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A Performer's Handbook for the Foreign-Language Art Songs of Amy Beach

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ABSTRACT

American composer Amy Beach (1867-1944) is best remembered for her compositions in the larger forms, such as her Gaelic Symphony and Mass in E-Flat. However, Amy Beach also composed 117 art songs, eighteen of which are set with foreign-language texts in French and German. Unfortunately, Beach's remarkably expressive songs are not widely performed or appreciated. Their underrepresentation in the vocal canon can be partially explained by a lack of performance resources. This thesis establishes a resource in the history, performance, and lyric diction of Amy Beach's French and German art songs.

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CHAPTER 1: Amy Beach and Her Songs

Biography of Amy Marcy Cheney Beach (1867-1944)

Amy Beach was an American composer and pianist who wrote works for piano, chamber ensemble, orchestra, choir, and voice. Beach was a sincere woman of high intellect and seemingly boundless energy, and she found great joy in encouraging the next generation of musicians. Beach is best remembered for her Gaelic Symphony, Op. 32 (1897), which was the first published symphony by an American woman. Today, Beach is recognized as the youngest and first female member of the Second New England School of Composition, which was centered in Boston, Massachusetts.

Amy Beach was born on September 5, 1867 in West Henniker, New Hampshire. Beach, a child prodigy, had an extraordinary memory and an early talent for musical creation. At the age of one, Amy had memorized forty songs and could sing them perfectly, presenting an early indication of her perfect pitch. Before the age of two, as her mother sang a lullaby and rocked her to sleep, Amy would often sing an alto line in perfect harmony.

Although Amy's parents were highly cognizant of their daughter's musical talent, they were reluctant to encourage her musical prowess. Mrs. Cheney strictly controlled Amy's use of the piano, and she refused to teach her daughter musical notation. Nevertheless, by age four, Amy memorized the weekly church hymns in four-part harmony, later playing them on the family piano in the correct key. Amy was particularly sensitive to the connection between keys and emotions. Amy would become upset if a tune was played in a different key than the one in which she first heard it. Mrs. Cheney would discipline Amy by playing music in a minor key,

which would ignite emotions of sadness in Amy. Mrs. Cheney often used Gottschalk's "Last Hope," set in B minor, for this purpose.

In 1875, the Cheney family moved to Boston, where Amy benefited from the educational and musical opportunities available. At the private school Amy attended, her favorite subject was French, and she had a passion for literature. Until the age of sixteen, Amy was not permitted to publicly perform due to her parents' control and congregationalist reasoning. Beach was finally allowed to make her debut as a concert pianist on October 24, 1883 in Boston Music Hall. The resounding success of this concert launched a series of similar performances, leading up to Amy's 1884 debut with the Boston Symphony Orchestra.

At age 18, Amy married Dr. Henry Harris Aubrey Beach, a physician who was twenty-five years older than Amy. Dr. Beach was a prominent surgeon who taught anatomy at Harvard Medical School. He was an amateur singer and pianist, and he was fascinated by Amy's musical abilities. The couple did not have any children. Although Amy's marriage prevented her from performing as a concert pianist, it did afford her a comfortable position in which to compose, and the years of her marriage were the most productive of her compositional career. In 1895, Amy's father, Charles Abbot Cheney, died. Mrs. Cheney moved in with Henry and Amy, resuming control of her daughter's affairs.

1910 and 1911 were the most difficult years of Amy Beach's life, bringing an end to her most prolific compositional period. On April 25, 1910, Dr. Beach fell down a flight of stairs in a patient's home. After being bedridden for two months, Henry passed away on June 28. Less than a year later, Mrs. Cheney passed away on February 18, 1911. To escape her grief, Amy embarked on her first European journey at the age of 46. During her three-year trip, Amy Beach established her reputation abroad as both a pianist and composer, touring in Germany, Italy, and

Scandinavian countries. Upon returning to the United States, Beach continued pursuing her new career as a concert pianist, mainly performing her own music and that of her American colleagues.

In 1915, Beach finally left Boston and moved to New York City, where she furthered her dual career as a pianist and composer. During the summers, Beach divided her time between Hillsboro, New Hampshire and Cape Cod, Massachusetts. Beginning in 1921, Amy Beach found a new place of solace at the MacDowell Colony in Peterborough, New Hampshire. Beach spent a portion of each summer at the Colony, a haven where artists gathered to escape their everyday lives. In June 1932, Beach composed her one-act opera *Cabildo* while staying at the Colony. Beach was a deeply religious woman, and she portrayed her faith in many of her compositions. In the 1930s, Beach became actively involved at St. Bartholomew's Episcopal Church in New York, which led to an increased output of choral works. Amy Beach passed away in New York City on December 27, 1944 from a heart condition.

Amy Beach's compositional style is largely based on the late-Romantic tradition, which is demonstrated by its lyricism, rich textures, and frequent modulations. But Beach maintains her individualism, particularly in her method of emotional expression. Beach's style changed little throughout her career, although her later works show the influence of French impressionism. Mainly self-taught in composition, Beach studied counterpoint by memorizing Bach fugues. Beach would attend concerts by the Boston Symphony Orchestra with her score in hand, and she would go home to write out the parts by memory.

Amy Beach carved the path for twentieth-century American musicians by disproving the commonly held belief that "great" musicians could only be trained in Europe. Beach was one of the first women to compose in the larger forms, broadening the creative possibilities for her

successors. On March 10, 1917, Boston-based singer Lafayette Goodbar wrote a letter about Beach in which she reflected: “she is truly a great composer and her compositions are not the kind that can pass away – but like the immortal Beethoven, Mozart and the masters of old – her works will live as long as music lives and life lasts.”¹

¹ Goodbar, May, 6, 1, Amy Cheney Beach (Mrs. H.H.A. Beach) Papers, 1835-1956, MC 51, Milne Special Collections and Archives, University of New Hampshire Library, Durham, NH.

Notes About Songs

According to Amy Beach historian Walter S. Jenkins, “Mrs. Beach is primarily remembered as a composer of songs of exquisite beauty and tremendous emotional impact.”² Beach found great joy and pride in composing her songs. In a 1918 interview, Beach stated, “[Songwriting] freshens me up; I really consider that I have given myself a special treat when I have written a song.”³ As Beach was nearing the end of her life, she described herself in a 1943 autobiography: “Composer of more than a hundred songs, many piano pieces, besides cantatas, part-songs, sonata for violin and piano, piano quintet, variations for flute and strings and the Gaelic Symphony.” Even in this short autobiographical sketch, Beach listed her songs first, perhaps marking their personal importance.

Beach’s 117 songs are principally described as singable with emotional intensity. They are characterized by rich chromatic harmonies underneath extended melodic lines. The settings are mainly syllabic, with melismas saved for moments of playfulness or passion. Beach’s highly modulatory style fosters emotional expression, rather than formal structure. The last stanza of text usually features an emotional and musical climax, in which the voice ascends with a leap to its highest pitch. Each song ends with a harmonic resolution.

Amy Beach selected poetry for its emotional resonance, following in the German Lieder tradition. Beach requested that the poem be printed separately on a page before the music.⁴ She

² Jenkins, W. S. (1994). *The Remarkable Mrs. Beach, American Composer: A Biographical Account Based on Her Diaries, Letters, Newspaper Clippings, and Personal Reminiscences* (J. H. Baron, Ed.). Harmonie Park Press, 169.

³ Kinscela, H. G. (1918). “‘Play No Piece in Public When First Learned,’ Says Mrs. Beach.” *Musical America*, 9.

⁴ Kelton, M. K. (1992). *The Songs of Mrs. H. H. A. Beach* [Doctoral dissertation, The University of Texas at Austin], 89.

intended for the mood of the poetry to guide singers in their song selection. Beach typically gave her song the same title as the poem she set. Beach preferred poetry that was accessible to her audiences, often selecting subjects of nature. The poets were mainly contemporaries of Beach, even personal friends. Beach personalized the poetry with her melodic, rhythmic, and harmonic choices, which highlight each poem's evocative images.

To compose her songs, Amy Beach first learned the poem, letting it dwell within her mind. In 1896, Beach wrote, "The key is the first thing to suggest itself to me, and after that it comes, phrase by phrase, until the whole has taken shape."⁵ Composing a song took Beach only a few hours. Often, Beach would write down several settings of a poem before deciding on the final edition. Beach generally conceived of her songs as individuals. They were ordered and grouped for publication.

Today, many of Beach's foreign-language songs are sung in their English translations. However, Beach intended that singers perform the songs with their German or French texts. In comparing Beach's manuscripts to the published editions, one can find slight differences in editorial markings, but the main difference is the order of languages. Most published editions of Beach's songs list the English translation first, and the foreign-language text is written in italics underneath. However, Beach's manuscripts always list the foreign-language text first, suggesting that Beach intended singers to use the native French and German texts. Please note that this author made a few changes between the texts published in Beach's scores and the texts listed in this thesis. These slight changes were intentionally made to improve the accuracy of the language.

⁵ Block, A. F. (1998). *Amy Beach, Passionate Victorian: The Life and Work of an American Composer 1867-1944*. Oxford University Press, 58.

Teachers of singing should be aware of the piano accompaniments when selecting Beach's songs. As Beach herself was a pianist, the role of the accompaniment is equal to that of the vocal line, and the piano collaboration is often technically demanding. Beach frequently wrote tremolo and triplet figures into her accompaniments to heighten the emotional intensity and create an orchestral sound.

For each song description below, there is a listing of the song's "Key and Associated Color." As a child, Amy Beach would ask her parents for music by color. At first, Beach's parents assumed that Amy was referencing the colors of the music's cover pages. However, they quickly realized that Amy associated musical keys with colors, which is known as synesthesia. Throughout her life, Amy continued to compose with these key/color associations, evoking particular moods in her music. When singers changed a song's key to suit their voice, Amy Beach freely expressed her displeasure. The nine key/color correspondences are: ⁶

Major Keys	Minor Keys
C: white	F sharp: black
E: yellow	G sharp: black
G: red	
A: green	
A flat: blue	
D flat: violet	
E flat: pink	

⁶ Block, A. F. (1998). *Amy Beach, Passionate Victorian: The Life and Work of an American Composer 1867-1944*. Oxford University Press, 10.

In 1933, vocal pedagogue David Alva (D. A.) Clippinger aptly described Amy Beach's aptitude for songwriting:

She has an unusual gift for song-writing. There is always in evidence fine judgement, a keen sense of finesse, and a faculty for doing the right thing at the right time. She is a master of self-restraint and never allows herself to use all of the material at her command merely for the joy of using it. Nothing goes into her songs that does not belong there. She knows how to create moods and her setting of a poem never contradicts its mood. Neither is she limited to one kind of song. Her imagination is alert, definite, and seems to cover the entire range of human feeling... Her gift of melody is excellent. Her songs sing. They are well built. She knows how to develop an idea, how far to carry it with safety, and when and how to stop.⁷

⁷ Clippinger, D. A. (1933). *The Songs of Mrs. H. H. A. Beach* [pamphlet]. *A. P. Schmidt Collection, Music Division, Library of Congress, DC.*

CHAPTER 2: German Songs

The following are analyses of the eleven art songs Amy Beach composed with German poetry.

Song information, historical background, diction, and translations are provided for each song.

Die vier Brüder

Title Translation:	The four brothers
Title of Poem:	Die vier Brüder
First Line of Text:	Vier Brüder zieh'n jahraus, jahrein
Collection:	Four Songs: Opus 1, Number 2
Language:	German
Poet:	Friedrich von Schiller (1759-1805)
English Poetic Translation:	Amy Beach (1867-1944)
Additional Versions:	N/A
Date of Publication and Publisher:	1887, Arthur P. Schmidt
Dedication:	N/A
Score Available:	IMSLP
Manuscript Location:	Unknown

Voice Type:	Medium
Key:	D Major
Range:	C#4-F#5
Tessitura:	E4-E5
Tempo:	Allegro vivace
Meter:	6/8
Measures:	98
Form:	ABA'
Level:	Advanced

Song Description: “Die vier Brüder” explores the passage of time, as each of the four brothers represents a different season. Beach differentiates the seasons with changing tonalities, hinting at her mature compositional style. Ascending chromatically, Beach depicts spring in D major, summer in E flat major (her pink key), and fall in E major (her yellow key). Curiously, winter does not settle in a key, but rather descends chromatically. The cheekiness of Schiller’s last line (“I don’t need to say it.”) is complemented by Beach’s return to the bright spring key of D major.⁸

Notable Performances During Beach’s Life:

- 1890⁹
 - Performer: Rose Carter Crafts (voice)
 - Location: New Hampshire Music Teachers Association Festival, Lake Winnepesaukee, New Hampshire
 - Performed With: “With Violets”
 - Performed in English

- 1891¹⁰
 - Performer: George Bayley (voice)
 - Location: Student Recital of Mr. and Mrs. Guckenberger, Cincinnati, Ohio
 - Performed in English

- 1901¹⁰
 - Location: Musical Club, Beverly, Massachusetts
 - Performed in English

⁸ Block, A. F. (1998). *Amy Beach, Passionate Victorian: The Life and Work of an American Composer 1867-1944*. Oxford University Press, 57.

⁹ Jenkins, W. S. (1994). *The Remarkable Mrs. Beach, American Composer: A Biographical Account Based on Her Diaries, Letters, Newspaper Clippings, and Personal Reminiscences* (J. H. Baron, Ed.). Harmonie Park Press, 23.

¹⁰ Journal of Performances of Beach’s Compositions, 3, 4, Amy Cheney Beach (Mrs. H.H.A. Beach) Papers, 1835-1956, MC 51, Milne Special Collections and Archives, University of New Hampshire Library, Durham, NH.

Die vier Brüder

[di: fi:v 'bry: də]

The four brothers

Vier Brüder zieh'n jahraus, jahrein,
[fi:v 'bry: də tsi:n ja:r 'ʔɑos ja:r 'ʔɑen]

Four brothers wander year-out, year-in,

(Four brothers wander year after year.)

Im ganzen Land spazieren;
[ʔim 'gan tsən lant ʃpa 'tsi: rən]

Through-the whole country they-walk;

(They walk all through the country;)

Doch jeder kommt für sich allein,
[dəχ 'je: də kəmt fy:v ziç 'ʔa 'lɑen]

But each-one comes by himself alone,

Uns Gaben zuzuführen.
[ʔʊns 'gɑ: bən 'tsu: tsu ,fy: rən]

Us gifts to-bring.

(To bring us gifts.)

Der erste kommt mit leichtem Sinn,
[de:v 'ʔe:r stə kəmt mit 'lɑeç təm zɪn]

The first comes with easy mind,

(The first comes with lightheartedness,)

In reines Blau gehüllet,
[ʔim 'ræ nəs blɑʊ gə 'hy lət]

In pure blue draped,

Streut Knospen, Blätter, Blüten hin,
 [ʃtrøʊt 'knɔs pən 'blɛ tə 'bly: tən hɪn]
 Scatters buds, leaves, blossoms about,

(Scatters about buds, leaves, blossoms,)

Die er mit Düften füllet.

[di: 'ɛr mɪt 'dyf tən 'fy lət]

That he with fragrances filled.

(That he filled with fragrances.)

Der zweite tritt schon ernster auf
 [de:v 'tsvæ tə trɪt ʃo:n 'ʔɛrn stə 'ʔaʊf]
 The second enters already more-seriously -

Mit Sonnenschein und Regen,
 [mɪt 'zɔ nən ʃæn 'ʊnt 're: gən]
 With sunshine and rain,

Streut Blumen aus in seinem Lauf,
 [ʃtrøʊt 'blu: mən 'ʔaʊs 'ɪn 'zæ nəm laʊf]
 Scatters flowers about in his pathway,

(He scatters flowers about on his pathway,)

Der Ernte reichen Segen.
 [de:v 'ʔɛrn tə 'ræ çən 'ze: gən]
 From-the harvest rich blessing.

(From the harvest rich with blessing.)

Der dritte naht mit Überfluss
 [de:v 'dri tə na:t mɪt 'ʔy: bæ ʃlɔs]
 The third approaches with abundance

Und füllet Küch' und Scheune,
 [ʔont 'fy lət ky:ç ʔont 'ʃø nə]
 And fills kitchen and barn,

Bringt uns zum süßesten Genuss
 [brɪŋt ʔons tsom 'zy: sə stən gə 'nʊs]
 Bringing us to-the sweetest enjoyment

Viel Äpfel, Nüss' und Weine.
 [fi:l 'ʔɛp fəl nʏs ʔont 'væ nə]
 Many apples, nuts and wines.

Verdrießlich braust der vierte her,
 [fɛr 'dri:s lɪç braʊst de:v 'fi:r tə he:v]
 Grumpily rushes the fourth here,
 (*The fourth rushes here grumpily,*)

In Nacht und Graus gehüllet,
 [ʔɪn na:χt ʔont graʊs gə 'hʏ lət]
 In night and horror wrapped,

Sieht Feld und Wald und Wiesen leer,
 [zi:t felt ʔont valt ʔont 'vi: zən le:v]
 Sees field and wood and meadows empty,
 (*He sees field, wood, and meadows empty,*)

Die er mit Schnee erfüllet.
 [di: ʔɛr mit ʃne: ʔɛr 'fy lət]
 Which he with snow suffuses.
 (*Which he fills with snow.*)

Wer sagt mir, wer die Brüder sind,

[ve:ɐ̯ za:kt mi:ɐ̯ ve:ɐ̯ di: 'bry: də zɪnt]

Who says to-me, who the brothers are,

(Who can tell me, who the brothers are,)

Die so einander jagen?

[di: zo: 'ʔæn ʔan də 'ja: gən]

Who so one-another chase?

(Who chase one another so?)

Leicht rät sie wohl ein jedes Kind,

[læçt rɛ:t zi: vo:l ʔæn 'je: dəs kɪnt]

Easily guesses them probably an every child,

(Probably every child would easily guess who the brothers are,)

Drum brauch' ich's nicht zu sagen.

[drom braoχ 'ɪçs niçt tsu: 'za: gən]

Therefore need I-it not to say.

(Therefore, I do not need to say it.)

