

AMY BEACH

Young People's Carnival, Op. 25

Maurice Hinson, Editor

About the Composer

Amy Marcy Cheney (Mrs. H.H.A. Beach), 1867–1944

Amy Marcy Cheney was born in Henniker, New Hampshire, on September 5, 1867, into an established New England family with musical traditions. When Amy was four she began to play the piano. At six she insisted on studying piano with her mother and soon mastered Heller and Czerny etudes, Handel's "The Harmonious Blacksmith," some Beethoven sonatas and some Chopin waltzes. She began to compose at this time and at the age of seven made her first public appearances, including in her programs one of her own waltzes. A year later the family moved to Boston, where she studied with Ernst Perabo, Carl Baermann and Junius W. Hill. On March 28, 1885, she made her debut with the Boston Symphony Orchestra, playing the Chopin F Minor Concerto. That same year she married Dr. H.H.A. Beach, a wealthy surgeon, and chose to perform under the name Mrs. H.H.A. Beach for the rest of her career.



Mrs. Beach around 1904


She abandoned performance while her husband was alive, and her creative impulses found an outlet through composition. She gained recognition for her songs and short pieces, which suited the popular taste. Her "Gaelic Symphony" was performed by the Boston Symphony Orchestra in 1896, and later by the New York Philharmonic, the first symphony by an American woman composer to achieve this distinction. Her compositions also include a violin sonata, a piano concerto, a piano quintet, a string quartet, a mass and several cantatas. After her husband's death in 1910 she resumed her performing career and often visited the MacDowell Colony to compose during summers. She was the first American woman to succeed as a composer of large-scale art music and was celebrated during her lifetime as the foremost woman composer of the United States.

About the Music

The six programmatic movements in this suite depict the characters of early European pantomime, popular in America in the late 19th century.

YOUNG PEOPLE'S CARNIVAL, OP. 25

1. Promenade7

This piece sets the stage for the upcoming action. A trumpetlike introduction leads into a march. The  figure should be played rhythmically precise and not like a triplet. Observe the numerous dynamic changes carefully throughout the piece.

2. Columbine.....10

Columbine was the daughter of Pantalón and sweetheart of Harlequin. This lighthearted and gentle dance is most appropriate for Columbine's dovelike character. The left-hand melody in measures 3–18, 27–34 and 37–46 must be projected over the right-hand accompaniment. Likewise, when the melody shifts to the right hand (measures 18–26 and 35–37), it must be voiced to be heard over the left-hand accompaniment.

3. **Pantolon**12

This character was usually a slender, foolish old man wearing tight trousers extending to the feet, who frequently took the brunt of other characters' jokes. The composer has made this rambunctious, high stepping and sometimes running dance descriptive of the old man's antics. Keep the staccato notes short and crisp and take advantage of sudden dynamic changes such as those in measures 4, 19–20, 35–36 and 52–53. Give full value to the left-hand quarter notes marked tenuto in measure 6–7, 14–15, 30–31, 54–55 and 62–63. A slight accelerando from measure 60 to the end will add excitement.

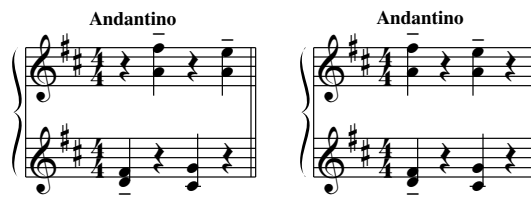
4. **Pierrot and Pierrette**14

These two pantomime characters had whitened faces and wore loose white pantaloons and jackets with large buttons. They seem to be enjoying this delightful waltz and glide about smoothly and without effort. Voice the left-hand accompaniment one dynamic level softer than the right-hand melody. Vary the dynamics on the repeat. The editor has suggested pedal but “finger-pedaling” would also be effective by making the left-hand first note of each measure twice as long:



5. **Secrets**16

These “secrets” are probably discussed between Pierrot and Pierrette! The quarter-note melodies, marked with tenutos, are treated like a duet, alternating between hands. The quarter notes marked with a tenuto should get their full value. Take the poco ritard at measure 24 only on the repeat. Practice the quarter-note melody in both hands by itself. Then practice blocking the chords together with both hands bringing out the tenuto melody, like the examples that follows.



6. **Harlequin**18

This comic prankster wears a mask and spangled, diamond-patterned tights of many colors. He sometimes carries a wooden wand or sword. The lively music depicts his involvement in mischievous antics and in playing the part of a buffoon. Keep the melody, decorated with grace notes, light and airy. Play all grace notes quickly before the beat. The eighth-note staccato bass should bounce along jauntily. Bring out the left-hand melody in measures 48–60 at a forte level the first time through. Reduce it to a piano level and the right hand to a pianissimo level on the repeat.

About This Collection

Pedaling, metronome markings and all parenthetical material are editorial. The fingerings are the composer's, except for those in parentheses. Mrs. Beach had small hands, which aided her in planning fingerings for young pianists.

This edition is based on the first edition of 1894 published by Arthur P. Schmidt in Boston, Massachusetts, and entitled *Children's Carnival*. This effective suite is excellent for the early intermediate student.



Amy Beach (seated) with members of the Brooklyn Chamber Music Society of New York, March, 1940

This edition is dedicated to Dr. Sandra Turner, with admiration and appreciation.

Maurice Hinson

Promenade

Amy Beach
Op. 25, No. 1

Alla marcia (♩ = ca. 116)

a tempo

System 1 (Measures 1-4): Starts with a forte (*f*) dynamic. The right hand has a melodic line with triplets and slurs. The left hand provides a steady accompaniment. Dynamics change to *rit.* and then *p* (piano) by measure 4.

System 2 (Measures 5-8): Measure 5 is marked with a box. The right hand continues with slurs and ties. The left hand has block chords. Dynamics are *p*.

System 3 (Measures 9-12): Measure 9 is marked with a box. The right hand has a melodic line with a sharp sign. The left hand has block chords. Dynamics are *p*.

System 4 (Measures 13-16): Measure 13 is marked with a box. The right hand has a melodic line with slurs. The left hand has block chords. Dynamics include *cresc.* (crescendo) and *mf* (mezzo-forte).

System 5 (Measures 17-20): Measure 17 is marked with a box. The right hand has a melodic line with slurs. The left hand has block chords. Dynamics include *p* and *cresc.*