

Amy Marcy Cheney Beach

Amy Beach (1867-1944) was one of the leading composers of the United States, a member of the Second New England School of composition, and celebrated as the Dean of American Women Composers. A child prodigy in both piano and composition, she made her piano debut in Boston at sixteen, and then played on the local concert circuit for the next two years until her marriage in 1885; thereafter she changed her focus to composition. Her fame as a composer was first won by her art songs, but while still in her twenties she became established as a serious composer with the performance in 1892 of her *Mass in E-flat*, op. 5, and in 1896 of her *Symphony in E minor (Gaelic)*, op. 32. Her professional involvement with chamber music started shortly after her piano debut with collaborative appearances at her recitals with violinists and cellists. Beach later appeared many times as pianist with the Kneisel Quartet, this country's outstanding chamber music group, with whom she also introduced her own music: the *Romance*, her first chamber music composition, and the *Sonata in A minor*, op. 34, for violin and piano (now available in a Hildegard edition).

Amy Beach's three compositions op. 40 were written originally for violin and piano and published in 1893 by the Arthur P. Schmidt Company of Boston. The cello version exists in a published edition, and a separate cello manuscript part in the composer's own hand that bears the inscription "Copyright 1903 by Arthur P. Schmidt." The piano part is identical in both the violin and cello versions. A comparison of the violin and cello versions reveals many minor changes in articulation in all three works. There are also some changes in rhythm and a few pitch changes. Other changes include an added trill, a chord, and several additions of expressive directions as noted below. The cello adaptation lies easily within the instrument's range through a combination of using the original pitches and dropping one or two octaves lower than the violin original where necessary. The violin version of *La Captive* is indicated to be played on the G string, a direction the composer omits in the cello version.

Dreaming may be found in the Special Collections of the University of New Hampshire Library, Durham, in a manuscript, although not in the composer's hand. It states that the work is "transcribed for cello by the composer, from piano piece op. 15." The *Pastorale* is at the Fuller Library, Hillsboro, N.H., in yet another manuscript hand and is for cello and organ. Suggested pedal marks have accordingly been added to the piano part to aid in sustaining the "d" pedal tone. It originates in an untitled pencil draft of a trio for flute, cello, and piano, dated 19 July 1921, and written during Beach's first residency at the MacDowell Colony. The trio however is longer and more complex than the cello version, with considerable imitation among the three instruments. On the day following the composition of the trio, Beach wrote a second piece for the three instruments entitled "Caprice for Flute, Cello and Piano." A pencil draft, it is dated 20 July 1921. The two may have been conceived as part of a suite. Beach however never published the early versions of the *Pastorale* or the *Caprice*, but she worked on a "little piece for wind instruments" in June of 1941 which was published in 1942 by the Composers Press as the *Pastorale* for woodwind quintet, op. 151, for flute, oboe, clarinet, bassoon, and French horn. It is 86 measures long, the longest version of the work, 24 measures longer than the cello and organ version.

The original dynamics, articulations, and phrasing marks appear in dark print. Bowings in dotted lines, down and up bow markings, and all fingerings have been suggested by the editor.

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