Nachts

Title Translation:	Nights
Title of Poem:	Sternbilder
First Line of Text:	Nacht ist's; die Erde träumet
Collection:	Four Songs: Opus 35, Number 1
Language:	German
Poet:	Christian Friedrich Scherenberg (1798-1881)
English Poetic Translation:	Amy Beach (1867-1944)
Additional Versions:	N/A
Date of Publication and Publisher:	1897, Arthur P. Schmidt
Dedication:	Dr. Henry Harris Aubrey Beach (1843-1910)
Score Available:	IMSLP; Amy Marcy Beach: 28 Songs in Four Volumes, Volume III (Recital Publications); Song Album No. 2 by Mrs. H.H.A. Beach (Arthur P. Schmidt)
Manuscript Location:	Beach Collection, Special Collections, University of New Hampshire, Durham

Voice Type:	Medium
Key and Associated Color:	Eb Major, Pink
Range:	D4-G5
Tessitura:	F4-Eb5
Tempo:	Adagio e tranquillo
Meter:	4/4
Measures:	35
Form:	Modified strophic
Level:	Beginner

Song Description: “Nachts” peacefully reflects on the silence and solitude of night. A light texture is maintained throughout, creating the *tranquillo* atmosphere. An eighth-note ostinato in the accompaniment evokes a sense of dreaminess, which is supported by the voice’s sostenuto line at a *piano* dynamic. In the final line, “Sternenbilder aus alter Zeit,” Beach’s subtle word painting elegantly depicts the ancient constellations in the sky above.

Notable Performances During Beach's Life:

- January 26, 1897 ¹⁰
 - Performer: Edith E. Torrey (voice)
 - Location: Solo Recital, Boston, Massachusetts
 - Performed from manuscript

- May 11, 1898 at 8PM ¹¹
 - Performer: Hattie E. Greene (voice)
 - Location: All-Beach Recital, Schubert Club, Scoville Hall, Beloit, Wisconsin
 - Performed With: "With Thee" ("Nähe des Geliebten") and "Chanson d'amour"
 - Note: When song titles are first listed in English, this indicates that they were performed in English, rather than in French/German.
 - Performed in English

- February 23, 1899 ¹²
 - Location: All-Beach Recital, Philharmonic Hall, Detroit, Michigan
 - Performed With: "Nähe des Geliebten," "Allein," "Chanson d'amour"

- January 17, 1913 at 7:30PM ¹³
 - Performers: Marianne Rheinfeld (alto) and Amy Beach (piano)
 - Location: Konzertsaal (Concert Hall) Bayerischer Hof, Munich, Germany
 - Performed With: "Je demande à l'oiseau," "Canzonetta," "Juni"

Dedicatee: There is no dedication written on the published score of "Nachts." However, on the top of her manuscript, Beach wrote: "To H."¹⁴ Amy Beach dedicated many of her works to her husband, Dr. Henry Beach.

¹¹ 1898 Concert/Performance Programs, 12, 16, Amy Cheney Beach (Mrs. H.H.A. Beach) Papers, 1835-1956, MC 51, Milne Special Collections and Archives, University of New Hampshire Library, Durham, NH.

¹² Opus 21, 1-3 Three Songs, 12, 2, Adrienne Fried Block Papers, 1872-1960, MC 227, Milne Special Collections and Archives, University of New Hampshire Library, Durham, NH.

¹³ 1913 Concert/Performance Programs, 19, 16, Amy Cheney Beach (Mrs. H.H.A. Beach) Papers, 1835-1956, MC 51, Milne Special Collections and Archives, University of New Hampshire Library, Durham, NH.

¹⁴ "Nachts (Night)," 9, 5, Amy Cheney Beach (Mrs. H.H.A. Beach) Papers, 1835-1956, MC 51, Milne Special Collections and Archives, University of New Hampshire Library, Durham, NH.

Composition Dates: Beach used her birthday, September 5, to date her works. According to her own notes, “Nachts” was composed between September 5, 1895 and September 5, 1896.¹⁵

Goodbar Review: Lafayette (May) Goodbar (1871-1953) was a Boston-based singer and voice teacher who frequently performed Beach’s songs. In a letter dated March 10, 1917, Goodbar attested to the popularity of “Nachts”: “‘Nachts’ and ‘My Lassie’ and ‘Ah! Love But A Day’ are favorites everywhere.”¹

¹⁵ Beach Composition Lists, 13, 4, Amy Cheney Beach (Mrs. H.H.A. Beach) Papers, 1835-1956, MC 51, Milne Special Collections and Archives, University of New Hampshire Library, Durham, NH.

Nachts**[na:χts]****Nights**

Nacht ist's; die Erde träumet;
 [na:χt 'ɪsts di: 'ʔe:r də 'trø̯ mət]

Night is-it; the Earth dreams;

(Night, it is; the Earth dreams;)

In ernstem Schweigen zieh'n
 [ʔm 'ʔern stəm 'ʃvæ̯ gən tsi:n]
 In solemn silence stretches

Hoch über ihr am Himmel Sternbilder hin.
 [ho:χ 'ʔy: bə̯ 'i:ə ʔam 'hɪ mæl 'ʃtɛrn ,bɪl də̯ hɪn]
 High above her in-the sky constellations -.

(Constellations stretch high above the Earth in the sky.)

Nacht ist's; vor meiner Seele
 [na:χt 'ɪsts fo:və̯ 'mæ̯ nə̯ 'ze: lə̯]

Night is-it; before my soul

(Night, it is; before my soul)

In tiefster Einsamkeit
 [ʔm 'ti:f stə̯ 'ʔæ̯n zam kaet]
 In deepest solitude

Zieh'n stille Sternbilder
 [tsi:n 'ʃtɪ lə̯ 'ʃtɛr nən ,bɪl də̯]
 Pass quiet constellations

Aus	alter	Zeit!
[² ɑos	' ² al tə	tsæt]
From	ancient	times!

Allein

Title Translation:	Alone
Title of Poem:	No title
First Line of Text:	Ich stand in dunkeln Träumen
Collection:	Four Songs: Opus 35, Number 2
Language:	German
Poet:	Heinrich Heine (1797-1856)
English Poetic Translation:	Amy Beach (1867-1944)
Additional Versions:	Orchestral accompaniment
Date of Publication and Publisher:	1897, Arthur P. Schmidt
Dedication:	Madame Lillian Nordica (1857-1914)
Score Available:	Library of Congress (A.P. Schmidt Company Archives)
Manuscript Location:	Schmidt Collection, Music Division, Library of Congress, Washington, D.C.

Voice Type:	High
Key:	G minor
Range:	C4-Bb5
Tessitura:	D4-E5
Tempo:	Andantino addolorato
Meter:	6/8
Measures:	54
Form:	Modified strophic
Level:	Intermediate

Song Description: In “Allein,” as the speaker stares mournfully at a portrait of their beloved, the portrait comes alive to share in the speaker’s sorrow. With a tempo marking of *addolorato* (sorrowfully), the lover’s grief is conveyed through prominent sigh figures and ceaseless dissonance. In Beach’s song repertory, triple meters are associated with particularly passionate texts, and the 6/8 meter of “Allein” is no exception. In contrast to Beach’s typical modulatory style, “Allein” remains stable in G minor, portraying the lover’s inability to escape their despair. This stasis is reinforced by the song’s *pianissimo* conclusion with the singer in a low register.

Notable Performances During Beach's Life:

- January 28, 1898 ¹⁰
 - Location: Student Recital of Willis E. Bacheller, San Francisco, California
 - Performed With: "Night" ("Nachts") and "Fairy Lullaby"
 - Performed in English

- March 31, 1898 ¹²
 - Location: All-Beach Recital, Ely Peabody Home Benefit, Association Hall, Boston, Massachusetts
 - Performed With: "Nachts," "Nähe des Geliebten," "Chanson d'amour," "Elle et moi"

- February 23, 1899 ¹²
 - Location: All-Beach Recital, Philharmonic Hall, Detroit, Michigan
 - Performed With: "Nachts," "Nähe des Geliebten," "Chanson d'amour"

- August/September 1900 ¹⁰
 - Performer: Mrs. R. Linné (voice)
 - Location: Albion, Michigan
 - Performed in English

Dedicattee: Lillian Nordica (1857-1914) was a dramatic soprano who grew up in Boston, Massachusetts. Nordica is best known for her performances in Wagnerian roles, and she was the first American engaged to sing at Wagner's Bayreuth theater in Germany. Although there is no evidence of a close relationship between Beach and Nordica, they likely met at the Woman's Musical Congress during the World's Columbian Exposition in Chicago, Illinois. Both women were active participants in the proceedings, which were held July 5-7, 1893.¹⁶

Composition Dates: Beach used her birthday, September 5, to date her works. According to her own notes, "Allein" was composed between September 5, 1896 and September 5, 1897. "Allein" was orchestrated between September 5, 1899 and September 5, 1900.¹⁵

Original Title: Beach's original title for the song was "Ich stand in dunkeln Träumen," which is the first line of text. Beach later renamed the song "Allein."¹⁵

¹⁶ Block, A. F. (1998). *Amy Beach, Passionate Victorian: The Life and Work of an American Composer 1867-1944*. Oxford University Press, 82.

Use in Piano Trio: “Allein” is quoted in the second movement of Beach’s Piano Trio, Op. 150 (1938). The song is incorporated into the *Lento espressivo* second movement, appearing in the first and third sections.¹⁷ Although the Piano Trio retains much of the song’s original character, Beach increases the dissonance and chromaticism. The song’s tonality loses its stability in the Piano Trio, which frequently strays from the home key of F sharp minor. Interestingly, when Beach transitions from the second to the third section of the second movement, folk-song motifs lead the second-section scherzo to the melancholy restatement of “Allein” in the third section.

¹⁷ Block, A. F. (1998). *Amy Beach, Passionate Victorian: The Life and Work of an American Composer 1867-1944*. Oxford University Press, 272.

Allein

[ʔa 'laen]

Alone

Ich stand in dunkeln Träumen,
 [ʔɪç ʃtant ʔin 'dʊŋ kəln 'trø̯ mən]
 I stood in dark dreams,

Und starrt' ihr Bildniß' an,
 [ʔʊnt ʃtart ʔi:ə 'bɪlt nis ʔan]
 And stared her portrait at,
 (*And stared at her portrait,*)

Und das geliebte Antlitz
 [ʔʊnt da:s gə 'li:p tə 'ʔant lɪts]
 And the beloved countenance

Heimlich zu leben begann.
 ['hæm lɪç tsu: 'le: bən bə 'gan]
 Secret to be-alive began.
 (*Secretly began to be alive.*)

Um ihre Lippen zog sich
 [ʔʊm 'ʔi: rə 'lɪ pən tso:k zɪç]
 Round her lips drew itself

Ein Lächeln wunderbar,
 [ʔæ̯n 'le: çəln 'vɔn dæ̯ ,ba:ə]
 A smile marvelous,
 (*A marvelous smile encircled her lips,*)

Und wie von Wehmuthstränen,
 [ʔont vi: fɔn 've: muts ˌtrɛ: nən]
 And as-if from melancholy-tears,

Erglänzte ihr Augenpaar.
 [ʔɛr 'glɛnts tə ʔi:ɐ 'ʔaŋ gən ˌpa:ɐ]
 Gleamed her pair-of-eyes.

(Her eyes gleamed as if from melancholy tears.)

Auch meine Tränen flossen
 [ʔaʊχ 'mæ nə 'trɛ: nən 'flɔ sən]
 Also my tears flowed

Mir von den Wangen herab, –
 [mi:ɐ fɔn de:n 'va ŋən hɛ 'rɔp]
 Me from the cheeks downwards, –

(From me downwards off my cheeks, –)

Und ach! Ich kann es nicht glauben,
 [ʔont ʔa:χ ʔɪç kan ʔɛs niçt 'gləʊ bən]
 And alas! I can it not believe,

(And alas! I cannot believe it,)

Daß ich dich verloren hab!
 [das ʔɪç diç fɛr 'lo: rən hɑ:p]
 That I you lost have!

(That I have lost you!)

Nähe des Geliebten

Title Translation: (literal / poetic)	The-nearness of-the beloved / With thee
Title of Poem:	Nähe des Geliebten
First Line of Text:	Ich denke dein, wenn mir der Sonne Schimmer
Collection:	Four Songs: Opus 35, Number 3
Language:	German
Poet:	Johann Wolfgang von Goethe (1749-1832)
English Poetic Translation:	Amy Beach (1867-1944)
Additional Versions:	N/A
Date of Publication and Publisher:	1897, Arthur P. Schmidt
Dedication:	N/A
Score Available:	IMSLP; Amy Beach: Twenty-Three Songs (Da Capo Press)
Manuscript Location:	Beach Collection, Special Collections, University of New Hampshire, Durham

Voice Type:	High
Key and Associated Color:	Ab Major, Blue
Range:	Eb4-Ab5
Tessitura:	G4-F5
Tempo:	Lento con tenerezza
Meter:	4/4
Measures:	51
Form:	Modified strophic
Level:	Intermediate

Song Description: “Nähe des Geliebten” conveys the speaker’s loneliness at being separated from their beloved. The speaker senses their beloved in the nature around them, while still feeling their absence. Each of the two strophes begins serenely with a *piano* dynamic and chordal accompaniment. The piano’s continuous syncopation serves to propel the singer forward and creates musical unity. In the second strophe, Beach emphasizes the speaker’s loneliness “wenn alles schweigt” (when everything is still) through a modulatory, chromatic passage. The final line (“O wärest du da!”) is repeated three times, portraying the speaker’s ceaseless yearning for their beloved. With each repetition, the lyrical line grows higher and softer, as though the singer is joining the shining stars above.

Notable Performances During Beach's Life:

- April 3, 1897 ¹⁰
 - Performer: Mrs. Smith (voice)
 - Location: Manuscript Society Private Meeting, New York City, New York
 - Performed With: "Forget-me-not"

- March 31, 1898 ¹²
 - Location: All-Beach Concert, Ely Peabody Home Benefit, Association Hall, Boston, Massachusetts
 - Performed With: "Nachts," "Allein," "Elle et moi," "Chanson d'amour"

- May 11, 1898 at 8PM ¹¹
 - Performer: Hattie E. Greene (voice)
 - Location: All-Beach Recital, Schubert Club, Scoville Hall, Beloit, Wisconsin
 - Performed With: "Night" ("Nachts") and "Chanson d'amour"
 - Performed in English

- February 23, 1899 ¹²
 - Location: All-Beach Recital, Philharmonic Hall, Detroit, Michigan
 - Performed With: "Nachts," "Allein," "Chanson d'amour"

Composition Date: According to Beach's manuscript, "Nähe des Geliebten" was composed on December 18, 1896.¹⁸

¹⁸ "Nähe des Geliebten (With Thee)," 10, 5, Amy Cheney Beach (Mrs. H.H.A. Beach) Papers, 1835-1956, MC 51, Milne Special Collections and Archives, University of New Hampshire Library, Durham, NH.

Nähe des Geliebten

[ˈnɛ: ə dɛs gə ˈli:p tən]

The-nearness of-the beloved

Ich denke dein, wenn mir der Sonne Schimmer
 [ˈɪç ˈdɛŋ kə daɛn vɛn mi:ɐ de:v ˈzɔ nɔ ˈʃɪ mɔː]
 I think of-you, when to-me the sun shimmering

(I think of you, when the sun's shimmering)

Vom Meere strahlt,
 [fɔm ˈme: rə ʃtra:lt]
 From-the seas gleams,

(Gleams to me from the seas,)

Ich denke dein, wenn sich des Mondes Flimmer
 [ˈɪç ˈdɛŋ kə daɛn vɛn zɪç dɛs ˈmɔ:n dɛs ˈflɪ mɔː]
 I think of-you, when itself of-the moon's glimmer

(I think of you, when the glimmer of the moon)

In Quellen malt.
 [ˈɪn ˈkvɛ lɔn ma:lt]
 In springs paints.

(Paints itself in the springs.)

Ich sehe dich, wenn auf dem fernen Wege
 [ˈɪç ˈze: ə dɪç vɛn ˈʔaʊf de:m ˈfɛr nɔn ˈve: gə]
 I see you, when from the distant lanes

Der Staub sich hebt,
[de:v̥ ʃtaʊp zɪç he:pt]

The dust itself rises,

(I see you, when the dust rises from the distant lanes,)

In tiefer Nacht, wenn auf dem schmalen Stege,
[ʔim 'ti: fə nɑ:χt ven ʔaʊf de:m 'ʃma: lən 'ʃte: gə]
In deepest night, when on the narrow footbridge,

Der Wanderer bebt. Ich denke dein!
[de:v̥ 'vand rə be:pt ʔɪç 'dɛŋ kə daen]
The roamer shudders. I think of-you!

Ich höre dich, wenn dort mit dumpfen Rauschen,
[ʔɪç 'hø: rə dɪç ven dɔrt mit 'dɒmp fən 'raʊ ʃən]
I hear you, when there with muffled rushing,

Die Welle steigt,
[di: 'vɛ lə ʃtaegt]
The wave rises,

Im stillen Haine geh' ich oft zu lauschen,
[ʔim 'ʃti lən 'hæ nə ge: ʔɪç ʔɔft tsu: 'laʊ ʃən]
In-the silent groves go I often to listen,

(I often go to the silent groves to listen,)

Wenn alles schweigt.
[ven 'ʔa ləs ʃvækt]
When everything is-still.

Ich bin bei dir, du seist auch noch so ferne,
 [ʰɪç bɪn bæ di:v du: zæst ʔaʊχ nɔχ zo: 'fɛr nə]
 I am with you, you were - yet so far,

(I am with you, though you be far away,)

Du bist mir nah,
 [du: bɪst mi:v na:]
 You are to-me nearby,

(You are next to me,)

Die Sonne sinkt, bald leuchten mir die Sterne,
 [di: 'zɔ nə zɪŋkt balt 'lɔøç tən mi:v di: 'ʃtɛr nə]
 The sun sinks, soon to-shine for-me the stars,

(The sun sets, the stars will soon shine for me,)

O wärist du da!
 [ʔo: vɛ:rst du: da:]
 Oh were you here!

Ich sagte nicht

Title Translation: (literal / poetic)	I said not / Silent love
Title of Poem:	Ich sagte nicht
First Line of Text:	Ich sagte nicht: "ich liebe Dich"
Collection:	Four Songs: Opus 51, Number 1
Language:	German
Poet:	Eduard Wissman (1824-1899)
English Poetic Translation:	Mme. Isidora Martinez (active 1886-1915)
Additional Versions:	Low key
Date of Publication and Publisher:	1903, Arthur P. Schmidt
Dedication:	N/A
Score Available:	IMSLP; Four Songs for High Voice and Piano by Amy Beach, Op. 51 (Masters Music Publications); Four Songs for Low Voice and Piano by Amy Beach, Op. 51 (Masters Music Publications)
Manuscript Location:	Schmidt Collection, Music Division, Library of Congress, Washington, D.C.

