



R O Y A L

C O L L E G E

O F M U S I C

London

PETER GELLHORN

ANDANTE (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).

Project supervisor: Norbert Meyn

Cultural Engagement Fellow: Dr. Terence Curran

Advisor (ICSM): Professor Erik Levi

General Editor: Dr. Bruno Bower

Assistant Editors: Catherine Cheung, Lison Favard, Ray Leung, Piyawat Louilarprasert, Tim Maryon, Randall Scotting.

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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 *Andante*, dated September 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 Priaux Rainier, 26 November 1940. *IPR/3/27 – letters from Hans [Peter] Gellhorn to Priaux 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 Priaux Rainier, 23 December 1940. *IPR/3/27 – letters from Hans [Peter] Gellhorn to Priaux Rainier*. Royal Academy of Music Library. London.

- 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_SUsla7A&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

A fair autograph score for *Andante* (1940) is catalogued under MS. Mus. 1800/4/3 *Andante*. This is the sole source for the work.

The fair score is written in black ink on unevenly cut tracing paper with 12 hand-drawn staves per page. The manuscript is formed from four folios sewn together using silver thread along the left-hand edge, making an eight-page booklet measuring 286mm by 427mm. The contents are as follows:

[p.1]: Title page

[p.2]: Blank page

[pp.3-5]: Score

[pp.6-8]: Blank pages

Specific Editorial Remarks

The fair autograph score is exceptionally neat and thorough, and no corrections of any kind have been necessary.

Dr. Bruno Bower

Andante (1940)

Peter Gellhorn (1912–2004)

Andante

Violin I *mp*

Violin II *mp*

Viola

Violoncello *mp*

Detailed description: This system contains the first four measures of the piece. The Violin I part begins with a half note G4, followed by quarter notes A4, B4, and C5. The Violin II part has a similar melodic line but with more frequent sixteenth-note accompaniment. The Viola and Violoncello parts are mostly silent in these measures, with the Violoncello playing a few notes in the final measure.

5

cresc. *mf* *p*

cresc. *mf* *p*

mf marc.

cresc. *mf* *p*

A

Detailed description: This system covers measures 5 through 8. The Violin I and Violin II parts show a dynamic increase from mezzo-forte to piano, indicated by dashed lines and the word 'cresc.'. The Violoncello part has a dynamic marking of 'mf marc.' in measure 6. A section marker 'A' is placed above the Violin I staff in measure 8.

10

molto cresc. *p subito* *mp*

molto cresc. *p subito* *mp*

molto cresc. *p subito* *mp*

molto cresc. *p subito* *mp*

1.

Detailed description: This system covers measures 10 through 14. All string parts are marked 'molto cresc.' (much crescendo) until measure 11, where they change to 'p subito' (piano subito). The Violoncello part has a trill-like texture in measure 11. A first ending bracket labeled '1.' spans measures 13 and 14.

15

mp *p*

mp *p*

mp *p*

mp *p*

B

Detailed description: This system covers measures 15 through 18. The dynamics are marked 'mp' (mezzo-piano) and 'p' (piano). A section marker 'B' is placed above the Violin I staff in measure 15. The Violoncello part has a dynamic marking of 'p' in measure 16.

19

poco a poco cresc.
tr
mp poco a poco cresc.
mp poco a poco cresc.
mp poco a poco cresc.

23

C

cresc. *f*
cresc. *f*
cresc. *f*
cresc. *f*

27

D

tr
dim.
dim.
mf dim.
mf dim.

32

mp
mp
mp
mp
p subito
p subito
p subito
p subito
pizz.
pizz.
arco
arco
mp
mp
mp
mp

37 ^{2.} arco **E**

sempre p

sempre p

sempre p

41

pizz.

p

pizz.

p

pizz.

p

pizz.

p

Ramsey, Isle of Man
Sept. 20th, 1940.

Violin I

Andante (1940)

Peter Gellhorn (1912–2004)

Andante

mp

4 *cresc.*

7 *mf > p* **A**

10 *molto cresc.* *p subito*

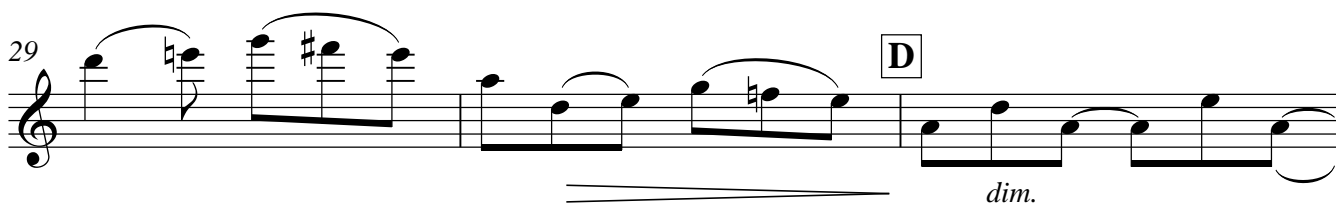
12 *mp* *mp* *>*

17 **B** *p*

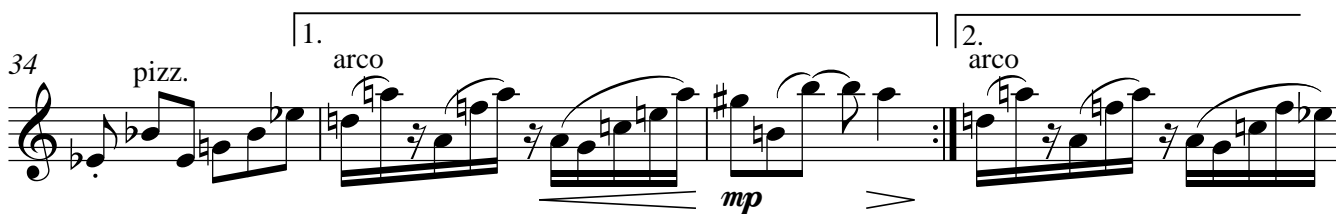
22 **C** *poco a poco cresc.* *cresc.* *f*

