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Homage to Krása, Smit and Winterberg

Clarinet music written during the Second World War

Written reflection within degree project

The sounding part of the project consists of these recordings:

1. Hans Krása: Three Songs for Baritone, Clarinet, Viola and Cello
2. Leo Smit: Trio for Clarinet, Viola and Piano
3. Hans Winterberg: Suite for Clarinet and Piano

Abstract

The Master's degree project named "Homage to Krása, Smit and Winterberg" is focusing on the music composed for clarinet in the era of the Second World War. The main aim of this project is to research three specific pieces: Three Songs by Hans Krása, Trio for Clarinet, Viola and Piano by Leo Smit and Suite for Clarinet and Piano by Hans Winterberg; and provide a recording of them. Besides that, it also provides historical background and theoretical information as well as an interpretative reflection.

Keywords

clarinet, Second World War, Hans Krása, Leo Smit, Hans Winterberg, music from concentration camps, trio clarinet-violoncello-piano

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Introduction

The main aim of the Master's degree project named "Homage to Krása, Smit and Winterberg" is to introduce music written for clarinet in different settings during the Second World War and written by composers whose life stories are for some reason connected to this specific time of history.

In this introduction, I will explain three main reasons why I decided to dig deeper into this topic.

In 2013, I got an opportunity to perform the children's opera "*Brundibár*" by Hans Krása. The entire project was carried out as a collaboration between a children's choir and a youth chamber orchestra (which I was part of) from my hometown Pilsen, Czech Republic and the children's choir "*Cantemus*" and its choirmaster *Matthias Schlier* from Regensburg, Germany. The premiere was held in Regensburg in September 2013 on the 70th anniversary of the first ever performance in *Terezín*¹.

When being in the process of the rendition of such a piece of work, one is suddenly deeply immersed in the imaginary atmosphere of its origin. In this case, it was the time of the Second World War with all its horrors and numerous life stories, some of which were unbelievably sad, the other ones surprisingly a bit happier. After another performance of the opera in the J. K. Tyl Theatre in Pilsen in 2014, we had a live discussion with a few Second-World-War survivors and the original performers of "*Brundibár*" from *the Terezín Concentration Camp*. We had a unique opportunity to hear testimonies and memories of people who themselves experienced the life in the concentration camp. This was a very strong and unforgettable experience for me. I can realize and appreciate only now how privileged I was to experience this debate because every year, there are less and less people who survived these times and are still alive!

¹ Theresienstadt Ghetto – concentration camp, located in Protectorate of Bohemia and Moravia (today in the Czech Republic)

Another very different impulse came to my mind recently. It happened during the covid-19 pandemics in 2020/2021, when people started to reflect on their own lives and had time to think more about different topics. I started to think about the function of music in the times of crisis. “Has music always been a necessary part of human lives?” “Do we need it?” “What does it tell about the time when it was composed?” These many random questions came across my mind. Specially, “How does the music written in times of crisis sound?” “What are the stories behind it?” I was very curious to find answers to those questions from my own musical perspective.

The third angle is the motivation that I have as a clarinet player. I want to broaden the usual clarinet repertoire, find and perform new pieces, which are forgotten or unknown. Of course, there are pieces from the era of the Second World War, which are known and frequently performed (e.g. O. Messiaen’s Quartet for the End of Time), but I know there are also those which are not. My main effort is to discover them and bring them alive because I think those composers deserve to be heard, performed and introduced to the audience despite the fact that the lives of some of them were not long enough to break through with their work at their time!

1. Historical Background²

This thesis is dealing specifically with three personalities and their works from the era of first half of the 20th century. All of them are composers and the common thing is that they went through seriously difficult times during the time of the Second World War or later, while still composing music.

During the end of the 19th century and the beginning of the 20th century, the new musical language had been evolving because the possibilities of the previous romantic style were perhaps exhausted and no longer possible to develop further. Therefore, new ways and means of expression were to be discovered. There was a variety of musical attempts, which were trying to step out of the traditional musical perception (in terms of form, harmony, instrumentation or tonality) and to find some new elements in music, either with the classical instruments, or later using new possibilities heading towards different directions, for instance electroacoustic music.

Generally, one could say, the beginning of the 20th century was a turning point in the music history and the development of musical thinking. The spectrum of the new musical styles consisted among others of new composition techniques, experiments with the form and new acoustic conventions. There are many different angles on how to classify this period in the frame of musical tendencies. I will not dive deeply into it because I believe there are others designated to do that and it is not necessary at this point.

The Second World War (1939 – 1945) meant a forced cut and interruption of the further development of the musical tendencies or directions from the first decades of the 20th century. It also broke the contacts among generations of composers and caused a great loss of many young promising composers as well as other musicians. Overall, the living conditions and the

² The text below is based on this source:

Šorm, L. *Hudba 1.poloviny 20.století (1900-1945)*. Doménová Koule - Rezervační a informační systém. <http://dejiny.hudby.cz/public/kapitola.phtml?hlava=18&kapitola=360> (Accessed 2022-10-24).

life stories of people (composers) at that time differed according to one's origin, faith or political persuasion.

Regarding the origin of the three composers who I chose to focus on in this thesis, I would like to outline the musical development in two main geographical areas: the Czech lands (Czechoslovakia) and the Netherlands.

There was a rich musical background in the area of Czech lands (Bohemia, Moravia and Silesia) in the 19th century. The tradition of looking for inspiration in the national folk music is obvious in works by the two greatest composers of the Czech romantic era – *Bedřich Smetana* (1824 – 1884) and *Antonín Dvořák* (1841 – 1904). There were also other important composers such as *Zdeněk Fibich* (1850 – 1900), *Josef Bohuslav Foerster* (1859 – 1951) or *Vítězslav Novák* (1870 – 1949). *Bohuslav Martinů* (1890 – 1959) and *Leoš Janáček* (1854 – 1928), the pioneers of the Czech modern music at the turn of the 20th century followed this tradition later as well. One interesting personality to mention would be the composer, music theorist and teacher *Alois Hába* (1893 – 1973) who was an important discoverer in the field of microtonal music³. He was teaching composition at both the *Prague Conservatory* and the academy of music and had numerous students approximately between years 1923 and 1950. Another successful personality from that time was the Austrian composer and conductor *Alexander Zemlinsky* (1871 – 1942), the director of the *New German Theatre*⁴ in Prague. He became the rector of the *German Academy of Music and Performing Arts* in 1920 and was teaching composition and conducting there.

There was another cultural aspect in the Czech lands: the Jewish community. The settlement of Jews dates back approximately to the 10th century. After the declaration of the independent Czechoslovakia in 1918, strong development of the Jewish population took place. There were

³ the author of elaborated quarter-tone, sixth-tone, twelveth-tone and fifth-tone systems and special instruments (pianos, clarinets, guitars, trumpets); composed quarter-tone opera *Mother*, op. 35 (1929)

⁴ today the State Opera

many politicians, scientists, doctors, architects, entrepreneurs as well as artists (writers, actors, composers, musicians, painters etc.). The artists were able to express their Jewish identity hand in hand with the Czech cultural tradition.⁵ Among others, *Pavel Haas* (composer; 1899 – 1944), *Karel Ančerl* (conductor; 1908 – 1973), *Gideon Klein* (composer; 1919 – 1945) and *Ervín Schulhoff* (composer; 1894 – 1942) belonged to the Jewish artistic community in Czechoslovakia.

In the Netherlands, the situation was a bit different. After *Jan Pieterszoon Sweelinck* (1562 – 1621) who was a famous Dutch composer and organist back in the second half of the 16th century and the beginning of the 17th century, it is challenging to find music personalities who would become world-known although there was definitely a lot going on in the cultural life even in 19th and 20th century.

The Amsterdam Conservatory was established in 1884 and the famous *Royal Concertgebouw* was built in 1886. Composers living in the Netherlands at that time were mostly coming from Germany but there was a growing number of native Dutch composers. Let me name at least some of them; *Johannes Verhulst* (1816 – 1891; born in Hague), *Richard Hol* (1825 – 1904; born in Amsterdam), *Julius Röntgen* (1855 – 1932; Dutch-German origin).

⁵ Sidor, O. Seznam slavných českých Židů | Český deník 89. Cd89.cz. 2022.
<https://www.cd89.cz/seznam-slavnych-ceskych-zidu> (Accessed 2022-04-22).

1.1. Hans Krása (1899 – 1944)⁶

Hans Krása was a Czechoslovak composer of Jewish origin. Born in Prague in 1899, he came from a well-situated family, who supported his interests for music. His father was Czech, his mother was a German Jew and they had five children.