Voice Type:	High
Key and Associated Color:	C Major, White
Range:	F#4-Ab5
Tessitura:	G4-E5
Tempo:	Lento, ma non troppo
Meter:	4/4
Measures:	36
Form:	Modified strophic
Level:	Advanced

Voice Type:	Low
Key and Associated Color:	A Major, Green
Range:	D#4-F5
Tessitura:	E4-C#5

Song Description: In “Ich sagte nicht,” two lovers are not quite ready to say “I love you,” communicating their feelings through their tender actions instead. Each of the three strophes tells the story from a different perspective: “Ich sagte nicht” (I), “Du sagtest nicht” (you), and “Wir sagten nicht” (we). While the first two strophes have the same melody, the third begins unexpectedly on the downbeat with a new *tranquillo* (tranquility). Typical of Beach, the song’s climax features high pitches at a *fortissimo* dynamic over a thick accompaniment. However, Beach quickly shifts to a sustained *pianissimo* in which she poignantly portrays the two lovers silently dreaming.

Notable Performance During Beach’s Life:

- March 18, 1903 ¹²
 - Performers: Amy Beach (piano)
 - Singers on Program: Mrs. Kileski-Bradbury (soprano), Homer E. Sawyer (mezzo-soprano), George J. Parkerm (tenor)
 - Location: All-Beach Recital, Nursery for Blind Babies Benefit, Steinert Hall, Boston, Massachusetts
 - Performed With: “Wir drei,” “Juni,” “Chanson d’amour,” “Je demande à l’oiseau”
 - Performed from manuscript

Composition Dates: Opus 51, which contains “Ich sagte nicht,” “Wir drei,” and “Juni,” was composed in 1902.¹⁹

¹⁹ Jenkins, W. S. (1994). *The Remarkable Mrs. Beach, American Composer: A Biographical Account Based on Her Diaries, Letters, Newspaper Clippings, and Personal Reminiscences* (J. H. Baron, Ed.). Harmonie Park Press, 53.

Ich sagte nicht

[ʔɪç 'zɑ:k tə nɪçt]

I said not

Ich sagte nicht: "ich liebe Dich,"

[ʔɪç 'zɑ:k tə nɪçt ʔɪç 'li: bə dɪç]

I said not: "I love you,"

(I did not say: "I love you.")

Doch eine Rose brach ich scheu,

[dɔχ 'ʔæ nə 'ro: zə brɑ:χ ʔɪç ʃɔø]

But a rose broke I shyly,

(But I shyly picked a rose,)

Und bot sie Dir

[ʔʊnt bo:t zi: di:v]

And offered it to-you

Zur Busenzier

[tsu:v 'bu: zən ,tsi:v]

To-the bosom-adornment

(As the adornment for your bosom)

Und sah Dir in die Augen treu.

[ʔʊnt zɑ: di:v ʔɪn di: 'ʔɑø gən trøø]

And looked you in the eyes faithfully.

(And looked faithfully into your eyes.)

Du sagtest nicht: “ich liebe Dich,”

[du: 'za:k tɔst niçt 'ɪç 'li: bə dɪç]

You said not: “I love you,”

(You did not say: “I love you,”)

Doch lächelnd gabst Du mir die Hand;

[dɔχ 'lɛ: çəlnt ga:pst du: mi:r di: hant]

But smiling gave you to-me the hand;

(But smiling, you gave me your hand;)

Und einen Kuss

[ʔunt 'ʔœ nən kus]

And a kiss

Zum Überfluss

[tsʊm 'ʔy: bə ,flʊs]

To-the abundance

(Added to the abundance)

Als selig machendes Unterpfand.

[ʔals 'ze: liç 'ma: χən dəs 'ʔʊn tə ,pfant]

As blissful making pledge.

(As if making a blissful pledge.)

Wir sagten nicht: “Ich liebe Dich,”

[vi:r 'za:k tən niçt 'ɪç 'li: bə dɪç]

We said not: “I love you,”

(We did not say: “I love you,”)

Doch uns're Herzen riefen's laut,
 [dɔχ 'ʔʊnz rə 'hɛr tsən 'ri: fəns laʊt]
 But our hearts called-it out-loud,

(But our hearts loudly called it out)

Als lenzumlauscht
 [ʔals 'lɛnts ʊm ,laʊft]
 As spring-eavesdrops

Und duftberauscht
 [ʔʊnt 'dʊft bə ,raʊft]
 And fragrance-intoxicated

(And intoxicated by spring's fragrances)

Wir still und träumend uns angeschaut.
 [vi:v ftɪl 'ʔʊnt 'trɔʊ mənt 'ʔʊns 'ʔan gə ʃaʊt]
 We silent and dreaming one-another beheld.

(We beheld one another, silent and dreaming.)

Wir drei

Title Translation:	We three
Title of Poem:	Der Lenz und ich und du!
First Line of Text:	Wo tief versteckt im Grunde
Collection:	Four Songs: Opus 51, Number 2
Language:	German
Poet:	Hans Eschelbach (1868-1948)
English Poetic Translation:	Mme. Isidora Martinez (active 1886-1915)
Additional Versions:	Low key
Date of Publication and Publisher:	1903, Arthur P. Schmidt
Dedication:	N/A
Score Available:	IMSLP (High Version); Amy Beach: Twenty-Three Songs (Da Capo Press, High Version); Four Songs for High Voice and Piano by Amy Beach, Op. 51 (Masters Music Publications); Four Songs for Low Voice and Piano by Amy Beach, Op. 51 (Masters Music Publications)
Manuscript Location:	Schmidt Collection, Music Division, Library of Congress, Washington, D.C.

Voice Type:	High
Key and Associated Color:	Ab Major, Blue
Range:	Eb4-Ab5
Tessitura:	F4-Eb5
Tempo:	Allegretto con leggerezza
Meter:	3/4
Measures:	133
Form:	ABA'
Level:	Advanced

Voice Type:	Low
Key:	F Major
Range:	C4-F5
Tessitura:	D4-C5

Song Description: “Wir drei” personifies Spring, describing its happy journey through the “Weise, Wald und Feld” (meadow, woods, and field). Spring is joined by two young lovers who seek life and happiness all around. A simple accompaniment begins each strophe, but it grows in complexity to depict the vastness of the surrounding nature. Beach employs rapid modulations and frequent chromaticism to add extra emotion to the text. For instance, Beach intensifies the ending refrain of “Der Lenz und ich und du” (The Spring and I and you) with an unexpected C flat chromaticism. Repeated at the end of each strophe, this figure serves to unify the song. On the final iteration, a dotted figure in the accompaniment suggests that the three characters are skipping off to their next adventure.

Notable Performance During Beach’s Life:

- March 18, 1903¹²
 - Performers: Amy Beach (piano)
 - Singers on Program: Mrs. Kileski-Bradbury (soprano), Homer E. Sawyer (mezzo-soprano), George J. Parkerm (tenor)
 - Location: All-Beach Recital, Nursery for Blind Babies Benefit, Steinert Hall, Boston, Massachusetts
 - Performed With: “Ich sagte nicht,” “Juni,” “Chanson d’amour,” “Je demande à l’oiseau”
 - Performed from manuscript

Composition Dates: Opus 51, which contains “Ich sagte nicht,” “Wir drei,” and “Juni,” was composed in 1902.¹⁹

English Poetic Translation: On February 5, 1902, Amy Beach wrote the following to her publisher, A. P. Schmidt: “I asked Mme. Martinez to make English versions for both songs [“Wir drei” and “Juni”], as I was so very busy, and she has succeeded admirably, to my mind, in conveying the sense and sentiment of the original, at the same time giving a dainty poem in each case and one that would be delightful to use in composing as well as in singing.”

Comparison with “Le secret”: Prominent Beach biographer Adrienne Block noted a clear similarity between “Wir drei” and “Le secret.” At measure 41 of “Wir drei,” Block wrote, “When else does Beach use this before? The Secret [Le secret].”²⁰ The piano interlude from measures 41 to 46 of “Wir drei” recalls the *non-legato*, twisting accompaniment of “Le secret.”

²⁰ Opus 51, 1-4 Four Songs (and notes), 14, 4, Adrienne Fried Block Papers, 1872-1960, MC 227, Milne Special Collections and Archives, University of New Hampshire Library, Durham, NH.

Wir drei
[vi:ɐ̯ drœ]
We three

Wo tief versteckt im Grunde
 [vo: ti:f fer 'ʃtɛkt ʔim 'grʊn də]
 Where deep hidden in-the valley

(Where hidden deep in the valley)

Der Bach vorüber rauscht,
 [de:ɐ̯ bɑ:χ fo: 'ry: bə rɑʊʃt]
 The stream past rushes,

(The stream rushes past,)

Hat uns in stiller Stunde
 [ha:t ʔʊns ʔin 'ʃti lə 'ʃtʊn də]
 Has us in quiet hour

Der junge Lenz belauscht.
 [de:ɐ̯ 'jʊŋə lɛnts bə 'lɑʊʃt]
 The young springtime overheard.

(In a silent hour, the early springtime overheard us.)

Er fragte was wir machten,
 [ʔɛr 'fra:k tə vɑ:s vi:ɐ̯ 'ma:χ tən]
 It asked what we were-doing,

Und nickte hold uns zu;
 [ʔʊnt 'nik tə hɔlt ʔʊns tsu:]
 And nodded charmingly us to;

(And nodded to us charmingly;)

Wir sah'n uns an und lachten;

[vi:ɐ̯ zɑ:n ʔʊns ʔan ʔʊnt 'la:χ tən]

We looked us at and laughed;

(We looked at each other and laughed;)

Der Lenz und ich und du.

[de:ɐ̯ lɛnts ʔʊnt ʔiç ʔʊnt du:]

The Spring and I and you.

(The Spring and you and I.)

An seiner Seite gingen

[ʔan 'zæ nə ʔzæ tə 'ɡɪ ŋən]

At his side went

Wir durch die weite Welt

[vi:ɐ̯ dʊrç di: 'væ tə vɛlt]

We through the wide world

Das gab ein Blüh'n und Singen,

[da:s ɡa:p ʔæ n bly:n ʔʊnt 'zɪ ŋən]

That gave a blossoming and singing,

(Where there was a blossoming and singing,)

In Wiese, Wald und Feld,

[ʔɪn 'vi: zə valt ʔʊnt felt]

In-the meadow, woods and field,

Auf alle unser'n Wegen

[ʔʊf 'ʔa lə ʔʊn zən 've: ɡən]

Upon all our paths

Rief ich dir jauchzend zu:
 [ri:f ʔɪç di:və 'jaʊχ tsənt tsu:]

Called-out I you jubilantly to;

(I called out to you jubilantly;)

“Wir zieh’n dem Glück entgegen,
 [vi:v tsi:n de:m glyk ʔənt 'ge: gən]

“We move the happiness towards,

(“We are moving towards happiness,)

Der Lenz und ich und du!”

[de:v lənts ʔənt ʔɪç ʔənt du:]

The Spring and I and you!”

(The Spring and you and I!”)

Die höchste Höhe leuchtet,

[di: 'hø:ç stə 'hø: ə 'lœç tət]

The highest elevation shines,

Es glänzt das tiefste Thal

[ʔəs gləntst da:s 'ti:f stə ta:l]

It beams-into the lowest valley

Dein Auge glücklichgefeuchtet,

[daen 'ʔaʊ gə 'glyk gə ,fœç tət]

Your eye happiness-teared,

(Your eye, teary from happiness,)

Ist wie der Sonne Strahl,

[ʔɪst vi: de:v 'zə nə ftra:l]

Is like the sun beam,

Die Lerche hebt die Schwingen,

[di: 'lɛr çə he:pt di: 'ʃvi ŋən]

The lark lifts the wings,

(The lark lifts its wings,)

Und strebt dem Himmel zu,

[ʔont ʃtre:pt de:m 'hɪ məl tsu:]

And reaches-for the heaven —,

(And reaches for heaven,)

Und Liebeslieder singen,

[ʔont 'li: bəs ,li: də 'zi ŋən]

And love-songs sings,

(And the lark sings love songs,)

Der Lenz und ich und du!

[de:ɐ lɛnts ʔont ʔɪç ʔont du:]

The Spring and I and you!

(The Spring and you and I!)

Juni

Title Translation:	June
Title of Poem:	Juni
First Line of Text:	O Junitage im Sonnenschein
Collection:	Four Songs: Opus 51, Number 3
Language:	German
Poet:	Erich Jansen (1897-1968)
English Poetic Translation:	Mme. Isidora Martinez (active 1886-1915)
Additional Versions:	Low key, violin obbligato (1903), SSAA choral arrangement (1917), orchestral accompaniment (1931), SATB choral arrangement (1931)
Date of Publication and Publisher:	1903, Arthur P. Schmidt
Dedication:	N/A
Score Available:	IMSLP (High Version); Amy Marcy Beach: 28 Songs in Four Volumes, Volume IV (Recital Publications, High Version); Amy Beach: Twenty-Three Songs (Da Capo Press, Low Version); Amy Beach: 12 Songs (Classical Vocal Reprints, High Version, No English Translation); Song Album No. 1 by Mrs. H.H.A. Beach (Arthur P. Schmidt, High Version); Four Songs for High Voice and Piano by Amy Beach, Op. 51 (Masters Music Publications); Four Songs for Low Voice and Piano by Amy Beach, Op. 51 (Masters Music Publications)
Manuscript Location:	Schmidt Collection, Music Division, Library of Congress, Washington, D.C.

Voice Type:	High
Key:	F Major
Range: (optional)	F4-G5 (A5)
Tessitura:	F4-F5
Tempo:	Allegro assai
Meter:	9/8
Measures:	49
Form:	Modified strophic
Level:	Advanced

Voice Type:	Low
Key:	D Major
Range: (optional)	D4-E5 (F#5)
Tessitura:	D4-D5

Song Description: “Juni” celebrates the natural blessings of spring. Spring’s “healing renewal” presents an opportunity to find new hope in life. To convey this exuberance, Beach chose an *Allegro assai* (very fast) tempo. Eager anticipation is suggested by the ongoing triple eighth-note accompaniment. At a “heimlichem” (secretive) moment, Beach employs tremolo for dramatic intensity. The singer’s excitement carries over the accompaniment with a high tessitura and large intervallic leaps. The text and melody are repeated at the end of each strophe, praising the “Herzkirchen und Rosen” (black-cherries and roses) all around.

Notable Performances During Beach’s Life:

- March 18, 1903 ¹²
 - Performers: Amy Beach (piano)
 - Singers on Program: Mrs. Kileski-Bradbury (soprano), Homer E. Sawyer (mezzo-soprano), George J. Parkerm (tenor)
 - Location: All-Beach Recital, Nursery for Blind Babies Benefit, Steinert Hall, Boston, Massachusetts
 - Performed With: “Ich sagte nicht,” “Wir drei,” “Chanson d’amour,” “Je demande à l’oiseau”
 - Performed from manuscript

- February 14, 1904 ²⁰
 - Performers: Edith Walker (soprano) and Felix Mottl (conductor)
 - Location: Sunday Eve Program, Metropolitan Opera, New York City, New York

- July 1, 1904 ²⁰
 - Performer: Alfred Ernst (conductor)
 - Location: Festival Hall, World’s Fair Exposition, St. Louis, Missouri

- November 1912 ²¹
 - Performer: Florence Easton-Maclennan (soprano)
 - Location: Reception in Beach’s Honor, American Woman’s Club, Berlin, Germany
 - Performed With: “Ecstasy,” “My Sweetheart and I” (“Elle et moi”), “The Year’s at the Spring”
 - Performed in English
 - Review in *Musical Leader* on November 28, 1912: “[The songs] caused the heart of every American woman to swell with pride at the thought of feminine achievement.”

²¹ Jenkins, W. S. (1994). *The Remarkable Mrs. Beach, American Composer: A Biographical Account Based on Her Diaries, Letters, Newspaper Clippings, and Personal Reminiscences* (J. H. Baron, Ed.). Harmonie Park Press, 74.

- January 17, 1913 at 7:30PM ¹³
 - Performers: Marianne Rheinfeld (alto) and Amy Beach (piano)
 - Location: Konzertsaal (Concert Hall) Bayerischer Hof, Munich, Germany
 - Performed With: “Je demande à l’oiseau,” “Canzonetta,” “Nachts”

- February 14, 1913 at 8PM ¹³
 - Performers: Elisabet Christian (soprano) and Amy Beach (piano)
 - Location: Großer Saal der Neuen Börse, Breslau, Poland
 - Performed With: “Ein Tag nur Verschied” (“Ah, Love, But a Day”) and “Jeune fille et jeune fleur”
 - Note: “Ah, Love, But a Day” is listed in the program as “Ein Tag nur Verschied,” suggesting that a German poetic translation was created of this popular song.

- February 9, 1916 ²⁰
 - Performers: Jack Edward Hillman (baritone), Amy Beach (piano), Sigmund Beel (concertmaster), Los Angeles Symphony
 - Location: Tuesday Musical Club, Loring Theater, Riverside, California

- November 28, 1919 at 2:30PM ²⁰
 - Performers: Greta Masson (soprano) and Josef Stránský (conductor)
 - Location: Carnegie Hall, New York City, New York

- November 28, 1942 at 8:30PM ²²
 - Performers: Bernice Rickman Gordon (soprano), Elena de Sayn (violin), Julia Elbogen (piano)
 - Location: Phillips Memorial Gallery, Washington, D.C.
 - Performed in English
 - Performed with violin obbligato
 - See “75th Birthday Celebration” below

Poem and English Poetic Translation: On February 5, 1902, Amy Beach wrote the following to her publisher, A. P. Schmidt: “A friend sent to me several years ago this little German poem *Juni*, and I have kept it thinking that it would make a good second to the charming little *Wir drei* that you sent last year. I mean to try them soon... I do not know, unfortunately where or when it was published... I asked Mme. Martinez to make English versions for both songs, as I was so very busy, and she has succeeded admirably, to my mind, in conveying the sense and sentiment

²² Block, A. F. (1998). Amy Beach, Passionate Victorian: The Life and Work of an American Composer 1867-1944. Oxford University Press, 122.

of the original, at the same time giving a dainty poem in each case and one that would be delightful to use in composing as well as in singing.”

Composition Dates: Opus 51, which contains “Ich sagte nicht,” “Wir drei,” and “Juni,” was composed in 1902.¹⁹

75th Birthday Celebration: Violinist Elena de Sayn organized two concerts of Beach’s music in Washington, D.C. to celebrate Beach’s seventy-fifth birthday. Due to her poor health, Beach was unable to attend. Beach requested that certain compositions be included on the programs, and “June” (“Juni”) was one of the requested songs.²³

Orchestral Version: The orchestral arrangement of “Juni” was frequently played on American radio broadcasts during the 1930s.²⁴

SATB Choral Version: Beach composed the SATB choral arrangement of “Juni” in late September 1930. On October 10, 1930, Beach wrote the following in a letter to her friend Lillian Buxbaum: “I had a beautiful ten days at the colony and...[made] a choral arrangement of ‘June’ to please Mr. Austin.”²⁵ The referenced “colony” was the MacDowell Colony in Peterborough, New Hampshire. Beginning in 1921, Beach spent a portion of each summer at the MacDowell Colony. “Mr. Austin” was Beach’s publishing contact at the Arthur P. Schmidt Company.

