

DoNEMus



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Divertimento

for piano four-hands

1942

Leo Smit

The series of published scores of *Forbidden Music Regained* is a collaborative project by Donemus Publishing, the Leo Smit Foundation and the Nederlands Muziek Instituut (Dutch Institute of Music).

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Forbidden Music Regained

The series 'Forbidden Music Regained' proudly presents works by composers who were persecuted during the Second World War. Performances of these works were forbidden during the war. Many composers were imprisoned, several did not survive and others went into hiding.

After the war a new generation took over. The pre-war composers were soon forgotten and their compositions remained hidden in closets and archives or fell otherwise into oblivion. In recent decades numerous works have been rediscovered through the efforts of the Leo Smit Foundation. Some scores were found in attics, others in a garden shed and a pile of music was found by young children next to a garbage can. These compositions are of a high quality and deserve to be performed again. The diversity of styles represents the entire spectrum of the first half of the Twentieth century: romanticism, impressionism, modernism, neoclassicism, jazz and so forth. This project aims to encourage musicians young and old, from across the globe to perform these compositions and for concert audiences to (once again) become acquainted with this 'unheard' music.

www.donemus.nl
www.leosmitfoundation.org
www.nederlandsmuziekinstituut.nl



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Leo Smit (1900-1943)

Leo Smit was born in Amsterdam into a Jewish family. He studied at the gymnasium until the age of seventeen and left school without a diploma; his deepest wish was to study music. He attended composition lessons with Bernard Zweers and Sem Dresden at the Amsterdam Conservatory. In 1924 he was the first composer to graduate "cum laude" in composition. Early on and throughout his career, his orchestral works were performed by the Concertgebouw Orchestra, under the direction of well-known conductors like Cornelis Dopfer, Pierre Monteux and Eduard van Beinum. For three years he taught harmony and analysis at the Amsterdam Conservatory. In 1927, he moved to Paris, where he could listen to the newest French music and attend the most inspirational performances. In November 1937, Smit and his wife went back to Amsterdam due to family circumstances. Smit took up his teaching practise, he taught piano and music theory to private students at his home.

Three years later, World War II broke out. Soon Jewish musicians and composers were barred from musical life. Their music became forbidden. Smit's compositions written in the years 1940-1943 reflect this significant loss of freedom.

In November 1943, Leo Smit and his wife were forced to leave their house in the south part of Amsterdam. They moved to the Transvaal neighbourhood, a Jewish ghetto in the east of Amsterdam. In March 1943, they were arrested, incarcerated at the Hollandsche Schouwburg (the Jewish Theatre) and transported to transit camp Westerbork. By the end of April, they were deported to concentration camp Sobibor and murdered upon arrival.

Leo Smit Foundation

Divertimento for piano four-hands

In his notes for the cd-box Complete Works by Leo Smit, Huib Ramaer concisely summarizes some crucial qualities of Smits music. "His huge compositional talent, coupled with a sense of daring and self-assurance, manifested itself right from the very start. Smit's music reveals an utterly specific rhythmic energy and boldness that is unique in Dutch music." All these qualifications apply to the *Divertimento for piano four-hands* from 1942. Composing in a neoclassical, tonal style whilst employing a subtle chromaticism, Smit creates effortlessly appealing music far removed from the free or restricted atonality of many contemporaries. The corner movements of this composition radiate with energy, the middle section is atmospheric and saturated with warm sounds.

The *Divertimento* consists of three movements.

The first is a vibrant 'Allegro ma non troppo'. The opening theme, which we are immediately treated to thrice, reappears various times later on. In between we encounter other, secondary themes.

One of these secondary themes becomes the main theme of the second movement, 'Lento'. While the notes are identical, the slow tempo and somewhat sultry harmonics make it sound like an entirely new melody. A second melody, which in essence does little more than circle a central tone, appears first in the high, then in the middle register. Subsequently the entire endeavour is repeated with variations. Towards the end a reminder of the main theme emerges briefly.

At the start of the third movement, a sinister march 'Allegro con fuoco' reappears several times. By contrast, there is on the one hand a slow section with a gently swaying rhythm, on the other a short theme which repeats with increasing intensity and leads to great climaxes. At the end, however, the ominous march very briefly gets the final say.

The autograph of this composition is currently located at the Nederlands Muziek Instituut in The Hague.

Laurens Stoffberger

(translation: Luc den Bakker)

Duration: Part 1: c. 4'
Part 2: c. 5'
Part 3: c. 5'



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Divertimento

secundo

Allegro ma non troppo (♩ = 120)

1

mf

non legato

(loco)

8^{va}

4

7

f

sfz

p

1

10

13

marcato

8

16

(senza rit.)

p

2

poco tranquillo

Red.

Divertimento

primo

1 Allegro ma non troppo (♩ = 120)

mf

p

5

marcato

non legato

sotto

1

sfz p subito

p

p

p

13

Sua

Sua

Sua

Sua

14

Sua

Sua

Sua

Sua

16

(senza rit.) 2 poco tranquillo

mp dolce

5

5

Red.

secondo



19

con espress.

Red.

3

24

accel.

Tempo I

p stacc.

Sub - 1

27

Sub - 1

30

molto cresc.