Krásá showed a talent for music already in his early age. He was studying at the *German Music Academy in Prague*⁷ both in the piano and in the composition departments. His teachers were *Therèse Wallerstein*⁸ (1888 – 1942) on piano and *Alexander Zemlinsky* (1871 – 1942)⁹, who led the composition class there at that time. Krásá's early works were influenced especially by *Gustav Mahler*, but also by a Czech composer *Vítězslav Novák* (1870 – 1949)¹⁰ as well as by French music (*C. Debussy*, *M. Ravel*, *Les Six* and *I. Stravinsky*). The collection of his compositions is not that extensive because Krásá was occupied not only with composing but with various other activities as well.

⁶ In this chapter, these sources were used:

Boosey & Hawkes. *Hans Krása*. 2022.

https://www.boosey.com/pages/cr/composer/composer_main?composerid=3023&ttype=BI
OGRAPHY (Accessed 2021-11-20).

Schultz, Ingo. *Krásá, Hans*. Grove Music Online. Oxford University Press. 2022.

<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000015473?rskey=bA6UnZ&result=1> (Accessed 2021-11-20).

Music and the Holocaust. 2022. *Hans Krása*.

<https://holocaustmusic.ort.org/places/theresienstadt/krasa-hans/> (Accessed 2021-11-20).

Svatos, T. D. *Composers - Hans Krása*. The OREL Foundation. 2022.

http://oreloundation.org/composers/article/hans_krasa (Accessed 2021-11-20).

⁷ established in 1920 for Germans in Prague

⁸ Jewish pianist and teacher born and living in Prague; in 1942 transported to Terezín Concentration Camp and later to Small Trostinez (Belarus) where she was murdered.

⁹ Austrian composer and conductor born in Vienna, since 1911 chief conductor at the opera of the New German Theatre in Prague, later also in Berlin. In 1938, emigrated to the USA

¹⁰ Czech composer, teacher and pianist; student of Antonín Dvořák

Right after graduating, he got the position of the répétiteur of the *Neues Deutsches Theater*¹¹ (New German Theatre) in Prague. He occasionally travelled to Berlin and Paris, where he took composition lesson from *Albert Roussel*. *Alexander Zemlinsky* brought him conducting offers from Berlin, Paris and Chicago, but Krása did not accept any of them and went back home to Prague. He was a member of the *Literarisch-Künstlerisch Verein* (Society for Literature and Arts) which created an important part of the German cultural life in Prague.

His *Symphony for Alto and Small Orchestra* (1923) was performed at the Festival of the International Society of Contemporary Music in Zürich in 1926 as well as under *Serge Koussevitzky* (1874 – 1951)¹³ in Boston and New York and under *Zemlinsky* in Prague. One of his great successes was winning the Czechoslovakian State Prize with his first opera *Verlobung im Traum*¹⁴ in 1933.

Krásá started to cooperate more and more with Czech artists and intellectuals in Prague, which resulted into collaboration with *Adolf Hoffmeister* (1902 – 1973)¹⁵, who was a very versatile artist. Krása composed incidental music for Hoffmeister's *Mládí ve hře* (Youth in Play) and in 1938 they cooperated again, this time on the children's opera *Brundibár*.

Sadly, on 10 August 1942, Hans Krása was deported to the *Terezín Concentration Camp* (Theresienstadt Ghetto). Unfortunately, he was not present when the children from the Jewish orphanage in Prague rehearsed and performed the children's opera under *Rafael Schächter*.

¹¹ opened in 1888 as a Prague German stage; first director was Angelo Neumann, today it's called The State Opera

Kolar, R. Czech Opera. 2015. *State Opera*. https://www.czechopera.cz/theatre-State_Opera-history-4 (Accessed 2022-01-15).

¹³ Russian-born conductor, composer and double-bassist; music director of the Boston Symphony Orchestra between 1924 and 1949

¹⁴ in English: Betrothal in a Dream

¹⁵ Czech writer, poet, playwright, painter

Studio Vémola. Slovník české literatury. 2022. *Adolf Hoffmeister*. 2006 – 2008.

<http://www.slovníkceskeliteratury.cz/showContent.jsp?docId=320> (Accessed 2022-01-15).

However, Krása contributed strongly to the cultural life in the ghetto and organized numerous concerts, performances and other cultural events there. He also met other composers such as *Pavel Haas*, *Viktor Ullmann* or *Gideon Klein*. At that time, Krása composed *Theme and Variations for String Quartet* or *Overture for Small Orchestra*, but also *Three Songs for Baritone, Clarinet, Viola and Cello*. The children's opera *Brundibár* was premiered in the reduced version on 23 September 1943 and since then it was repeated fifty-five times in Terezín. *Brundibár* became a cultural symbol of the *Terezín Concentration Camp* and helped all the performers, both adults and children to find distraction from the daily life in the ghetto.

On 16 October 1944, Hans Krása was deported to Auschwitz¹⁶, where he was murdered on 17 October 1944.

¹⁶ Auschwitz-Birkenau was the largest German Nazi concentration and extermination camp; over 1.1 million people lost their lives there
Auschwitz-Birkenau. 2022. *Memorial and museum Auschwitz-Birkenau*.
<http://www.auschwitz.org/en/history/> (Accessed 2022-01-15).

1.1.1. *Three Songs for Baritone, Clarinet, Viola and Cello*

While admiring Stravinsky's music and music by French composers, Krása had been developing his own personal musical style since around 1920¹⁷. Its characteristics included humour, grotesqueness, mastery of orchestral and chamber music texture, deep expression, sometimes complicated rhythmical figures, but always, great sense for instrumental timbres.¹⁸

The latter is significant for his *Three Songs for Baritone, Clarinet, Viola and Cello*, which Krása composed in *Terezín Concentration Camp* in 1943¹⁹. As a text, he used lyrics by *Arthur Rimbaud* (1854 – 1891)²⁰ translated into Czech by *Vítězslav Nezval* (1900 – 1958)²¹. Krása loved Rimbaud's poems and used it already in the last movement of his symphony. He works very carefully with the timbres of the instruments accompanying the voice in this piece.²²

Although Krása was limited in the setting by the possibilities of the camp, he followed the tradition of 19th century composers as Schubert, Spohr or Brahms, who composed songs with accompaniment of different instruments. We know that *Three Songs* were premiered in an evening concert of *Walter Windholz* (1907 – 1944)²³ who was accompanied by

¹⁷ noticeable in his Symphony (1923) and String Quartet (1921)

Krásá, Hans. *Tři písně*. Praha, Berlin: Tempo, 1993.

¹⁸ Krásá, Hans. *Tři písně*. Praha, Berlin: Tempo, 1993.

¹⁹ First and second song was finished on 2 March 1943; third song was finished on 7 April 1943. (Krásá, Hans. *Tři písně*. Praha, Berlin: Tempo, 1993.)

²⁰ French poet, precursor to modernist literature

²¹ Czech poet, writer, translator

²² See the English translation of the lyrics by Rimbaud in Attachments – Text Attachments.

²³ opera singer, performed arias by Mozart, Verdi and others in Terezín.

Internetová encyklopedie dějin Brna. 2020. Walter Windholz.

https://encyklopedie.brna.cz/home-mmb/?acc=profil_osobnosti&load=31096 (Accessed 2022-01-15).

Raphael Schächter (1905 – 1944)²⁴ in July 1943. Unfortunately, the other instrumentalists are unknown.

²⁴ born in Romania, raised in Brno; pianist, composer and conductor; arrived to Terezín Concentration Camp in 1941, became one of cultural organizer in the camp, rehearsed and performed Smetana's *Bartered Bride* Music and the Holocaust. 2022. *Raphael Schächter*. <https://holocaustmusic.ort.org/places/theresienstadt/schachter-rafael/> (Accessed 2022-01-15).

1.2. Leo Smit (1900 – 1943)²⁵

Leo Smit was a very promising Jewish Dutch composer who came from a wealthy mixed Sephardic Ashkenazi family. He was born in Amsterdam, where he studied first at the gymnasium but later went for music studies instead. He studied composition with *Sem Dresden* (1881 – 1957)²⁶ and piano at the *Amsterdam Conservatory* and he was the first student who graduated “cum laude” there in 1923. After that, he stayed at the school and was teaching harmony and music analysis there.

Already at an early stage of his career, the *Concertgebouw Orchestra*²⁷ performed some of his works under such conductors as *Cornelis Dopper*, *Pierre Monteux* or *Eduard van Beinum*. However, he moved to Paris in 1927 to broaden his musical horizons. There, he was strongly influenced by the music of *Darius Milhaud*, *Arthur Honegger* or *Erwin Schulhoff* and he studied music by *Claude Debussy* and *Maurice Ravel*. Smit was a versatile musician; he could improvise very well and had good memory. In Paris, he experienced various music events, accompanied singers or dancers in nightclubs, which together created a strong source of inspiration for him. Among other, he composed music for a film *Jonge Harten*²⁹ (Young Hearts).