Similarities with “Ständchen”: In 1902, Beach composed a piano transcription of “Ständchen” by Richard Strauss.²⁶ That same year, she created “Juni,” which shares several compositional similarities with “Ständchen.” Both songs are written in a triple meter. The similarity of the songs’ melodic contours can be most clearly seen by comparing measures 32-35 in “Ständchen” with measures 21-24 in “Juni.” Augmented note values are used in both songs to depict secrecy in the texts, beginning at measure 48 in “Ständchen” and measure 32 in “Juni.”

²³ Kelton, M. K. (1992). *The Songs of Mrs. H. H. A. Beach* [Doctoral dissertation, The University of Texas at Austin], 68.

²⁴ Kelton, M. K. (1992). *The Songs of Mrs. H. H. A. Beach* [Doctoral dissertation, The University of Texas at Austin], 121-22.

²⁵ 1930 Letter to Lillian Buxbaum, 2, 2, Amy Cheney Beach (Mrs. H.H.A. Beach) Papers, 1835-1956, MC 51, Milne Special Collections and Archives, University of New Hampshire Library, Durham, NH.

²⁶ “Transcription for Piano of ‘Ständchen’ by Richard Strauss,” 14, 5, Amy Cheney Beach (Mrs. H.H.A. Beach) Papers, 1835-1956, MC 51, Milne Special Collections and Archives, University of New Hampshire Library, Durham, NH.

Juni

['ju: ni]

June

O Junitage im Sonnenschein

['o: 'ju: ni ,tɑ: gə 'im 'zɔ nən ,ʃæ̃n]

Oh June-days in-the sunshine

Im flutenden, wolkenlosen!

['im 'flu: tən dən 'vɔl kən ,lo: zən]

In-the flooding, cloudless!

(In the flooding of the sunshine and the cloudless sky!)

Buntblumige Wiesen und blühender Wein!

[,bʊnt 'blu: mɪ gə 'vi: zən 'ʊnt 'bly: ən də væ̃n]

Colorful-flowery meadows and blooming wine!

(Colorfully flowered meadows and blooming vines!)

Und in den Gärten, landaus, landein,

['ʊnt 'im de:n 'gɛ:r tən lant 'ʔɑos lant 'ʔæ̃n]

And in the gardens, country-out, country-in,

(And in the gardens, far and wide,)

Herzkirschen und Rosen!

['hɛrts ,kɪr ʃən 'ʊnt 'ro: zən]

Black-cherries and roses!

Herzkirschen und Rosen, und blühend am Hang

['hɛrts ,kɪr ʃən 'ʊnt 'ro: zən 'ʊnt 'bly: ənt 'ʔam haŋ]

Black-cherries and roses, and blooming on-the hillside

Resedaduftende Reben!
 [re 'ze: dɑ ,dʊf tən də 're: bən]
 Mignonette-perfumed vines!

Die Nächte so weich und die Tage so lang!
 [di: 'nɛ:ç tə zo: væç ʔont di: 'tɑ: gə zo: laŋ]
 The nights so mild and the days so long!

So heiter die Stirnen, so hell der Gesang!
 [zo: 'hæ tə di: 'ʃtɪr nən zo: hɛl de:r gə 'zɑŋ]
 So cheerful the brows, so clear the singing!

So wonnig das Leben!
 [zo: 'vɔ nɪç dɑ:s 'le: bən]
 So delightful the life!

(Such a delightful life!)

Die Geissblattlauben voll heimlichem Schall,
 [di: 'gæ̃s blat ,lɑ̃ bən fɔl 'hæ̃m lɪ çəm ʃal]
 The honeysuckle-foilage full secretive sound,
(The honeysuckle foliage is full of a secretive sound,)

Voll leisem flüsterndem Kosen.
 [fɔl 'læ̃ zəm 'flɪ stə-n dəm 'ko: zən]
 Full softly whispered endearments.
(Full of softly whispered endearments.)

Und jeder Lufthauch ein Duftesschwall,
 [ʔont 'je: də 'lʊft hɑ̃ʊç ʔaen 'dʊf təs ʃval]
 And each gentle-breeze a surge-of-fragrance,
(And each gentle breeze brings a surge of fragrance,)

Und überall Segen und überall
 [ʔʊnt ʔy: bə 'ʔal 'ze: gən ʔʊnt ʔy: bə 'ʔal]
 And everywhere blessing and everywhere

Herzkirschen und Rosen!
 ['hɛrts ,kɪrʃən ʔʊnt 'ro: zən]
 Black-cherries and roses!

(And blessing everywhere, and black cherries and roses everywhere!)

Ein altes Gebet

Title Translation:	An old prayer
Title of Poem:	Frieden in Jesu (Knak), Am 20. August (Spieker)
First Line of Text:	Wenn ich immer Dein gedächte
Collection:	Two Songs: Opus 72, Number 1
Language:	German
Poet:	Gustav Friedrich Ludwig Knak (1806-1878), Christian Wilhelm Spieker (1780-1858)
English Poetic Translation:	John Bernhoff (active 1890-1912)
Additional Versions:	N/A
Date of Publication and Publisher:	1914, G. Schirmer
Dedication:	Mrs. Lafayette Goodbar (1871-1953)
Score Available:	IMSLP; Two Songs for Voice and Piano by Amy Beach, Op. 72 (Masters Music Publications)
Manuscript Location:	Unknown

Voice Type:	Medium
Key:	F Major
Range:	E4-F5
Tessitura:	F4-C5
Tempo:	Andante
Meter:	4/4
Measures:	35
Form:	Modified strophic
Level:	Beginner

Song Description: In “Ein altes Gebet,” the speaker is comforted by God’s openness and dependability. The two-measure ostinato in the accompaniment perhaps suggests that the prayer is being repeatedly recited. The vulnerability of the text is clearly heard over the *pianissimo*, choral accompaniment. The vocal line is rhythmically simple and stays in a medium tessitura, giving it a folk-like quality. Mixed modes feature prominently in “Ein altes Gebet,” creating a serene atmosphere.

Notable Performances During Beach's Life:

- November 18, 1914¹²
 - Performer: Amy Beach (piano)
 - Location: All-Beach Program, MacDowell Club, Copley Hall, Boston, Massachusetts
 - Performed With: “Grossmütterchen,” “Der Totenkranz,” “Chanson d’amour”
 - Performed in English

- October 18, 1916²⁰
 - Performers: Lafayette Goodbar (soprano) and Amy Beach (piano)
 - Location: All-Beach Program, Attleboro, Massachusetts
 - Performed With: “Grossmütterchen” and “Chanson d’amour”
 - Amy Beach wrote on her program: “A large and very enthusiastic audience. Mrs. G. sang superbly!”

- November 15, 1917 at 8:15PM²⁷
 - Performers: Lafayette Goodbar (soprano) and Amy Beach (piano)
 - Location: All-Beach Recital, Jordan Hall, Boston, Massachusetts
 - Performed in English

Poem Sources: Amy Beach created the text of “Ein altes Gebet” by combining two poems. “Frieden in Jesu” by Gustav Friedrich Ludwig Knak (1806-1878) was the source for the text: “Wenn ich immer Dein gedächte...fröhlich vor- und rückwärtsschauen.” “Am 20. August” by Christian Wilhelm Spieker (1780-1858) was the source for the text: “Und flög’ ich schneller als das Licht...und allenthalben findet.”

Dedicatee: Lafayette (May) Goodbar (1871-1953) was a Boston-based singer and voice teacher who frequently performed Beach’s songs. Amy Beach mentored Goodbar, who often taught voice lessons in Beach’s Boston home. When Marcella Craft was otherwise engaged, Goodbar served as Beach’s regular soprano soloist in Boston. May Goodbar was featured at Beach’s annual Boston recital in 1909.²⁸ “Ein altes Gebet” was not only dedicated to Goodbar, but it was composed specifically for her soprano voice.²⁹

²⁷ 1917 Concert/Performance Programs, 20, 16, Amy Cheney Beach (Mrs. H.H.A. Beach) Papers, 1835-1956, MC 51, Milne Special Collections and Archives, University of New Hampshire Library, Durham, NH.

²⁸ Block, A. F. (1998). *Amy Beach, Passionate Victorian: The Life and Work of an American Composer 1867-1944*. Oxford University Press, 199.

²⁹ Kelton, M. K. (1992). *The Songs of Mrs. H. H. A. Beach* [Doctoral dissertation, The University of Texas at Austin], 146.

Influence of German Lieder: Amy Beach composed “Ein altes Gebet” in Munich, Germany during her first European trip, which lasted from 1911 to 1914.²⁹ For this reason, the compositional style of “Ein altes Gebet” is strongly associated with German Lieder of the Romantic period. Dedicatee Lafayette Goodbar noted this relationship in a letter dated March 10, 1917: “While in Europe, she [Beach] wrote... ‘Deine Blumen,’ ‘Der Totenkranz,’ ‘Separation,’ ‘The Lotos Isles,’ ‘Grossmütterchen,’ and ‘Ein Altes Gebet’ which she dedicated to me. ...These last songs are very German in style.”¹

Ein altes Gebet
 [ʔaen 'ʔal təs gə 'be:t]
An old prayer

Wenn ich immer Dein gedächte,
 [ven ʔɪç 'ʔɪ mæ daen gə 'dɛ:ç tə]
 Whenever I always on-you would-think,
 (*Whenever I would think of you,*)

all mein Sinnen zu Dir brächte,
 [ʔal maen 'zɪ nən tsu: di:v 'brɛ:ç tə]
 all my feelings to you would-bring,
 (*I would bring all my feelings to you,*)

Dich, o Herr, um Alles fragte,
 [dɪç ʔo: her ʔom 'ʔa ləs 'frɑ:k tə]
 You, oh Lord, about everything asked,
 (*Asked you, oh Lord, about everything,*)

und Dir kindlich Alles sagte;
 [ʔont di:v 'kɪnt lɪç 'ʔa ləs 'zɑ:k tə]
 and to-you childlike everything said;
 (*and said everything childishly to you;*)

o, dann könnt' ich ohne Grauen
 [ʔo: dan kœnt ʔɪç 'ʔo: nə 'grɑʊ ən]
 oh, then could I without dread
 (*Oh, then without dread, I could*)

fröhlich vor- und rückwärtsschauen.

[ˈfrø: lɪç fo:r ʔʊnt ˈryk vɛrts ʃɑ̃ ən]

Happily forwards- and backwards-look.

(Happily look forwards and backwards.)

Und flög' ich schneller als das Licht,

[ʔʊnt flø:k ʔɪç ˈʃnɛ lə ʔals dɑ:s lɪçt]

And would-fly I faster than the light,

(And if I flew faster than the light,)

weit über alle Meere,

[væɪt ˈʔy: bə ˈʔa lə ˈme: rə]

far above all-the seas,

mich fände doch dein Angesicht,

[mɪç ˈfɛn də dɔχ dæɪn ˈʔan gə zɪçt]

me would-find still your face,

(I would still find your face,)

so fern ich immer wäre;

[zɔ: fɛrn ʔɪç ˈʔɪ mæ ˈvɛ: rə]

so far I ever would-be;

(no matter how far away I would be;)

und stieg' ich in den tiefsten Ort,

[ʔʊnt ʃti:k ʔɪç ʔɪn de:n ˈti:f stən ʔɔrt]

And descended I into the deepest place,

(And if I descended into the deepest place,)

den nie ein Mass ergründet:

[de:n ni: ˈaen ma:s ˈer ˈgrʏn dət]

that never a measure fathomed:

(where depth could never be measured:)

Du bist es, der mich hier und dort

[du: bist ˈes de:v miç hi:v ˈʊnt dɔrt]

You are it, that me here and there

und allenthalben findet.

[ˈʊnt ˈa lənt ˌhal bən ˈfɪn dət]

And everywhere finds.

(You are the one, that I find here and there and everywhere.)

Deine Blumen

Title Translation: (literal / poetic)	Your flowers / Flowers and fate
Title of Poem:	Deine Blumen
First Line of Text:	Du hieltest deine Blumen in der Hand
Collection:	Two Songs: Opus 72, Number 2
Language:	German
Poet:	Louis Zacharias (active in 1914)
English Poetic Translation:	John Bernhoff (active 1890-1912)
Additional Versions:	N/A
Date of Publication and Publisher:	1914, G. Schirmer
Dedication:	Mr. George Hamlin (1868-1923)
Score Available:	IMSLP; Two Songs for Voice and Piano by Amy Beach, Op. 72 (Masters Music Publications)
Manuscript Location:	Unknown

Voice Type:	High
Key and Associated Color:	F# minor, Black
Range:	E#4-A#5
Tessitura:	E#4-E5
Tempo:	Molto moderato
Meter:	6/8
Measures:	45
Form:	Modified strophic
Level:	Advanced

Song Description: In “Deine Blumen,” the speaker joyfully accepts a bouquet of flowers from their beloved. The speaker’s initial insecurity about the flowers’ meaning is depicted with a minor tonality and *moderato* tempo. Ascending arpeggios in the accompaniment create a thin texture, exposing the singer’s uncertainty. When the beloved reveals that the flowers are a symbol of love, the singer’s excitement is instantly conveyed with a change of tonality, thicker accompaniment, and higher vocal tessitura.

Poet: Amy Beach personally knew the poet, Louis Zacharias. The pair met during Beach’s first European trip, which she took from 1911 to 1914.²⁹

Dedicatee: George Hamlin (1868-1923) was an American tenor who performed widely in the United States and Europe. Hamlin was best known for his concert performances of Lieder and oratorios, and he is credited with bringing the art songs of Richard Strauss to American audiences. Later in his life, Hamlin performed in staged operas with the Philadelphia-Chicago Grand Opera Company.³⁰ “Deine Blumen” was not only dedicated to Hamlin, but it was composed specifically for his tenor voice.²⁹

Influence of German Lieder: Amy Beach composed “Deine Blumen” in Munich, Germany during her first European trip, which lasted from 1911 to 1914. At the time of composition, Beach had recently returned to Germany, having spent two months in Italy.³¹ The compositional style of “Deine Blumen” is strongly associated with German Lieder of the Romantic period. Soprano Lafayette (May) Goodbar (1871-1953) noted this relationship in a letter dated March 10, 1917: “While in Europe, she [Beach] wrote... ‘Deine Blumen,’ ‘Der Totenkranz,’ ‘Separation,’ ‘The Lotos Isles,’ ‘Grossmütterchen,’ and ‘Ein Altes Gebet.’ ... These last songs are very German in style.”¹

³⁰ Block, A. F. (1998). *Amy Beach, Passionate Victorian: The Life and Work of an American Composer 1867-1944*. Oxford University Press, 254.

³¹ Kelton, M. K. (1992). *The Songs of Mrs. H. H. A. Beach* [Doctoral dissertation, The University of Texas at Austin], 42, 146.

Deine Blumen
 ['dæ nə 'blu: mən]
Your flowers

Du hieltest deine Blumen in der Hand,

[du: 'hi:l tæst 'dæ nə 'blu: mən 'ɪn de:ɐ hant]

You held your flowers in the hand,

(You held flowers in your hand,)

und zögern sah ich dich, sie mir zu geben.

[ʔont 'tsø: gə-n za: 'ɪç dɪç zi: mi:ɐ tsu: 'ge: bən]

and hesitate saw I you, them me to give.

(and I saw you hesitate as you gave them to me.)

Da hat mein Blick verrät'risch dir bekannt,

[da: ha:t maen blik fer 'rɛ:t rɪʃ di:ɐ bə 'kant]

Then had my glance tell-tale to-you known,

(Then my tell-tale glance made known to you,)

dass mir dein Urteil Tod hiess oder Leben.

[das mi:ɐ daen 'ʔu:r tʰæɪl to:t hi:s 'ʔo: dɐ 'le: bən]

that to-me your opinion death meant or life.

(that your opinion was life or death to me.)

Und schnell gebotst dem Zweifel du zu weichen,

[ʔont ʃnɛl gə 'bo:tst de:m 'tsvæ fəl du: tsu: 'væ çən]

And quickly bade the doubt you to relent,

(But quickly you bade my doubts to vanish,)

der qualvoll jene Stund' in mir erwacht'.
 [de:v 'kva:l fəl 'je: nə stont 'ɪn mi:v 'er 'va:χt]
 the agonizing that moment in me awoke.

(that had agonizingly arisen in that moment.)

„Nur kleine Blumen,“ sprachst du, „kann ich reichen!“
 [nu:v 'klæ nə 'blu: mən ʃpra:χst du: kan 'ɪç 'ræ çən]
 “Only small flowers,” said you, “can I give!”

(“I only have small flowers,” you said, “to give to you!”)

und hast den ganzen Frühling mir gebracht!
 [ʔont ha:st de:n 'gan tsən 'fry: lɪŋ mi:v gə 'bra:χt]
 and have the entire spring to-me brought!

(and with them you brought the entire spring to me!)

Grossmütterchen

Title Translation: (literal / poetic)	Granny / With granny
Title of Poem:	Grossmütterchen
First Line of Text:	Grossmütterchen im Garten sitzt
Collection:	Two Songs: Opus 73, Number 1
Language:	German
Poet:	Louis Zacharias (active in 1914)
English Poetic Translation:	John Bernhoff (active 1890-1912)
Additional Versions:	N/A
Date of Publication and Publisher:	1914, G. Schirmer
Dedication:	Mme. Ernestine Schumann-Heink (1861-1936)
Score Available:	IMSLP; Two Songs for Voice and Piano by Amy Beach, Op. 73 (Masters Music Publications)
Manuscript Location:	Unknown

Voice Type:	Medium
Key and Associated Color:	Eb Major, Pink
Range:	Bb3-F5
Tessitura:	Eb4-C5
Tempo:	Moderato semplicemente
Meter:	2/4
Measures:	61
Form:	Modified strophic
Level:	Beginner

Song Description: In “Grossmütterchen,” a granny tempers her grandchildren’s ambitious schemes by reminding them to be happy with what they have: “ein schöner Sommertag” (a beautiful summer day). The vocal melody is rhythmically simple with limited chromaticism, giving it a folk-like quality. Beach hints at the scene’s playfulness in the accompaniment with changing textures and contrasting rhythms. For instance, when the grandson declares that he will become a field marshal, staccato sixteenths and dotted rhythms in the piano create a militaristic feel. Beach emphasizes the granny’s gentle reproach with a *molto più lento* (much slower) tempo. At the end, a return to *a tempo* celebrates the delight of the summer day.

