



## Student Opportunities for Academic Research (SOAR) Summer Research Grant: Proposal Cover Sheet

Name: Mike McAndrew  
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Mailing Address: Box 2214  
Major: BMus Composition  
QPA: 3.92

Project Title: Creation of a Complete Performing Edition for Hasse's "La Spartana generosa"  
Faculty Mentor: Dr. Binford (assisted by David Boothroyd)

Request On-Campus Housing (yes/no): ☒

Hours of Work Per Week: 40  
Number of Weeks: 10

### Expectations

By signing below, you agree that you will:

- Meet regularly with the other members of the project.
- Attend regular meetings where SOAR participants share their work (unless the project work site is remote from Moravian College).
- Work with Public Relations to produce a profile of you and your project.
- Participate in the next Moravian College Scholar's Day.
- (Student) Submit by October 1 a one to two page report to the Director of SOAR describing your accomplishments for the project.
- (Faculty Mentor) Submit by October 1 a one to two page report to the Director of SOAR assessing the project.

Student Signature: Michael McAndrew

Date: 3/10/14

Faculty Mentor Signature: Hilal Binford

Date: 3/10/14

## SOAR Research Proposal: Summer 2014

### *Creation of a Complete Performing Edition for Hasse's La Spartana generosa*

Student: Michael McAndrew '15

Major: Music Composition

Faculty: Dr. Hilde Binford, Chair, Department of Music

Assisted by David Boothroyd, Vocal Coach, UBC Opera Ensemble

#### **Project Rationale**

This project continues my learning of the opera genre in the Baroque era, along with the challenges presented when preparing an old score for modern publication. The entire work began in manuscript last summer, and ended with the production some of the arias and choruses of *La Spartana generosa*. There was also a performance of a couple selections not performed in 265 years! In the spring, a vocal score was created and parts were generated to aid a concert version to be performed in Leipzig at the 2014 NEH Institute in July. From here, the final step of the project presented itself, as Dr. Binford suggested that the project be sent to Peter Wollny, one of her faculty members at NEH. Mr. Wollny is a board member of Carus-Verlag, which has published other works by Hasse.

I hope to continue the learning process of this genre which was once unknown to me, and also learn the history of Baroque opera through score study and production with Mr. David Boothroyd. There are many miniscule tasks that need to be addressed when preparing for publication, and the score must also stay as close to the original as possible. Hasse was a leading composer of serious opera in his time, but only one of his operas, *Cleofide*, has been published in modern edition. I hope to add the second to that list, as this opera, its production, and its history has barely been mentioned in many prominent music encyclopedias, dictionaries, and journals throughout the years.

#### **Expected Outcomes**

At the end of the ten weeks, I hope to have a fully publishable piano-vocal version of the opera to send to Carus-Verlag. This includes the production of:

- All of the recitative, which encompasses most of the opera. Because the first version was just arias and choruses, this needs to be transcribed. (Same with the Sinfonia at the beginning).
- The correct version of the score, which must contain similar formatting as *Cleofide*, the one Hasse opera published by Carus-Verlag.

In addition to that, I also hope to create a full score of the opera to preserve any of the parts for future revivals. This includes:

- The production of the parts, as well as the correction of mistakes between the original manuscript and the modern score.

Hasse's music has been on the rise as far as revival is concerned, and I hope that this opera is no exception. Since the project began, the word about its production has spread through word of mouth, leading to the Leipzig performance as mentioned previously. This project has been a huge undertaking, and I hope to fully complete the opera and widen my knowledge in the composition field. In this case, I am not writing the music, but gaining further respect for some of the musical geniuses that helped the field of music over many centuries and beyond.

## SOAR Research Proposal: SUMMER 2014

### *Creation of a Complete Performing Edition for Hasse's La Spartana generosa*

Faculty: Dr. Hilde Binford, Chair, Department of Music  
Assisted by David Boothroyd, Music Director of Burnaby Lyric Opera  
Student: Michael McAndrew '15, B.Mus.  
Dates: May 27 – August 1, 2014. Ten weeks.

### Project Description

Michael McAndrew will be preparing a complete performing edition for the opera *La Spartana generosa* by Johann Adophe Hasse and work with singers and musicians. He will spend two weeks in Leipzig, where he will help with vocal coaching and participate in a premiere performance of the concertized version of the opera. This is a continuation of the summer 2013 and spring 2014 SOAR projects. In 2013, Mike and another student created a performing edition of the arias and choruses, which included the orchestra parts. More about Hasse and this opera can be found in the previous SOAR proposal by Dr. Larry Lipkis for summer 2013. In spring 2014, Mike worked on created a piano/vocal score and worked on the parts for a selection of these arias and choruses in preparation for a concertized performance of the opera to take place at the NEH Institute in July 2015. This summer's project involves transcribing the rest of the opera, which consists of about two hours of recitatives, and preparing the entire work for submission for publication.