While studying in Paris, Smit kept his connection to the Netherlands. In 1929, his ballet music *Shemselnihar* and *Concerto for Harp* were performed in Amsterdam and he got some commissions of new works. In 1933, he got married with *Lientje de Vries*.

²⁵ Leo Smit Foundation. 2020. *Leo Smit*. <https://leosmitfoundation.org/leo-smit-english> (Accessed 2022-01-15).

Music and the Holocaust. 2022. *Leo Smit*.

<http://holocaustmusic.ort.org/places/camps/death-camps/sobibor/leo-smit/> (Accessed 2022-01-15).

²⁶ Dutch composer, conductor and teacher

Sem Dresden Stichting. 2021. *Sem Dresden*. <https://www.semdresden.org/sem-dresden> (Accessed 2022-01-15).

²⁷ Koninklijk Concertgebouw, founded in 1888

²⁹ film from 1936, directed by Charles Huguenot van der Linden and Heinz Josephson

Just before the war came, Smit had a feeling that his musical career was stuck in a certain point. He did not receive any more premieres in Amsterdam and later, in 1936, he moved to Brussels. There he finished his *Concerto for Piano and Wind Instruments* and *Concertino for Cello and Orchestra*. In 1937, he went back to Amsterdam because his mother died. He composed *La Mort* for soprano and alto with piano on text by Baudelaire.

Two weeks before the Second World War broke out; he managed to get a premiere of his *Concerto for Viola and String Orchestra* in Concertgebouw in Amsterdam. After that, Jewish composers and musicians were banned from venues and were not able to perform music in public. This feeling of loss of the freedom is reflected in Smit's music from that time. He kept composing for his private use in teaching and he wrote some new compositions such as *Flute Sonata* or *String Quartet* where he used themes that he wrote down earlier.

In 1942, he started to teach the piano at school for cantors of the synagogue and in November of the same year, he had to move to a deportation district of Amsterdam. In March 1943, Smit and his wife were deported to *Westerbork*³⁰, which was a transit camp, which nearly hundred thousands of Dutch Jews went through and later were deported further to other concentration camps in Europe. On 27 April 1943, they were deported to the *Sobibor camp*³¹ in Poland and murdered three days later.

³⁰ built in 1939 first as a refugee camp for Jews from Germany and Austria; during the Second World War it was a transit camp to Auschwitz or Sobibor; after the war it was used for different purposes until 1971

Herinneringscentrum Kamp Westerbork. 2022. *History*.

<https://www.kampwesterbork.nl/en/history> (Accessed 2022-01-15).

³¹ built in 1942 in south-east Poland; smaller camp; almost 250 thousand of people were murdered there

Holocaust.cz. *Sobibor*. 2011. <https://www.holocaust.cz/en/history/concentration-camps-and-ghettos/sobibor-3/> (Accessed 2022-01-15).

1.2.1. *Trio for Clarinet, Viola and Piano*

Trio for Clarinet, Viola and Piano (originally in Dutch: Trio voor clarinet, altviool en klavier) was finished before the Second World War broke out, in 1938. The first performance took place on 20 November 1939 in Amsterdam at *Muzieklyceum*.³² The ensemble consisted of *Juup Raphaël*³³ – viola, *Johan van Hell* (1889 – 1952)³⁴ – clarinet, *Anny Mesritz-van Velthuysen* (1887 – 1965)³⁵ – piano. The concert was organized by *the Netherlands Association for Contemporary Music* (Nederlandsche Vereeniging voor Hedendaagse Muziek).³⁶

The piece has three contrasting movements, of which the second and third are scored “attacca”. In this specific setting, Smit followed similar trios composed earlier by Mozart, Bruch and Schumann. Smit plays around with clarinet and viola in his own way, sometimes imitating each other in the same

³² Forbidden Music Regained. 2022. *Trio voor clarinet, altviool en klavier*. Leo Smit Stichting. <https://www.forbiddenmusicregained.org/search/composition/id/100063> (Accessed 2022-04-03).

³³ Dutch violist; premiered Smit’s Viola Concerto on 24 April 1940 in Concertgebouw Forbidden Music Regained. 2022. *Concert voor Altviool En strijkorkest*. Leo Smit Stichting. <https://www.forbiddenmusicregained.org/search/composition/id/100077> (Accessed 2022-01-16).

³⁴ Dutch visual artist and musician – clarinetist, substitute player at the Concertgebouw Orchestra International Institute of Social History. 2022. *Johan van Hell*. 2016. <https://iisg.amsterdam/en/blog/book-blog/johan-van-hell> (Accessed 2022-01-16). See the Attachments – Images

³⁵ Dutch pianist and composer, studied at the Hague Conservatory and Royal Conservatory in Brussels; played as a soloist in piano concertos by Grieg, Saint-Saëns and others Muziek Encyklopedie. *Anny Mesritz-van Velthuysen*. <https://www.muziekencyclopedie.nl/action/entry/Anny+Mesritz-van+Velthuysen> cyclopedie - Anny Mesritz-van Velthuysen (Accessed 2022-04-30).

³⁶ Forbidden Music Regained. 2022. *Trio voor clarinet, altviool en klavier*. Leo Smit Stichting. <https://www.forbiddenmusicregained.org/search/composition/id/100063> (Accessed 2022-04-03).

melodic lines, sometimes pointing out the different technical possibilities of each instrument.

1.3. Hans Winterberg (1901 – 1991)³⁷

Hans (Hanus³⁸) Winterberg was a Czech-German composer born in Prague into a Jewish family in 1901. His father was an owner of a textile factory. Winterberg started to play the piano at the age of nine and studied with *Therèse Wallerstein* (same as Hans Krása). Later he began studying conducting with *Alexander Zemlinsky* and composition with *Fidelio F. Finke* (1891 – 1968)³⁹ at the *German Music Academy* and with *Alois Hába* (1893 – 1973)⁴⁰ at the *Prague Conservatory*. He worked for some time as a pianist, accompanist and répétiteur in Brno and Jablonec nad Nisou.⁴¹ Unfortunately, there is not very detailed information available about his early life.

In 1930, he got married with *Maria Maschat* (1906 – 1991)⁴², Czech-German pianist and composer. Their daughter Ruth was born in 1935. Because Maria was a Roman Catholic, their marriage was classified as

³⁷ Exilarte. 2022. *Hanuš (Hans) Winterberg*. <https://exilarte.org/en/nachlaesse/hanus-hans-winterberg> (Accessed 2022-01-16).

Boosey & Hawkes. *Hans Winterberg*. 2022.

<https://www.boosey.com/composer/Hans+Winterberg> (Accessed 2022-01-16).

Haas, M. 2021. *The Winterberg Puzzle's darker and lighter shades*. Forbidden Music.

<https://forbiddenmusic.org/2021/05/27/the-winterberg-puzzles-darker-and-lighter-shades/> (Accessed 2022-01-16).

³⁸ Czech version of the name according to his Czech citizenship

³⁹ Czech-German composer and teacher, composed incidental music, operas, orchestral and chamber music, choirs, songs and piano music too

⁴⁰ Czech composer, theorist and teacher; since 1923 teacher at the Prague Conservatory, pioneer of microtonal music (quarter-tone tuning)

⁴¹ Haas, M. 2021. *The Winterberg Puzzle's darker and lighter shades*. Forbidden Music.

<https://forbiddenmusic.org/2021/05/27/the-winterberg-puzzles-darker-and-lighter-shades/> (Accessed 2022-01-16).

⁴² child prodigy pianist

“mixed-race” by Nazi and ended up with a forced divorce in 1944. Their daughter was placed into a children’s home.⁴³

Because of his Jewish origin, Winterberg was deported to the *Terezín Concentration Camp* in January 1945. Some of his relatives were also sent to concentration camps⁴⁴. He composed *Theresienstadt Suite* for piano there. On 8 May 1945, he was liberated and returned to Prague.

He was looking for his wife and daughter but discovered that they were deported to Germany according to the *Beneš Decrees*⁴⁵. In 1947, Winterberg got a Czechoslovak passport and was allowed to visit his wife and daughter in Bavaria as well as gained back his manuscripts. In 1948, according to the political situation, Winterberg had to choose whether to keep the Czech citizenship and come back to Czechoslovakia or confess to the Sudeten German ethnic in order to be able to stay in Germany. The latter he did.⁴⁶

At that time, some of his works were performed in Germany and recorded for BR⁴⁷ but had never been published. He worked for *the Richard*

⁴³ Haas, M. 2019. *The composer Hans Winterberg. An intricate biography between times and nationalities*. <https://www.ensemble-tris.info/en/2019/10/26/the-composer-hans-winterberg/> (Accessed. 2022-01-15).