Notable Performances During Beach's Life:

- November 18, 1914 ¹²
 - Performer: Amy Beach (piano)
 - Location: All-Beach Program, MacDowell Club, Copley Hall, Boston, Massachusetts
 - Performed With: “An Old Prayer” (“Ein altes Gebet”), “Der Totenkranz,” “Chanson d’amour”
 - Performed in English
 - First performance

- February 10, 1915 ¹²
 - Performer: Lafayette Goodbar (soprano)
 - Location: Colonial Hall, Lowell, Massachusetts
 - Performed With: “Chanson d’amour”
 - Performed as encore

- October 18, 1916 ²⁰
 - Performers: Lafayette Goodbar (soprano) and Amy Beach (piano)
 - Location: All-Beach Program, Attleboro, Massachusetts
 - Performed With: “Ein altes Gebet” and “Chanson d’amour”
 - Amy Beach wrote on her program: “A large and very enthusiastic audience. Mrs. G. sang superbly!”

Poet: Amy Beach personally knew the poet, Louis Zacharias. The pair met during Beach's first European trip, which she took from 1911 to 1914.²⁹

Dedicatee: Ernestine Schumann-Heink (1861-1936) was an operatic Austrian-American contralto. Schumann-Heink frequently performed with Gustav Mahler in London, and she became well known for her performances in Richard Wagner's music dramas at Bayreuth. Although Schumann-Heink created the role of Klytämnestra in Richard Strauss' *Elektra*, Schumann-Heink and Strauss had a strained working relationship, and the collaboration quickly ended. “Grossmütterchen” was not only dedicated to Schumann-Heink, but it was composed specifically for her contralto voice.²⁹

High-Voice Version: Soprano Lafayette (May) Goodbar (1871-1953) had “Grossmütterchen” arranged in a higher key. In her 1917 letter, Goodbar wrote: “I have had ‘Grossmütterchen’ arranged for high voice. I couldn't let it go entirely to the contralto – I dearly love it.”¹ However, this high-voice version was never published and has subsequently been lost.

Influence of German Lieder: Amy Beach composed “Grossmütterchen” in Munich, Germany during her first European trip, which lasted from 1911 to 1914. At the time of composition, Beach had recently returned to Germany, having spent two months in Italy.³¹ The compositional style of “Grossmütterchen” is strongly associated with German Lieder of the Romantic period. Soprano Lafayette (May) Goodbar (1871-1953) noted this relationship in a letter dated March 10, 1917: “While in Europe, she [Beach] wrote... ‘Deine Blumen,’ ‘Der Totenkranz,’ ‘Separation,’ ‘The Lotos Isles,’ ‘Grossmütterchen,’ and ‘Ein Altes Gebet.’ ... These last songs are very German in style.”¹

Grossmütterchen

[ˈgro:s ˌmʏ tər çən]

Granny

Grossmütterchen im Garten sitzt,

[ˈgro:s ˌmʏ tər çən ʔim ˈgɑ:r tən zɪtst]

Granny in-the garden sits,

(Granny sits in the garden,)

wie es ihr alter Brauch.

[vi: ʔes ʔi:ɐ ˈʔal tər braʊç]

as it her age custom.

(as is customary for her age.)

Ihr Plätzchen vor der Sonne schützt

[ʔi:ɐ ˈplɛts çən fo:r de:r ˈzɔ nɔ ʃʏtst]

Her little-spot from the sun protects

(Her little spot is protected from the sun by)

ein hoher Fliederstrauch.

[ʔɛn ˈho: ə ˈfli: dər ʃtraʊç]

a tall lilac-bush.

Es schmiegen an ihr Kleid die Wang'

[ʔɛs ˈʃmi: gən ʔan ʔi:ɐ klɛt di: vaŋ]

There snuggles against her dress the cheeks

(Against her dress snuggles the cheeks)

die Enkelein, die zwei;
 [di: 'ʔɛŋ kə lɛn di: tsvæ]
 of-the little-grandchildren, the two;
(of her little grandchildren, both of them;)

dass Grossmutter die Zeit nicht lang,
 [das 'gro:s ,mʊ tə di: tsæt nɪçt laŋ]
 that grandmother the time not long,
(so that the time is not too long/boring for their grandmother,)

erzähl'n sie vielerlei.
 [ʔɛr 'tsɛ:lɪn zi: 'fi: lə lɛ]
 tell they all-sorts-of-things.
(they tell her all sorts of things.)

Das Bübchen spricht voll Stolz zu ihr:
 [da:s 'by:p çən ʃpɪçt fəl ʃtɔlt͡s tsu: ʔi:ɐ]
 The little-boy speaks full-of pride to her:
(The little boy speaks to her, full of pride:)

„Grossmutter, hör' einmal!
 ['gro:s ,mʊ tə hø:və 'ʔɛn ma:l]
 “Grandmother, listen here!

Bin ich erst gross, geh' ich von dir,
 [bɪn ʔɪç ʔe:rst gro:s ge: ʔɪç fɔn di:ɐ]
 Am I first big, go I from you,
(When I am big enough, I will leave you,)

und werde Feldmarschall!“

[[?]ʊnt 've:r də 'felt ,marʃal]

and become field-marshal!”

(and become a field marshal!”)

Schwesterchen lauscht des Bruders Wort:

[[?]ʃvɛ stə çən laʊʃt dɛs 'bru: dəs vɔrt]

Little-sister listens-to of-the brother's word:

(The little sister listens to her brother's words:)

„Ich,“ ruft sie, „weiss genau;

[[?]ɪç ru:ft zi: vɛs gə 'nɑʊ]

“I,” exclaims she, “know exactly;

(“I,” she exclaims, “know exactly how it will be;)

bin ich erst gross, holt mich sofort

[bɪn [?]ɪç [?]e:rst gro:s hɔlt miç zo: 'fɔrt]

am I first big, fetches me immediately

der Prinz als seine Frau!“

[de:v prɪnts [?]als 'zɑ: nə fraʊ]

the prince as his wife!”

(when I am big enough, the prince will immediately fetch me to become his wife!”)

Und leise spricht Grossmütterlein:

[[?]ʊnt 'lɑ: zə ʃprɪçt 'gro:s ,my tɔ la:n]

And quietly speaks granny:

„Lernt erst des Lebens Plag’.
 [lɛrnt ʔe:rst dɛs ˈle: bəns plɑ:k]
 “Learn first of-the life miseries.

(First learn of life’s miseries.)

Und auch genüg’ zum Glücklichsein
 [ʔʊnt ʔaʊχ gə ˈny:k tsʊm ˈglʏk lɪç zʌɛn]
 And also enough to be-happy

(And also learn enough to be happy)

ein schöner Sommertag.“
 [ʔɛn ˈʃø:nə ˈzʊ mə ˌtɑ:k]
 a beautiful summer-day.”

(on a beautiful summer’s day.)

Der Totenkranz

Title Translation: (literal / poetic)	The funeral-wreath / The children's thanks
Title of Poem:	Der Totenkranz
First Line of Text:	Ich lege einen Totenkranz
Collection:	Two Songs: Opus 73, Number 2
Language:	German
Poet:	Louis Zacharias (active in 1914)
English Poetic Translation:	John Bernhoff (active 1890-1912)
Additional Versions:	N/A
Date of Publication and Publisher:	1914, G. Schirmer
Dedication:	Mme. Ernestine Schumann-Heink (1861-1936)
Score Available:	IMSLP; Amy Beach: 12 Songs (Classical Vocal Reprints, No English Translation); Two Songs for Voice and Piano by Amy Beach, Op. 73 (Masters Music Publications)
Manuscript Location:	Unknown

Voice Type:	Medium
Key:	A minor
Range:	A3-F5
Tessitura:	E4-C5
Tempo:	Non troppo lento, ma sempre espressivo
Meter:	3/8
Measures:	98
Form:	Modified strophic
Level:	Intermediate

Song Description: “Der Totenkranz” describes a daughter placing a wreath of roses onto the grave of her mother. The daughter’s anguish is conveyed with dark tonalities and chromaticisms. The low tessitura of the vocal line further communicates the daughter’s despair. The rhythmically repetitive accompaniment creates a strumming effect, taking on the character of a harp or lute. The song’s musical climax occurs on the evocative image of the daughter’s “Herzensblut” (heart-blood), which Beach sets with higher pitches, a slower tempo, and a *crescendo molto*.

Notable Performance During Beach's Life:

- November 18, 1914¹²
 - Performer: Amy Beach (piano)
 - Location: All-Beach Program, MacDowell Club, Copley Hall, Boston, Massachusetts
 - Performed With: “An Old Prayer” (“Ein altes Gebet”), “Grossmütterchen,” “Chanson d’amour”
 - Performed in English
 - First performance

Poet: Amy Beach personally knew the poet, Louis Zacharias. The pair met during Beach's first European trip, which she took from 1911 to 1914.²⁹

Dedicatée: Ernestine Schumann-Heink (1861-1936) was an operatic Austrian-American contralto. Schumann-Heink frequently performed with Gustav Mahler in London, and she became well known for her performances in Richard Wagner's music dramas at Bayreuth. Although Schumann-Heink created the role of Klytämnestra in Richard Strauss' *Elektra*, Schumann-Heink and Strauss had a strained working relationship, and the collaboration quickly ended. “Der Totenkranz” was not only dedicated to Schumann-Heink, but it was composed specifically for her contralto voice.²⁹

Meaning for Beach: Amy Beach lost her own mother on February 18, 1911, which was three years before composing “Der Totenkranz.” Beach had an extremely close, even codependent, relationship with her mother, and she was considerably affected by her loss. In fact, the death of her mother led Beach to take her first European trip, during which she composed “Der Totenkranz.”

Influence of German Lieder: Amy Beach composed “Der Totenkranz” in Munich, Germany during her first European trip, which lasted from 1911 to 1914. At the time of composition, Beach had recently returned to Germany, having spent two months in Italy.³¹ The compositional style of “Der Totenkranz” is strongly associated with German Lieder of the Romantic period. Soprano Lafayette (May) Goodbar (1871-1953) noted this relationship in a letter dated March 10, 1917: “While in Europe, she [Beach] wrote... ‘Deine Blumen,’ ‘Der Totenkranz,’ ‘Separation,’ ‘The Lotos Isles,’ ‘Grossmütterchen,’ and ‘Ein Altes Gebet.’ ... These last songs are very German in style.”¹

Der Totenkranz

[de:v 'to: tən ,krants]

The funeral-wreath

Ich lege einen Totenkranz,
 [ʔiç 'le: gə 'ʔæ nən 'to: tən ,krants]
 I lay a funeral-wreath,

dir, Mutter, auf das Grab,
 [di:v 'mʊ tər ʔaʊf dɑ:s grɑ:p]
 you, mother, on the grave,
 (*for you, mother, on your grave,*)

den ich aus Rosen ohne Dorn
 [de:n ʔiç ʔaʊs 'ro: zən 'ʔo: nə dɔrn]
 that I from roses without thorn
 (*that I from thornless roses*)

für dich gewunden hab'.
 [fy:v diç gə 'vʊn dən hɑ:p]
 for you woven have.
 (*have woven for you.*)

Die zarten Rosen, Fürsten selbst,
 [di: 'tsɑ:r tən 'ro: zən 'fʏr stən zɛlpst]
 The tender roses, rulers even,
 (*Even for rulers, the tender roses*)

oft nicht erblühet sind;

[ʔoft niçt ʔer 'bly:ət zɪnt]

often not blossom are;

(do not often blossom;)

doch legt auf seiner Mutter Sarg

[dɔχ le:kt ʔaof 'zæ nə 'mʊ tər zɑrk]

but lays on his mother's coffin

sie still manch' Bettlerkind.

[zi: ʃtɪl maŋç 'bet lər kɪnt]

them quietly many-a beggar-child.

(but on his mother's coffin, many a beggar's child quietly lays roses.)

Wohl überall am Wege steh'n

[vo:l ʔy: bər 'ʔal ʔam 've: gə ʃte:n]

Indeed everywhere on-the paths stand

(Indeed, roses are found everywhere on the paths)

sie als ein wild Gerank,

[zi: ʔals ʔæn vɪlt gər 'rɑŋk]

they as an untamed decoration,

(as an untamed decoration)

doch nicht sie jedes Aug' erschaut;

[dɔχ niçt zi: 'je: dəs ʔaok ʔer 'ʃaot]

but not them every eye beholds;

(but not every eye beholds them;)

man nennt sie: „Kindesdank.“

[ma:n nent zi: 'kɪn dəs ,daŋk]

one calls them: “Child-thank.”

(one calls them: “Gratitude of a child.”)

Dich aber, Mutter, schmücken sie

[dɪç 'ʔa: bə 'mʊ tər 'ʃmʏ kən zi:]

You however, mother, adorn they

(You however, mother, the roses adorn)

als schönste Totenzier,

[ʔals 'ʃø:n stə 'to: tən ,tsi:ɐ]

as-the most-beautiful death-decoration,

(as the most beautiful grave decoration,)

für jeden Segen, den du gabst,

[fy:ɐ 'je: dən 'ze: gən de:n du: ga:pst]

for every blessing, that you gave,

pflückt' eine Ros' ich dir.

[pflykt 'ʔæ nə ro:z 'ɪç di:ɐ]

picked a rose I you.

(I picked a rose for you.)

Und dass der Kranz nicht welken mag,

[ʔont das de:ɐ krants nɪçt 'vɛl kən ma:k]

And lest the wreath not wilt might,

(And lest the wreath might not wilt,)

den auf dein Grab ich setzt',

[de:n ʔaof daen gra:p ʔiç zɛtst]

that upon your grave I set,

(that I set upon your grave,)

hab' ich mit meines Herzensblut

[ha:p ʔiç mit 'mae nəs 'hɛr tsəns ,blu:t]

have I with my heart-blood

(I have with the blood of my heart)

die Rosen leis' benetzt.

[di: 'ro: zən læz bə 'nɛtst]

the roses gently dampened.

(gently dampened the roses.)

CHAPTER 3: French Songs

The following are analyses of the seven art songs Amy Beach composed with French poetry.

Song information, historical background, diction, and translations are provided for each song.

Jeune fille et jeune fleur

Title Translation:	Young girl and young flower
Title of Poem:	Jeune fille et jeune fleur
First Line of Text:	Il descend, le cercueil, et les roses sans taches
Collection:	Four Songs: Opus 1, Number 3
Language:	French
Poet:	François-René de Chateaubriand (1768-1848)
English Poetic Translation:	N/A
Additional Versions:	N/A
Date of Publication and Publisher:	1887, Arthur P. Schmidt
Dedication:	N/A
Score Available:	IMSLP
Manuscript Location:	Schmidt Collection, Music Division, Library of Congress, Washington, D.C.

Voice Type:	Medium
Key:	C# minor
Range:	C#4-F5
Tessitura:	Eb4-C#5
Tempo:	Andantino
Meter:	4/4
Measures:	85
Form:	Through-composed
Level:	Advanced

Song Description: “Jeune fille et jeune fleur” describes the burial of a young girl, Élisabeth, and the grief of her father. In the first verse, a series of descending melodic lines depict the coffin’s descent into the grave.³² Each of the three verses has a contrasting setting, expressing the many emotions associated with grief. Recitative-like sections suggest stasis, conveying the inability to escape from grief. The final line of each verse, “Jeune fille et jeune fleur,” acts as a refrain, unifying the song.⁸

Notable Performances During Beach’s Life:

- January 16, 1885³³
 - Performers: Henry Beach (baritone) and Dirtrich Strong (piano)
 - Location: Mr. L. W. Wheeler’s Studio Recital, Boston, Massachusetts
 - Performed from manuscript

- February 14, 1913 at 8PM¹³
 - Performers: Elisabet Christian (soprano) and Amy Beach (piano)
 - Location: Großer Saal der Neuen Börse, Breslau, Poland
 - Performed With: “Ein Tag nur Verschied” (“Ah, Love, But a Day”) and “Juni”

Poem Dedication: The poem “Jeune fille et jeune fleur” included the following dedication

Vers sur la mort d’Élisabeth Frisell,
À la préfecture de police,
le 17 juin 1832

Verse after the death of Élisabeth Frisell,
On the headquarters of the police,
the 17th June 1832

Sir John Fraser Frisell (1771-1846) was a Scottish friend of Chateaubriand. Élisabeth, Frisell’s only daughter, died at the age of nineteen in Passy, Paris. In Chateaubriand’s memoir *Mémoires d’Outre-Tombe*, he wrote that Élisabeth’s funeral left him “full of melancholy thoughts arising from the conjunction of youth, beauty and the grave.”³⁴

Poetic Translation: “Jeune fille et jeune fleur” is the only foreign-language art song by Beach that does not have an English translation.

³² Block, A. F. (1998). *Amy Beach, Passionate Victorian: The Life and Work of an American Composer 1867-1944*. Oxford University Press, 132.

³³ 1885 Concert/Performance Programs, 3, 16, Amy Cheney Beach (Mrs. H.H.A. Beach) Papers, 1835-1956, MC 51, Milne Special Collections and Archives, University of New Hampshire Library, Durham, NH.

³⁴ de Chateaubriand, F. (2005). *Mémoires d’Outre-Tombe* (A. S. Kline, Trans.). A. S. Kline.

Association with Dr. Henry Beach: The first performance of “Jeune fille et jeune fleur” was by Dr. Henry Beach on January 16, 1885. Henry and Amy were married later that same year, in December 1885. The song was still in manuscript at the January performance, suggesting that Dr. Beach had received the music from Amy herself.³⁵ This performance is one of the earliest indications of a close relationship between Amy and Henry.

Symbolism for Beach: Prominent Beach biographer Adrienne Fried Block describes the personal symbolism of “Jeune fille and jeune fleur” for Beach. By marrying Henry Beach, Amy buried her pianistic potential, as symbolized by the burial in the poem. Amy’s own wishes were covered over by those of her husband, as was her professional name (Mrs. H.H.A. Beach).³²

Use in Piano Concerto: “Jeune fille et jeune fleur” is quoted in the first movement of Beach’s Piano Concerto in C sharp minor, Op. 45 (1899). The concerto’s first theme features modal scales and a C sharp minor tonality, which is suggestive of the piano introduction in “Jeune fille et jeune fleur.” The second theme, introduced by the piano, is based on the third verse of the song. While maintaining a major tonality, the second theme emphasizes the modal scale degrees of two, three, and six.³⁶ These modal ideas reference the grief found in “Jeune fille et jeune fleur.”

Comparison with *Jephthah’s Daughter*: The affect of “Jeune fille et jeune fleur” reappears in Beach’s *Jephthah’s Daughter*, Op. 53 (1903).³⁷ *Jephthah’s Daughter*, a concert recitative and aria for soprano and orchestra, depicts a daughter sacrificing her own life to save that of her father. Although the pathos is shared between “Jeune fille et jeune fleur” and *Jephthah’s Daughter*, there is a role reversal: a daughter is facing her father’s approaching death in *Jephthah’s Daughter*, and a father is facing his daughter’s death in “Jeune fille et jeune fleur.”

