

Herrn FRANZ SIMANDL

Mitglied der K. K. Hofkapelle, 1. Contrabassist u. Solo-Spieler des
K. K. Hofopern-Orchesters und Professor am Wiener Conservatorium
hochachtungsvoll zugeeignet.

Zwei Stücke
für den Contrabass
mit Begleitung
des Pianoforte oder Orchesters

componirt
von
B. LVOVSKÝ

OP. 11.

Nº 1. Polonaise. —*— Nº 2. Romanze.

Preis 2 M. 50 Pf.

Eigenthum des Verlegers.

Bremen, A. E. Fischer.

New-York, Carl Fischer.

2427.

Prag, Fr. A. Urbánek.

COVER TRANSLATION

“Sincerely dedicated to Mr. Franz Simandl, member of the KK Court Orchestra, 1st Double Bass and Solo player of the KK Court Opera Orchestra and Professor at the Vienna Conservatory.

Two Pieces for the Double Bass with accompaniment of the Pianoforte or Orchestra composed by
B. Lvovsky., Op. 11.

Property of the publisher A. E. Fischer, Bremen”

BIOGRAPHIES

A.E. Fischer Publishing: 1862–1925. In 1925, it was bought by Anton J. Benjamin whose son, John Benjamin, grew the firm into a major European music publishing house. John’s son, Hermann Benjamin,¹ was later appointed the general manager but was forced to flee to England c.1934 as antisemitism greatly increased with Hitler’s rise to power. In 1936, Hermann Benjamin took his own life. Helene Benjamin, Hermann’s wife, and their two children returned to Germany where they were later deported to Theresienstadt and murdered in the Treblinka extermination camp.²

Additionally, Richard Schauer,³ an authorized signatory of the publishing house, was pressured under the Nazi racial laws in 1936 to sell the publishing house. Before the sale could be arranged however, he and other heirs of John Benjamin were forced to sell the publishing house to Hans C. Sikorski following the *Kristallnacht* pogrom in 1938.⁴ Schauer fled to London and continued publishing there following World War II, well before negotiations for reparations had begun and despite the publishing house (located in Leipzig) having burned down completely in 1943. Following a restitution process in Hamburg in 1951, a settlement provided the complete return of the publishing house to the original owners.

Břetislav Lvovský, also known as Emil Pick (b. 1857, Prague; d.1910, Vienna), was a Czech bassist, composer, and critic. As a bassist, Lvovský was a student of Franz Simandl at the Vienna Conservatory where he assisted Simandl in creating his now famous *Method for Double Bass*⁵. As a composer, Lvovský wrote at least four operas, concerti, and pieces for many different instruments, including the bass.⁶ As a critic, he was the editor of *Österreichische Musik-und Theaterzeitung*, a music, theater, and literature review magazine in Vienna and Leipzig, the editions of which may be read online at the Austrian National Library website.⁷ Lvovský’s daughter, Celia Lovsky (b. 1897, Vienna; d. 1979, Los Angeles), was an actress, with a long career of roles in many Hollywood films and shows,⁸ including *The Foxes of Harrow* (1947), *The Twilight Zone* (1964), and *Soylent Green* (1973). Lovsky fled Austria to England, and experienced great difficulty immigrating to the United States in the 1940’s with her husband, actor Peter Lorre.⁹

¹ Sophie Fetthauer, “Hermann Benjamin,” in *Lexicon of Persecuted Musicians of the Nazi era*, Claudia Maurer Zenck, Peter Petersen (ed.), Hamburg: Universität Hamburg, 2006, https://www.lexm.uni-hamburg.de/object/lexm_lexmperson_000000814.

² “Database of Victims,” *Institute Terezínské iniciativy* online, December 1, 2016, <https://www.holocaust.cz/en/database-of-victims/victim/5623-helene-benjamin/>.

³ Sophie Fetthauer, “Richard Schauer,” in *Lexicon of Persecuted Musicians of the Nazi era*, Claudia Maurer Zenck, Peter Petersen (ed.), Hamburg: Universität Hamburg, 2006, https://www.lexm.uni-hamburg.de/object/lexm_lexmperson_00001108.

⁴ United States Holocaust Memorial Museum. “Kristallnacht,” *Holocaust Encyclopedia*, accessed on April 5, 2023, <https://encyclopedia.ushmm.org/content/en/article/kristallnacht>.

