ROYAL

COLLEGE

OF MUSIC

London

PETER GELLHORN

THE CATS (1940)

FOR STRING ORCHESTRA (WITHOUT DOUBLE BASS)
OR STRING QUARTET

RCM EDITIONS

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 *The Cats*, dated November 1940, is one of the two pieces for strings without double bass referred to in Gellhorn's letter. They would have been written for musicians in the camp and were probably performed there, although no further details are known. 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.[5] He was eventually released on 21 January 1941.

Dr. Terence Curran and Norbert Meyn

References:

1. Gellhorn, P. (1940-1943). Letter to Priaulx Rainier, 26 November 1940. *IPR/3/27 – letters from Hans [Peter] Gellhorn to Priaulx Rainier.* Royal Academy of Music Library. London.
2. Dove, R. (2014). 'Most Regrettable and Deplorable Things have Happened': Britain's Internment of Enemy Aliens in 1940. In H. Gál, *Music behind barbed wire: a diary of summer 1940* (pp. 28-40). London: Toccata Press.
3. Rauter, Ferdinand, "Die Gründung der Anglo-Austrian Music Society" (The foundation of the Anglo-Austrian Music Society), unpublished essay, Ferdinand Rauter Archive, Music and Migration Collection, University of Salzburg.

4. Gellhorn, P. (1940-1943). Letter to Priaulx Rainier, 23 December 1940. *IPR/3/27 – letters from Hans [Peter] Gellhorn to Priaulx Rainier*. Royal Academy of Music Library. London.
5. Gellhorn, P. (2002). Interview by Geraldine Auerbach, Martin Anderson, and Betty Sagon Collick, 9 January 2002 [Video]. London: International Centre for Suppressed Music [Copy of video donated to Royal College of Music Library]. Excerpt available at: https://www.youtube.com/watch?v=8wl_SUsIa7A&feature=youtu.be

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 30th April 2010 and 20th 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 six autograph manuscripts for the string quartet version of *The Cats*, catalogued under MS Mus. 1800/4/4 Orchestral and instrumental music; 1937-1982: a pencil draft (condensed to two staves), a fair score, and a set of four fair parts. The fair score has been used as the primary copy text, with the fair parts consulted to ensure consistency.

The fair score is written in black ink on 12-stave printed (but non-watermarked) manuscript paper. The manuscript is formed from two bifolios, making an unbound eight-page booklet measuring 304mm by 243mm. The contents are as follows:

[i]: Title page
pp.1-6: Score
[ii]: Blank page

Specific Editorial Remarks

The following minor correction has been made:

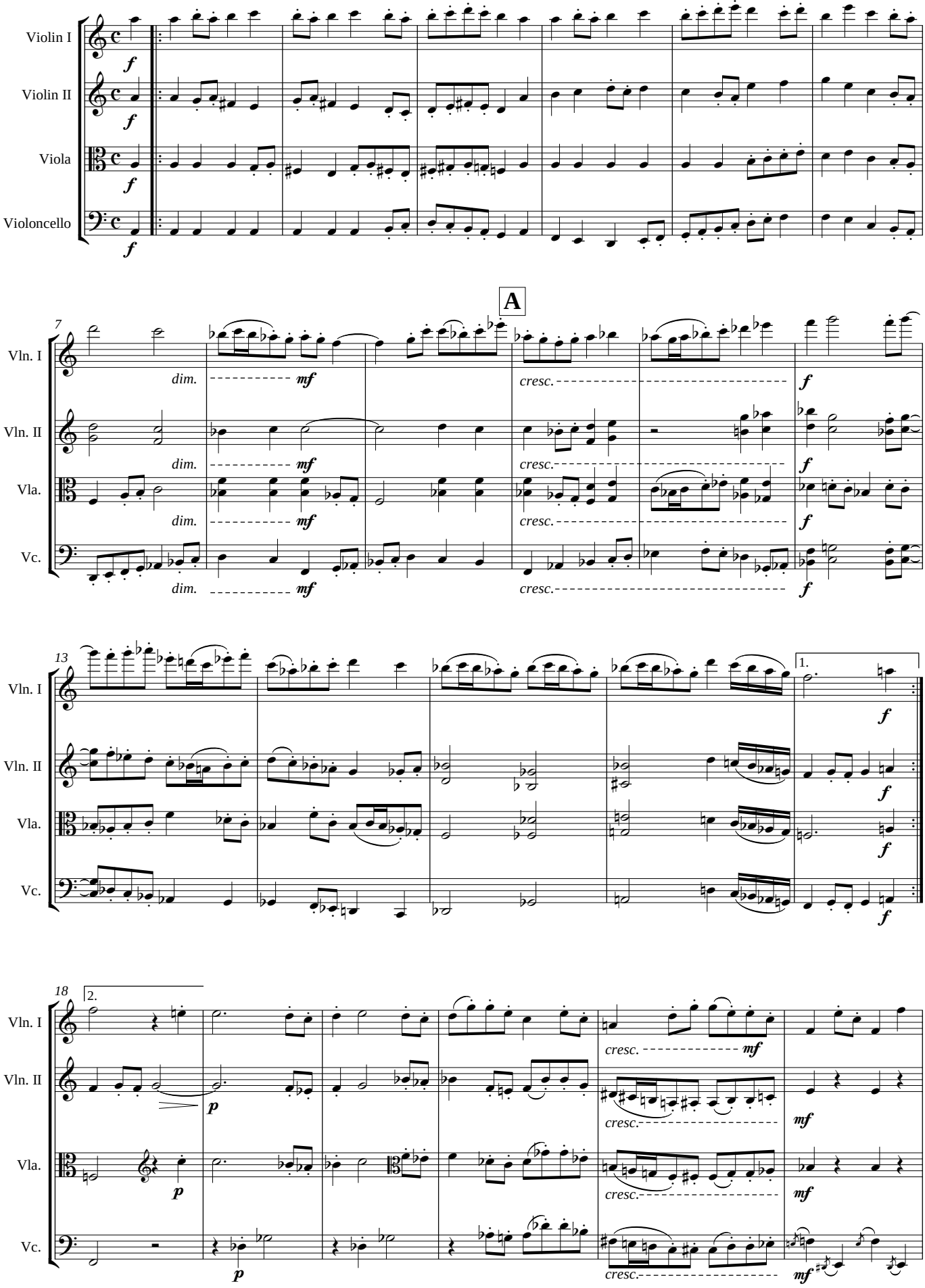
Measures 25-26: the *poco cresc.* markings have been moved from above to below the stave, after the *piano* marking.

