

Research Proposal for SOAR – Summer 2013

Title: Editing the Orchestral Score of Amy Beach's *Mass in E-flat Major*.

Faculty: Paula Zerkle, D.M.; Associate Professor; Music Department

Student: Sevde Guzel '14, music and English major
email: stsfg03@moravian.edu

Description of the Project: To complete work on the first edition of the orchestral score of Amy Beach's *Mass in E-flat Major*.

Amy Beach is one of the most well known historical women composers, and her *Mass in E-Flat Major*, which premiered in 1892 when she was just 25, is her largest choral-orchestral work. Despite the composer's relative popularity during her lifetime, only the piano/vocal score of the mass was printed. The full orchestral score of the mass exists only in facsimile. Its hand-written layout is very hard to read, and there are numerous discrepancies between the full score (and orchestral parts) and the printed piano/vocal version. These issues, along with other inconsistencies prevent the piece from being performed very often.

Through past SOAR projects (Zak Kneeland, 2011, Jonathan Boksan, 2009, and Jason Cote, 2008), all of the music has been entered into Finale, which is widely used music publishing software. What remains is a thorough check of all nine movements, making what are likely to be thousands of minute adjustments. The editor's notes also need to be written. I would like to have this edition finished for a performance in the spring of 2015.

My doctoral dissertation involved in-depth analysis of the mass and research into its historical background, along with a performance of the full work with orchestra and chorus. I became very aware of the problems with the editions and eventually decided to produce a critical edition of this work for publication. Several years ago, Hildegard Publishing, known internationally for publishing music by woman composers, expressed an interest in my producing this score. In addition, several individuals have contacted me over the years expressing an interest in this endeavor. However, Kalmus, who currently owns the rights to the score, was not interested until I had completed my work. Thus, as soon as the work is done, I will be contacting them.

Roles and responsibilities: Sevde will be responsible for checking the completed score for errors and omissions and make corrections in Finale. She and I will compare the revised score to original sources, including the hand-written orchestral score and orchestral parts, the published piano/vocal score, and the partial score in Beach's hand, for discrepancies of pitches, articulations, dynamics, and other markings – a venture that will create a need for many minor corrections and adjustments. Sevde is particularly skilled and patient in handling the kind of minute detail involved in this work.

Sevde and I will meet weekly to go over changes and to discuss the inconsistencies found between the various sources. Knowledge of Beach's compositional style and an emphasis on creating consistency within the score will guide us in making the many necessary musical notation decisions. Within the 10 weeks, we will try to cover a movement per week, leaving us the last week for a final check of the editor's notes and score appearance.

May 27-31	Kyrie
June 3-7	Gloria
June 10-14	Laudamus te and Qui tollis
June 17-21	Quoniam
June 24-28	Credo
July 1-5	Credo
July 8-12	Sanctus
July 15-19	Benedictus
July 22-26	Agnus Dei
July 29-Aug 2	Final check and generation of parts

Together we will develop a comprehensive list of necessary changes that have been made to the score. As Sevede completes her check and corrects the score, I will write up a summary of these changes and corrections to the original facsimile in a set of editor's notes. Once the score is completed, we will generate a set of orchestral parts, which will probably call for further adjustments.

Summary of Benefits: This project will benefit Sevede in several ways. It will provide her with valuable experience using historical music sources, and she will learn about Beach's musical style and how it relates to the context of the late Romantic period. Since not much about women composers is covered in primary music history classes, Sevede will get a chance to learn about a successful late 19th/early 20th century woman composer.

Sevede, being primarily a violinist, has had limited exposure to vocal music. Being intimately involved in Beach's score will help Sevede gain a deeper understanding of choral writing. As an aspiring composer herself, Sevede will be able to examine close-hand the inner workings of a large choral-orchestral work.

When the score is complete, I plan to perform the work with the Moravian Choir and a professional orchestra and to make a professional recording of the work, since only very poor performances are currently available. Thus, Sevede's work toward completion of this edited score will be a substantial contribution to the legacy of this fine composer and will make Beach's piece more accessible to ensembles around the world. I will be able to provide the international musical canon with a quality edited score and recording of a dramatic and historically important musical composition.

Expenses:

1. **Two music software upgrades of Finale 2013 for myself and Sevede (about \$300).** Sevede and I will need the latest versions of Finale to complete this project. While I have Finale 2013 on my Moravian laptop, I need to be able to use my home computer with the extended keyboard, electronic keyboard and large screen to access the full functions of the Finale program. Sevede will also need a copy to work with.
2. **Printing drafts of the score.** The only other expense will be the cost of printing out drafts of the score. This should not be more than 800 pages over the course of the summer.

Title: Editing the Orchestral Score of Amy Beach's *Mass in E-flat Major*
Sevde Guzel, '14
B.A. Music and English
Mentor: Dr. Paula R. Zerkle

I live in Bethlehem, and therefore do not need summer housing.

Rationale for Participation in SOAR Project:

As a musician and a composer, it will be invaluable experience for me to work closely with a work such as the Amy Beach's *Mass in E-flat*. Being a violinist, and not a vocalist, I have a limited understanding of writing for voice. Under Dr. Zerkle's instruction and close work with the mass, I will gain experience and knowledge writing not only for the voice, but the voice in a context of a choral setting. In addition, I will come to understand a certain late-Romantic style of writing for orchestral instruments, particularly the winds and brass, with which I have little experience.

I also will gain knowledge in working with historical sources, including the facsimile of the score and the hand-written orchestra parts, along with the other sources. I will get to understand and appreciate a substantial work by a ground breaking woman composer, as very little about women is included in standard music history courses. Sexism in the music world of music has been, and is still prevalent. Historically, women composers have not gained the same recognition as their male counterparts. Editing Beach's Mass for performance would further the recognition and appreciation for women composers which they have historically been denied.

Expected Outcome:

I will get a chance to participate in an important historical project, helping to make an important piece of music by a woman composer available to the public. I will expand my knowledge about writing for a large combination of voices and instruments, which will allow me to further develop my theory, musicianship, and knowledge of voice leading and orchestration. I will be involved in the minute detail of notation as a composer must be. In addition, as Amy Beach did in her early years, I have hopes of writing a large piece for chorus and orchestra. I have no doubt that the experience from this project will help me understand many of the issues involved in this endeavor.