⁵ Franz Simandl, *New Method for the Double Bass: English and Japanese texts*, ed. Frederick Zimmermann and Lucas Drew (New York: C. Fischer, 1984).

⁶ Randy Schoenberg, “Břetislav Emil Lvovsky,” *Geni*, last modified September 9, 2017, <https://www.geni.com/people/B%C5%99etislav-Lvovsky/6000000066776137857>.

⁷ “Österreichische Musik- und Theaterzeitung,” Österreichische Nationalbibliothek, accessed April 5, 2023, <https://anno.onb.ac.at/cgi-content/anno-plus?apm=0&aid=omt>.

⁸ “Celia Lvovsky,” IMDb, accessed April 5, 2023, <https://www.imdb.com/name/nm0522767/>.

⁹ Stephen D. Youngkin, *The Lost One: a Life of Peter Lorre* (Lexington, Ky.: University Press of Kentucky, 2005).

ABOUT THIS PROJECT

The purpose of this project is to make *Two Pieces (Zwei Stücke)* by Břetislav Lvovský easily available to bassists. The *Pieces* were last published c.1900, and existing copies are not only rare but also physically fragile to handle—the paper is now disintegrating. The published score used for this project (now in the public domain) was passed personally from Rudolf Fahsbender, Chicago Symphony Orchestra bassist, 1927-64, to Professor Emeritus Richard Davis, professor of string bass, University of Wisconsin-Madison, 1977-2016. Professor Davis preserved Lvovský's piece, making it possible for it to be available for the first time under the auspices of the non-profit organization, *The Richard Davis Foundation for Young Bassists*¹⁰. This project will also make Lvovský's *Two Pieces* more accessible to students with the enclosed orchestral tuning piano transposition.

Research undertaken for this project indicates it is likely that Lvovský's *Two Pieces* were not re-issued because the publisher, Hermann Benjamin, was forced to flee Germany c.1934: antisemitism had exponentially increased in tandem with Hitler's rise to power in 1933. The years that followed, coinciding with World War II, are now known as the *Holocaust*, "the systematic, state-sponsored persecution and murder of six million European Jews by the Nazi German regime and its allies and collaborators¹¹." During this time period, the Nazis committed the extensive theft of property, particularly that of Jewish people; reparation efforts, including the return of property, are ongoing over 80 years after the fact. In addition to being forced to flee his home, the majority of Benjamin's printing plates—and very likely the engravings of Lvovský's compositions—were destroyed in the Allied bombings of Leipzig during the War.

This project, undertaken by Ben Ferris, MM String Performance 2023, represents the partial fulfillment of the requirements for MUSIC 497—Special Topics: *Music and Genocide*, Spring Semester 2023, with Professor Teryl Dobbs.

REPARATIONS/PUBLISHING

Zwei Stücke is now in the public domain, but given the story of this publication, you may feel compelled to contribute financially to efforts related to reparations.

One such organization is HIAS, the Hebrew Immigrant Aid Society, founded to assist Jews fleeing pogroms in Russia and Eastern Europe. Today, HIAS is "a multi-continent, multi-pronged humanitarian aid and advocacy organization ... dedicated to helping forcibly displaced persons around the world in keeping with the organization's Jewish ethical roots."

More information, and donations may be received at www.hias.org

¹⁰ "Richard Davis Foundation for Young Bassists," accessed April 5, 2023, <https://www.richarddavisfoundation.org/>.

¹¹ United States Holocaust Memorial Museum. "Learn," Holocaust Encyclopedia, accessed on April 5, 2023, <https://www.ushmm.org/learn>.

No. 1. Polonaise concertante

B. Lvovsky, Op. 11.

Tempo di Polacca, (♩ = 92)

7 SOLO. *f* poco rit. a tempo

12 poco rit. a tempo poco rit. a tempo

16 *8va* 2 *8va*

21 dolce *8va*

25 *8va*

29 *8va*

Poco meno mosso.

33 *mp* espress.

39 *sul D.* *mp* dolce *8va*

44 *8va*

49

No. 1. Polonaise concertante

55 *8va*

Measures 55-62: Bass clef, B-flat major key signature. Measure 55 starts with a bass clef and a whole note G2. Measure 56 has a treble clef. Measures 57-62 feature a complex melodic line with many triplets (marked '3') and an 8va dynamic marking above the staff.

56

Measures 63-69: Bass clef, B-flat major key signature. Measures 63-69 feature a melodic line with slurs and accents, and some triplet markings.