Dr. Bruno Bower

The Cats

Peter Gellhorn (1912–2004)

Allegro non troppo



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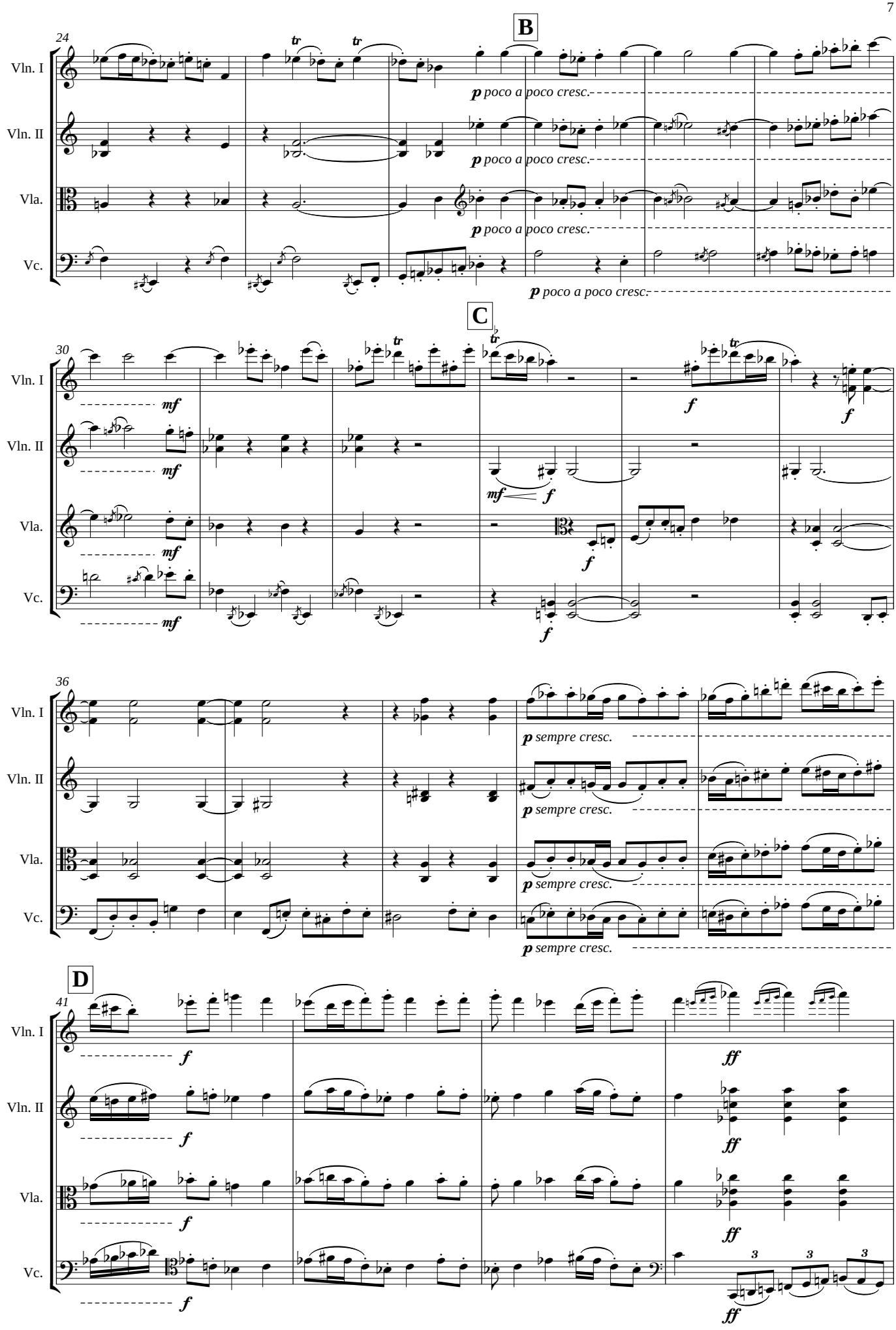
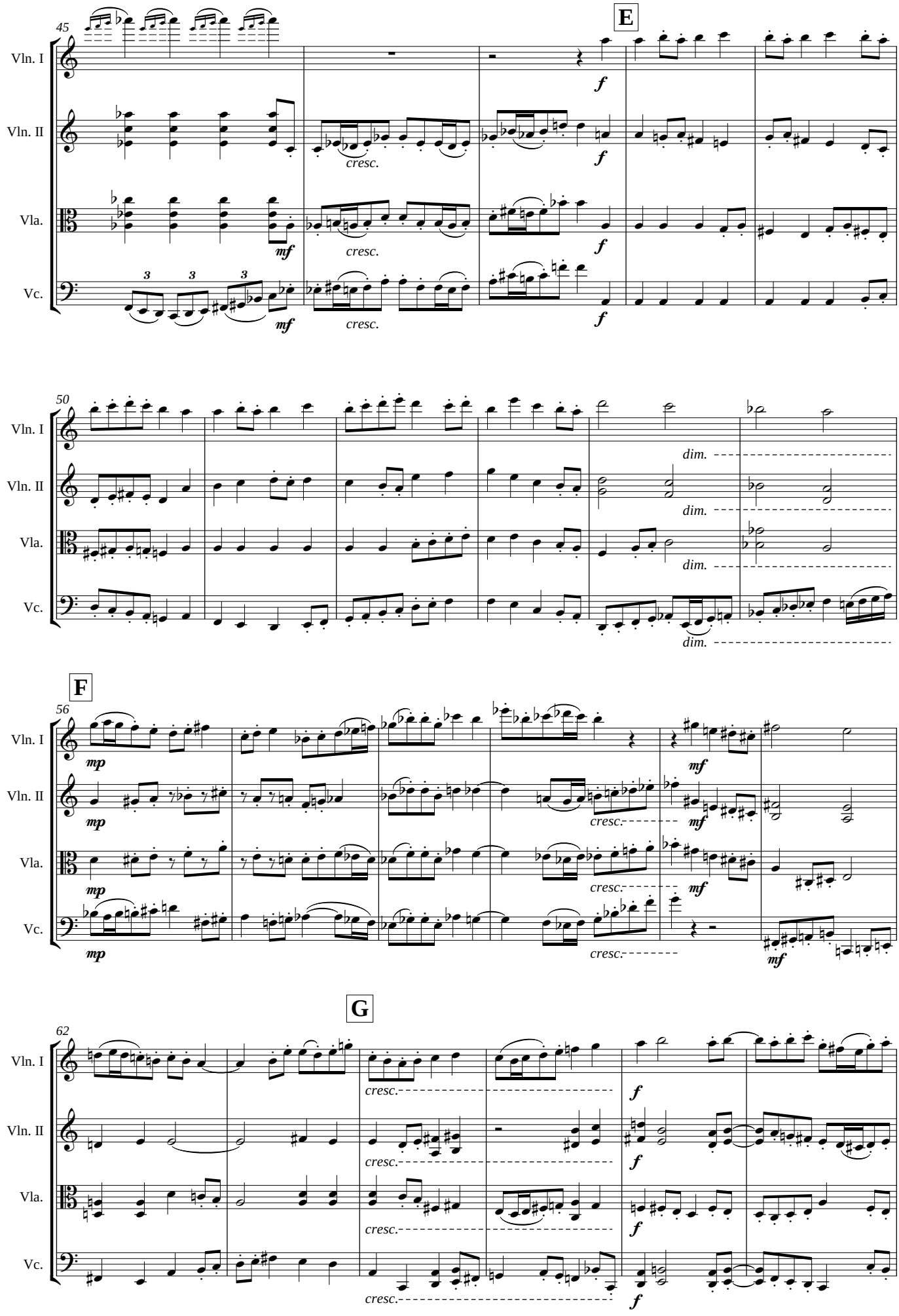
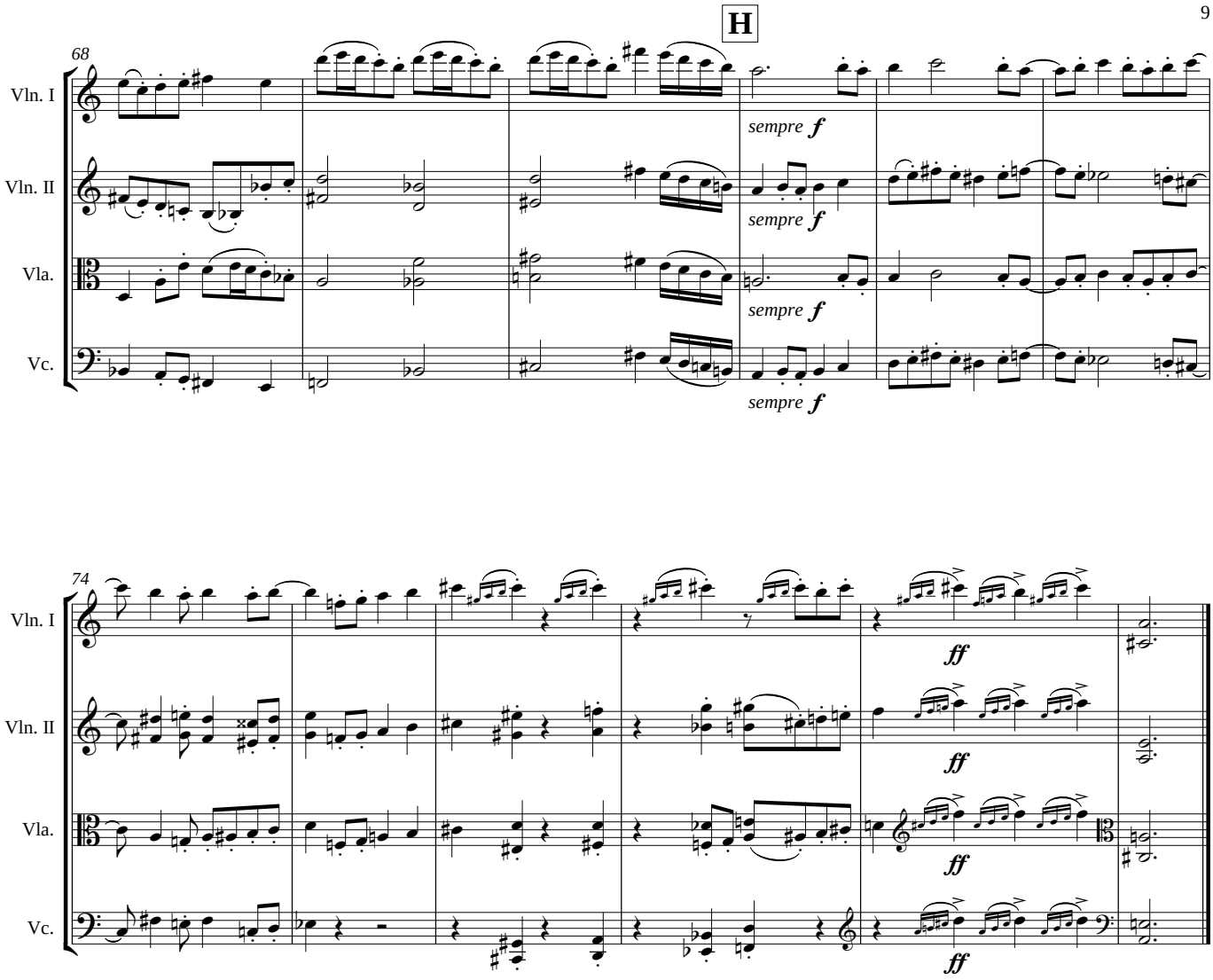

