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Erwin Schulhoff (1884-1942) - a brief history: examination of the sonata for violin and piano (WV91)

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ERWIN SCHULHOFF (1884-1942) – A BRIEF HISTORY;
EXAMINATION OF THE
SONATA FOR VIOLIN AND PIANO (WV 91)

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by
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ABSTRACT

On March 15, 1939, Germany, also known as The Third Reich, invaded Czechoslovakia in what has historically been recognized as a precipitating event leading to the beginning of World War II. The Third Reich, as the aggressor, expanded its efforts from Germany to remove all Jewish People and Jewish influences from Europe. In order to accomplish this objective, the Third Reich built concentration camps as containment centers for the Jewish people. These containment camps were extermination centers with locations at: Treblinka, Belzec, Auschwitz-Birkenau, Wülzburg, Sobibor and other locations.

Another of these containment centers was Theresienstadt, which was converted into a “model” camp designed to mislead the international community and organizations such as the Red Cross into believing that the Jewish people were receiving humane treatment. Ironically, the Third Reich allowed the arts to flourish in this camp. Jewish artists, poets and musicians were given the opportunity to continue their creative activity. But this was just a charade. In reality, Theresienstadt was a temporary location for people who were to be sent to other severe and inhumane extermination camps. Some of the most well known of the musicians and composers incarcerated in this camp were: Gideon Klein, Victor Ullman, and Pavel Haas. Ultimately, most of the inhabitants of Theresienstadt died of hunger and disease, or were killed in other camps. It should be noted that there were Czech musicians at other containment camps, in different countries who were victims of the Third Reich (Nazis) and whose music has been recently rediscovered. One of these musicians was Erwin Schulhoff who was interned in Wülzburg. Schulhoff was a great pianist, composer, conductor and writer who left almost 200 compositions

in nearly every genre. The objective of this research paper is to describe Erwin Schulhoff's life and compositional style based on the analyses of the *Violin Sonata No. 2*.

CHAPTER 1

INTRODUCTION

During the pre-World War II years, the leadership of the Third Reich initiated and sustained an effort to rid Europe of all Jewish peoples. The living conditions for the Jews worsened in 1939 when Germany invaded and occupied Czechoslovakia, establishing containment centers and extermination camps in these two countries. Some of the locations included Theresienstadt, Treblinka, Belzec, Auschwitz-Birkenau, Sobibor and other sites.

Theresienstadt (Terezin), the walled town, was converted into a “model” camp designed to mislead the international community and relief organizations such as the Red Cross into believing that the Jewish people were receiving humane treatment. This camp was specifically designed to house Jewish artists, poets, composers and musicians. Here they were given the limited opportunity to continue their creative endeavors. In this internment camp concerts, opera performances and lectures were encouraged and permitted. At the request of the Danish Red Cross the Third Reich permitted an inspection of Terezin. Following the inspection, the Danish Red Cross expressed its admiration of the treatment of the residents of Terezin. This was, of course, a contrived deception, as the camp was grossly overpopulated as opposed to what was shown to the Danish Red Cross. Terezin was in reality a temporary location for the Jews before deportation to various extermination camps located throughout Europe. The statistics verifying the treatment of the Jewish people in Terezin were horrifying. Of the 140,000 people who entered this walled town from 1941 to 1945, approximately 90,000 were sent to their deaths in Treblinka, Auschwitz-Birkenau and other lesser-known camps. An additional 33,000 died in

Terezin from old age, hunger and disease. Ultimately, only 16,832 survived Terezin.¹ Many of the “new generation” of Jewish-Czech composers spent their last days at Terezin. Some of the musicians who failed to survive Terezin were composers Gideon Klein, Pavel Haas, Hans Krasa, Victor Ullmann as well as others. There is currently a growing interest among musicologists in the rediscovery of the music of the Terezin composers, and much has been written about the historical circumstances of that time. However, there were other composers such as Erwin Schulhoff who were not housed in Terezin but, instead, were sent to more strict and inhumane concentration camps. To date, they have not received as much attention as those composers who perished in Terezin.

