PETER GELLHORN

MOORAGH, JULY, 1940 (1940)
FOR MALE CHOIR AND STRINGS
About RCM Editions

RCM Editions are performing editions of works. They have been created to support College performances, recordings and research. They are published to bring the works to a wider public.

About the Peter Gellhorn Project

This edition was created as part of the AHRC-funded Cultural Engagement Project “Exile Estates – Music Restitution: The Musical Legacy of Conductor/Composer Peter Gellhorn”, in collaboration with the International Centre for Suppressed Music (ICSM) and the Jewish Music Institute (JMI).

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We would also like to acknowledge the support of the British Library in providing access to its collection of Peter Gellhorn’s papers.
Preface

In this camp [...] one has nothing substantial to complain of except having to be here. There are several pianos, of which one will do for recitals, and I have given quite a few, alone and with string players. Since I came here I wrote a piece for male choir and strings, two studies for violin alone, and two pieces for strings without Double Bass.¹

In May and June 1940, the British government introduced a policy of mass internment of ‘enemy aliens’ in the UK.² These included many who had fled Nazi oppression in Germany and Austria and found refuge in Britain. Many of them, including Peter Gellhorn, were sent to internment camps on the Isle of Man. There, in Mooragh Camp, Gellhorn met many fellow musicians including Hans Keller, Paul Hamburger, and Ferdinand Rauter. The latter, after his release, enlisted prominent figures including Sir George Dyson (Director of the Royal College of Music) and Ralph Vaughan-Williams to help secure the release of fellow internees.³

I had a letter from Vaughan Williams saying his committee had recommended me to the [Home Office] for release in the last week of November, and therefore the monotony of this life is not only broken, but rather shattered by the constant ups and downs of expectations which raise you to a tense pitch by about 11am, and then you drop again for the day, because by that time all the new releases have been announced.⁴

It is very likely that Mooragh is the piece for male choir and strings referred to in Gellhorn’s letter. We know that he conducted a male choir in the camp, and the piece, dated August 1940, was most likely written for it. The piece can be performed by a male choir with a string orchestra or by four vocal soloists with a string quartet and (if available) a double bass.

The poem Mooragh by F. F. Bieber was first published in the camp newsletter, the Mooragh Times in August 1940 and then again in October 1940 in a collected volume of poems by internees, published under the title Stimmen hinter Stacheldraht [Voices behind Barbed Wire].⁵

With so many artists and intellectuals together in such a confined space it was not surprising that so much creative activity took place. Gellhorn stated that while in Mooragh internment camp he taught music, directed choirs and ensembles, and ‘gave more recitals than ever in my life’, as well as finding time for composition. He was eventually released on 21 January 1941.⁶

Dr. Terence Curran and Norbert Meyn

References:


**Editorial Statement**

A collection of Peter Gellhorn’s papers, including autograph manuscripts for all of his extant compositions, was donated to the British Library on 30\textsuperscript{th} April 2010 and 20\textsuperscript{th} July 2011 as Music Deposit 2010/15. The official reference for the collection is now MS Mus. 1800, and a complete catalogue can be found at www.petergellhorn.com/sheet-music. Alongside sketches and drafts, the composition manuscripts include a number of autograph fair copies, written in ink, clearly notated, and with few corrections, suggesting that Gellhorn intended them to be regarded as authoritative. It has therefore been possible to make urtext editions of these works, accurately conveying Gellhorn’s intentions. Some minor corrections and changes to formatting have been made so that the scores are ready for use by performers, in keeping with the ethos of the RCM Editions. On a similar basis, any specific modifications are outlined in the preface to each work, rather than using editorial brackets in the score, in order to reduce clutter on the page and to ensure easy reading. For an overarching outline of the approach to transcription, see “The Peter Gellhorn Edition: General Statement”, available at www.petergellhorn.com/sheet-music and at researchonline.rcm.ac.uk/69/.

**Sources**

The Gellhorn Papers contain two autograph manuscripts for *Mooragh*, catalogued under MS Mus. 1800/3/2 Vocal music; 1940-1954: a fair second bass part, and a fair score. The latter has been taken as the primary copy text, with the latter consulted to ensure consistency.