⁴⁴ Winterberg’s mother Olga was murdered in 1942 in Small Trostinetz.

⁴⁵ ”Benešovy dekrety” in Czech, officially the Decrees of the President of the Republic; series of laws by Czechoslovak government-in-exile in London that declared Germans, Hungarians, traitors and collaborators living in the Czech lands and Slovakia had to relinquish their Czechoslovak citizenship and their property without compensation; approx. 3 million ethnic Germans and Hungarians were expelled from the country between 1945 and 1947

Burns, Tracy A. Private Prague Guide. 2022. *The Beneš decrees*. <https://www.private-prague-guide.com/article/the-benes-decrees/> (Accessed 2022-01-16).

⁴⁶ Haas, M. 2019. *The composer Hans Winterberg. An intricate biography between times and nationalities*. <https://www.ensemble-tris.info/en/2019/10/26/the-composer-hans-winterberg/> (Accessed. 2022-01-15).

⁴⁷ Der Bayerische Rundfunk (The Bavarian Broadcasting); they had recorded over 20 hours of Winterberg’s music (symphonies, three of his piano concertos, ballets and pantomimes, orchestral and chamber music works)

Strauss Conservatory in Munich and for *the Bavarian Radio*. Winterberg composed many different genres of classical music; orchestral works, chamber music, piano music and vocal music included. He had developed his personal style based on the Bohemian-Moravian tradition of polyrhythms and experimented with the contemporary trends such as dodecaphony, polytonality and impressionism.

In Germany, Winterberg got married three more times. The fourth wife, *Luise Maria Pfeifer* had a son *Christoph* in his early twenties who Winterberg adopted. They did not have a good relationship between each other.

After the death of both Winterberg and Luise⁴⁸, Christoph inherited the musical estate. Under complicated circumstances, he was convinced to give all the materials to the *Sudeten German Music Institute* in Regensburg. In the contract, there were many conditions how to treat Winterberg's musical estate. The most crucial was that Winterberg's estate was to be embargoed until 1 January 2031 and not providing any information about Winterberg or his family. After the embargo would have been lifted, he would have been only approached as a "Sudeten German composer".⁴⁹

In 2015, after effort of Ruth Winterberg's son (Hans Winterberg's grandson) – Peter Kreitmeir, who together with Michael Haas published the contract on his blog *Forbidden Music*⁵⁰, the ban was lifted and the rights have been returned to the grandson. Currently, *Boosey & Hawkes* is processing Winterberg's music and manuscripts and making them ready for publication.

Exilarte. 2022. *Hanuš (Hans) Winterberg*. <https://exilarte.org/en/nachlaesse/hanus-hans-winterberg> (Accessed 2022-01-16).

⁴⁸ in March 1991

⁴⁹ Haas, M. 2021. *The Winterberg Puzzle's darker and lighter shades*. *Forbidden Music*. <https://forbiddenmusic.org/2021/05/27/the-winterberg-puzzles-darker-and-lighter-shades/> (Accessed 2022-01-16).

⁵⁰ Haas, M. 2022, *Forbidden Music*. <https://forbiddenmusic.org/> (Accessed 2022-02-03).
Kreitmeir, P. 2022, *The Truth*. *Kreitmeir.de*. 2022. https://kreitmeir.de/petersuchtmama/peter_eng.html#top (Accessed 2022-02-03).

1.3.1. *Suite for Clarinet and Piano*

Originally called “Malá suite pro klarinet B a klavír”⁵¹, the piece was composed in 1944 probably in Prague and was dedicated to Rudolf Hřebec⁵².

It is written in three movements – I, II – *Poco grave (non troppo)* and III – *Presto*. The character is very deep and dark in the colour with interesting rhythmical features.

⁵¹ in Czech, meaning Small Suite for Clarinet in Bb and Piano

⁵² 1919 – ?; Czech clarinetist, between 1941 and 1942 was a substitute clarinet player at the Czech Philharmonic

Czech, Jan. 2018. *Klarinetová skupina České filharmonie* [Clarinet Group of the Czech Philharmonic]. Brno: Janáčkova akademie múzických umění v Brně.

2. Analysis

In this chapter, I will have a closer look to the three compositions, which I chose to work with in my project. I will explain my thoughts and ideas from the interpretational point of view and demonstrate them on specific examples.

2.1. Krása's Three Songs for Baritone, Clarinet, Viola and Cello

Krásá's Three Songs are composed in a very specific instrumentation for baritone, clarinet, viola and cello. This arose from actual instruments available in the Terezín Concentration Camp. There is no other existing piece for this kind of ensemble and that is why it is hard to compare it with anything else if not even necessary.

I will look at it as a unique composition and try to explain some context. Before the war, Krása had been an established young composer, known in the artistic circles in Prague, had various cooperation and was on a very promising way. Suddenly, he was deported to the camp; considering all the difficulties and troubles he had to go through, which together meant an immediate end of his career; that might have been the reason why he chose to compose this little song cycle.

To me, it seems like he wanted to put his own confession into music, which goes hand in hand with the lyrics by Rimbaud he chose. He took the advantage of a song as a form, where one can express himself/herself not only with music but also strongly through the text. In this case, the music follows the emotion, which is described in the lyrics and it is necessary to bring this out while playing this piece. Although the text is in Czech (translated by Vítězslav Nezval), there are translations into German, English as well as the French original provided for better understanding in the sheet music.

This piece carries a great expression of humanity in its barest meaning. The poetry describes the most natural human feelings as love, friendship,

excitement or thinking of death. It is not the biggest, nor most extensive piece by Krása; but the value of it outstrips enormously the size and length.

Instrumental analysis

The parts of each instrument in this piece have different character; however, in my opinion, the three instruments should sound as a compact accompaniment to the singer.

The clarinet usually presents the main themes and plays the lyrical lines; sometimes interacting with the singer or with the viola but sometimes also standing in the background and taking over the accompaniment. The composer used the clarinet in its full range both toward the lowest and highest tones. Usually in the most exposed places of the songs, there are fast passages in the high register. The clarinet is the most strident instrument of all three of them.

The image shows a musical score for a piece titled "Ruhig fließend". The score is for four parts: Canto, Clarinetto in B, Viola, and Violoncello. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo/mood is "Ruhig fließend". The Canto part has a vocal line starting with a fermata and then singing "Hvěz - da ti". The Clarinetto in B part has a melodic line starting with a fermata and then playing a series of eighth notes. The Viola part has a line starting with a fermata and then playing a series of eighth notes. The Violoncello part has a line starting with a fermata and then playing a series of eighth notes. A red box highlights the first four measures of the Clarinetto in B part, which contain the main theme. The tempo/mood "Ruhig fließend" is written above the Canto part. The tempo/mood "dolce p" is written below the Viola part. The tempo/mood "pizz." is written below the Violoncello part. The tempo/mood "[p]" is written below the Violoncello part.

Image no. 1: Example of the main theme presented by the clarinet in the first song *Quatrain*.



Image no. 2: The main theme later used again the clarinet part creating a little coda towards the end of the first song.



Image no. 3: Example of a long lyrical line in the clarinet part of the second song *Sensation*, which is in total approximately 12 bars long and comes back in letter E in the second half of the song.



Image no. 4: Example of the exposed place where the composer used passages and high register in both the clarinet and baritone part in the second song *Sensation*.



Image no. 5: Example of the accompaniment in the clarinet part.

The viola creates some sort of a bridge; sometimes interacting with the clarinet or the singer and sometimes with the cello. Tremolo is often used in the viola part to create some kind of colourful filling and blend.

Image no. 6: Example of an important counter-part, which the viola creates against the baritone line.

The cello part has mostly the rhythmic background playing figures and using different techniques (arco, pizzicato, flageolets).

Especially in the second and third song, both of the string instruments very often play fast moving sixteenth notes (viola in tremolo, cello regular).

Another feature we can find in this composition is use of polyrhythmic structure in the beginning of the last song *Friends*.

Allegro vivo

The musical score is for the piece "Friends" in 3/4 time, marked "Allegro vivo". It features four staves: Canto (soprano), Clarinetto in B (treble), Viola (treble), and Violoncello (bass). A red rectangular box highlights the first four measures of the piece. In these measures, the Clarinetto and Viola play a rhythmic pattern of eighth notes with triplets, while the Violoncello plays a more complex pattern of eighth and sixteenth notes. The Canto part is mostly rests. The dynamics include "stacc." (staccato) for the Clarinetto, "ff" (fortissimo) for the Viola and Violoncello, and "con slancio" (with spirit) for the Violoncello. The score continues with more complex rhythmic patterns and triplets, ending with a double bar line and a repeat sign.

