mf
mf
crescendo
crescendo
crescendo


211
crescendo
mf
f
crescendo
tr


214
mf
mf
ff
mf
ff
mf
mf
mf

218




223
a2
ff
a2
ff
ff
ff


228
al
p
mf
al
p
p
p
mf
sim.
p
p
p


233
a1
mf
f
ff
crescendo
a1
mf
crescendo
tr


238
a1
mf


242
p
p
p
p
p
p
p
p
p


247
f
p
mf


252
a1
p
p


259
a1
mp
mp
pp
pp
pp
mf
f
mf


267


272
a1
p


276
p


279
a1


282


285


288


291
al
mf
al
mf
mf


294
p
crescendo
a1
3 crescendo


297
ff
ff
ff
ff
f
f
f
f
ff
ff
ff
ff


300


303


306
a1
p
p crescendo
a1
p
p
p
crescendo
p
crescendo
p crescendo
p
crescendo
p
crescendo
p
crescendo
p
crescendo


310
al
p
al
p
al
p
p
p
p
p
p
p


315


319
fp
fp
fp
fp
fp
fp
fp
fp
fp
fp
fp
fp
fp
fp


322
crescendo
crescendo
crescendo
crescendo
crescendo
crescendo
crescendo
crescendo
crescendo
crescendo
crescendo


325


328
ff
tr


331
f
f
f
f
mf crescendo
f
mf crescendo
mf crescendo
mf crescendo
tr
pp
crescendo
sim.
sim.
tr
crescendo
tr
crescendo
mf
crescendo
mf
crescendo
pp
mf crescendo


335
a2
ff
sim.
sim.


339
tr