B
24
Vln. I
Vln. II
Vla.
Vc.
p poco a poco cresc.
C
30
mf
f
36
p sempre cresc.
D
41
ff


45
E
Vln. I
Vln. II
Vla.
Vc.
cresc.
50
dim.
F
56
mp
mf
G
62
f



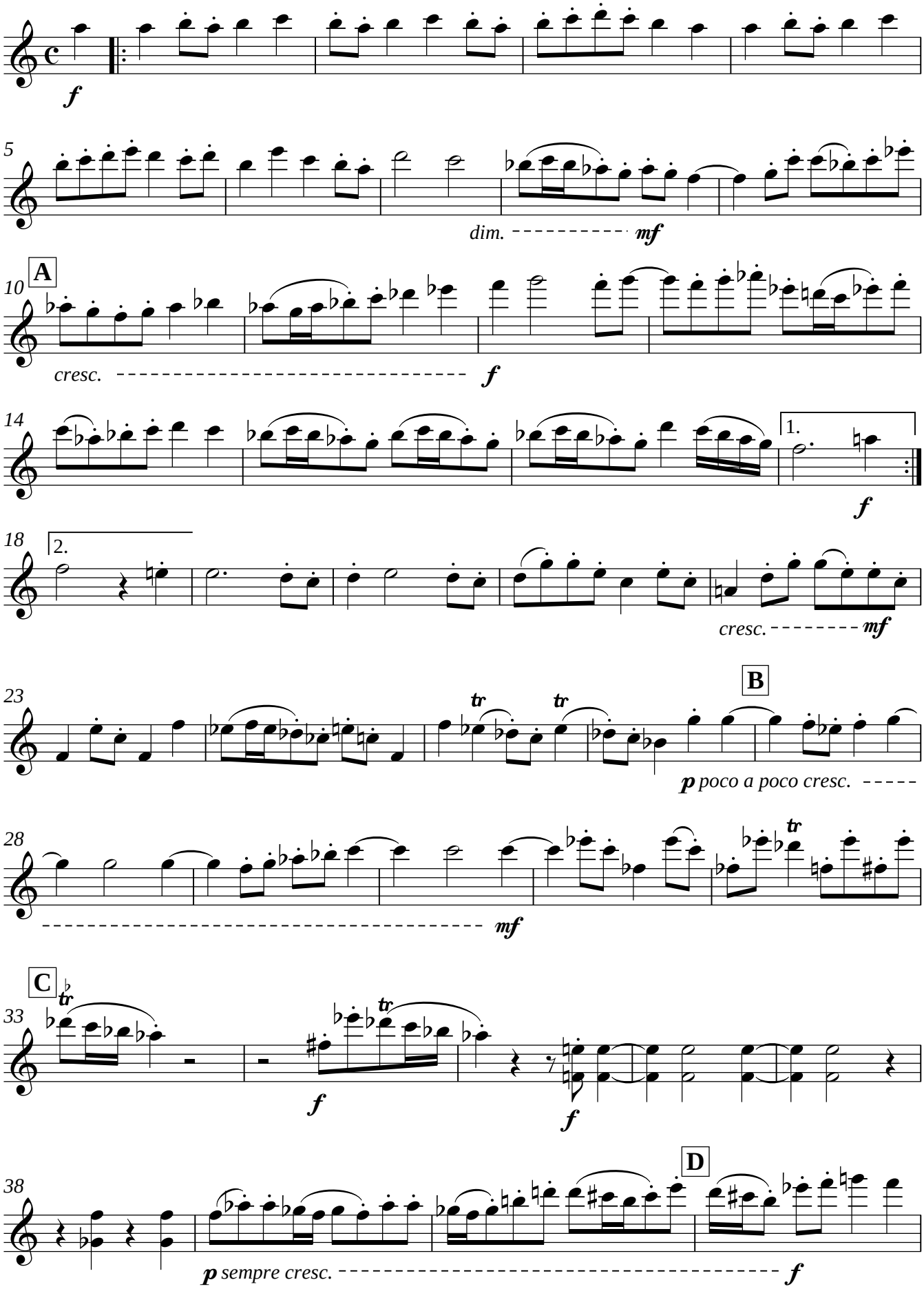
November 1st, 1940.
Ramsay, I.o.M.

Violin I

The Cats

Peter Gellhorn (1912–2004)