Image no. 10: Example of polyrhythms.

2.2. Smit's Trio for Clarinet, Viola and Piano

During Smit's short lifetime, he has composed over twenty complete works of which chamber music opuses definitely comprise a significant part. He explored various instrument settings starting from two instruments (e.g. flute and piano or oboe and cello), trios (e.g. flute, viola and harp or clarinet, viola and piano), then a string quartet, a quintet (flute, violin, viola, cello and harp) and a sextet (flute, oboe, clarinet, bassoon, horn and piano). It seems that he was very much interested in using different woodwind instruments as well as specifically harp and viola in his compositions⁵⁴. From what we hear in his music, one can say that Smit was a very sensitive composer when it comes to using different colours, which also corresponds to the strong French influence present in his music.

In the end of 1937, both Smit's mother and *Maurice Ravel* died within a few weeks. Smit admired Ravel and his music and often referred to him in the titles of some of his compositions. As a reaction to this difficult period of his life, Smit composed a song for alto and piano called *Kleine Prelude van Ravel* and *La Mort* (meaning The Death) for soprano, alto and piano on French lyrics by *Charles Baudelaire*. At that time, he could not even anticipate how his life as a Jew would change.

Later in this atmosphere in 1938 (still before the Second World War started), Smit composed the *Trio for Clarinet, Viola and Piano*. I think it definitely reflects Smit's feelings, his mood and the completely unsure situation in the society at that time. I can guess that he chose those instruments because of their naturally dark timbre and the possibility that their sounds can blend well. After all, already a few composers made use of that in their trios before Smit.

First of them, *W. A. Mozart* in his *Kegelstatt Trio K. 498* (1786) uses both clarinet and viola very melodically and he switches between the main

⁵⁴ Smit composed also *Concertino for Harp and Orchestra* (1933) and *Concerto for Viola and String Orchestra* (1940) as well as *Trio for Flute, Viola and Harp* (1926), which is inspired by the same trio by Debussy.

melody lines and accompaniment in both parts. One of the challenges while interpreting this trio can be to make it attractive for the audience because the music is sometimes lacking contrasts and it is very repetitive. On the other hand, that might provide space for the players to put their own ideas and experiment with it. Nowadays, with modern clarinets, another challenge is the sound balance of the trio, especially to create enough space for the viola to be properly heard. In 1853, *Schumann* composed *Märchenerzählungen op. 132* using the same instrumentation. Later also *Max Bruch* (8 pieces op. 83), *Carl Reinecke* (*Trio in A Major, op. 264*), *Julius Röntgen*, *György Kurtág* and many others contributed to the repertoire of this ensemble; each of them setting different challenges for the players. Regarding quantity, most of the trios were composed in 20th century. However, I would say that the most performed trios are still perhaps the ones from classical and romantic period.

Coming back to Smit's trio, which is an almost forgotten piece, I can only assume that the remembrance of *Ravel* is the reason why Smit used the “forlane” rhythm⁵⁵ in the first movement and later its references in the third movement.

ALLEGRETTO m.m. $\text{♩} = \pm 60$

Klarinet
Si^b

Altviool

mp tranquillo

ALLEGRETTO m.m. $\text{♩} = \pm 60$

Piano

mp legato tranquillo

Image no. 11: Example of the “forlane” rhythm in Smit's trio.

⁵⁵ Furlana/furlane/forlane is an Italian folk dance, which may be of Slavonic origin. Earlier used by Bach, Couperin, Ravel and also Chausson and Finzi in their compositions.

The first theme is very often repeated and quoted throughout the whole piece. Smit gives a lot of space for both viola and clarinet, which often play one at a time accompanied by the piano. The piano creates the atmosphere of the piece and a rhythmic frame.

Considering the fact when the piece was written, it is obvious that the music forms are not the regular examples as what we would find in music by Mozart or Haydn. I tried to find some way of analysing the piece to gain a way of understanding how the piece is built.

I. Allegretto

| A | | | B | | | | | | | | a'' |
|-------------------|---|----|-------------------|----|----|---|----|----|---|----|-----------------|
| a | t | a' | b | c | d | t | e | d' | t | b' | |
| 12 | 5 | 5 | 10 | 18 | 12 | 4 | 18 | 12 | 4 | 7 | 5 |
| <i>Allegretto</i> | | | <i>Scherzando</i> | | | | | | | | <i>Tempo I.</i> |
| 22 bars | | | 85 bars | | | | | | | | 5 bars |

The first movement has three different contrasting parts (ternary form with significantly shortened third part). The first part is dark and deep, followed by a more temperament “scherzando” part and finally a very rhythmic playful part. The challenge is to find a right tempo, which fits all the parts and keep the fluency in the movement, because there are only two different tempi marked in the score by the composer: Allegretto (♩. = 60) in the very beginning and then later Scherzando (♩. = 80) starting from rehearsal number 2 and then of course the original tempo coming back in rehearsal number 12. In the middle part (Scherzando), there are passages where one would be tempted to play a bit slower, because it says “con espressivo” in the score and the character of the music would ask for it. However, there is strictly marked ♩ = ♩ for example in rehearsal number 3. In the character, the middle part reminds me of a development section of a sonata form, where the composer usually works further with the motivic material he established in the exposition.

In the clarinet part, one would find many unusual and big leaps over the instrument in a quite fast tempo, which can be uncomfortable to play. It is also important to articulate clearly to differentiate each of the characters.

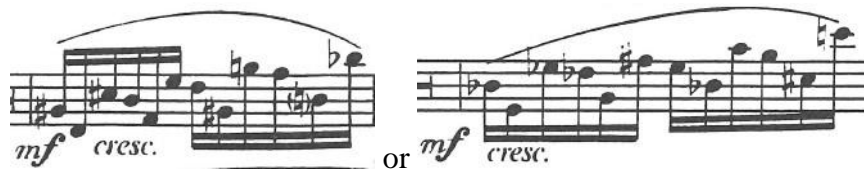


Image no. 12: Examples of uncomfortable leaps in the clarinet part of the first movement.

In rehearsal number 7, there is an episodic section with the clarinet and later viola solo part, which never repeats again in any place in the piece. It takes the triplets from the second theme and puts them into a quick and technically demanding passage.

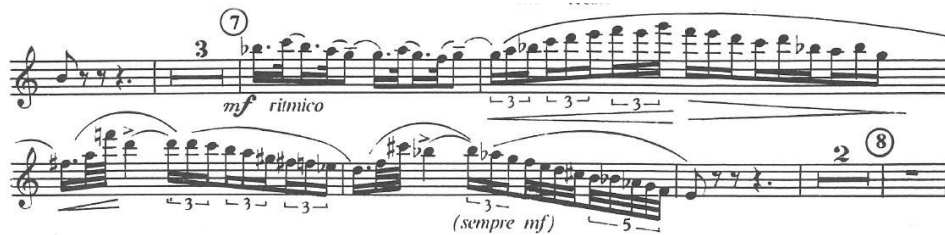


Image no. 13: Episodic section in the clarinet part.

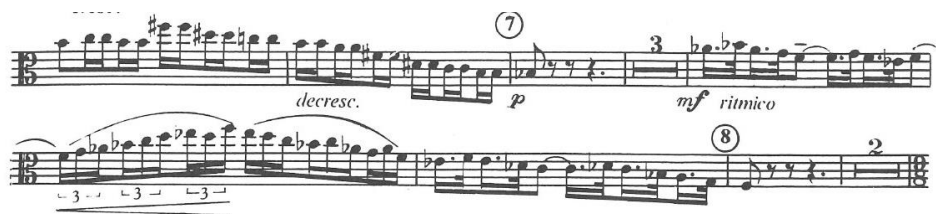


Image no. 14: Episodic section in the viola part.

II. Lento

| A | | | | A' | | | | attacca to 3 rd movement |
|--------------|--------------------------|------------------|---------------------------------|----------------|--------------------------|----|---------------------------------|---|
| a | b | c | t | a' | b' | c' | t' | |
| 12 | 8 | 4 | 2 | 7 | 9 | 4 | 2 | |
| 26 bars | | | | 22 bars | | | | |
| <i>Lento</i> | <i>Un poco più mosso</i> | <i>Più mosso</i> | <i>Ancora un poco più mosso</i> | <i>a tempo</i> | <i>Un poco più mosso</i> | | <i>Ancora un poco più mosso</i> | |

The beginning of the second movement, which is composed in a simple binary form, is some sort of “recitativo” where the viola (and later the clarinet in the same repeated part) is more or less free in expression and the piano sustains the “grave” chords to give it a frame. The tempo indicated is very slow ($\text{♩} = 40$) but later in the movement, every new section brings a bit faster tempo ($\text{♩} = \pm 46 - 55$). It is demanding to keep the flow and expression within these tempi, therefore, the sound of all the instrument has to be very dense and project well. The first part (a) builds a strong tension, which is later released by the melodic second part (b) where all the instruments play together toward the climax of the phrase in forte (“poco appassionato”), where the texture is thickened with passages. The structure of the sections (a, b, c) is repeated in a similar manner and creates the second part of the second movement.