³⁵ Block, A. F. (1998). *Amy Beach, Passionate Victorian: The Life and Work of an American Composer 1867-1944*. Oxford University Press, 46.

³⁶ Block, A. F. (1998). *Amy Beach, Passionate Victorian: The Life and Work of an American Composer 1867-1944*. Oxford University Press, 132-34.

³⁷ Block, A. F. (1998). *Amy Beach, Passionate Victorian: The Life and Work of an American Composer 1867-1944*. Oxford University Press, 156.

Jeune fille et jeune fleur
 [ʒœn fi ɔ̃je ʒœn flœʁ]
Young girl and young flower

Il descend, le cercueil, et les roses sans taches,
 [il de sɑ̃ lœ sɛʁ kœʒ e le ro zœ sɑ̃ ta ʃœ]
 It lowers, the coffin, and the roses without blemishes,
 (*The coffin descends, and the unblemished roses,*)

Qu'un père y déposa, tribut de sa douleur,
 [kœ̃ pe ʁi de po za tri by dœ sa du lœʁ]
 That-a father here left, tribute of his suffering,

Terre, tu les portas, et maintenant tu caches
 [tɛʁ ty le pɔʁ ta e mɛ̃ tœ nɑ̃ ty ka ʃœ]
 Earth, you them carried, and now you conceal
 (*Earth, you bore them, and now you conceal them*)

Jeune fille et jeune fleur.
 [ʒœ nœ fi ɔ̃je ʒœ nœ flœʁ]
 Young girl and young flower.

Ah! ne les rends jamais à ce monde profane
 [a nœ le rɑ̃ za mɛ a sœ mɔ̃ dœ pʁɔ fa nœ]
 Ah! not them return ever to this world profane
 (*Ah! Do not ever return them to this profane world*)

À ce monde de deuil, d'angoisse et de malheur,
 [a sœ mɔ̃ dœ dœ dœʒ dɑ̃ gwa sœ e dœ ma lœʁ]
 To this world of mourning, of-anxiety and of misfortune,

Le vent brise et flétrit, le soleil brûle et fane
 [lə vɑ̃ bri ze fle tri lœ so lej bry le fa nœ]
 The wind breaks and withers, the sun burns and fades

Jeune fille et jeune fleur.
 [ʒœ nœ fi je ʒœ nœ flœr]
 Young girl and young flower.

Tu dors, pauvre Éliſa, si légère d'années,
 [ty dɔr po vre li za si le ʒɛ rœ da ne œ]
 You sleep, poor Éliſa, so light of-years,

Tu ne sens plus du jour le poids et la chaleur;
 [ty nœ sɑ̃ ply dy zur lœ pwa e la ʃa lœr]
 You no feel longer of-the day the burden and the warmth;
 (*You no longer feel the burden and the warmth of the day;*)

Vous avez achevé vos fraîches matinées,
 [vu za ve za ʃœ ve vo frɛ ʃœ ma ti ne œ]
 You have finished your chilly mornings,

Jeune fille et jeune fleur.
 [ʒœ nœ fi je ʒœ nœ flœr]
 Young girl and young flower.

Mais ton père, Éliſa, sur la tombe s'incline;
 [mɛ tɔ̃ pɛr e li za syr la tɔ̃ bœ sɛ̃ kli nœ]
 But your father, Éliſa, on-top-of the grave leans;
 (*But your father, Éliſa, leans over the grave;*)

De ton front jusqu'au sien a monté la pâleur;
 [dœ tō frō ʒy sko sjẽ ˌna* mō te la pa lœr]
 From your brow up-to his has risen the pallor;

(The pallor has risen from your brow up to his;)

Vieux chêne! Le temps a fauché sur ta racine,
 [vjø ʃɛn lœ tã ˌza fo ʃe syr ta ra si nœ]
 Old oak-tree! The time has cut into your root,

Jeune fille et jeune fleur.
 [ʒœ nœ fi ˌje ʒœ nœ flœr]
 Young girl and young flower.

* *The liaison should only be pronounced if the line is performed without a breath.*

Le secret

Title Translation:	The secret
Title of Poem:	Le secret
First Line of Text:	Dis-moi de quel secret ta harpe solitaire
Collection:	Four Songs: Opus 14, Number 2
Language:	French
Poet:	Le Comte Bernard-Marie-Jules de Resseguier (1788-1862)
English Poetic Translation:	Amy Beach (1867-1944)
Additional Versions:	Newly Revised Edition (Arthur P. Schmidt, 1901)
Date of Publication and Publisher:	1891, Arthur P. Schmidt
Dedication:	Mrs. W. F. Whitney
Score Available:	IMSLP; Amy Marcy Beach: 28 Songs in Four Volumes, Volume I (Recital Publications); Song Album No. 1 by Mrs. H.H.A. Beach (Arthur P. Schmidt); Four Songs for Voice and Piano by Amy Beach, Op. 14 (Masters Music Publications)
Manuscript Location:	Schmidt Collection, Music Division, Library of Congress, Washington, D.C.

Voice Type:	High
Key:	F minor
Range:	Eb4-A5
Tessitura:	F4-E5
Tempo:	No marking
Meter:	3/8
Measures:	130
Form:	Modified strophic
Level:	Advanced

<u>Newly Revised Edition</u>	
Range:	Eb4-Ab5
Tessitura:	F4-E5
Tempo:	Tempo di Valse
Meter:	3/4
Measures:	127

Song Description: “Le secret” depicts the suspense and curiosity that a secret can incite. In a triple meter, the song is a lilting waltz with a sweeping melodic contour. The short vocal phrases, often interrupted by rests, are suggestive of “a flirtatious conversation while dancing.”³⁸ As the song progresses, the tessitura rises with the speaker’s eagerness to learn “le secret de ton cœur” (“the secret of your heart”).

Notable Performances During Beach’s Life:

- December 1, 1892¹⁰
 - Performers: Hattie Bradley (voice) and Amy Beach (piano)
 - Location: Lecture by Frederic Dean on the New York Symphony, New York City, New York
 - Performed With: “The Blackbird”
 - New York premiere, possibly world premiere

- October 11, 1896¹⁰
 - Performer: Professor Deslouis (voice)
 - Location: Charity Concert, Bijou Opera House, Boston, Massachusetts

Dedicattee: No information is available about Mrs. W.F. Whitney.

Newly Revised Edition: In 1901, Beach composed a Newly Revised Edition of “Le secret” with a simpler accompaniment, aiming to increase the song’s accessibility.

Use in Piano Suite: “Le secret” is incorporated into Beach's five-movement piano suite *Les rêves de Columbine (The Dreams of Columbine)*, Op. 65 (1907). The “Le secret” melody can be found in the third movement, “Valse amoureuse,” which depicts Columbine’s dream of dancing with her sweetheart. The “Le Secret” melody portrays the sweetheart’s confession of love.³⁹

³⁸ Block, A. F. (1998). *Amy Beach, Passionate Victorian: The Life and Work of an American Composer 1867-1944*. Oxford University Press, 151.

³⁹ Kelton, M. K. (1992). *The Songs of Mrs. H. H. A. Beach* [Doctoral dissertation, The University of Texas at Austin], 126.

Le secret
[lœ sœ krɛ]
The secret

Dis-moi de quel secret ta harpe solitaire
 [di mwa dœ kɛl sœ krɛ ta ar pœ sɔ li tɛ rœ]

Tell-me of that secret your harp solitary

(Tell me what secret your solitary harp)

T'entretient au déclin du jour?

[tâ trœ tjœ _to de klɛ dy ʒur]

With-you-talks at-the setting of-the day?

(Talks with you about at the end of the day?)

Dis-moi si de ton cœur révélant le mystère,
 [di mwa si dœ tɔ̃ kœr re ve lã lœ mi stɛ rœ]

Tell-me if from your heart revealing the mystery,

(Tell me if, after revealing the mystery, your heart)

Elle exhale un soupir d'amour?

[ɛ _lɛg za _lœ̃ su pir da mur]

It exhales a sigh of-love?

Si ta pensée intime en ton âme éveillée
 [si ta pã se ẽ ti _mã tɔ̃ _na _me ve je]

If your thoughts intimate in your soul awakened

(Do your intimate thoughts, awakened in your soul)

Te dit de craindre ou d'espérer;
 [tœ di dœ krɛ̃ drœ u dɛ spe re]
 You tell of being-afraid or of-hoping-for;

(Tell you to fear or hope;)

Si tu sens, sous tes doigts, une corde mouillée,
 [si ty sã su te dwa y næ kœr dœ mu je]
 If you feel, under your fingers, a string moist,

(Do you feel a moist string under your fingers,)

Et si tu chantes pour pleurer? Ah!
 [e si ty ʃã tœ pur plœ re a]
 And if you sing to weep? Ah!

(And is your singing actually weeping? Ah!)

Dis-moi si d'un accord, d'une note plus tendre,
 [di mwa si dœ _na kœr dy næ nœ tœ ply tã drœ]
 Tell-me if from-a chord, from-a note more tender,

(Tell me if a chord, or a tender note,)

Ton cœur se trouble quelque-fois;
 [tõ kœr sœ tru blœ kœl kœ fwa]
 Your heart it clouds some-times;

(Sometimes clouds your heart;)

Si la voix d'un absent soudain se fait entendre;
 [si la vwa dœ _nap sã su dœ sœ fe _tã tã drœ]
 If the voice from-an absent suddenly itself makes heard;

(If the chord or note makes you suddenly hear the voice from someone absent;)

Si tu réponds à cette voix?

[si ty re pɔ̃ za sɛ tœ vwa]

If you reply to this voice?

(Do you reply to this voice?)

Mais non; non, ne dis rien; chante, soupire, pleure

[mɛ nɔ̃ nɔ̃ nœ di ʁjɛ̃ ʃɑ̃ tœ su pi rœ plœ rœ]

But no; no, not say anything; sing, sigh, cry

cache le secret de ton cœur;

[ka ʃœ lœ sœ kre dœ tɔ̃ kœr]

hide the secret of your heart;

Si tu le dis jamais.....il faudra que je meure

[si ty lœ di za mɛ il fo dra kœ ʒœ mœ rœ]

If you it tell never.....it must-be that I die

(If you ever tell the secret, then I would die)

De désespoir, de désespoir ou de bonheur. Ah!

[dœ de zɛ spwa dœ de zɛ spwa u dœ bɔ̃ nœr a]

From distress, from distress or from joy. Ah!

Chanson d'amour

Title Translation:	Song of-love
Title of Poem:	Autre chanson
First Line of Text:	L'aube naît et ta porte est close!
Collection:	Three Songs: Opus 21, Number 1
Language:	French
Poet:	Victor Hugo (1802-1885)
English Poetic Translation:	Amy Beach (1867-1944)
Additional Versions:	Orchestral accompaniment (1899), cello obligato in Db and Eb Major (not published)
Date of Publication and Publisher:	1893, Arthur P. Schmidt
Dedication:	Baroness de Hegermann-Lindenchrone (1844–1928)
Score Available:	Amy Beach: Twenty-Three Songs (Da Capo Press); Amy Beach: 12 Songs (Classical Vocal Reprints, No English Translation); Three Songs for Voice and Piano by Amy Beach, Op. 21 (Masters Music Publications)
Manuscript Location:	Schmidt Collection, Music Division, Library of Congress, Washington, D.C.
Voice Type:	High
Key and Associated Color:	Eb Major, Pink
Range:	D4-Bb5
Tessitura:	Eb4-Eb5
Tempo:	Andantino
Meter:	9/8
Measures:	103
Form:	Modified strophic
Level:	Advanced

Song Description: “Chanson d’amour” is a proclamation of love directed at the speaker’s sleeping lover. A frequent characteristic of Victorian composers is their choice of sentimental poetry, and Beach is no exception.⁴⁰ The text of “Chanson d’amour” might be considered as overly romanticized, but Beach’s passionate setting elevates the fantastical text. Featuring idioms from French chanson, the climbing phrases and rising tessitura build to a powerful climax in the final refrain. Triplet eighth notes in the accompaniment maintain the intensity throughout this mini-aria.

⁴⁰ Block, A. F. (1998). *Amy Beach, Passionate Victorian: The Life and Work of an American Composer 1867-1944*. Oxford University Press, 150.

Notable Performances During Beach's Life:

- February 8, 1893 ¹⁰
 - Performer: G. Smith (voice)
 - Location: Manuscript Society Concert, New York
 - Performed from manuscript
 - Concert repeated on March 10, 1893

- May 7, 1894 ⁴¹
 - Performers: Priscilla White (soprano) and Amy Beach (piano)
 - Location: Wellesley College, Wellesley, Massachusetts
 - Performed With: "Extase" and "Elle et moi"
 - First recital Beach gave of all her own works
 - Recital arranged by Beach's former teacher, Professor Junius Hill
 - Recital repeated on June 11, 1894 in Boston, Massachusetts
 - Review in *Wellesley Examiner* on May 12, 1894: "Miss Priscilla White, who has a pretty way of holding up her head and trilling like a bird, sang three little French songs, which Mrs. Beach has set to music."

- October 21, 1898 ¹⁰
 - Performer: Mollie Adelia Brown (voice)
 - Location: Los Angeles, California
 - Performed With: "Fairy Lullaby"
 - Performed in English

- January 28, 1903 ¹²
 - Performer: Marcella Craft (soprano, singing as Marcella Cratti)
 - Location: Teatro Umberto, Rome, Italy
 - During performance of *Faust*, sung as entr'acte with orchestral accompaniment
 - Beach wrote in her diary that Craft's singing of "Chanson d'amour" was the best she had "ever heard." ⁴²

⁴¹ Jenkins, W. S. (1994). *The Remarkable Mrs. Beach, American Composer: A Biographical Account Based on Her Diaries, Letters, Newspaper Clippings, and Personal Reminiscences* (J. H. Baron, Ed.). Harmonie Park Press, 34-5.

⁴² Block, A. F. (1998). *Amy Beach, Passionate Victorian: The Life and Work of an American Composer 1867-1944*. Oxford University Press, 180-81.

- March 29, 1903¹²
 - Performer: Marcella Craft (soprano, singing as Marcella Cratti)
 - Location: Societa degli Artisti e Patriottica, Milan, Italy
 - Performed With: “Mia Bella” (“Elle et moi”)
 - Performed in Italian (“Canzone d’Amor”)
 - According to a review in *Musical Courier* on May 17, 1903, the songs were received by the Milanese public with “genuine pleasure.”⁴³

- October 18, 1916²⁰
 - Performers: Lafayette Goodbar (soprano) and Amy Beach (piano)
 - Location: All-Beach Program, Attleboro, Massachusetts
 - Performed With: “Ein altes Gebet” and “Grossmütterchen”
 - Amy Beach wrote on her program: “A large and very enthusiastic audience. Mrs. G. sang superbly!”
 - In a letter to Beach, Lafayette Goodbar wrote, “I love the majesty of... ‘Chanson D’Amour.’”¹

Dedicatee: Lillie de Hegermann-Lindencrone (1844-1928) was an amateur singer and the wife to the Danish ambassador. Lillie became friends with Amy Beach in Cambridge, Massachusetts. In a letter dated May 8, 1893, Lillie wrote to Beach from Stockholm about opus 21: “Thank you very much for the three very pretty songs you have sent me. They suit my voice very well, and seem as if you had written them knowing my voice. They are lovely.”⁴⁴ Lillie performed the songs in Stockholm to “the delight and acceptance of a large company of distinguished persons,” including the king.⁴⁵ In 1911, during Beach’s first European trip, Lillie hosted a musicale in Beach’s honor where Beach played a program of her own works.⁴⁶

⁴³ Jenkins, W. S. (1994). *The Remarkable Mrs. Beach, American Composer: A Biographical Account Based on Her Diaries, Letters, Newspaper Clippings, and Personal Reminiscences* (J. H. Baron, Ed.). Harmonie Park Press, 54.

⁴⁴ Hegermann (Lindencrone), Lillie, 7, 1, Amy Cheney Beach (Mrs. H.H.A. Beach) Papers, 1835-1956, MC 51, Milne Special Collections and Archives, University of New Hampshire Library, Durham, NH.

⁴⁵ Jenkins, W. S. (1994). *The Remarkable Mrs. Beach, American Composer: A Biographical Account Based on Her Diaries, Letters, Newspaper Clippings, and Personal Reminiscences* (J. H. Baron, Ed.). Harmonie Park Press, 32-3.

⁴⁶ Block, A. F. (1998). *Amy Beach, Passionate Victorian: The Life and Work of an American Composer 1867-1944*. Oxford University Press, 182.

Composition Dates: Beach used her birthday, September 5, to date her works. According to her own notes, “Chanson d’amour” was composed between September 5, 1892 and September 5, 1893. A cello obbligato to “Chanson d’amour” was composed between September 5, 1896 and September 5, 1897.¹⁵ Beach rewrote the cello obbligato to “Chanson d’amour” in two keys (D flat and E flat major) on January 22, 1899.

Popularity: During Beach’s lifetime, “Chanson d’amour” was her most frequently performed French song. It was often paired with the two other songs in opus 21: “Extase” and “Elle et moi.” Beach intended opus 21 for European performances. The three songs could frequently be heard in radio broadcasts.⁴⁷

Cello Obbligato: In the arrangement of “Chanson d’amour” with cello obbligato, the vocal line and piano accompaniment remain largely the same. The cello part is mainly composed of new material, adding rhythmic complexity and new melodic ideas. The arrangement with cello obbligato has never been published, but the manuscripts can be found in the Amy Cheney Beach Papers at the University of New Hampshire Library. A full score and separate cello part are available in D flat major. The cello part alone is available in E flat major, suggesting that Beach first arranged the cello obbligato in D flat.⁴⁸

Italian Poetic Translation: In the Amy Cheney Beach Papers at the University of New Hampshire Library, one can find a score of “Chanson d’amour” on which Isidora Martinez has hand-written an Italian poetic translation.⁴⁹ Marcella Craft (singing in Italy as Marcella Cratti) performed the Italian translation on multiple occasions. Unlike “Mia Bella” (the Italian translation of “Elle et moi”), “Canzone d’Amor” was never published.

⁴⁷ Gearheart, M. S. (1998). *The Life and Solo Vocal Works of Amy Marcy Cheney Beach (1867-1944)* [Doctoral dissertation, Columbia University].

⁴⁸ “Chanson d’amour,” 3, 5, Amy Cheney Beach (Mrs. H.H.A. Beach) Papers, 1835-1956, MC 51, Milne Special Collections and Archives, University of New Hampshire Library, Durham, NH.

