



R O Y A L

C O L L E G E

O F M U S I C

London

PETER GELLHORN

CAPRICCIO (1936)

FOR VIOLIN 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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Preface

Capriccio was completed in London in January, 1936, while Peter Gellhorn was working as a 'resident volunteer' at Toynbee Hall, where he taught music, directed ensembles, and composed incidental music for the theatre group.¹ It is dedicated to Max Rostal (1905-1991), who was a leading violin virtuoso and teacher.² Like Gellhorn, Rostal left Berlin to escape the Nazi persecution of Jews and came to London in 1934, bringing several of his students with him. Among them was Maria Lidka (1914-2013), who had known Gellhorn in Berlin and, it is assumed, introduced Gellhorn to Rostal.²

Dr. Terence Curran and Norbert Meyn

References:

1. Toynbee Hall Annual Report, 1935-1938. Appendix A: List of Residents.
2. Gellhorn, S. (2016). Interview by Terence Curran, 21 April 2016 [Video]. London: Royal College of Music.

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 *Capriccio*, catalogued under MS Mus. 1800/4/1 Orchestral and instrumental music; 1932-1936: a fair score, and a fair violin part. Unlike most of Gellhorn's output, this work was published (London: Augener, 1938), and a violin part from this edition is held by the British Library under the shelfmark Music Collections g.500.r(12.). The fair score has been used as the primary copy text, but with additional information drawn from the fair part and the published part (see remarks below).

The fair score is written in black ink on 12-stave Keith Prowse manuscript paper (U12, Siestrop System). The manuscript is formed from two bifolios and one interpolated folio, making an unbound ten-page booklet measuring 298mm by 236mm. The contents are as follows:

[p.1]: Title page

[pp.2-8]: Score

[pp.9-10]: Blank pages

Specific Editorial Remarks

In the autograph score, Gellhorn used a *dal segno* repeat to return to twelve bars of music from the opening, followed by an indication to proceed to the separate coda. In the Augener edition of the violin part, all of this is instead written out continuously. Given that the edition is in all other respects a very faithful reproduction of Gellhorn's autograph part, it suggests that the change had Gellhorn's approval. It has been adopted here as it removes the need for several symbols and instructions, and reduces the difficulty of page-turns in the piano part.

The violin line in the autograph score contains considerably less information regarding articulation and dynamics when compared to the autograph violin part. Further, the score and part differ on the ending, as shown in ex.1. The idea that Gellhorn regarded the part as more authoritative is supported by the fact that the Augener edition is based on the part rather than the score, including the more elaborate ending. The present edition therefore uses the part as the primary source for the violin line.

Ex.1: *Capriccio*, a) mm.97-98 in autograph score and b) equivalent (unnumbered) measures in autograph part

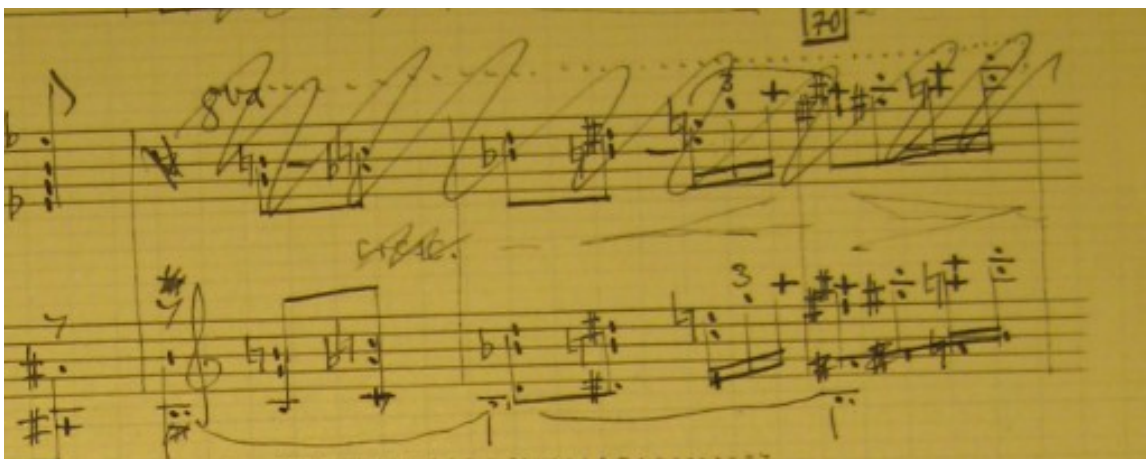
Violin

a) *8va*

b)