Allegro non troppo



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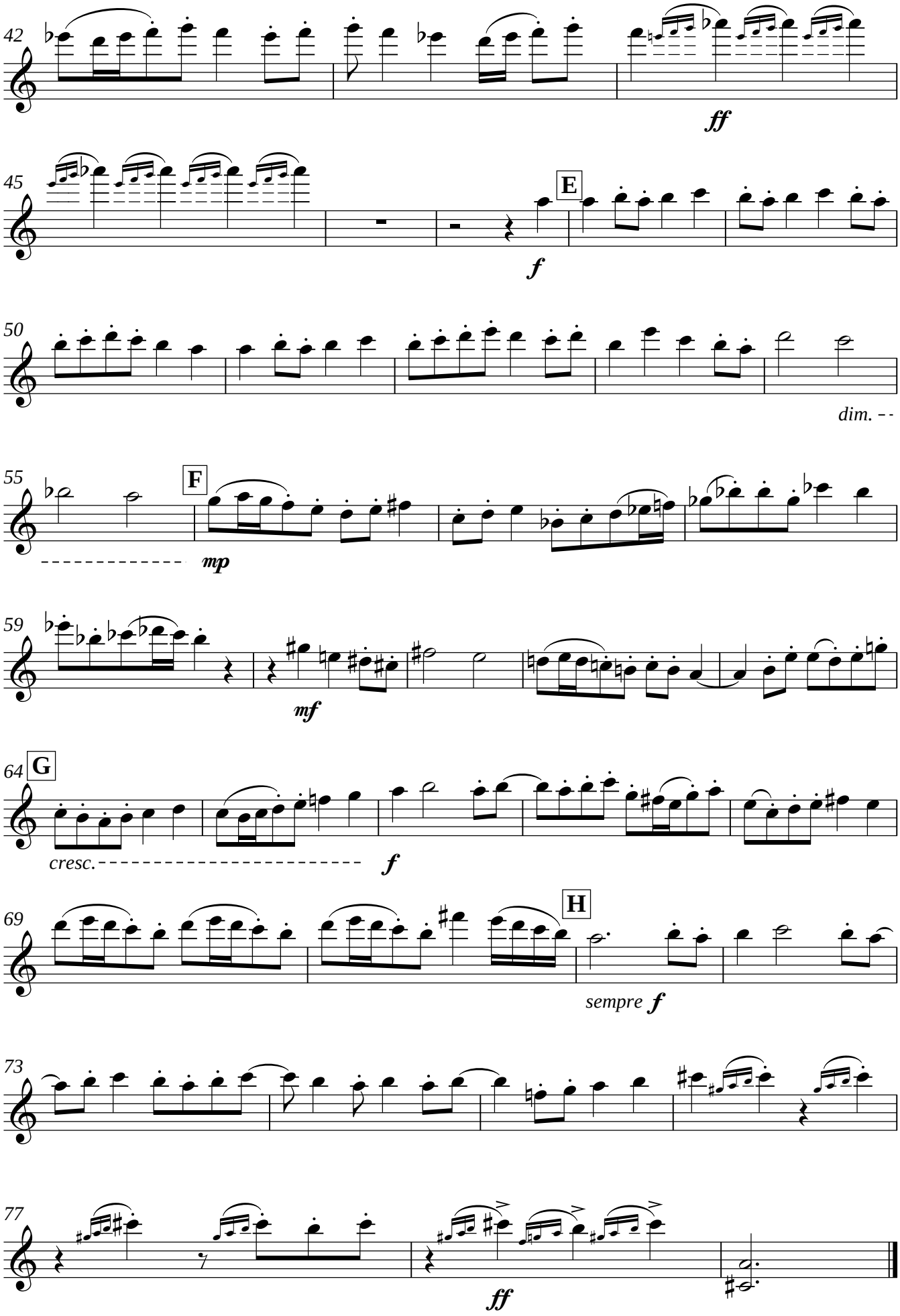
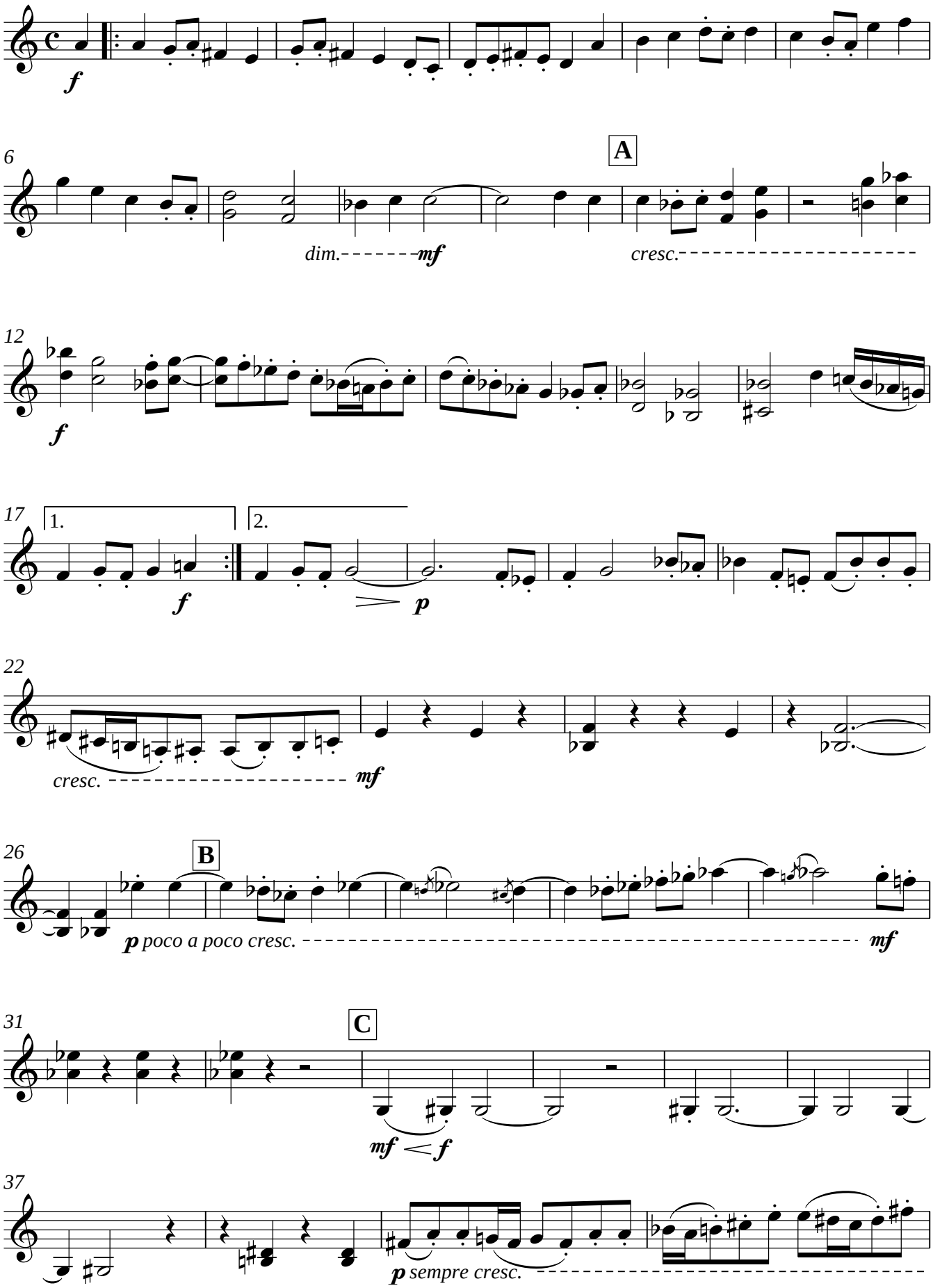

42
ff
45
E
f
50
dim.
55
F
mp
59
mf
64
G
cresc.
f
69
H
sempre f
73
77
ff

Violin II

The Cats

Peter Gellhorn (1912–2004)