This project is a major part of the Summer Institute on J. S. Bach in July 2014, which this year is looking at music of the Baroque and the Enlightenment, with a focus on the year 1747. Opera was an art form that was influential on Bach's compositional style. Bach heard Hasse's *Cleofide* at the Dresden court in 1731, with Faustina Bordoni singing the lead role. C.P.E. Bach reported on this event and claimed that Hasse and his father were friends. When Bach later wrote the Kyrie and Gloria of the Mass in B Minor for the Dresden court, he seemed to have the Dresden singers in mind. Hasse was also an important composer for the Age of the Enlightenment: Frederick the Great was very impressed with Hasse and demanded that Hasse perform *Arminio* for his court in Potsdam, where C.P.E. Bach was the composer in residence. In 1747 and 1748, Hasse composed three operas for Dresden and Berlin: *La Spartana generosa*, *Ezio* and *Artaserse*. Summer Scholars, both vocalists and instrumentalists, will have the opportunity to work with opera coach David Boothroyd, and they will present a selection of choruses and arias from *La Spartana generosa* in a concert version. *La Spartana generosa* was composed in 1747 and has not been performed since 1748. More about the NEH Institute can be found at [bachfortechners.org](http://bachfortechners.org).

This project is an extension of the summer project completed under Dr. Lipkis and the spring project completed with me, essentially taking the skills he learned in each of the previous SOAR projects and applying it to two ends: 1) a completion transcribing the majority of the piece (the recitatives) for parts and piano vocal score, and 2) learning about working with the singers in a very practical way and testing out his piano

reductions from the spring semester. There will be three end products – the orchestral score with parts, the piano-vocal score, and a performance.

A piano-vocal score provides a piano reduction of the orchestral parts, along with the vocal parts. Generally, the piano-vocal score is the basic score that singers will use for rehearsals or concert versions. The instrumentalists will use the parts, and the conductor will use the score. In Leipzig, Mike will have the opportunity to work with the singers with some preliminary coaching, and he will also sit in with opera coach David Boothroyd as David further prepares the singers. Already we anticipate that several talented musicians will be involved, including a professional tenor opera singer from San Francisco and a harpsichordist from Juilliard.

David Boothroyd will be assisting us in this project in two key ways: 1) he will help proof the transcribed works and piano vocal scores, and 2) he will teach Mike some basic coaching techniques. His assistance is essential for two reasons: As an opera coach, David has familiarity with literally hundreds of vocal scores and is familiar with the different traditions. Secondly, he has prepared several “opera highlights” productions, and will be directing the opera-in-concert for *La Spartana generosa* in summer 2014 in Leipzig. David will work with Mike in person during the two weeks in Leipzig, and he will also be available for consultation by e-mail, phone and skype. I am requesting a \$300 honorarium for his assistance.

#### **Timetable:**

**May 26 - July 11: Transcribe all recitatives and complete any remaining sections.  
Create piano vocal score for entire opera.**

**July 14-25: Leipzig, Germany. Prepare for performance on July 23<sup>rd</sup> with singers; sing in chorus. Go through entire score in detail with David Boothroyd and Dr. Binford before returning back to Bethlehem. The daily schedule includes 3 hours of lecture in the mornings, with rehearsals in the afternoons and evenings (working around the International Bach Competition schedule for piano). Mike will also have the opportunity to meet with Peter Wollny, a member of the Carus-Verlag board, to discuss publication possibilities.**

**July 28 - August 1: Make final set of corrections and prepare score for publication.**

#### **Outcomes:**

Mike will have the opportunity to hear the results of his work in Leipzig, when it will be performed by NEH Summer Scholars as part of the summer institute on J. S. Bach. In addition, there is a strong likelihood that Burnaby Lyric Opera will perform a concertized version in the 2014-15 season of *La Spartana generosa*. The main goal will be to prepare the edition for publication.

**Budget**

1. Mike will need on-campus housing from May 26 through August 1 (with the exception of July 14-25).	
2. International Travel (plane and food; NEH covering hotel)	\$700
3. Honorarium for David Boothroyd	\$300
3. Stipend for Mike (40 hours/week, 10 weeks)	\$3,000
Total expenditures requested:	\$4,000

**David Boothroyd** is an opera coach from Vancouver, Canada. In addition to working for the University of British Columbia's Opera Ensemble, he continues to coach many professional opera singers. He has served as principal coach for Vancouver Opera and is currently the pianist for City Opera Vancouver. As the musical director for Burnaby Lyric Opera since 2004, Mr. Boothroyd has led productions of 18 titles. He has coached 150 productions of 100 different titles, in English, Italian, French, German, Russian, Czech and Latin. He earned his master's degree in musicology from the University of Western Ontario. Since 2009 he has prepared a series of "Opera Highlights" productions: 90 minute versions of operas in concert with narration.