6

Ex.2: *Capriccio* autograph score, mm.68-70



The autograph score also contains a unique instance, among Gellhorn's fair manuscripts, of an ambiguous correction, as shown in ex.2. The material in the piano right hand is crossed out, and Gellhorn has clearly reproduced it in two-voice form in the left hand. For ease of reading, the present edition separates this material out into two staves again. However, there is also a question over the extra notes that Gellhorn introduced. They are written over the beams, suggesting that they were not intended (as it might appear) to be crossed out, but rather added as an afterthought. They have been preserved in the present edition, although with a slight modification in m.70. Here the extra notes have been put into a different voice, indicating that they should be played with the left hand, as they cannot be played by the right hand.

The following minor corrections have also been made:

Measure 0, beat 3: a triplet ("3") marking has been added to the violin to clarify opening rhythm.

M.17 b.3: a sharp has been added to the C in the piano left hand to match the right hand.

M.77: An "A tempo" marking has been added to the piano stave for clarity.

Dr. Bruno Bower

for Max Rostal

Capriccio for Violin and Piano

Peter Gellhorn (1912–2004)

Allegro

Violin

Piano

5

Vln.

Pno.

9

Vln.

Pno.

mf 3

p

sempre cresc.

sempre cresc.

13

Vln. *f*

Pno. *mf* *p*

17

Vln.

Pno. *8va*

21

Vln. *f*

Pno. (8) *mf* *cresc.*

25

Vln.

Pno. *f*

29

Vln.

Pno.

f *p* *p*

33

Vln.

Pno.

cresc. *mf* *p*

37

Vln.

Pno.

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

41

Vln.

Pno.

rit. ----- Più lento

f *mf*

f *mp*

Ped. *

47

Vln.

Pno.

legato

52

Vln.

Pno.

mf

Ped.

10

56

Vln.

Pno.

mf

mf

*

61

Vln.

Pno.

p

cresc.--- *p*

tr

66

Vln.

Pno.

8va

3

72

Vln.

Pno.

8va

cresc. ed accel.

mp

accel.--

p

(8)

76

Vln.

Pno.

A tempo

f *p*

Detailed description: This system covers measures 76 to 79. The violin part begins with a melodic phrase in measure 76, followed by a rhythmic pattern of eighth notes. The piano accompaniment features sustained chords in the left hand and eighth notes in the right hand. The tempo is marked 'A tempo'. Dynamics include *f* (forte) and *p* (piano).

80

Vln.

Pno.

Detailed description: This system covers measures 80 to 84. The violin part consists of a continuous eighth-note pattern. The piano accompaniment has chords in the left hand and eighth notes in the right hand.

85

Vln.

Pno.

Detailed description: This system covers measures 85 to 87. The violin part has a melodic line with slurs. The piano accompaniment has chords in the left hand and eighth notes in the right hand.

88

Vln.

Pno.

sempre cresc. *f*

mf

Detailed description: This system covers measures 88 to 91. The violin part has a melodic line with slurs and accents. The piano accompaniment has chords in the left hand and eighth notes in the right hand. Dynamics include 'sempre cresc.' (sempre crescendo), *f* (forte), and *mf* (mezzo-forte).

92

Vln.

Pno.

p

96

Vln.

Pno.

f

8^{va}

f

8^{va}

100

Vln.

Pno.

p

cresc.

p

cresc.

105

Vln.

Pno.

f

ff

109

Vln.

Pno.

p

cresc.

3

poco rit.

accel.

115

Vln.

Pno.

A Tempo

f

pizz.

p

Violin

Capriccio for Violin and Piano

Peter Gellhorn (1912–2004)

Allegro

3
mf

6

12

f

17

f

26

30

p

34

mf *p* *f*

39

f *rit.*

43

mf 3

57

mf *p* *tr*

Violin

65 *8va*

74 (8)⁻¹ *mp* *accel.* *A tempo*

79

85 *sempre cresc.* *f*

91

96 *f*

100

105

109 *poco rit.* *accel.* *p* *cresc.* *3*

115 *A Tempo* *f* *pizz.* *6* *p*