63 *molto espressivo*

Measures 70-72: Bass clef, B-flat major key signature. Measure 70 starts with a bass clef and a whole note G2. Measure 71 has a treble clef. Measure 72 has a bass clef. The text *molto espressivo* is written above the staff.

70 **Tempo I.** *8va*

Measures 73-75: Bass clef, G major key signature. Measure 73 starts with a bass clef and a whole note G2. Measure 74 has a treble clef. Measure 75 has a bass clef. The text **Tempo I.** is written above the staff, and *8va* is written above a dashed line.

73 *8va*

Measures 76-81: Bass clef, G major key signature. Measures 76-81 feature a complex melodic line with many slurs and accents, and an 8va dynamic marking above the staff.

76 *8va*

Measures 82-87: Bass clef, G major key signature. Measures 82-87 feature a complex melodic line with many slurs and accents, and an 8va dynamic marking above the staff.

79 *8va* **Più mosso.** *mf*

Measures 88-90: Bass clef, G major key signature. Measure 88 starts with a bass clef and a whole note G2. Measure 89 has a treble clef. Measure 90 has a bass clef. The text **Più mosso.** is written above the staff, and *mf* is written below the staff.

82 *8va*

Measures 91-95: Bass clef, G major key signature. Measures 91-95 feature a complex melodic line with many slurs and accents, and an 8va dynamic marking above the staff.

86 *8va* **molto vivace**

Measures 96-98: Bass clef, G major key signature. Measure 96 starts with a bass clef and a whole note G2. Measure 97 has a treble clef. Measure 98 has a bass clef. The text **molto vivace** is written below the staff.

90 **3**

Measures 99-100: Bass clef, G major key signature. Measure 99 starts with a bass clef and a whole note G2. Measure 100 has a treble clef. The text **3** is written above the staff.

No. 2. Romanze.

B. Lvovsky, Op. 11.

Moderato ma non troppo. M. ♩ = 96

SOLO.

6

rit.

a tempo

molto espressivo

13

21

29

35

mf rallentando

40

a tempo

48

56

63

3

p

No. 1. Polonaise concertante

Tempo di Polacca, (♩ = 92)

B. Lvovsky, Op. 11.

mf

4

mp

8

f

poco rit.

a tempo

12

a tempo

poco rit.

poco rit.

a tempo

ff

No. 1. Polonaise concertante

17

dolce

8^{va}

21

dolce

p

pp

25

8^{va}

p

poco rit.

a tempo

29

30

Detailed description: This page of a musical score contains measures 17 through 30. It is written for piano and features a treble and bass clef system. The key signature has one sharp (F#). The score includes various musical notations such as slurs, ties, and dynamic markings. The first system (measures 17-20) is marked 'dolce' and includes an 8va (octave) marking above the treble staff. The second system (measures 21-24) is also marked 'dolce' and includes dynamic markings of 'p' and 'pp'. The third system (measures 25-28) includes 'poco rit.' and 'a tempo' markings. The fourth system (measures 29-30) concludes the piece with a final chord in the bass clef.

Poco meno mosso.

No. 1. Polonaise concertante

33

mp *espress.*

p *dolce*

Measures 33-35: The score features a piano accompaniment in the left hand with a steady eighth-note pattern and a melody in the right hand. The bassoon part (top staff) has a melodic line with some grace notes. Dynamics include *mp* *espress.* and *p* *dolce*.

36

Measures 36-38: The piano accompaniment continues with the eighth-note pattern. The right hand melody has some chromatic movement. The bassoon part has a melodic line with a grace note. Dynamics include *p* *dolce*.

39

sul D.

mp *dolce*

pp *dolce*

Measures 39-41: The bassoon part (top staff) has a melodic line with a grace note and a dynamic marking of *mp* *dolce*. The piano accompaniment has a dynamic marking of *pp* *dolce*. The right hand melody has some chromatic movement.

42

8va

Measures 42-44: The bassoon part (top staff) has a melodic line with a grace note and a dynamic marking of *mp* *dolce*. The piano accompaniment has a dynamic marking of *pp* *dolce*. The right hand melody has some chromatic movement.

No. 1. Polonaise concertante

45

f

48

p dolce

51

ff

55

Sma

No. 1. Polonaise concertante

56

Musical score for measures 56-60. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature is two flats (B-flat and E-flat). The music features a melodic line in the bass staff and a rhythmic accompaniment in the grand staff. There are fermatas over the first and last notes of the first and third measures.