In the second b section (b'), there is a beautiful canon between the clarinet and the viola, which is not in the first version of the section (b) and could be underlined while playing it.

III. Allegro vivace

| A | | | B | A' | | | |
|-----------------------|----|----|---------------------|----------------|-----|------|-------------------------|
| a | b | a' | c | a'' | b'' | a''' | coda |
| 38 | 48 | 16 | 29 | 32 | 48 | 28 | 12 |
| 102 bars | | | 29 bars | 108 bars | | | 12 bars |
| <i>Allegro vivace</i> | | | <i>Meno Allegro</i> | <i>a tempo</i> | | | <i>Stretto (Vivace)</i> |

The fast third movement comes “attacca” in a very playful character and brings technical challenges for all the players. It is composed in a kind of sonata rondo form with coda. The tempo marking is very fast in this case ($\text{♩} = 160 - 176$). It is interesting to hear the reminiscences of the first movement in the third movement. In rehearsal number 25, there is a marking “Meno Allegro”, which indicates to release the tempo a bit to create space for the broad first movement theme. Nevertheless, there are also places where the tempo is not adapted and still we hear themes from the first movement.

The image shows a musical score for the third movement, Allegro vivace. The score is written for piano and features a key signature of one sharp (F#). The tempo marking is Allegro vivace. At rehearsal mark 25, there is a tempo change to Meno Allegro. The score includes various musical notations such as triplets, slurs, and dynamic markings like *mp dolce* and *pp*. A red box highlights the tempo change at rehearsal mark 25, and a blue box highlights the *pp* marking in the piano part.



Image no. 15: Examples of combining the reminiscence of the material from the first movement (marked red) with the rhythmic elements of the third movement (marked blue).

Looking carefully to the articulation, one would discover that repetitions of a same thing are sometimes differently notated. We assumed that the example from the first movement in the clarinet part is a misprint.



Image no. 16: Example of articulation from the first movement in the viola part.



Image no 17: Example of a slightly different articulation of the same theme but this time in the third movement in the viola part.

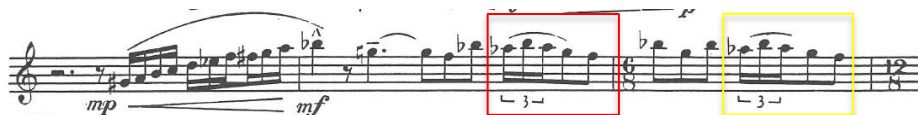


Image no. 18: Example of articulation in the first movement in the clarinet part, which probably has the misprinted slur in the last bar of this line (marked yellow).

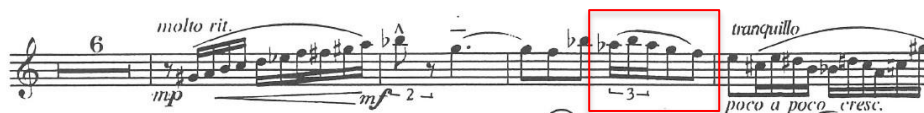


Image no. 19: Example of articulation of the same theme but in the third movement in the clarinet part. Here, I am not sure whether it is a misprint or an intention. It is the only time notated like this. But since there is the “molto rit.” marking before and the tempo is supposed to be released, maybe the articulation is in this case supposed to help the line towards the “tranquillo”.

After the last citation of the “a” theme in the third movement, there is an interesting section, which sounds like a fusion once again of the themes from the first and the third movement. Rehearsal number 32 is a short but intense coda marked “Stretto (Vivace)”, where first the piano part takes turn and presents a slightly modified theme from the first movement in octaves and very fast tempo, which is later taken over by the viola and shortly after that by the clarinet. It is the highlight of the movement and creates the final bit of the whole piece.

Speaking from the perspective of a clarinet player, I can tell, that the clarinet part of the trio is technically challenging also when it comes to the used range. Smit uses the whole range of the clarinet and the same goes for the viola. Many places are exposed in a very high register, which can be difficult to control. One has to care about the sound quality not to stick out of the ensemble. In terms of the ensemble work, it is important to find common flow and pulse. In places where clarinet imitates viola or vice versa it is crucial to find a same phrasing and matching sound. In the technically demanding places, the key is to play melodically and sing through the passages to let it sound equal and not hectic.

2.3. Winterberg's Suite for Clarinet and Piano

According to the manuscript, Suite for Clarinet and Piano by Hans Winterberg was originally named “Kleine Suite für Klarinette B und Klavier” (meaning “Little suite for clarinet and piano”) and even before that, it is marked and later crossed out as “Trois morceaux pour Clarinet in B et Piano” (meaning Three pieces for clarinet and piano). One can only assume, that this can perhaps mean that Winterberg himself could not decide how to categorize this piece or which form to choose for it. Perhaps because of its slightly impressionistic mood, there was the idea to put the name in French. In that case, it would indicate three pieces, which are not necessarily connected. However, let me look at the piece as a little suite, which consists of three contrasting movements.



Image no. 20: Sample of Winterberg's manuscript. All the titles are visible on the top. There is the “con moto” marking.

The first movement is marked “con moto” in the first manuscript; this marking is left out in the second version. The piano starts with an accompanying figure, which creates floating background to the melodic line in clarinet, which later takes over the figure as well. Winterberg uses all kinds of polyrhythmic structures in his music and so does he in this suite putting different rhythmic features against each other. The challenge of this movement is to pick the right tempo in order to achieve the best colour and to underline its interesting texture featuring the contradictory rhythms. I would say that “con moto” tells that it should not be too slow to feel the vertical beats. The first movement switches between dramatic moments and lyrical passages and fades out with a sort of unanswered question.

The second movement (marked in the manuscript as “Interludium”) is very meditative in the beginning where clarinet plays tremolos but gradually gains tension by insisting more and more and moving upward in the register. Then there is a little flashback to the first movement theme and then the tremolos are repeated in a higher register than in the beginning. The tricky tremolo for the clarinet is the g^1-b^1 , because it is very difficult to switch between the notes quickly enough and that is why we have to use one of the side trill keys.

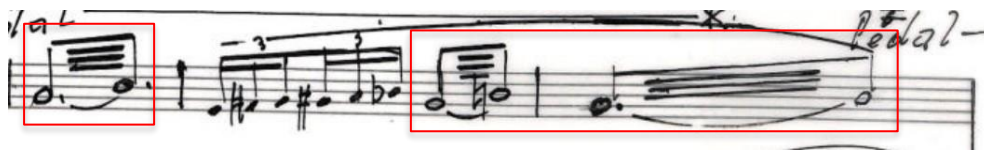


Image no. 21: Example of the tricky tremolo in the clarinet part.

The third movement (marked in the manuscript as “Postludium” and “Presto”) creates a great contrast to the previous movements and it is where Winterberg uses the most polyrhythmic passages, sometimes almost omitting the melodic line.



Image no. 22: Example of the polyrhythmic structure in the third movement.

The suite is composed in quite a simple way, but still demands a rhythmic precision and bringing out all the character changes, so that this little piece of music can fulfil its potential.

3. Into Practice

3.1. Rehearsal Process

First step to go through was to arrange the sheet music for the three pieces I chose to work on. All the pieces are protected by copyright and therefore the only option was to purchase the scores. Trio by Smit (Donemus, 1948) and Three Songs by Krása (Tempo, 1993) are published but Winterberg's Suite is not and that was the problem I was facing in the beginning. In cooperation with the KMH Library, we acquired the scores for the first two pieces and I started to search for the score of the suite.

I got in touch with Mr. Michael Haas who is a Senior Researcher at the Exilarte Center⁵⁶ for Banned Music in Vienna, Austria and the author of a blog Forbidden Music⁵⁷ and a book of the same name. At the Exilarte Center, they are doing an amazing job with discovering and re-discovering composers not only from Austria who were forgotten or forbidden under the Nazi regime.

Mr. Haas helped me to get in touch with the grandson of Hans Winterberg – Mr. Peter Kreitmair – through emails and he gave me the permission to use the manuscript, which he provided me in scanned copies of the score. At that point, I had all the materials.

