

GIDEON KLEIN

DUO PRO HOSULE A VIOLU

(1939 - 40)

DUO

FÜR VIOLINE UND VIOLA

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FOR VIOLIN AND VIOLA

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Ziva and Joel Epstein
19 Hatamar
Moshav Magshimim 56910 Israel
03-9333316 / 052-333316
yoel@netvision.net.il



דיזה וויל אפשטיין
התמר 19
מושב מגשימים 56910

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DUO PRO HOUSLE A VIOLU

Gideon Klein, geboren am 6.12.1919 im mährischen Přerov, zeigte schon in frühester Jugend eine außergewöhnliche musikalische Begabung. Er studierte Klavier bei Prof. Růžena Kurzová und absolvierte mit großem Erfolg die Meisterklasse von Prof. Vilém Kurz. Gleichzeitig studierte er Musikwissenschaft an der Philosophischen Fakultät der Prager Karlsuniversität sowie Komposition bei Prof. Alois Hába, mußte seine Studien jedoch nach der Schließung der tschechischen Universitäten infolge der deutschen Okkupation alsbald wieder beenden.

Im Dezember 1941 im Konzentrationslager Theresienstadt interniert, wurde er im Oktober 1944 über Auschwitz nach Fürstengrube deportiert, wo ihn Ende Januar 1945 der tragische Tod ereilte.

Während seines Aufenthaltes in Theresienstadt befaßte sich Gideon Klein unter unvorstellbar schwierigen Bedingungen nicht nur mit der Organisation des Kulturlebens, sondern betätigte sich auch als Komponist und Interpret von Vokal- und Kammermusik.

Seine Theresienstädter Kompositionen wurden zusammen mit dem 1990 durch einen glücklichen Zufall entdeckten Vorkriegsschaffen zu einem bleibenden Bestandteil der Musikkultur in der Tschechoslowakei und darüber hinaus; sie werden von führenden internationalen Solisten und Ensembles aufgeführt und auf CD eingespielt. Mit dieser Ausgabe erscheint das Gesamtwerk Gideon Kleins erstmals im Druck.

Das *Duo für Violine und Viola* (im Vierteltonsystem) entstand Ende 1939/Anfang 1940. Noch vor kurzem galt es als verlorengegangen und wurde zusammen mit Kleins weiteren Werken aus der Zeit vor Theresienstadt erst 1990 entdeckt. Es handelt sich um ein Resultat des mehrmonatigen Studiums Kleins in der Klasse von Alois Hába (dem das Werk gewidmet ist) am Prager Konservatorium. Der erste Satz wurde am 29. 12. 1939, der zweite am 5. 1. 1940 beendet.

Die Quellen unserer Ausgabe bilden die eigenhändige Handschrift der beiden ersten Sätze vom Autor nebst zwei späteren, doch zuverlässigen Abschriften des dritten und des unvollendeten vierten Satzes. Die sinngemäß oder nach Analogie ergänzten dynamischen und Tempoangaben erscheinen in Klammern. Die Versetzungszeichen gelten nur für eine einzige Note.

Vojtěch Saudek (deutsch von Jaroslav Konšal)

Gideon Klein was born on the 6th of December 1919 in Přerov na Moravě. From a very early he displayed great musical talent. He studied the piano with Professor Růžena Kurzová and graduated with flying colours from the master class of Professor Vilém Kurz. Concurrently he was studying musicology at the Philosophical faculty of Charles' s University in Prague and composition with Professor Alois Hába. His studies were curtailed when the German occupation closed down all Czech colleges and universities.