Schulhoff was an incredibly gifted pianist, conductor, composer and writer who spent his last years in the Wülzburg internment camp located in Bavaria. The Third Reich recognized Schulhoff as an avant-garde Jewish composer, socialist-communist and soviet citizen, which culminated in his deportation and incarceration.

Schulhoff’s musical career can be divided in two periods: the first period covers the years from his birth up to the First World War (1884-1914), and the second period encompasses the years between the world wars (1918-1942). The first period was dedicated mainly to his education, concert performances, and the composition of his early and first mature works accomplished under the influences of his teachers and the popular concert repertoire of that time. During the second period, different avant-garde directions in the arts and the series of

¹ Norbert Troller, *Theresienstadt: Hitler’s Gift to the Jews*, ed. Joel Shatzky, trans. Susan E. Cernyak-Spatz (Chapel Hill: University of North Carolina Press, 1991), xxii

progressive concerts had a tremendous effect on him. He was always open and receptive to new ideas. He was fortunate to emerge at a time in the twentieth century to be influenced by a wide range of various sources.

CHAPTER 2

EDUCATION AND INFLUENCES OF TEACHERS

Schulhoff's mother, Louise, played a tremendous role in her son's education. She contacted and employed famous teachers throughout Europe to instruct her son, and she accompanied Erwin everywhere he traveled. Later, because of her domineering and demanding character, some problems developed in their relationship. Nevertheless, Louise always supported Erwin in his studies. She was very persistent in introducing her son to Antonin Dvorák who did not believe in child prodigies. Consequently, he did not show appropriate respect to the mother and her five year-old son. However, after evaluating the boy's talent, he was quite pleased and changed his mind. Schulhoff later wrote in his diaries that although Dvorák did not accept him as a student, he did direct him to the right path.²

Erwin started his education in piano with Heinrich Kaan von Albest (1901-06) in the Prague Conservatory. Later, he took piano lessons from Willy Thern at the Horáks Music Institute in Vienna. Willy Thern was a very strict disciplinarian, demanding perfection in preparation for lessons, strongly emphasizing technical training.³ Schulhoff was maturing and developing into an accomplished pianist with a brilliant technique. However, he still was discontent with residing in Vienna. Therefore, with financial aid and support from his parents, he traveled to Leipzig. At the age of fourteen, after playing a successful audition there he was admitted to the conservatory. He was accepted into the studio of Robert Teichmüller where he was encouraged to develop both technical and musical aspects of performance. The teacher

² Josef Bek, *Erwin Schulhoff: Leben und Werk* (Hamburg: Von Bockel, 1994), 12.

³ *Ibid.*, 14.

avored Russian composers such as Balakirev, Liadov, and Scriabin. It was at this time that Erwin became seriously interested in composition, even though he had already written some works for piano and voice. Schulhoff was influenced greatly by his first composition teacher, Max Reger, at the Leipzig Conservatory. Erwin recalled later that Reger's teaching was not systematic, but, nevertheless, he adhered to high standards for composition. He strongly emphasized the importance of voice leading and counterpoint. Max Reger introduced Schulhoff to the music of Bach, Beethoven and Brahms. The teacher frequently used music of Brahms as a model in his teaching. Schulhoff loved his lessons and his teacher's incredible sense of humor and cutting wit. Reger had a lasting effect on Erwin's compositional growth.⁴ Schulhoff's composition *Variations with Fugue* (WV 7) was composed under Reger's influence.

After graduating from the Leipzig Conservatory, Schulhoff continued his education at the Cologne Conservatory, studying piano with Lazzaro Uzielli and composition and conducting with Fritz Steinbach. Uzielli was one of the best-known teachers of that time, having studied with Clara Schumann and Joachim Raff. He treated Erwin with respect and invited him into his home on a regular basis. Erwin's counterpoint teacher, Franze Bölsche, was similar to Reger in that he preferred the standard forms of fugues, variations and preludes to the more ambiguous forms of the Impressionists. From Steinbach, Schulhoff was assigned to write songs with settings to the poetry of Casär Flaischlen, Otto Julius Bierbaum, Max Deuthendey, Emie Alfred Herrman, and Louise Rafael, as well as Friedrich Adler and Jakob Julius David (both German poets living in Prague). Steinbach eventually allowed Schulhoff to compose the instrumental works, and he composed his very first large form composition, *Suite for Violin and Piano* (WV 18), using Reger's harmonic construction as a model. The *Suite* was followed by *Four Songs for*

⁴ Ibid., 17.

