



R O Y A L

COLLEGE

OF MUSIC

London

PETER GELLHORN

INTERMEZZO (1937)

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).

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.

© 2016 Royal College of Music, London (graphic rights only), and Mary, Barbara, Martin and Philip Gellhorn. All rights reserved.

This RCM Edition is supported by:



Arts & Humanities
Research Council

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

Preface

Intermezzo was written for the violinist Maria Lidka (1914-2013) and was completed in January 1937. Born in Berlin, Lidka emigrated from Germany to England in 1934, following her teacher Max Rostal. Lidka had known Gellhorn when he was studying piano in Berlin and after he arrived in London in 1935 they formed a duo, later expanded to a trio with the addition of the cellist Eva Heinitz. Originally known as Marianne Liedtke, Lidka changed her name after joining the Czech Trio, to make it more Czech-sounding,

Dr. Terence Curran and Norbert Meyn

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 five autograph manuscripts for *Intermezzo*, catalogued under MS Mus. 1800/4/2 Orchestral and instrumental music; 1937: a pencil draft, a violin part in black ink with heavy pencil corrections, a fair violin part in black ink, a fair score in black ink with a few corrections in blue ink, and a second fair score with no corrections. The corrections in the first fair score are all in Gellhorn's hand, and have been transferred to the second fair score with no other discrepancies, suggesting that the latter represents Gellhorn's final intentions. The second fair score has therefore been taken as the primary copy text, with the parts consulted to ensure consistency (they are mostly identical to the score).

The second fair score is written in black ink on 12-stave printed (but non-watermarked) manuscript paper. The manuscript is formed from three folios and one interpolated bifolio, bound with blue tape along the outer left-hand edge and with

pieces of scotch tape within to make a ten-page booklet measuring 302mm by 238mm. The contents are as follows:

[p.1]: Title page

[pp.2-8]: Score

[pp.9-10]: Blank pages

Specific Editorial Remarks

The following minor corrections have been made:

Measure 21: a tie has been added to the D in piano left hand to match end of tie in m.22 of the manuscript (crossing a page-break).

M.32 b.3: a staccato has been added to piano left hand for consistency

M.57 b.1-2: two tied quavers in the violin have been changed to a syncopated crotchet, in keeping with the fair autograph violin part.

Dr. Bruno Bower

(This page has been left blank to facilitate page turns)

for Marianne Liedtke
Intermezzo

Peter Gellhorn (1912–2004)

Andante

The score is for Violin and Piano. It begins with a 3/4 time signature and a key signature of one flat. The tempo is marked 'Andante'. The first system (measures 1-3) features a violin part starting with a half note G4, followed by a series of eighth notes with slurs. The piano part starts with a whole rest, then a series of eighth notes in the right hand and a bass line of half notes in the left hand. The second system (measures 4-6) continues the violin melody and piano accompaniment. The third system (measures 7-9) shows the violin playing a more active eighth-note pattern, while the piano accompaniment becomes more complex with sixteenth notes in the right hand. The fourth system (measures 10-12) concludes the page with the violin playing a descending eighth-note line and the piano part featuring a long, flowing melodic line in the right hand and a bass line.

Violin

mp

Piano

p legato

4

Vln.

Pno.

7

Vln.

Pno.

10

Vln.

Pno.

13

Vln. *mf*

Pno. *p*

16

Vln.

Pno.

18

Vln. *p* *p* *mp*

Pno. *p* *p* *pllegato*

21

Vln.

Pno.

8

24

Vln.

Pno.

26

Vln.

Pno.

Più mosso

29

Vln.

mf $\underline{3}$

Pno.

mp

32

Vln.

$\underline{3}$ *tr*

Pno.

35

Vln.

Pno.

sempre cresc.

37

Vln.

Pno.

39

Vln.

Pno.

f

41

Vln.

Pno.

ff

43 *poco a poco rall.*

Vln. *p*

Pno. *mf* *p* *pp*

46 *mp* *poco cresc.*

Vln. *mp* *poco cresc.*

Pno. *poco cresc.*

49 *mp* *cresc.*

Vln. *mp* *cresc.*

Pno. *mp* *cresc.*

51 *p* *mf*

Vln. *p* *mf*

Pno. *pp*

54

Vln.

cresc. ----- *mf*

Pno.

cresc. ----- *mf*

56

Vln.

f ----- *rall.*

59

Vln.

p ----- **Tempo I**

Pno.

mp ----- **Tempo I**

62

Vln.

p

Pno.

p

65

Vln. *mp*

Pno. *p legato*

68

Vln.

Pno.

70

Vln. *cresc.* *f*

Pno.

72

Vln.

p

tr

Pno.

p

74

Vln.

pp

ppp

pppp

8va

Pno.

pp

ppp

3

Violin

for Marianne Liedtke

Intermezzo

Peter Gellhorn (1912–2004)

Andante

mp

6

11

mf

16

p p < > mp

22

28

Più mosso

mf 3

32

trmm

35

trmm

sempre cresc.

37

trmm

f 3

Violin

40 *ff*

42 *poco a poco rall.*
p

46 *mp* *poco cresc.*

50 *p* *mf*

54 *cresc.-----mf*

57 *f* *rall.* **Tempo I** *p*

61 *p* *mp*

66 *cresc.*

71 *f* *p* *pp* *ppp* *pppp* *8va*