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R O Y A L
COLLEGE
OF MUSIC
London

PETER GELLHORN

AUTUMN (1938)

FOR VOICE AND PIANO

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

Of the few compositions written by Peter Gellhorn for solo voice and piano this is the only one without a dedication. The draft score bears the inscription 'For Winnie' but this does not appear on the final version.¹ It seems that Gellhorn changed his mind about the dedication and later, in conversation with the singer Rhonda Bachmann, disclosed that in fact he had a different person in mind when writing the song.² It appears that the song was intended for Inge Camphausen, an opera singer based in Saarbrücken before the Second World War. In an interview recalling his escape from Germany in September 1935, Gellhorn stated that he visited friends in Saarbrücken en route.³ Gellhorn told Bachmann that Camphausen then helped him to cross the border into France where he was able to make contact with his friend the film-maker Lotte Reiniger, who was based in Paris at that time, before making his way to England. Gellhorn and Camphausen never met again, although they did speak once by telephone when he was in Vienna in 1938 (presumably before the *Anschluss* in March of that year). *Autumn* was written after Gellhorn's return to London and is dated 3 October 1938. Inge Camphausen died in the bombing of Dresden in February 1945.

Dr. Terence Curran and Norbert Meyn

References:

1. Winnie Hodgkinson was the wife of Jo Hodgkinson, who was Deputy Warden of Toynbee Hall at that time. Gellhorn worked at Toynbee Hall from 1935 to 1939.
2. Bachmann, R. (2016). Conversation with Terence Curran, 12 March 2016.
3. Malet, M., & Grenville, A. (Eds.). (2002). *Changing countries: the experience and achievement of German-speaking exiles from Hitler in Britain, from 1933 to today: a study based on thirty-four interviews*, p. 79. London: Libris.

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 two autograph manuscripts for *Autumn*, catalogued under MS Mus. 1800/3/1 Vocal music; 1925-1939: a pencil draft with ink corrections in Gellhorn’s hand, and a fair score. The latter has been used as the primary copy text, as it is the more accurate source.

The fair score is written in black ink on 12-stave Bosworth & Co. manuscript paper (No.29c). The manuscript consists of one bifolio forming a four-page booklet measuring 308mm by 233mm. The contents are as follows:

[p.1]: Title page
[pp.2-3]: Score
[p.4]: Blank page

Specific Editorial Remarks

The pencil draft features a dedication on the title page, and a date of composition at the end, neither of which were transferred to the fair score. The date of composition has been reinstated here, but the dedication has not (see “Preface”).

The following minor correction has also been made:

Measure 10, beat 3: the word “grey” has been capitalised to bring into line with the original poem.

Dr. Bruno Bower

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Autumn (1938)

Walter de la Mare (1873–1956)

Peter Gellhorn (1912–2004)

Andante lento *mp*

Voice

There is wind where the rose was; Cold rain where sweet grass was; And

Piano

p

7

clouds like sheep Stream o'er the steep Grey skies where the lark was.

poco cresc. *mp*

14 *mp* *p*

Nought gold where your hair was; Nought warm where your hand was; But

p *pp subito*

20

poco più f *p*

phan- tom, for- lorn, Be- neath the thorn, Your ghost where your face was.

mp *dim.* *pp*

26

mp *poco a poco cresc. ma non troppo* *mp*

Sad winds where your voice was; Tears, — tears, where my heart was; And

poco cresc. *non troppo cresc.* *p*

31

cresc. *non troppo f* *dim.* *p*

e - ver with me, Child, e - ver with me, Si - lence

cresc. *mf* *dim.*

36

where hope was.

pp *p* *poco rit.*