Sub - 1

Sub - 1

Sub - 1

4

33

f

non legato

p

(Sub) - 1

primo

Donemus

19



23

accel.

Tempo I

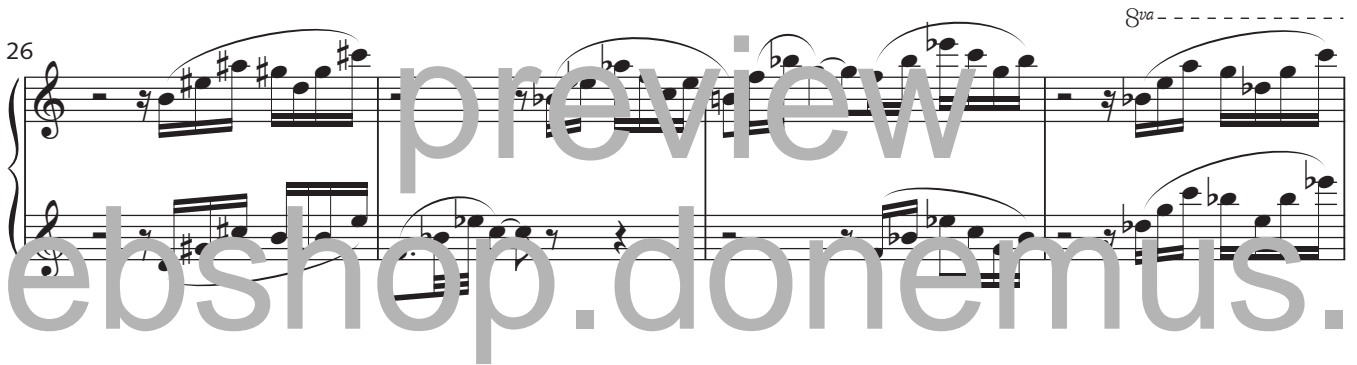
mp

sopra



26

8va



30

(8va)

molto cresc.

3

3

3

3

f



34

non legato

p



donemus

37

f

40

5

sfz mf

non legato

non legato

44

p legatiss.

(senza rit. e dim.)

pp eguale e legatiss.

8vb

47

6

p legatiss.

p legatiss.

p legatiss.

50

p legatiss.

p legatiss.

poco a poco cresc.

53

p legatiss.

p legatiss.

p legatiss.

primo

37

8^{va}

f

5

40

(8^{va}) -

mp

43

p

non legato

46

6

p

50

8^{va}

poco a poco cresc.

(8^{va})

53

donemus

56

f marcato

59

7

p subito

63

66

69

poco a poco cresc.

72

f

primo

56 *8va*

f

59 *(8va)* **7**

cresc. *mp*

62

pp

65

mp

68

p *stacc. poco a poco cresc.*

71 *8va*

f

secondo

75 *ff* *(senza rit.)* *p* tranquillo

78 *Red.*

81 *con espress.*

9 *Tempo I*
85 *p* *stacc.*

88 *p*

91 *molto espress.* *f*

primo

75 *ff* *Sua -* *(senza rit.)* **8** *poco ar. villo* *Sua -* *mp dolce*

78 *con Ped.* *Ped.*

82 *accel.*

9 85 *Tempo I*

88 *Sua -*

91 *molto espress.* *f*

secondo

94

non legato

10

p sub. (*stiss.*)

97

f

senza Ped.

100

103

106

p subito molto cresc.

f

ff

sfz

primo

94

10

p subito

non legato

97

f

100

8va

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103

(8va)

8va

106

p subito molto cresc.

f

ff

sfz

7

7

secondo

II Lento ♩ = 48 (♩ = 96)

p sostenuto

mp espr.

poco a poco cresc.

mf

dim.

12 Doppio movimento ♩ = 96

p

p legatiss.

primo

II Lento $\text{♩} = 48$ ($\text{♩} = 96$)

First system of the musical score. The right hand (treble clef) plays a melody starting on a whole note, followed by eighth notes, and then a triplet of eighth notes. The left hand (bass clef) plays a steady eighth-note accompaniment. Dynamics include *p* (piano) and *molto con espress.* (molto with expression). A watermark "DONEMUS" is visible in the background.

Second system of the musical score. The right hand continues the melody with eighth notes and a triplet. The left hand continues the eighth-note accompaniment. Dynamics include *poco a poco cresc.* (poco a poco crescendo). A watermark "DONEMUS" is visible in the background.

Third system of the musical score. The right hand continues the melody with eighth notes and a triplet. The left hand continues the eighth-note accompaniment. Dynamics include *mf* (mezzo-forte). A watermark "DONEMUS" is visible in the background.

Fourth system of the musical score. The right hand continues the melody with eighth notes and a triplet. The left hand continues the eighth-note accompaniment. Dynamics include *dim.* (diminuendo) and *p* (piano). A watermark "DONEMUS" is visible in the background.

12 Doppio movimento $\text{♩} = 96$

Fifth system of the musical score. The right hand (treble clef) is empty. The left hand (bass clef) plays a steady eighth-note accompaniment. Dynamics include *p* (piano) and *tr* (trill). A watermark "DONEMUS" is visible in the background.

Donemus

17

20

23

13

mp (solo!)
en dehors

28

32

14

tr

37

poco rit.

molto rit.
carezzando