61

molto espressivo

Musical score for measures 61-65. The system consists of three staves: a single bass staff at the top and a grand staff below. The key signature is two flats. The music is marked *molto espressivo*. It features a melodic line in the bass staff and a complex accompaniment in the grand staff with many beamed notes and slurs.

66

espressivo

Musical score for measures 66-71. The system consists of three staves: a single bass staff at the top and a grand staff below. The key signature changes to one flat (B-flat) at measure 67. The music is marked *espressivo*. It features a melodic line in the bass staff and a complex accompaniment in the grand staff with many beamed notes and slurs.

Tempo I.

72

8^{va}

Musical score for measures 72-76. The system consists of three staves: a single bass staff at the top and a grand staff below. The key signature is one sharp (F-sharp). The music is marked **Tempo I.** and *8^{va}*. It features a melodic line in the bass staff and a complex accompaniment in the grand staff with many beamed notes and slurs.

76 *8va* *8va* **Più mosso.**
mf
p

81 *tr* *8va*
p

86 *8va* *tr* *molto vivace*
p *molto vivace*

91

No. 2. Romanze.

B. Lvovsky, Op. 11.

Moderato ma non troppo. M. ♩ = 96

mp

4

rit.

8

molto espressivo

a tempo

p

12

espressivo

16

Measures 16-19. The system consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The key signature is one sharp (F#). The bass staff contains a melodic line with a slur over measures 17-19. The grand staff features a piano accompaniment with chords in the treble and a bass line in the bass staff.

20

Measures 20-23. The system consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The key signature is one sharp (F#). The bass staff contains a melodic line with a slur over measures 21-23. The grand staff features a piano accompaniment with chords in the treble and a bass line in the bass staff. The word *espressivo* is written above the treble staff in measure 23. The dynamic *p* is written below the bass staff in measure 20.

24

Measures 24-28. The system consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The key signature is one sharp (F#). The bass staff contains a melodic line with slurs over measures 25-28. The grand staff features a piano accompaniment with chords in the treble and a bass line in the bass staff. The word *espressivo* is written below the treble staff in measure 24. The dynamic *p* is written below the bass staff in measure 24.

29

Measures 29-32. The system consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The key signature is one sharp (F#). The bass staff contains a melodic line with slurs over measures 30-32. The grand staff features a piano accompaniment with chords in the treble and a bass line in the bass staff. The dynamic *p* is written below the bass staff in measure 30.

No. 2. Romanze.

33

Musical score for measures 33-37. The system consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The key signature is one sharp (F#). The top staff contains a melodic line with slurs and ties. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

38

mf *rallentando* *a tempo*

rall. *a tempo*

p.

Musical score for measures 38-42. The system consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The key signature is one sharp (F#). The top staff contains a melodic line with slurs and ties. The grand staff provides harmonic accompaniment. Performance markings include "mf rallentando" and "a tempo" for the top staff, and "rall." and "a tempo" for the grand staff. A dynamic marking "p." is present at the end of the system.

43

p

Musical score for measures 43-47. The system consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The key signature is one sharp (F#). The top staff contains a melodic line with slurs and ties. The grand staff provides harmonic accompaniment with chords and moving lines in both hands. A dynamic marking "p" is present in the grand staff.

48

Musical score for measures 48-52. The system consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The key signature is one sharp (F#). The top staff contains a melodic line with slurs and ties. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

53

Measures 53-57. The score is in G major (one sharp). The upper staff (bass clef) contains a melodic line with a long slur over measures 53-57. The lower staff (treble and bass clefs) contains a piano accompaniment with chords and moving lines. Dynamics include *p* and *pp*.

58

Measures 58-62. The score continues in G major. The upper staff (bass clef) has a melodic line with a slur. The lower staff (treble and bass clefs) features piano accompaniment with chords and moving lines. Dynamics include *p* and *pp*.

63

Measures 63-67. The score continues in G major. The upper staff (bass clef) has a melodic line with a slur. The lower staff (treble and bass clefs) features piano accompaniment with chords and moving lines. Dynamics include *p* and *pp*.

68

Measures 68-72. The score continues in G major. The upper staff (bass clef) has a melodic line with a slur. The lower staff (treble and bass clefs) features piano accompaniment with chords and moving lines. Dynamics include *p* and *pp*. The piece concludes with a double bar line and repeat signs.

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