Allegro non troppo



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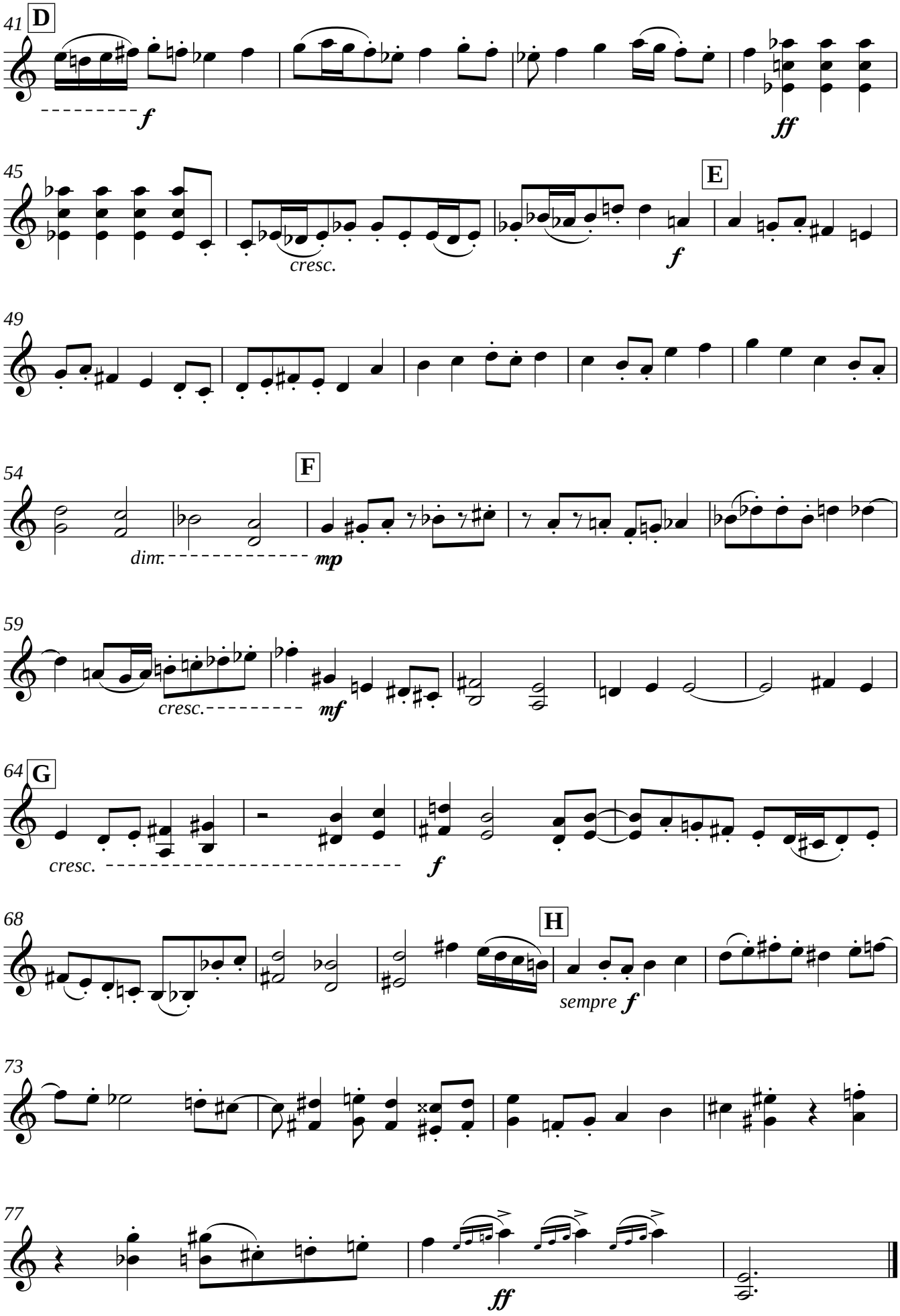
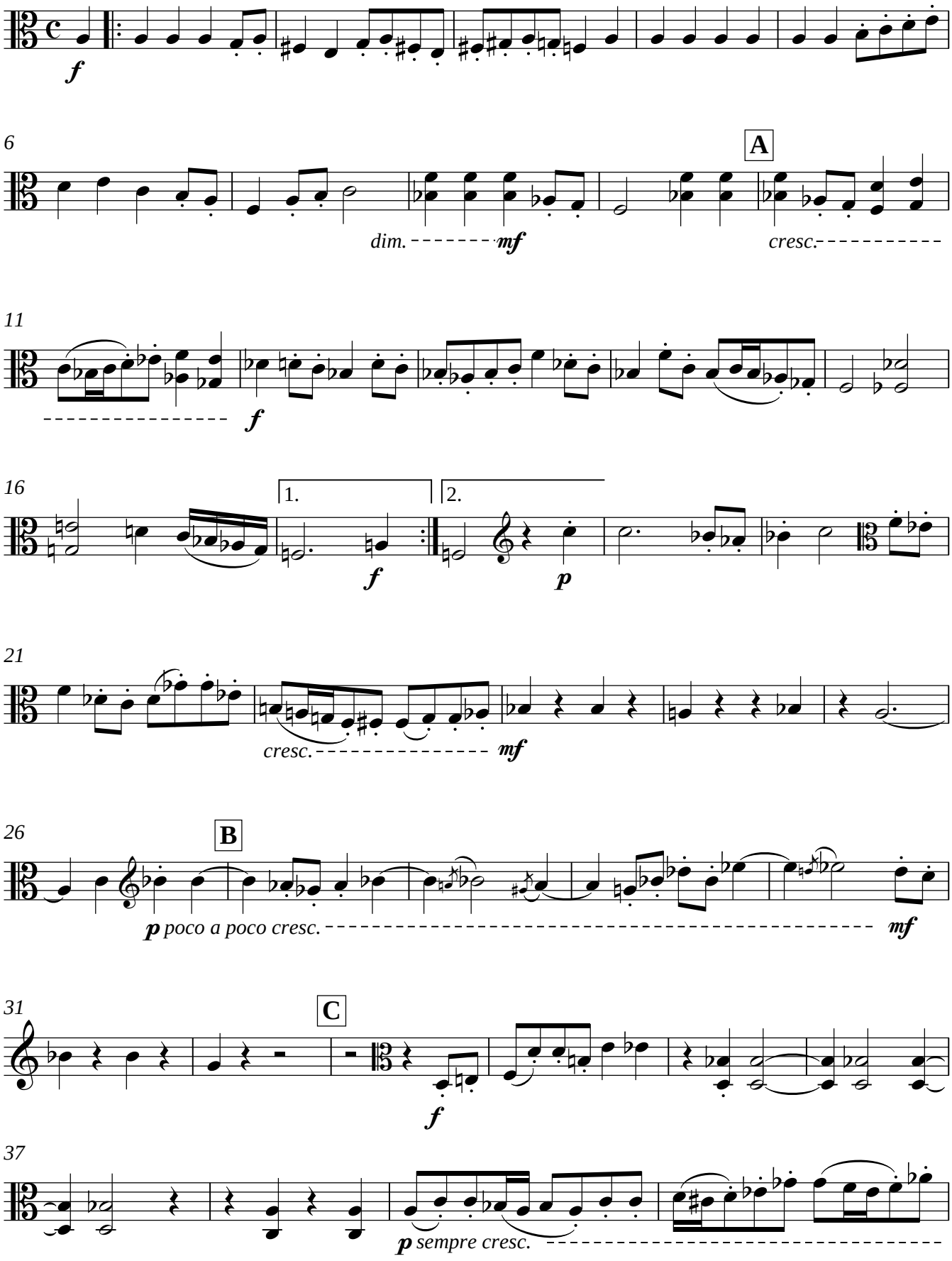