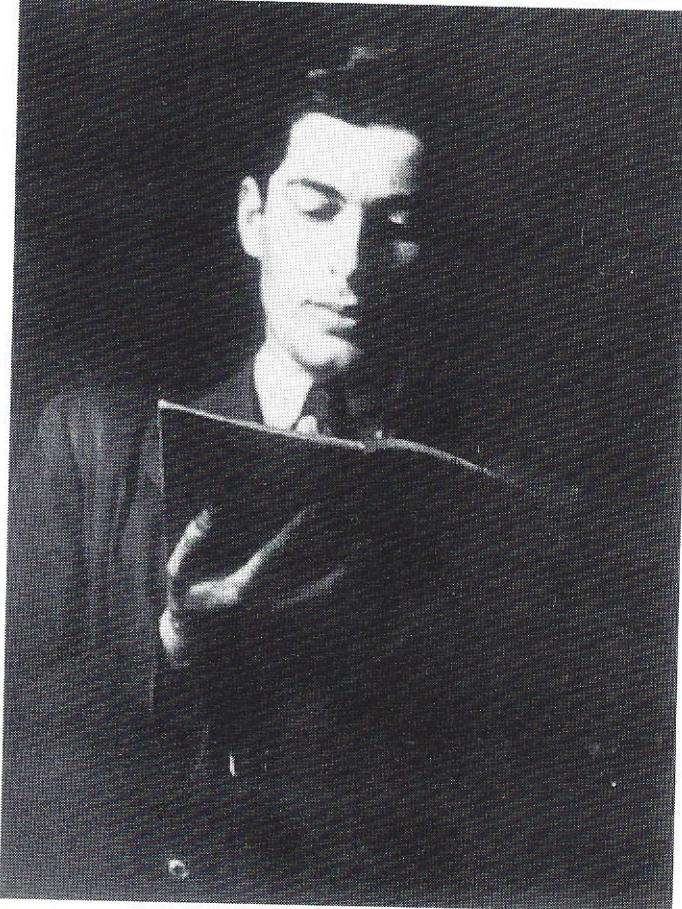
In December 1941 he was interned in the concentration camp in Terezín and in October 1944 was deported via Auschwitz to Fürstengrube where he suffered a tragic death at the end of January 1945.

Enduring incredibly difficult conditions in Terezín Gideon Klein managed to help organize cultural life and, moreover, devoted himself to composing and to interpreting vocal and chamber works.

His Terezín works along with some prewar works discovered by some lucky coincidence have taken their rightful place in the cultural heritage of Czechoslovakia from where they have spread beyond our borders. They are performed by leading international soloists and ensembles and are recorded on CD. With this publication Gideon Klein's works appear in print as a collection for the very first time.

The *Duo for Violin and Viola* (in quarter tone system) originated at the end of 1939 and the beginning of the 1940. Until recently it had been considered lost but along with other works from Klein's pre-Terezin period it was discovered in 1990. It bears traces of Klein's several-month studies at the Prague Conservatoire under Alois Hába (to whom it is dedicated). The first movement was completed on 29th December 1939, the second movement on 5th January 1940.

The source for our edition is the author's manuscript for the first two movements and two later but reliable copies for the third and fourth unfinished movement. Dynamics and time annotations added according to feeling or analogy are printed in brackets. The accidentals are valid for single notes.



Vojtěch Saudek (English by Richard Howard)

Posuvky platí pouze pro jednu notu.

Die Versetzungszeichen gelten nur für eine einzige Note.

The accidentals are valid for single notes.

 = 1/4 ↑

 = 1/4 ↓

 = 3/4 ↑

Prof. Aloisi Hábovi v úctě a oddanosti věnováno.

DUO
pro housle a violu

Gideon KLEIN
(1919 - 1945)

Andante, $\text{d} = 60$

I.

The musical score consists of two staves: Violino (top) and Viola (bottom). The tempo is Andante, $\text{d} = 60$. The instrumentation is for two violins. The score is divided into sections by measure numbers (5, 10, 15, 20, 25) and dynamics (e.g., *mf*, *p*, *sfp*, *pizz.*, *ff*). The first section (measures 1-5) features eighth-note patterns in 3/4 time. The second section (measures 6-10) includes a dynamic *p* and a pizzicato instruction. The third section (measures 11-15) shows a transition with a dynamic *p*. The fourth section (measures 16-20) includes a dynamic *p*, a *flautato* instruction, and a ritardando. The fifth section (measures 21-25) includes dynamics *a tempo*, *marc.*, *ff*, and *ff*. The final section (measures 26-30) starts with a dynamic *mf*, followed by *pizz.*, *ff*, *ff*, *arco*, and *marc.*. The tempo changes to Più mosso (Allegro), $\text{d} = 132$.

(30) 

Tempo I.

sul ponticello

ordinario

cantabile

marcato

mf

(85)

f

cantabile

(90)

p

(95)

f pizz.

arco

mf

(100)

p

morendo

pp

morendo

pp

II.

Tempo di marcia, $\lambda = 120$

f

f marc.

(5)

3

mf

f

10

col legno

p

f

(15)

Musical score page 15. The top staff shows a treble clef, 3/4 time, and a tempo marking of marc. la melodia . The bottom staff shows a bass clef, 3/4 time, and a tempo marking of 3 .