The fair score is written in black ink (with a few corrections in blue ink) on unevenly cut tracing paper with between 13 and 14 hand-drawn staves per page. The manuscript is formed from seven single-sided folios sewn together with black thread through the left-hand edge to make a fourteen-page booklet measuring 286mm by 428mm. The contents are as follows:
Specific Editorial Remarks

In the autograph score the four voice parts are written over two staves, and the cello and double bass parts are written on a single stave. In the present edition they have been separated out into independent staves for clarity.

The following minor correction has also been made:

Measure 29: in the score, Gellhorn writes a hairpin over the entire bar above each of the string staves, while the *mezzo-piano* and *piano* markings are written below the stave. The present edition splits these hairpins into two, either side of the *piano* markings, and places them below the stave, for ease of reading.

Dr. Bruno Bower
Be-yond barbed wire
The sea
And the
The sea
And the
Be-yond barbed wire
The sea
And the
Be-yond barbed wire
The sea
And the
pizz.
mp

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sun's last fire burning up a tree And a cottage on the green
Gulls idle on the beach,

Gulls idle on the beach,
Then rise into the air and cry.

Then rise into the air and cry.

Then rise into the air and cry.

Then rise into the air and cry.

Then rise into the air and cry.

Then rise into the air and cry.

Then rise into the air and cry.

Then rise into the air and cry.
We can but pace our cage and let our hung-ry
poco a poco cresc.

The field a-cross the bay we can-not reach,
and let our hung-ry
poco a poco cresc.

We can but pace our cage and let our hung-ry
poco a poco cresc.
Beyond our

which will remain

which will remain

15
T. 1
sadness and beyond despair

T. 2
be-yond de-spair

B. 1
be-yond de-spair

B. 2
Be-yond our stub-born hope,

Vln. I

Vln. II

Vla.

Vc.

Db.

Beyond our sad-ness be-yond de-spair

E

Be-yond our
hope,
stubborn hope,
They will stand, beyond our fair and puzzled sense of justice.
They will stand, beyond our fair and puzzled sense of justice.
They will stand, beyond our fair and puzzled sense of justice.
They will stand, beyond our fair and puzzled sense of justice.
sea, This distant friendli ness of wood-ed land.

To bid fare

sea, This distant friendli ness of wood-ed land.

sea, This distant friendli ness of wood-ed land.

sea, This distant friendli ness of wood-ed land.
To bid farewell to us when we are free,

when we are free,
T. 1 
free, when we are free.

T. 2 
free, when we are free.

B. 1 
free, when we are free.

B. 2 
free, when we are free.

Vln. I 
free, when we are free.

Vln. II 
free, when we are free.

Vla. 
free, when we are free.

Vc. 
free, when we are free.

Db. 
free, when we are free.
Tenor I
Tenor II
Bass I
Bass II

Mooragh, July, 1940

Peter Gellhorn (1912–2004)

F. F Bieber (dates unknown)

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We can but pace our cage and let our hungry eye Take in far loveliness which will Remain beyond our sadness

The field a-cross the bay we can-not reach, and let our hungry eye Take in far loveliness which will Remain which will remain...
and beyond despair

beyond despair Beyond our stub-born hope,
beyond despair Beyond our stub-born hope,
sadness beyond despair Beyond our stub-born hope,

They will

This distant friend-li ness of wood-ed land.
pier,

This beach, this sea This distant friend-li ness of wood-ed land.
To bid fare-well to us when we are free.

When we are free.

When we are free.

When we are free.

When we are free.

When we are free.

When we are free.
Violin I

Mooragh, July, 1940

Peter Gellhorn (1912–2004)

F. F Bieber (dates unknown)
Violin I

46

53

59

63

73

78

86

89
Mooragh, July, 1940

Peter Gellhorn (1912–2004)

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Viola

Mooragh, July, 1940

Peter Gellhorn (1912–2004)

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Double Bass

Mooragh, July, 1940

F. F Bieber (dates unknown)

Peter Gellhorn (1912–2004)

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