Next step was to find musicians, colleagues who would be keen on cooperating with me on the pieces. I gradually asked different musicians and in the end, the cast was like this: Octavian Leyva Dragomir – piano, Madara Tupiņa – viola, David Edström – baritone and Elfi Maria Øhre Marcussen – cello.

After some time, we started to rehearse the pieces and prepare them for the performance or studio recording (Krása's Three Songs). My experience is that the fewer players the piece requires, the easier it is to put it together. In that sense, I can say that the suite by Winterberg was the easiest. We met together with the pianist and discussed various musical aspects as tempo,

⁵⁶ For more information look at their website exilarte.org.

⁵⁷ fobiddenmusic.org

dynamics and colours. Sometimes, we were not quite sure what certain passages mean musically or how to approach them as the style of the suite is very specific. Finally, we always tried to find constructive solutions.

In comparison, the Trio by Smit required much more time for rehearsing. For one thing, it is the longest piece in terms of duration and for another, I think it was most complicated of the three pieces we focused on. We needed the time to find a common way of playing together as a chamber music group who has never played together before. In terms of common sound, we had difficulties finding the right balance of the ensemble. The texture of the piano part is sometimes very dense and that is why the piano was sometimes too loud and covering the viola. In addition, it was hard to talk about balance because the rehearsal rooms have different acoustics than the concert hall. When the clarinet and viola played the same themes after each other, the clarinet was usually also too loud. This was the main thing we had to concentrate on and keep in mind.

We agreed that it was quite exhausting to rehearse and play this music because of its very dark mood and energy. The players give out energy but cannot really gain it back from playing this kind of music because the character is very sad and depressive and not uplifting at all. It makes sense when we think about the circumstances around the origin of the pieces.

Krása's Three Songs were most challenging from the organizational point of view. It requires four players and it was complicated to find common rehearsal times. However, in the end, we did not need as much time as for Smit because the songs are short pieces of music and we decided to record them in a studio and not play them in the concert. Here we once again discussed balance of the ensemble. We had troubles hearing well enough the cello part although we needed to hear it because of its important rhythmic structure. We discovered some discrepancies between the score and the individual parts: some of the markings (rit./accel. etc.) were missing in the parts, which sometimes caused a different timing of some of us. It was a great experience for all of us because we (instrumentalists) found out that we almost never get the opportunity to play chamber music with singers.

In the end of the process, we finally performed Smit and Winterberg in the concert and we made a recording of Krása in a studio. We enjoyed to play this music although it was demanding. The responses of the audience were mostly positive. They appreciated the most the Trio by Smit and they thought it was a nice piece of music. Some colleagues were even interested to play it in the future. They thought Winterberg was nice although it took them longer to get used to the composer's style.

3.2. Concert Programme

Considering the character of the pieces, I am focusing on in this project, and the circumstances they were composed under; it was difficult to combine them in a concert programme with other pieces from different periods. Therefore, the idea was to compose the programme only from pieces, which had similar atmosphere and there would be an imaginary line to connect all of them.

The programme called "Shadows of the Past" would be following:

Robert Fürstenthal: *Sonate in h op. 60 for Clarinet and Piano*⁵⁸

Hans Krása: *Three Songs for Baritone, Clarinet, Viola and Cello*

Hans Winterberg: *Suite for Clarinet and Piano*

Olivier Messiaen: *Abîme des oiseaux* from *Quartet for the End of Time*⁵⁹

Leo Smit: *Trio for clarinet, viola and piano*

⁵⁸ Robert Fürstenthal (1920 – 2016), born in Vienna into a Jewish family, left in 1939 to England and later to the USA. This piece is not included in this project at the moment, but matches the programme because of its origin.

⁵⁹ The movement for clarinet solo represents the most known music being composed in a concentration camp during the Second World War.

This would be a possible concert programme with a clarinet as the instrumental protagonist of the concert but featuring also four other musicians (pianist, violist, cellist and baritone singer).

Through programme notes, I would introduce the music to the listeners to give them more context so that it is easier for them to understand the music in the concert.⁶⁰

⁶⁰ See the Attachments – Text Attachments – Programme Notes.

Conclusion/Discussion

I believe that music has always been a part of human lives in some kind of form since the prehistory. Of course, it is not our physiological need, which we would not be able to live without, but if we consider music as part of the extended hierarchy of needs belonging to cognitive or aesthetical needs, we can claim that we need it. Moreover, we need music even in times of crisis, because it is a natural way to express the emotions (similarly as people express themselves through other forms of art), which are arising from what is happening around us or inside us in certain situation.

The value added to it, especially for us now, is that the music from particular times reflects what was happening at that moment – in the society, on the personal level of the composer or even in musical thinking in general. We can read the information that is given to us from different angles and we – performers – have the great responsibility to look for the information (context), process it and then pass it on through our performances.

In case of this music, the question about how to present it to audiences arises. I am inclined to acquaint the listeners with the stories behind through programme notes, where I explain the context of the pieces so that they can create some kind of image while listening to the piece in the concert and understand the music better. Even though people might not know composers as Krása, Smit or Winterberg, they have heard about the Second World War and they can try to imagine the situation back then and empathize with it.

Another way to create an authentic concert experience if we want to highlight the atmosphere of this music would be to use different technologies along such as lights or projections and to find special venues or special places. On the other hand, I think it is not necessary to play this music only in special places. It is very well possible to perform these pieces in regular concert halls (as we did in my concert), because the music itself imprints the time when it was composed and carries this atmosphere.

How does the music written in times of crisis sound? I think it is difficult to make conclusions, which would apply generally to every single piece of music written under those circumstances. Every composer is an original

human being with a unique way of perceiving the reality and a unique way of self-expression. Of course, we can observe some similarities in the pieces such as certain mood or character of the music. That also reflects the period when the pieces were composed because there were certain “trends” or common features that always connects the works of the same musical era.

In conclusion, I would definitely regard the music I was researching as valuable music material, in case of each of the three pieces for a different reason. Krása’s *Three Songs* are unique for its unusual instrumental combination, which creates remarkable colour. I see the value of this piece especially because it was composed immediately in the concentration camp and it mirrors both the atmosphere of that time and situation and the composer’s insights to it from the closest view.

Smit’s *Trio* is a complex chamber music opus, which requires a certain level of instrumental skills of all the three players engaged. In my opinion, it could confidently stand among other pieces in the repertoire for the clarinet-violoncello-piano trio and be performed more often considering the fact that the entire repertoire for this ensemble is not so extensive (the actual repertoire, which gets to be performed on stage is even more limited).

In addition, I think that also Winterberg’s *Suite* could potentially find a place in the clarinet repertoire once they officially publish the score, which makes the piece more accessible to people than it is now. The *Suite* has versatile uses. Clarinetists could play it in recitals as a piece, which steps out of the traditional and often played pieces. It could as well be used to introduce 20th century music to clarinet students, because the piece itself is not so complicated, nor difficult, but still presents some of the ‘new’ musical features (flatter-tongue, harmony, polyrhythmic structure).

In the end, I would like to add that carrying out this project and writing this thesis have taught me several things. Of course, I broadened up my clarinet repertoire and gained another experience in playing chamber music. I also learned how much effort it is necessary to put into organizing own projects which include other musicians. Last but not least, I learned deeply

on three musical personalities and I hope to be able to use this knowledge in the future.

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Attachments

A. Sounding Part

B. Images

C. Text Attachments

A. Sounding Part

1. Hans Krása: Three Songs for Baritone, Clarinet, Viola and Cello

David Edström – baritone

Alžběta Baldová – clarinet

Madara Tupiņa – viola

Elfi Maria Øhre Marcussen – cello

Recorded in the studio at the Royal College of Music in Stockholm
on 28 April 2022.

2. Leo Smit: Trio for Clarinet, Viola and Piano

Alžběta Baldová – clarinet

Madara Tupiņa – viola

Octavian Leyva Dragomir – piano

Recorded in the Nathan Milstein Hall at the Royal College of Music
in Stockholm on 26 April 2022.

3. Hans Winterberg: Suite for Clarinet and Piano

Alžběta Baldová – clarinet

Octavian Leyva Dragomir – piano

Recorded in the Nathan Milstein Hall at the Royal College of Music
in Stockholm on 26 April 2022.