⁴⁹ “Beach Songs, Volume One,” 19, 9, Amy Cheney Beach (Mrs. H.H.A. Beach) Papers, 1835-1956, MC 51, Milne Special Collections and Archives, University of New Hampshire Library, Durham, NH.

Chanson **d'amour**
[ʃã sõ **da mur]**
Song **of-love**

L'aube naît, et ta porte est close!
 [lo bæ nɛ e ta pɔr ʔte klo zœ]
 The-dawn is-born, and your door is closed!

Ma belle, pour-quoi sommeiller?
 [ma bæ læ pur kwa sɔ mɛ je]
 My beauty, why to-doze?
 (*My beautiful one, why do you doze?*)

À l'heure où s'éveille la rose
 [a læ ʔru se vɛ jœ la ro zœ]
 At the-hour when awakens the rose

Ne vas-tu pas te réveiller?
 [nœ va ty pa tœ re ve je]
 Not go-you - to-you wake?
 (*Are you not going to wake up?*)

O ma charmante,
 [o ma ʃar mã tœ]
 O my charming,

Écoute ici
 [e ku ʔti si]
 Listen here

L'amant qui chante

[la mɑ̃ ki ʃɑ̃ tœ]

The-lover who sings

(To the lover who sings)

Et pleure aussi!

[e plœ ɑ̃ ro si]

And cries also!

Tout frappe à ta porte bénie;

[tu fra ɑ̃ pa ta pɔr tœ be ni œ]

Everything strikes at your door blessed;

(Everything knocks at your blessed door;)

L'aurore dit: je suis le jour!

[lɔ rɔ rœ di ʒœ sɥi lœ ʒur]

The-dawn says: I am the day!

L'oiseau dit: je suis l'harmonie!

[lwa zo di ʒœ sɥi lar mɔ ni œ]

The-bird says: I am harmony!

Et mon coeur dit, je suis l'amour!

[e mɔ̃ kœr di ʒœ sɥi la mur]

And my heart says, I am love!

Je t'adore ange, et t'aime femme.

[ʒœ ta dɔ ɑ̃ rɑ̃ ʒœ e te mœ fa mœ]

I you-love angel, and you-love woman.

(I love you, angel, and love you, woman.)

Dieu qui par toi m'a complété
 [djø ki par twa ma kō ple te]
 God who by you me-has completed

(God who has created me for you)

A fait mon amour pour ton âme,
 [a fe mō ˌna mur pur tō ˌna mœ]
 Has made my love for your soul,

Et mon regard pour ta beauté!
 [e mō rœ gar pur ta bo te]
 And my look for your beauty!

Extase

Title Translation: (literal / poetic)	Ecstasy / Exaltation
Title of Poem:	Extase
First Line of Text:	J'étais seul près des flots, par une nuit d'étoiles
Collection:	Three Songs: Opus 21, Number 2
Language:	French
Poet:	Victor Hugo (1802-1885)
English Poetic Translation:	Amy Beach (1867-1944)
Additional Versions:	Orchestral accompaniment
Date of Publication and Publisher:	1893, Arthur P. Schmidt
Dedication:	Baroness de Hegermann-Lindencrone (1844–1928)
Score Available:	IMSLP; Amy Beach: Twenty-Three Songs (Da Capo Press); Amy Beach: 12 Songs (Classical Vocal Reprints, No English Translation); Three Songs for Voice and Piano by Amy Beach, Op. 21 (Masters Music Publications)
Manuscript Location:	Unknown

Voice Type:	High
Key and Associated Color:	F# minor, Black
Range:	B#3-A#5
Tessitura:	F#4-F#5
Tempo:	Lento con espressione
Meter:	3/4
Measures:	83
Form:	Modified strophic
Level:	Advanced

Song Description: The imagery in “Extase” serves to express the infinite power of God. Although “Extase” is in modified strophic form, the accompaniment changes in rhythm and harmony as the speaker questions “la nature” around them. A long, sustained melody depicts the speaker’s “intense baring of the soul.”⁵⁰ Chromaticism and high pitches at the song’s climax convey the speaker’s praises of God.

⁵⁰ Cook, B. (1994). Amy Marcy Cheney Beach: Twelve Songs for Medium to High Voice. Hildegard Publishing Company, 1-3.

Notable Performances During Beach's Life:

- November 13, 1893 ¹⁰
 - Performer: Kate Holla (voice)
 - Location: Manuscript Society Private Meeting, New York
 - Performed With: "Elle et moi"
 - First performance of both songs

- March 1894 ¹⁰
 - Performer: Lillian Nordica (soprano)
 - Location: Amateur Musical Club, Schiller Theatre, Chicago, Illinois
 - Performed With: "Ecstasy"

- June 11, 1894 at 4:00PM ⁵¹
 - Performers: Priscilla White (soprano) and Amy Beach (piano)
 - Location: College Club, Bellevue Hotel, Boston, Massachusetts
 - Performed With: "Chanson d'amour" and "Elle et moi"
 - Repetition of May 7 recital in Wellesley, Massachusetts (see "Chanson d'amour")
 - Review in Boston Advertiser: "Mrs. H. H. A. Beach, whose name heads the list of American women composers, gave several of her most admired compositions."

- November 22, 1914 ¹²
 - Performer: Marcella Craft (soprano)
 - Location: Cort Theater, New York City, New York
 - Performed With: "A Song of Love" ("Chanson d'amour")
 - Performed in English

- November 25, 1919 ¹²
 - Performers: Lotta Madden (soprano), Edwin Hughes (piano), Josef Stránský (conductor), New York Philharmonic
 - Location: Ladies Auxiliary, New York
 - Performed in English

⁵¹ Jenkins, W. S. (1994). *The Remarkable Mrs. Beach, American Composer: A Biographical Account Based on Her Diaries, Letters, Newspaper Clippings, and Personal Reminiscences* (J. H. Baron, Ed.). Harmonie Park Press, 35.

Dedicatee: Lillie de Hegermann-Lindencrone (1844-1928) was an amateur singer and the wife to the Danish ambassador. Lillie became friends with Amy Beach in Cambridge, Massachusetts. In a letter dated May 8, 1893, Lillie wrote to Beach from Stockholm about opus 21: “Thank you very much for the three very pretty songs you have sent me. They suit my voice very well, and seem as if you had written them knowing my voice. They are lovely.”⁴⁴ Lillie performed the songs in Stockholm to “the delight and acceptance of a large company of distinguished persons,” including the king.⁴⁵ In 1911, during Beach’s first European trip, Lillie hosted a musicale in Beach’s honor where Beach played a program of her own works.⁴⁶

Composition Dates: Beach used her birthday, September 5, to date her works. According to her own notes, “Extase” was composed between September 5, 1892 and September 5, 1893. Beach orchestrated “Extase” between September 5, 1893 and September 5, 1894.¹⁵

Performance: In performance, “Extase” was often paired with the two other songs in opus 21: “Chanson d’amour” and “Elle et moi.” Beach intended opus 21 for European performances. The three songs could frequently be heard in radio broadcasts.⁴⁷

Orchestration: Although Beach’s original orchestration of “Extase” is no longer available, a revised edition of the orchestral score and parts was published in 2020 by Chris A. Trotman and Women’s Philharmonic Advocacy. The score is available for purchase on the [Amy Beach website](#).

Extase**[ɛk sta zœ]****Ecstasy**

J'étais seul près des flots, par une nuit d'étoiles,
 [ʒe te sœl prɛ de flo pa ʁy nœ nʁi de twa lœ]

I-was alone near some waves, by a night of-stars,

(I was alone near the waves on a starlit night.)

Pas un nuage aux cieux, sur les mers pas de voiles.
 [pa ʁœ ny a ʒo sjø syr le mɛʁ pa dœ vwa lœ]

Not a cloud in-the skies, on the seas not of sails.

(Not a cloud in the sky, not a sail on the sea.)

Mes yeux plongeaient plus loin que le monde réel.
 [me ʁzjø plø ʒɛ ply lwɛ kœ lœ mɔ dœ re ɛl]

My eyes dived more far-away than the world real.

(My eyes dived further than the real world.)

Et les bois, et les monts, et toute la nature
 [e le bwa e le mɔ e tu tœ la na ty rœ]

And the woods, and the mountains, and all the nature

Semblaient interroger dans un confus murmure
 [sã ble ʁtɛ tɛ rɔ ʒɛ dã ʁœ kɔ fy myʁ my rœ]

Seemed to-question in an embarrassed murmur

Les flots des mers, les feux du ciel.

[le flo de mɛr le fø dy sjɛl]

The waves of-the seas, the fires of-the heaven.

Et les étoiles d'or, légions infinies,

[e le ʒe twa lœ dɔr le ʒjɔ ʒɛ fi ni œ]

And the stars from-gold, armies infinite,

(And the gold stars, infinite armies,)

À voix haute, à voix basse, avec mille harmonies,

[a vwa o tœ a vwa ba sœ a vɛk mi ʒlar mœ ni œ]

In voice high, in voice low, with a-thousand harmonies,

(In a high and low voice with a thousand harmonies,)

Disaient, en inclinant leurs couronnes de feu,

[di zɛ œ nœ kli nœ lœr ku rœ nœ dœ fø]

Said, while leaning their crowns of fire,

Et les flots bleus, que rien ne gouverne et n'arrête,

[e le flo blø kœ rjœ nœ gu vɛr œ ne na rɛ tœ]

And the waves blue, that nothing - governs and nothing-orders,

Disaient, en recourbant l'écume de leur crête,

[di zɛ œ rœ kur bœ le ky mœ dœ lœr krɛ tœ]

Said, while curving the-foam of their crest,

C'est le Seigneur, le Seigneur, Dieu!

[sɛ lœ sɛ ɲœr lœ sɛ ɲœr djø]

It-is the Lord, the Lord, God!

Elle et moi

Title Translation: (literal / poetic)	She and I / My sweetheart and I
Title of Poem:	Elle et moi
First Line of Text:	Le printemps aux mille couleurs
Collection:	Three Songs: Opus 21, Number 3
Language:	French
Poet:	Félix Bovet (1824-1903)
English Poetic Translation:	Amy Beach (1867-1944)
Additional Versions:	Orchestral accompaniment, song with Italian translation (1902)
Date of Publication and Publisher:	1893, Arthur P. Schmidt
Dedication:	Baroness de Hegermann-Lindencrone (1844-1928)
Score Available:	IMSLP; Amy Beach: Twenty-Three Songs (Da Capo Press); Amy Beach: 12 Songs (Classical Vocal Reprints, No English Translation); Historical Anthology of Music by Women (James Briscoe, Indiana University Press), Three Songs for Voice and Piano by Amy Beach, Op. 21 (Masters Music Publications)
Manuscript Location:	Schmidt Collection, Music Division, Library of Congress, Washington, D.C.

Voice Type:	High
Key:	F Major
Range:	C4-C6
Tessitura:	F4-F5
Tempo:	Allegro leggiero
Meter:	2/4
Measures:	108
Form:	Modified strophic
Level:	Advanced

Song Description: “Elle et moi” paints the “mille couleurs” (thousand colors) of spring. Beach chose a duple meter for this scherzo-like song, creating rhythmic energy with a *non-legato* accompaniment. Composed in the style of Delibes, the fioritura of the vocal line is suggestive of the butterfly's fluttering wings. Beach evokes the lighthearted spirit of the *café chantant* with a *leggiero* tempo.⁵² A gradual darkening of the tonality foreshadows the butterfly's reckless end in the flame.

Notable Performances During Beach's Life:

- January 25, 1894¹⁰
 - Performers: Priscilla White (soprano) and Amy Beach (piano)
 - Location: Authors' Reading, Hollis Street Theater, Boston, Massachusetts
 - Performed With: “Chanson d’amour” and “Extase”

- April 1895¹⁰
 - Performer: Mrs. Stone-Barton (voice)
 - Location: Musicale by Mrs. Vanderveer Green, London, England

- January 31, 1898¹⁰
 - Performer: Elizabeth Northrop (voice)
 - Location: Carnegie Lyceum, New York City, New York

- 1903⁴³
 - Performer: Marcella Craft (soprano, singing as Marcella Cratti)
 - Location: Milan, Italy
 - Performed With: “Canzone d’Amor” (“Chanson d’amour”)
 - Performed in Italian (“Mia Bella”)
 - According to a review in *Musical Courier* on May 17, 1903, the songs were received by the Milanese public with “genuine pleasure.”

⁵² Kelton, M. K. (1992). *The Songs of Mrs. H. H. A. Beach* [Doctoral dissertation, The University of Texas at Austin], 131.

- November 9, 1909⁵³
 - Performer: Marcella Sembrich (soprano)
 - Location: Boston, Massachusetts
 - “Elle et moi” ended the recital
 - According to a review in *Boston Journal* on November 9, 1909, the recital was “an artistic triumph of the first magnitude.”

- November 1912²¹
 - Performer: Florence Easton-Maclennan (soprano)
 - Location: Reception in Beach’s Honor, American Woman’s Club, Berlin, Germany
 - Performed With: “June” (“Juni”), “Ecstasy,” “The Year’s at the Spring”
 - Performed in English
 - Review in *Musical Leader* on November 28, 1912: “[The songs] caused the heart of every American woman to swell with pride at the thought of feminine achievement.”

Dedicatee: Lillie de Hegermann-Lindencrone (1844-1928) was an amateur singer and the wife to the Danish ambassador. Lillie became friends with Amy Beach in Cambridge, Massachusetts. In a letter dated May 8, 1893, Lillie wrote to Beach from Stockholm about opus 21: “Thank you very much for the three very pretty songs you have sent me. They suit my voice very well, and seem as if you had written them knowing my voice. They are lovely.”⁴⁴ Lillie performed the songs in Stockholm to “the delight and acceptance of a large company of distinguished persons,” including the king.⁴⁵ In 1911, during Beach’s first European trip, Lillie hosted a musicale in Beach’s honor where Beach played a program of her own works.⁴⁶

Composition Dates: Beach used her birthday, September 5, to date her works. According to her own notes, “Elle et moi” was composed between September 5, 1892 and September 5, 1893.¹⁵

Performance: In performance, “Elle et moi” was often paired with the two other songs in opus 21: “Chanson d’amour” and “Extase.” Beach intended opus 21 for European performances. The three songs could frequently be heard in radio broadcasts.⁴⁷

⁵³ Jenkins, W. S. (1994). *The Remarkable Mrs. Beach, American Composer: A Biographical Account Based on Her Diaries, Letters, Newspaper Clippings, and Personal Reminiscences* (J. H. Baron, Ed.). Harmonie Park Press, 65.

Lower Key: “Elle et moi” was never published in a lower key. However, in the Adrienne Fried Block Papers at the University of New Hampshire Library, there is a manuscript copy of “Elle et moi” in a lower key (E flat major, range: Bb3-Ab5).¹² The lack of publication may be due to Beach’s displeasure at the setting of “Elle et moi” in her pink key, or it may have been a publishing setback caused by the A. P. Schmidt Company. The last five measures of the low-key version are altered from the original song.

Italian Poetic Translation: In early 1902, Isidora Martinez composed an Italian poetic translation of “Elle et moi,” renamed “Mia Bella.” In March 1902, Amy Beach sent a series of four letters to her publisher, Arthur P. Schmidt, concerning the publication of “Mia Bella.” Beach impressed upon Schmidt the growing popularity of “Elle et moi,” which necessitated the speedy publication of its Italian version. In a letter dated March 8, 1902, Beach wrote: “For so rapid a song the English is difficult, and I only meant it to be used when the French was impossible to attain. I spoke of the matter to Mme. Martinez, who then made a remarkably good translation, accurate and at the same time easy to vocalize. Would it not be practicable to add these words to the other two languages when a new edition of the song is called for? I believe it would double the use of the song, at least.”⁵⁴ Schmidt took the hint, and “Mia Bella” was soon published. The following year, Marcella Craft (singing as Marcella Cratti) performed the Italian translation in Milan, Italy.

Musical Signature: In 1894, Beach created a musical signature of “Elle et moi,” which can be found today in the Amy Cheney Beach Papers at the University of New Hampshire Library. On a small card, Beach wrote out the first three complete measures of the vocal line and text, and she labeled the card with the song title. Below, she signed her name, and she recorded the date (November 9, 1894) and location (Boston).⁵⁵ Although the purpose of this relic is unknown, it demonstrates Beach’s personal connection with “Elle et moi.”

⁵⁴ Kelton, M. K. (1992). *The Songs of Mrs. H. H. A. Beach* [Doctoral dissertation, The University of Texas at Austin], 85.

⁵⁵ “Elle et moi” Musical Signature, 33, 2, Amy Cheney Beach (Mrs. H.H.A. Beach) Papers, 1835-1956, MC 51, Milne Special Collections and Archives, University of New Hampshire Library, Durham, NH.

Elle et moi
 [ɛ ʁle mwa]
She and I

Le printemps aux mille couleurs,
 [lœ prɛ̃ tã o mi lœ ku lœʁ]
 The spring with a-thousand colors,

La flamme séduisante à la vive étincelle,
 [la fla mœ se dɥi zã tœ a la vi ʁve tɛ̃ sɛ lœʁ]
 The flame attractive to the weever sparkling,
(The attractive flash of the sparkling weever,)

Le troène des champs avec ses blanches fleurs,
 [lœ trœ ɛ nœ de ʃã ʁza vœk se blã ʃœ flœʁ]
 The privet of-the fields with its white flowers,

Aux suaves odeurs,
 [o sɥa vœ ʁzœ dœʁ]
 With soothing smells,

C'est elle, Ah! C'est elle!
 [sɛ ʁtɛ lœ a sɛ ʁtɛ lœʁ]
 It-is she, ah! It-is she!

L'hirondelle qui vole au devant du printemps,
 [li rœ dɛ lœ ki vœ ʁlo dœ vã dy prɛ̃ tã]
 The-swallow who flies at-the advance of-the spring,

Le chevreau qui s'attache au troène des champs,
 [lœ ʃœ vro ki sa ta ʃœ o trɔ ɛ nœ de ʃɑ̃]
 The young-goat who becomes-attached to-the privet of-the fields,

Ah! Attiré par sa fleur, sa fleur si belle;
 [a a ti re par sa flœr sa flœr si bœ lœ]
 Ah! Drawn to its flower, its flower so beautiful;

Ah! Le papillon qui sans effroi
 [a lœ pa pi jɔ̃ ki sɑ̃ ʒe frwa]
 Ah! The butterfly who without fear

Au flambeau va brûler son aile, qui va brûler son aile,
 [o flɑ̃ bo va bry le sɔ̃ ʒnœ lœ ki va bry le sɔ̃ ʒnœ lœ]
 To-the torch goes to-burn its wing, who goes to-burn its wing,
(Flies into the torch and burns its wing, who burns its wing,)

Ah! C'est moi.
 [a sɛ mwa]
 Ah! It-is me.