41
D
f
ff
45
cresc.
E
f
49
54
F
dim.
mp
59
cresc.
mf
64
G
cresc.
f
68
H
sempre f
73
77
ff

Viola

The Cats

Peter Gellhorn (1912–2004)

Allegro non troppo



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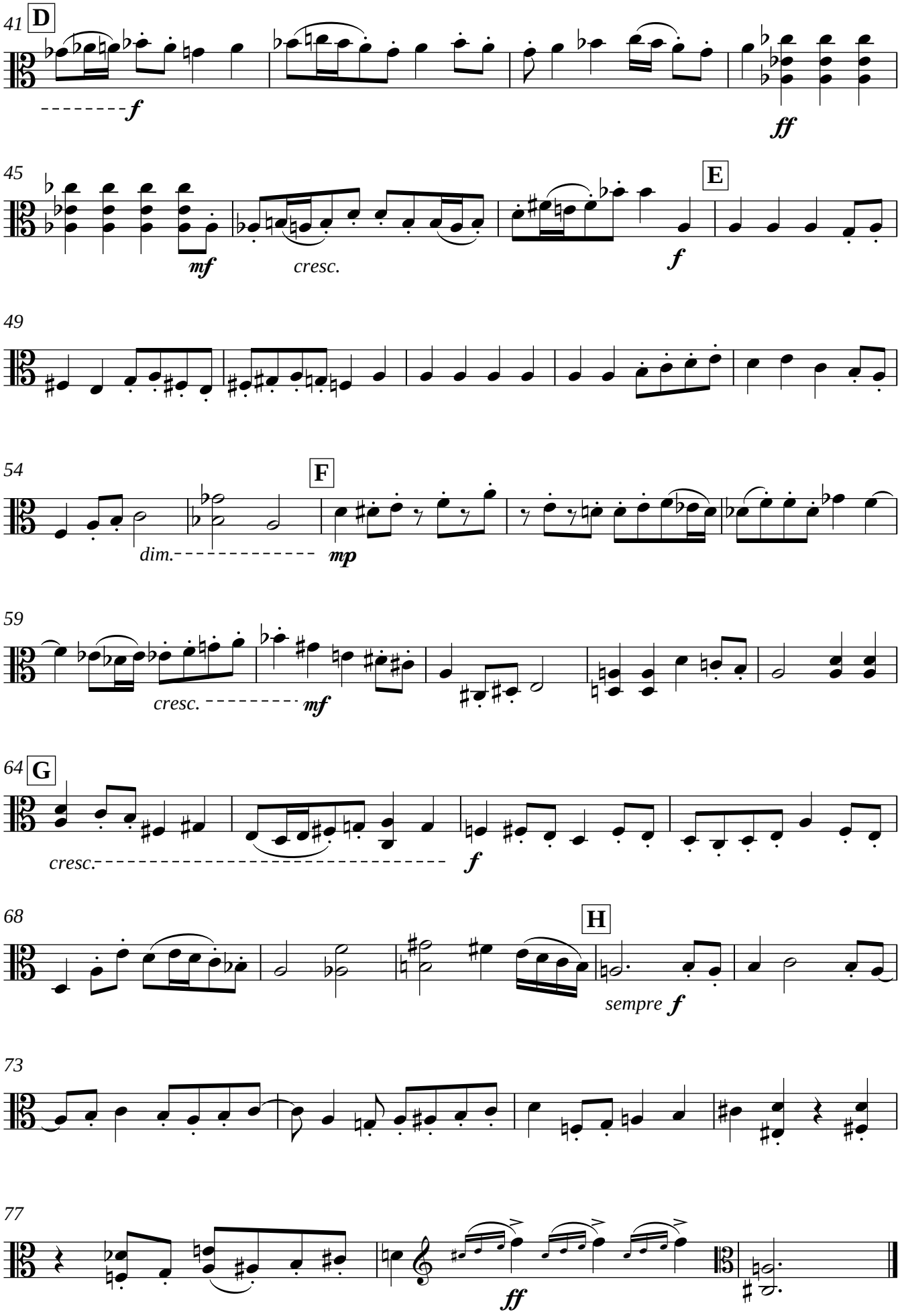
41
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49
54
F
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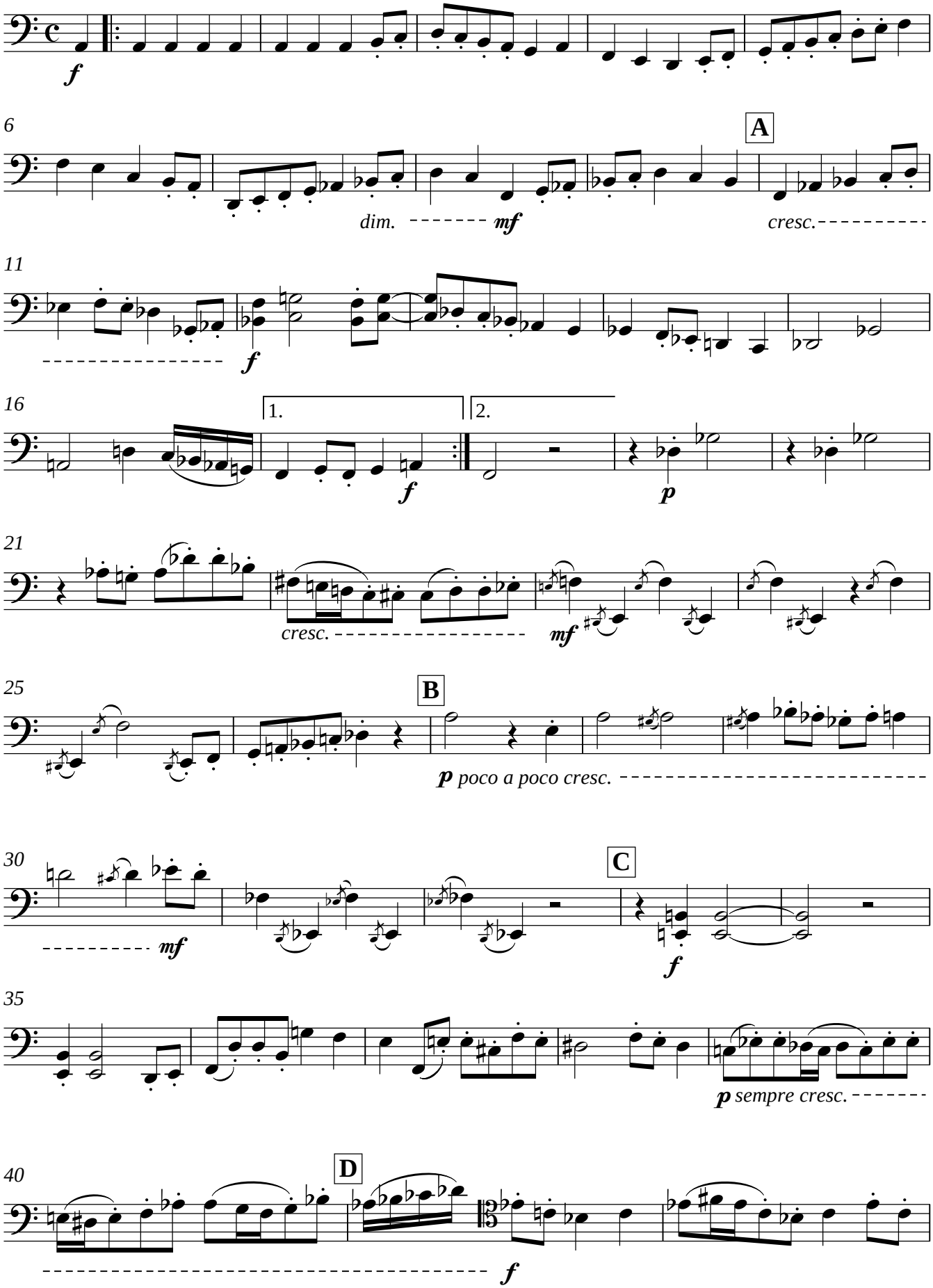
59
cresc.
mf
64
G
cresc.
f
68
H
sempre f
73
77
ff