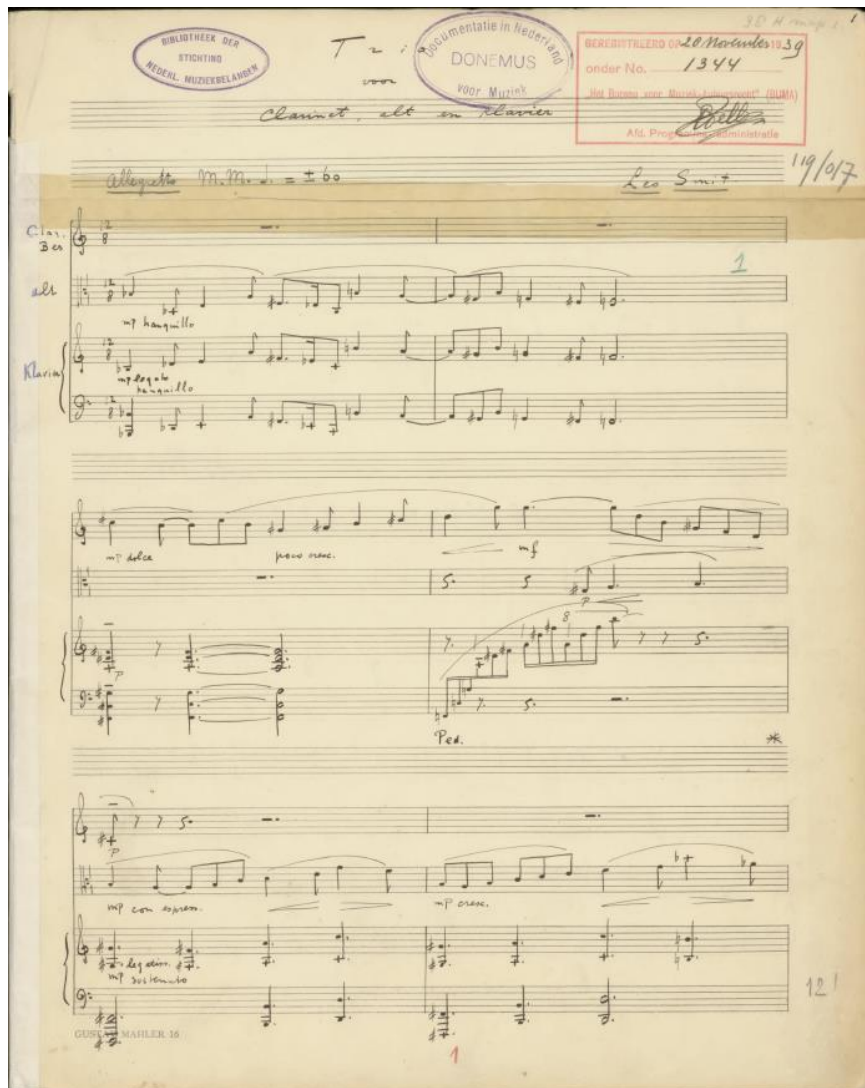
B. Images



Johan van Hell: Self-portrait with clarinet (1909)

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C. Text Attachments

Hans Krása: Three Songs

Lyrics in English from „Rimbaud, Complete Works, Selected Letters, Translation, Introduction and Notes“ by Wallace Fowlie (Chicago University Press, 1966).

1. Čtyřverší (*Quatrain*)

The star wept rose-coloured in the heart of your ears,
The infinite rolled white from your nape to your loins;
The sea turned ruddy at your vermilion nipples,
And Man bled black on your sovereign flank.

2. Vzrušení (*Sensation*)

In the blue summer evenings, I will go along the paths,
And walk over the short grass, as I am pricked by the wheat:
Daydreaming I will feel the coolness on my feet.
I will let the wind bathe my bare head.

I will not speak, I will have no thoughts:
But infinite love will mount in my soul;
And I will go far, far off, like a gipsy,
Through the countryside – joyous as if I were with a woman.

3. Přátelé (*Friends*)

Come, the Wines go to the beaches,
And the waves by the millions!
See the wild Bitter
Rolling from the top of the mountains!
Let us, wise pilgrims, reach
The Absinthe with the green pillars...
I: No more of the landscapes.
What is intoxication, Friends?

I would as soon, or even prefer,
To rot in the pond,
Under the horrible scum,
Near floating pieces of wood.

(Krása, Hans. *Tři písně*. Praha, Berlin: Tempo, 1993.)

Programme Notes

Dear listeners, welcome to “*Shadows of the Past*”, a concert in which we are going to present music composed during the Second World War or under certain circumstances during this period. The link connecting all the pieces is the common history and atmosphere of the music and the clarinet, which is introduced in different contexts through the concert.

The frightening history of the Second World War had an enormous impact on the 20th century human society, which suffered from a loss of numerous human lives. The world lost not only artists, scientists or other highly influential people, but unfortunately millions of ordinary people as well.

Our idea is to pay tribute and give a little remembrance to people who suffered at that time by performing these often forgotten pieces by composers whose lives were destroyed or strongly affected by the war.



Kovno ghetto orchestra (US Holocaust Memorial Museum)

Robert Fürstenthal
1920 – 2016



was born in Vienna into a Jewish family. He had no academic training in music but played piano and accompanied singers. In his childhood, he composed a few songs for his cousin and first love, *Franziska Trinczer*. In 1939, he left to London and later to the USA. After leaving Austria, he stopped composing for a long time and made his living as an accountant. In 1973, he met *Franziska* again and got back to composing. Since then, he had composed around 160 pieces; not only songs, but also chamber music. He was strongly inspired by the Viennese music tradition: music by Brahms, Schubert and Wolf.

Clarinet (or Viola) Sonata in B minor is composed in a Brahmsian melancholic mood. It has four movements: *Allegro con brio* – *Adagio misterioso* – *Scherzando* and *Grave*.

Hans Krása
1899 – 1944



was a Czechoslovak composer of a Jewish origin born in Prague. He studied both piano and composition at the German Music Academy in Prague and travelled to Berlin and Paris. He won the Czechoslovak State Prize with his first opera and some of his pieces were performed in Zurich, Boston and New York. He often collaborated with *Adolf Hoffmeister*, Czech playwright, poet and writer. They created the children's opera *Brundibár* together. In 1942, Krása was deported to the Terezín Concentration Camp. He strongly contributed to the cultural life of the ghetto. In 1944, he perished in Auschwitz Concentration Camp.

Hans Winterberg
1901 – 1991



Three Songs for Baritone, Clarinet, Viola and Cello were composed in 1943 in the Terezín Concentration Camp. Krása used the lyrics by *Arthur Rimbaud* and followed the 19th century songs accompanied by different instruments. The piece was premiered in July 1943. The songs are called: *Quatrain* – *Sensation* – *Friends*; and they deeply interpret the human emotions.

was a Czech-German composer born in Prague into a Jewish family. He studied piano, conducting and composition at the German Music Academy and the Prague Conservatory. Because of his Jewish origin, he was deported to the Terezín Concentration Camp in 1945. Fortunately, he was liberated in May 1945 and returned to Prague. Under very complicated political circumstances, he moved to Germany later and continued composing and teaching there. His works have never been published and were supposed to be embargoed until 2031. Finally, the embargo was lifted in 2015 by his grandson Peter Kreitmeir and nowadays, Winterberg's manuscripts are being processed and prepared for publication.

Suite for Clarinet and Piano was composed in Prague in 1944 and dedicated to a Czech clarinetist, Rudolf Hřebec. It has three short movements (*Con moto* – *Poco grave (non troppo)* – *Presto*), all in a dark and deep mood.

Olivier Messiaen
1908 – 1992



belonged to the greatest music personalities of the 20th century. He was born in Avignon into a family where literature played a big role. He studied at the Paris Conservatory since the age of 11 with great successes. He composed both orchestral and chamber music, also vocal music and music for solo piano and organ.

In 1940, he was interned for 9 months in the war camp in Germany and composed *Quatuor pour la fin du temps* (Quartet for the End of Time) for piano, violin, cello and clarinet. Messiaen and his fellow prisoners premiered the piece in 1941.

Abîme des oiseaux (Abyss of Birds) from the Quartet for the End of Time is a clarinet solo part, which is sometimes performed separately. It represents the most known piece composed in the Second World War by a famous composer.

Messiaen wrote:

“The abyss is Time with its sadness, its weariness. The birds are the opposite to Time; they are our desire for light, for stars, for rainbows, and for jubilant songs.”

Leo Smit
1900 – 1943



was a very promising Dutch composer who came from a Jewish family. He studied at the Amsterdam Conservatory. His works were performed by the Concertgebouw Orchestra in Amsterdam which proves the fact that he was about to have a great career as a young composer. Unfortunately, the Second World War thwarted that and after a very restricted activity, Smit was deported to a concentration camp together with many other Jews and was murdered at the age of 43 in April 1943.

Trio for Clarinet, Viola and Piano was composed in 1938, before the Second World War broke up. It was premiered in November 1939 in Amsterdam. Smit followed other composers (e.g. Mozart, Schumann, Bruch), who composed pieces for similar combination of instruments. This trio is composed in three movements (*Allegretto – Lento – Allegro Vivace*), of which the second and the third are scored “attacca”.