(20)

Musical score page 20. The top staff shows a treble clef, 3/4 time, and a tempo marking of détaché . The bottom staff shows a bass clef, 3/4 time, and a tempo marking of 3 . The instruction p is written below the staff.

Un poco meno, $\text{J}=100$

(25)

Musical score page 25. The top staff shows a treble clef, 3/4 time, and a tempo marking of arco and 3 . The bottom staff shows a bass clef, 3/4 time, and a tempo marking of arco . The instruction mf is written below the staff. The middle section shows a treble clef, 3/4 time, and a tempo marking of mf and 3 . The instruction 3 is placed above the notes.

(30)

Musical score page 30. The top staff shows a treble clef, 3/4 time, and a tempo marking of 3 . The bottom staff shows a bass clef, 3/4 time, and a tempo marking of p . The instruction p is written below the staff.

(35) *f marc.*

un poco rit.

a tempo (40)

cresc.

rit. *molto cresc.*

Maestoso, $\text{J} = 88$

ff con massima forza

ff con massima forza

(50)

55

ritenuto

60 a tempo

sempre forte

sempre forte

65

tr $\frac{1}{2}$

3

70

ff

ff

III.

(Maestoso)

Musical score page 1. Treble clef, 4/4 time, key signature of one sharp. Dynamics: (mf) and (mf) marc. Measure numbers 1-4 are shown above the staff.

5

Musical score page 2. Treble clef, 3/8 time, key signature of one sharp. Measure number 5 is shown above the staff.

10

Musical score page 3. Treble clef, 4/4 time, key signature of one sharp. Measure number 10 is shown above the staff.

marcato la melodia

Musical score page 4. Treble clef, 4/4 time, key signature of one sharp. Dynamics: f sul ponticello. Measure number 11 is shown above the staff.

15

Musical score page 5. Treble clef, 3/8 time, key signature of one sharp. Dynamics: sf and sf. Measure number 15 is shown above the staff.

(20)

ordinario

(25)

Maestoso

f *pizz.*
(f)

(30)

rit.
tempo

arco *sul ponti.* *ord.*

a tempo (Maestoso)

a tempo (Molto sostenuto)

ff

(35)

ff sempre

40

ff sempre

(45)

ff

The image shows six staves of musical notation for piano, spanning measures 35 to 45. The key signature changes from one sharp to two sharps. Measure 35 starts with a forte dynamic (ff) and includes grace notes. Measure 36 begins with a dynamic of ff. Measure 37 contains a measure repeat sign. Measure 38 starts with a dynamic of f. Measure 39 begins with a dynamic of ff sempre. Measure 40 starts with a dynamic of ff sempre. Measure 41 continues with ff sempre. Measure 42 shows a transition to a new section with a dynamic of ff. Measure 43 begins with a dynamic of ff.

IV.

Allegro



Musical score page 12, measures 5-8. The music is in 3/4 time, treble clef, and key signature of A major (no sharps or flats). Measure 5 starts with a eighth note followed by sixteenth-note pairs. Measure 6 starts with a eighth note followed by sixteenth-note pairs. Measure 7 starts with a eighth note followed by sixteenth-note pairs. Measure 8 ends with a eighth note followed by sixteenth-note pairs.

Musical score page 12, measures 9-12. The music is in 3/4 time, treble clef, and key signature of A major (no sharps or flats). Measure 9 starts with a eighth note followed by sixteenth-note pairs. Measure 10 starts with a eighth note followed by sixteenth-note pairs. Measure 11 starts with a eighth note followed by sixteenth-note pairs. Measure 12 ends with a eighth note followed by sixteenth-note pairs.

Musical score page 12, measures 13-16. The music is in 3/4 time, treble clef, and key signature of A major (no sharps or flats). Measure 13 starts with a eighth note followed by sixteenth-note pairs. Measure 14 starts with a eighth note followed by sixteenth-note pairs. Measure 15 starts with a eighth note followed by sixteenth-note pairs. Measure 16 ends with a eighth note followed by sixteenth-note pairs.

Musical score page 12, measures 17-20. The music is in 3/4 time, treble clef, and key signature of A major (no sharps or flats). Measure 17 starts with a eighth note followed by sixteenth-note pairs. Measure 18 starts with a eighth note followed by sixteenth-note pairs. Measure 19 starts with a eighth note followed by sixteenth-note pairs. Measure 20 ends with a eighth note followed by sixteenth-note pairs.

ritenuto a tempo

(20)

Più mosso

(25)

(30)

pizz.

incompiuto