Violoncello

The Cats

Peter Gellhorn (1912–2004)

Allegro non troppo



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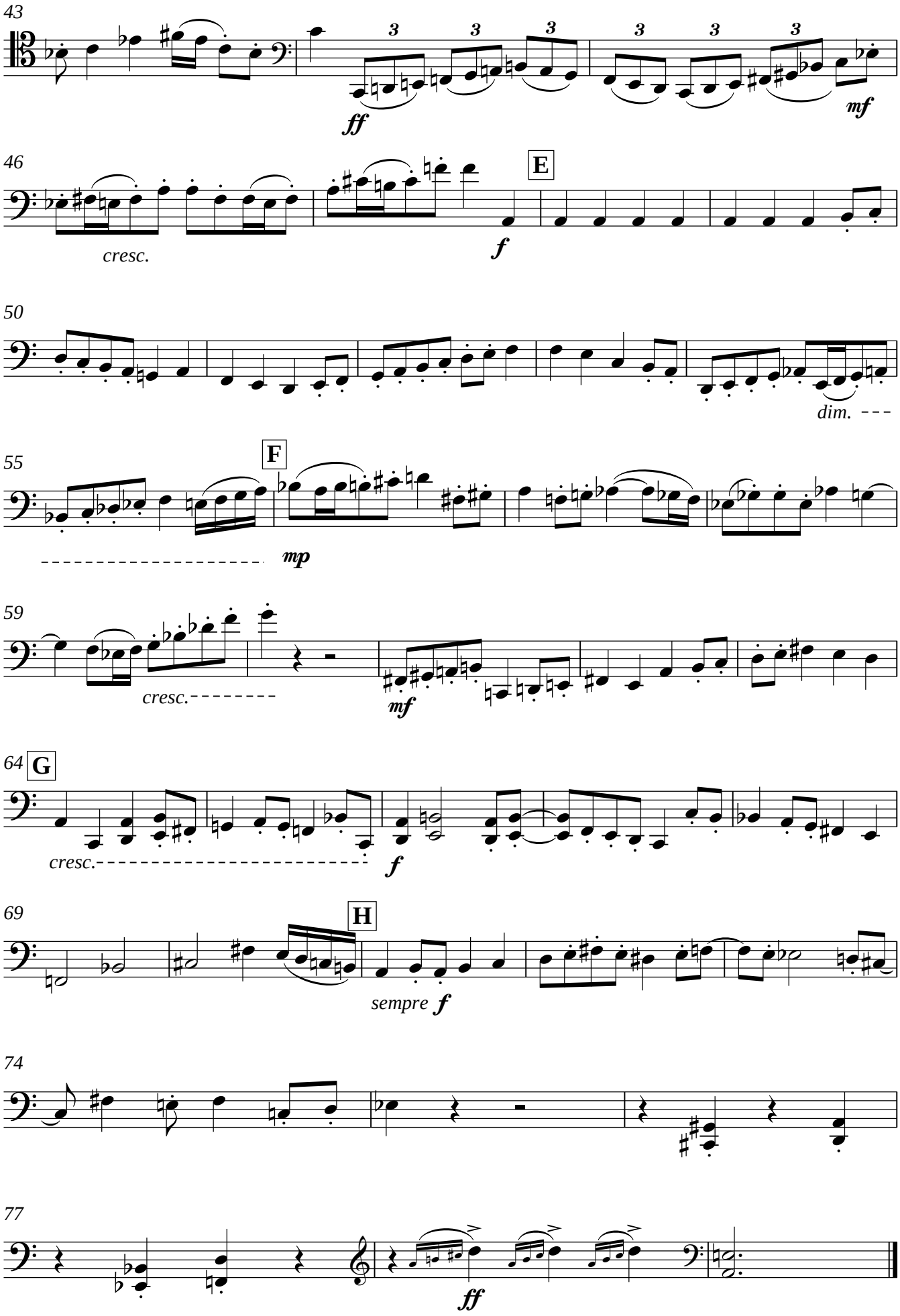
43
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cresc.
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G
cresc.
f
69
H
sempre f
74
77
ff