Canzonetta

Title Translation:	Little-song
Title of Poem:	Canzonetta
First Line of Text:	Avec l'oubli des jours moroses
Collection:	Four Songs: Opus 48, Number 4
Language:	French
Poet:	Paul Armand Silvestre (1837-1901)
English Poetic Translation:	Amy Beach (1867-1944)
Additional Versions:	N/A
Date of Publication and Publisher:	1902, Arthur P. Schmidt
Dedication:	H (Henry Harris Aubrey Beach, 1843-1910)
Score Available:	IMSLP
Manuscript Location:	Beach Collection, Special Collections, University of New Hampshire, Durham

Voice Type:	High
Key and Associated Color:	Ab Major, Blue
Range:	Fb4-Ab5
Tessitura:	F4-F5
Tempo:	Tranquillo
Meter:	4/4
Measures:	33
Form:	Modified strophic
Level:	Advanced

Song Description: “Canzonetta” celebrates the renewal of spring: an opportunity for spiritual cleansing. The song opens peacefully with a recitative-like description of the sky’s lightness and the roses’ perfume. An eagerness for “le printemps fidèle” (the ever-faithful spring) is portrayed through an increasingly *animato* tempo. The singer’s alternating duple and triple rhythms add to the rhythmic excitement. The closing line of “Canzonetta” warns of earthly impermanence with a *fortissimo* dynamic and thick chordal accompaniment.

Notable Performances During Beach's Life:

- March 6, 1902 at 8:15PM ⁵⁶
 - Performers: Gertrude Edmands (contralto) and Amy Beach (piano)
 - Location: Miss Terry's Recital, Chickering Hall, Boston, Massachusetts
 - Performed With: "Good-Night," "Good-Morning," "Come, Ah, Come"
 - Performed from manuscript

 - Review in *Boston Transcript*: "The three new... [songs by Beach] show skill in invention and careful workmanship..."
 - Review in *Boston Home Journal*: "Mrs. Beach is always gifted with a keen discernment when it comes to choosing words for her songs."
 - Review in *Commercial Advertiser*: "Having accomplished some great things, such as her mass and her instrumental pieces of classical form, Mrs. Beach is paying more attention to writings which, although minor in extent, are yet large enough to contain perfected ideas of beauty, and in which melody and grace prevail. All the new songs were attractive and free-spirited..."

- January 17, 1913 at 7:30PM ¹³
 - Performers: Marianne Rheinfeld (alto) and Amy Beach (piano)
 - Location: Konzertsaal (Concert Hall) Bayerischer Hof, Munich, Germany
 - Performed With: "Je demande à l'oiseau," "Nachts," "Juni"

Dedicatee: There is no dedication written on the published score of "Canzonetta." However, on the top of her manuscript, Beach wrote: "To H."⁵⁷ Amy Beach dedicated many of her works to her husband, Dr. Henry Beach.

Composition Dates: "Canzonetta" was composed in 1902.¹⁹

⁵⁶ Jenkins, W. S. (1994). *The Remarkable Mrs. Beach, American Composer: A Biographical Account Based on Her Diaries, Letters, Newspaper Clippings, and Personal Reminiscences* (J. H. Baron, Ed.). Harmonie Park Press, 52.

⁵⁷ "Canzonetta" Manuscript, 13, 5, Amy Cheney Beach (Mrs. H.H.A. Beach) Papers, 1835-1956, MC 51, Milne Special Collections and Archives, University of New Hampshire Library, Durham, NH.

Canzonetta**[kã zɔ nɛ ta]****Little-song**

Avec l'oubli des jours moroses,
 [a vɛk lu bli de ʒur mɔ ro zœ]

With the-forgetting of-the days morose,

(Forgetting the morose days,)

Sous le ciel devenu plus clair
 [su læ sjɛl dœ vœ ny ply klɛr]

Beneath the sky became more light

(Beneath the lighter sky)

Respirons l'haleine des roses
 [rɛ spi rɔ̃ la lɛ nœ de ro zœ]

Inhale the-breath of-the roses

Mêlée aux caresses de l'air!
 [mɛ le o ka rɛ sœ dœ lɛr]

Mixed with caresses of the-air!

L'hiver s'est enfui d'un coup d'aile
 [li vɛr sɛ _tã fɥi dœ ku dɛ lœ]

Winter has flown in-the flap of-a-wing

(Winter has flown away with the flap of a wing)

Semant de neige le chemin
 [sœ mã dœ nɛ ʒœ lœ ʃœ mɛ̃]

Spreading with snow the path

(Spreading the path with snow)

Par où vient le printemps fidèle
 [pa ʁu vjẽ læ prẽ tã fi de læ]
 By where comes the spring ever-faithful
(Whereby the ever-faithful spring comes)

Avec des lilas dans la main.
 [a vɛk de li la dã la mẽ]
 With - lilacs in - hand.

La neige fondra tout à l'heure,
 [la nɛ ʒœ fõ dra tu ʁta læ rœ]
 The snow will-melt all at the-hour,
(The snow will melt soon,)

Les lilas mourront à leur tour
 [le li la mu rõ ʁta lær tur]
 The lilacs will-die in their time

Car seule éternelle demeure
 [kar sœ ʁle tɛr nɛ læ dø mœ rœ]
 For only eternally remains

La fleur divine de l'amour.
 [la flœr di vi nœ dø la mur]
 The flower divine of the-love.
(Only the flower of divine love remains eternally.)

Je demande à l'oiseau

Title Translation: (literal / poetic)	I ask of the-bird / For my love
Title of Poem:	L'exilé
First Line of Text:	Je demande à l'oiseau qui passe
Collection:	Four Songs: Opus 51, Number 4
Language:	French
Poet:	Paul Armand Silvestre (1837-1901)
English Poetic Translation:	Mme. Isidora Martinez (active 1886-1915)
Additional Versions:	Low key
Date of Publication and Publisher:	1903, Arthur P. Schmidt
Dedication:	N/A
Score Available:	IMSLP; Four Songs for High Voice and Piano by Amy Beach, Op. 51 (Masters Music Publications); Four Songs for Low Voice and Piano by Amy Beach, Op. 51 (Masters Music Publications)
Manuscript Location:	Unknown

Voice Type:	High
Key:	Gb Major
Range:	Db4-Ab5
Tessitura:	F4-F5
Tempo:	Lento con espressione
Meter:	3/4
Measures:	36
Form:	Modified strophic
Level:	Advanced

Voice Type:	Low
Key and Associated Color:	Eb Major, Pink
Range:	Bb3-F5
Tessitura:	D4-D5

Song Description: In “Je demande à l’oiseau,” the speaker asks the bird, breeze, and sun to carry the speaker’s love to a missing lover. In contrast to Beach’s normally virtuosic accompaniments, the simple chords in “Je demande à l’oiseau” leave the singer’s quiet passion exposed. Before beginning the second strophe, the singer calls out: “Ah!” Is the singer expressing frustration at their lover’s continued absence, or are they summoning the flaming sun? In the song’s conclusion, Beach abandons her standard song structure by choosing stasis over a powerful climax. The singer ends in the same emotional state that they began, quietly looking to the heavens for help.

Notable Performances During Beach’s Life:

- March 18, 1903 ¹²
 - Performers: Amy Beach (piano)
 - Singers on Program: Mrs. Kileski-Bradbury (soprano), Homer E. Sawyer (mezzo-soprano), George J. Parkerm (tenor)
 - Location: All-Beach Recital, Nursery for Blind Babies Benefit, Steinert Hall, Boston, Massachusetts
 - Performed With: “Ich sagte nicht,” “Wir drei,” “Juni,” “Chanson d’amour”
 - Performed from manuscript

- January 17, 1913 at 7:30PM ¹³
 - Performers: Marianne Rheinfeld (alto) and Amy Beach (piano)
 - Location: Konzertsaal (Concert Hall) Bayerischer Hof, Munich, Germany
 - Performed With: “Canzonetta,” “Nachts,” “Juni”

Je demande à l'oiseau
 [ʒœ dœ mɑ̃ _da lwa zo]
I ask of the-bird

Je demande à l'oiseau qui passe
 [ʒœ dœ mɑ̃ _da lwa zo ki pa sœ]
 I ask of the-bird which passes

Sur les arbres sans s'y poser,
 [syr le _zar brœ sɑ̃ si po ze]
 In the trees without - to-land,
(In the trees without landing,)

Qu'il t'apporte, à travers l'espace
 [kil ta pœrt a tra vœr le spa sœ]
 That-it you-brings, - across space
(If it will bring to you across space)

La caresse de mon baiser.
 [la ka rœ sœ dœ mɔ̃ be ze]
 The caress of my kiss.

Je demande à la brise pleine
 [ʒœ dœ mɑ̃ _da la bri zœ plœ nœ]
 I ask of the breeze full

De l'âme mourante des fleurs,
 [dœ la mœ mu rɑ̃ tœ de flœr]
 With the-soul dying of-the flowers,
(Of the dying soul of flowers,)

De prendre un peu de ton haleine,
 [dœ prã _drœ̃ pø dœ tõ _na lɛ nœ]
 To take a little of your breath,

Pour en venir sécher mes pleurs.
 [pu _rã vœ nir seʒe me plœr]
 To from-there come to-dry my tears.

(To come from there to dry my tears.)

Ah! Je demande au soleil de flamme
 [a ʒœ dœ mã _do sɔ lɛʒ dœ fla mœ]
 Ah! I ask of-the sun of flame

(Ah! I ask of the flaming sun)

Qui boit la sève et fait les vins
 [ki bwa la sɛ _ve fe le vɛ̃]
 Which drinks the sap and makes the wines

Qu'il aspire toute mon âme,
 [ki _la spi rœ tu tœ mɔ̃ _na mœ]
 That-it breathes-in all my soul,

(If it will breathe in all of my soul,)

Et la verse à tes pieds divins, à tes pieds divins!
 [e la vɛr _sa te pje di vɛ̃ a te pje di vɛ̃]
 And it pour at your feet divine, at your feet divine!

(And pour out my soul at your divine feet, at your divine feet!)

APPENDIX

Additional Settings of Poetry by Other Composers ⁵⁸

- Die vier Brüder (Opus 1, Number 2): none
- Jeune fille et jeune fleur (Opus 1, Number 3): Antoine Joseph Michael Romagnesi
- Le secret (Opus 14, Number 2): none
- Chanson d'amour (Opus 21, Number 1): Marcial del Adalid, Joseph Henry Altès, Max Arham, Charles-Samuel Bovy-Lysberg, Laure Brice, Gustavo Emilio Campa, Aleksandr Sergeyeovich Dargomyzhsky, Alfred Dassier, Amédée Dethou, Charlotte Devéria (née Thomas) Gaetano Donizetti, Henri d'Ech, Frédéric d'Erlanger (Baron, dit Regnal), Jean-Baptiste Faure, Benjamin Louis Paul Godard, Charles Gounod, Emilie Greger, Halfdan Kjerulf, Arseny Nikolayevich Koreshchenko, Louis (Trouillon) Lacombe, Edouard Lalo, (Alexandre) Charles Lecocq, Bernard de Maupas, Harrison Millard, Joseph de Montbron (Comte), Adolf Reichel, Jakob Rosenhain, Sebastian Benson Schlesinger, Anton Yulyevich Simon, Francesco Paolo Tosti, Cayetano Troiani, Jean-Baptiste Théodore Weckerlin, Charles Marie Jean Albert Widor, Jacques-Michel Zoubaloff
- Extase (Opus 21, Number 2): Paul Gaudens Albert Adréani, Joseph Henry Altès, Max Arham, Nadia Boulanger, Antônio Francisco Braga, Pierre (Onfroy) de Bréville, Joseph Auguste Charlot, Carlos Chávez, Isabelle Delâge-Prat, Georges Adolphe Hüe, Hyppolyte Mirande, Emanuel Moór, Felipe Pedrell, Louis Vierne, Richard Wagner, Charles Marie Jean Albert Widor, Jacques-Michel Zoubaloff
- Elle et moi (Opus 21, Number 3): Sebastian Benson Schlesinger
- Nachts (Opus 35, Number 1): Michael Brough, Max Zenger
- Allein (Opus 35, Number 2): Károly Aggházy, Akhilles Nikolayevich Alferaki, Friedrich Angermann, (George Efraim) Fritz Arlberg, Laura Valborg Aulin, C. Becker, Rafael Behn, R. Benyovszky, Wilhelm Reinhard Berger, L. Bibl, Sigizmund Mikhailovich Blumenfel'd, (Johann Hermann) Heinrich Böie, János Bókay, Leon Carolus Bouman, (Karl Friedrich) Gustav Brah-Müller, Ingeborg (Starck) Bronsart von Schellendorf, Theodor Bungard-Wasem, Karl Collan, Georgy Aleksandrovich Demidov, Otto Johann Anton Dütsch, Johann Wolfgang von Ehrenstein, Ludwig von Erlanger, Zdenko Antonín

⁵⁸ Ezust, E. (2022). Texts to Art Songs and Choral Works by A. Beach. *The LiederNet Archive*.

Václav Fibich, Carl Theodor Flodin, Adolph Martin Foerster, Rudolf Gernlein, Georg Geyger, Rich Grelling, Edvard Grieg, F. Griessheim, Ferdinand Gumbert, F. B. Hamma, Ludwig Hartmann, Carl Hauer, J. Heinemann, Arthur Heinrich, Alfred Heller, Marie Hinrichs, Joseph Huber, Friedrich Wilhelm Jähns, George Joseph Japha, Edvard Armas Järnefelt, Gustav Jensen, Helene Kempner, Wilhelm Kienzl, Thomas Hague Kinsey, Henning Karl Adam von Koss, Carl Kossmaly, Heinz Kratochwil, Franz Krežma, Franz Paul Lachner, Julius Lammers, J. Leavitt, Leopold Lenz, W. J. Otto Lessmann, Mary Murray Lindner, Ernst Löwenberg, Johann Jakob Mendel, Johann Heinrich Conrad Molck, S. Morosov, Heinrich Neal, Victor Ernst Nessler, Ernst Otto Nodnagel, Younghigh Pagh-Paan, Hermann Theobald Petschke, Robert Avgustovich Pfennig, Carl Piutti, F. L. von Plessen, Gottfried Preyer, Heinrich Proch, Rudolf Radecke, Carl Alexander Raida, Martin Roeder, Jakob Rosenhain, Arthur Rosenstein, G. Scheller, Gustav Schmidt, Franz Peter Schubert, Edwin Schultz, Clara Schumann (née Wieck), (Johan Gustaf) Emil Sjögren, Frantisek Zdenek Xavier Alois Skuhersky, Arthur Smolian, Julius Salomon Sulzer, (Karl Gottfried) Wilhelm Taubert, Manfred Trojahn, L. Trost, Marie Vanden Heuvel, Johann Vesque von Püttlingen, Henri Viotta, Charles Voss, Bernard Wagenaar, Johannes Wendel, Alexander Winterberger, Gotthard Wöhler, Hugo Wolf, Gerhard Wuensch

- Nähe des Geliebten (Opus 35, Number 3): Joseph Abenheim, Andrew Ager, Agathe Ursula Backer-Grøndahl, Reinhold Becker, Antonín František Bečvářovský, Ludwig van Beethoven, Ingeborg (Starck) Bronsart von Schellendorf, (August Joseph) Norbert Burgmüller, Berthold Damcke, Leopold Damrosch, (Moritz) Graf von Dietrichstein, Heinrich (Ludwig Egmont) Dorn, Georg Gerson, Friedrich Wilhelm Grund, Benedikt Hacker, August Harder, Stephen (István) Heller, Karl Friedrich Ludwig Hellwig, Fanny Hensel, Ferdinand von Hiller, Friedrich Heinrich Himmel, Paul Hindemith, Gustav Jansen, Robert Kahn, Johann Christoph Kienlen, Theodor Fürchtgott Kirchner, Bernhard (Joseph) Klein, Immanuel Friedrich Knapp, Julius Kniese, Conradin Kreutzer, Josephine Lang, Eduard Lassen, Leopold Lenz, Carl Loewe, Rolf Martinsson, Wilhelm Mauke, Franz Anton Maurer, Lise Maria Mayer, Nikolai Karlovich Medtner, Oscar Merz, Carl Moltke, Johanna Müller-Hermann, Béla Nemes Hegyi, Friederike Pallas, Carl Eduard Pax, Carl Ferdinand Pohl, Johann Friedrich Reichardt, Vincenzo Righini, Andreas Jakob Romberg, Franz Peter Schubert, Robert Schumann, (Carl) Freiherr von Seckendorff, Richard Stöhr, Václav Jan Křtitel Tomášek, Hugo Ulrich, Caroline Unger, Julius Weismann, Maria Wilhelmj, Philip Wolfrum, Karl Friedrich Zelter, Winfried (Petrus Ignatius) Zillig
- Canzonetta (Opus 48, Number 4): none
- Ich sagte nicht (Opus 51, Number 1): none

- Wir drei (Opus 51, Number 2): Karl von Kaskel, Richard Rössler
- Juni (Opus 51, Number 3): none
- Je demande à l'oiseau (Opus 51, Number 4): none
- Ein altes Gebet (Opus 72, Number 1): none
- Deine Blumen (Opus 72, Number 2): none
- Grossmütterchen (Opus 73, Number 1): none
- Der Totenkranz (Opus 73, Number 2): none

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Octet Leader, Concert Choir, Penn State

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Treasurer, National Association for Music Educators (NAfME), Penn State

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Secretary, Student Ch. of the Natl. Association of Teachers of Singing (SNATS), Penn State

2021 – 2022

President, American Choral Directors Association (ACDA), Penn State

2020 – Present

Professional Development

ACDA Eastern Conference

Spring 2022

ACDA-PA State Conference

Summer 2021, 2022

PCMEA Region III Workshop

Fall 2019 – 2022

Research

“Making the Ghosts ‘Real’,” Program Note for Chicago Summer Opera, *Turn of the Screw*

Summer 2023

“The 21st Century Experience of Women Musicians in Irish Traditional Music,” Independent Research

Summer 2023

“A Letter from Sullivan Ballou,” Penn State Undergraduate Research Exhibition

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Honors

Nominee for Mitchell Fellowship, Penn State

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McNelley P.E.O. Big 10 Music Scholarship

2023 – 2024

Erickson Discovery Grant, \$3500

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Peter T. Luckie Awards for Outstanding Juniors, Penn State

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Mona Shibley Bird Memorial Choir Scholarship

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AMC (Allegheny Mountain Chapter) NATS Finalist, PA

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Significant Masterclasses

Georg Leskovich, Acting, IES Abroad, Vienna, Austria

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Soprano, Beethoven’s “Wann i in der Früh aufsteh,” Performance Workshop, IES Abroad: Vienna

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