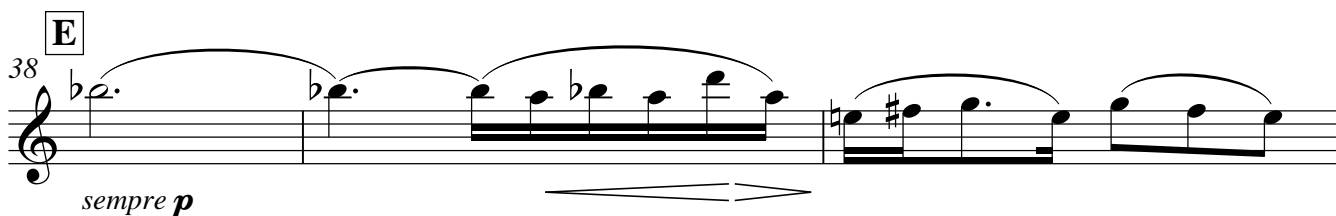
25

27 *trill*

29  **D**
dim.

32 
mp *p subito*

34 
pizz. *arco* *arco* *mp*

38 
E
sempre p

41 
pizz. *p*

Andante (1940)

Violin II

Peter Gellhorn (1912–2004)

Andante

4 *cresc.*

7 *mf* \longrightarrow *p* **A** *molto cresc.*

11 *p subito* 1. 2. *mp* *mp*

16 **B** *p*

20 *trm* *mp* *poco a poco cresc.*

23 **C** *cresc.* *f*

27

Musical staff 27-30: Treble clef, starting with a half note G4, followed by quarter notes A4, B4, C5, and D5. The next two measures contain eighth notes: G4-A4-B4, A4-G4-F4, and G4-A4-B4. The final two measures contain sixteenth notes: G4-A4-B4-C5, A4-G4-F4-E4, and G4-A4-B4-C5.

31 **D**

Musical staff 31-33: Treble clef, starting with a half note G4, followed by quarter notes A4, B4, C5, and D5. The next two measures contain eighth notes: G4-A4-B4, A4-G4-F4, and G4-A4-B4. The final two measures contain sixteenth notes: G4-A4-B4-C5, A4-G4-F4-E4, and G4-A4-B4-C5. Dynamics: *dim.* (measures 31-32), *mp* (measure 33), *p subito* (measures 34-35).

34

Musical staff 34-37: Treble clef, starting with a half note G4, followed by quarter notes A4, B4, C5, and D5. The next two measures contain eighth notes: G4-A4-B4, A4-G4-F4, and G4-A4-B4. The final two measures contain sixteenth notes: G4-A4-B4-C5, A4-G4-F4-E4, and G4-A4-B4-C5. Performance markings: *pizz.* (measure 34), *mp* (measure 35), *1. arco* (measures 36-37), *2. arco* (measures 38-39).

38 **E**

Musical staff 38-40: Treble clef, starting with a half note G4, followed by quarter notes A4, B4, C5, and D5. The next two measures contain eighth notes: G4-A4-B4, A4-G4-F4, and G4-A4-B4. The final two measures contain sixteenth notes: G4-A4-B4-C5, A4-G4-F4-E4, and G4-A4-B4-C5. Dynamics: *sempre p* (measures 38-40).

41

Musical staff 41-43: Treble clef, starting with a half note G4, followed by quarter notes A4, B4, C5, and D5. The next two measures contain eighth notes: G4-A4-B4, A4-G4-F4, and G4-A4-B4. The final two measures contain sixteenth notes: G4-A4-B4-C5, A4-G4-F4-E4, and G4-A4-B4-C5. Dynamics: *pizz.* (measures 41-42), *p* (measures 43-44).

Andante (1940)

Viola

Peter Gellhorn (1912–2004)

Andante

5

mf marc.

9 **A** *molto cresc. p subito* *mp* 1.

14 2. **B** *mp* *p*

19 **C** *mp poco a poco cresc.* *cresc.*-----

25 *f* 2

31 **D** *mf dim.* *mp* *p subito*

35 1. 2. **E** *mp* *sempre p*

40 *pizz.* *p*

Andante (1940)

Violoncello

Peter Gellhorn (1912–2004)

Andante

2

mp *cresc.* *mf*

8 **A** *p* *molto cresc.* *p subito* *mp* 1.

14 2. **B** 3 *mp* *poco a poco cresc.*

22 **C** *cresc.* *f*

28 2 **D** *mf dim.* *mp* *p subito*

34 1. 2. *mp*

38 **E** *pizz.* *p*