Soprano and Orchestra (WV 19), mostly homophonic in texture with a harmonic tendency toward chromaticism, and *Five Performance Pieces for Piano* (WV 20), written as a farewell to his piano teacher Uzielli, showing preference for the small dance forms (typical throughout his career).⁵

Schulhoff composed his first serious compositions during his Cologne years. By January 1913, he completed *Sonata for Violin and Piano, Op. 7* (WV 24), *Cheerful Overture for Orchestra* (WV 25), *Songs for Baritone and Piano* (WV 26), and *Variations and Fugato on My Own Theme* (WV 27) for piano. After studying conducting for several years, he graduated from the conservatory with the Wüllner Prize for his conducting of Strauss' *Til Eulenspiegel*.

Although this was the end of Schulhoff's "official" education, he continued taking private lessons from famous teachers throughout Europe for a number of years.

⁵ Ibid., 27.

CHAPTER 3

INFLUENCES OF CONCERT LIFE

Throughout his education he became acquainted with the music of the past and present. His mother made certain that he developed a taste for great music by taking him to numerous concert performances. At the age of nine, Schulhoff had collected the signatures of luminaries such as Pietro Mascagni, Jan Kubelik, Alfred Grunfeld, Vasilij Spelnikov. The music of Edward Grieg fascinated Schulhoff from early childhood and continued to influence him until approximately 1910. The composition, *Three Pieces for String Orchestra, Op. 6 (WV 5)* was composed in homage to Grieg. This influence first disappeared in his instrumental works, but remained in his song cycles for a longer period of time.⁶ The Prague Opera Company's performances of Strauss' *Salome* made a tremendous impression on twelve-year-old Erwin. The influence is obvious in his early songs, mainly in the treatment of melody and harmony.

Debussy's works had a great impact on him. Some of Debussy's works, such as *Prelude to the Afternoon of the Faun*, were regularly performed in Prague since 1905; *Pelleas et Melisande* was premiered in Prague at the New German Theatre in September 1908. Schulhoff's first pieces demonstrating Debussy's influence are *Four Pictures for Piano, Op. 6 (WV 22)*, and his *Piano Pieces, Op. 4 (WV 23)*, both completed in 1913. These compositions promoted Schulhoff's name as a composer after the public performance by pianist Ilse Fromm-Michaels. They incorporate parallel fifths, whole-tone scales and transparent textures, reminiscent of the French composers. In fact, Schulhoff was so impressed by Debussy's music that in the summer

⁶ Ibid., 17-18.

(Most of composer's biographical and compositional information is taken from Josef Bek's *Erwin Schulhoff: Leben und Werk* and Tobias Widmaier's *Erwin Schulhoff: Schriften*.)

of 1913 he decided to go to Paris and undertake composition lessons with him. Debussy did accept Schulhoff as a student based on the scores of his earlier compositions; however, the lessons were not what Erwin had expected. Debussy actually prohibited the use of non-traditional voice-leading, especially parallel fifth and cross-relations. As a result, the disappointed young composer discontinued the lessons feeling Debussy's attitude to be restrictive.⁷

⁷ Ibid., 29.

CHAPTER 4

SCHULHOFF AS A PIANIST

While receiving his education and perfecting his compositional skills, Schulhoff made his name known through his concert appearances. His first public performances date from 1906. His talent was praised in different periodicals and newspapers, notably in *Music Review Smetana*. After completing studies in Leipzig in 1910, he returned to Prague to follow the path of a piano virtuoso. In 1912 Schulhoff toured and performed very successfully in Germany and one year later he participated in the Felix Mendelssohn-Bartholdy Piano Competition winning the first prize. He wanted to enter a composition competition as well. Unfortunately, for whatever reason or reasons, he was unable to do this until a later time.⁸

By 1920 his repertoire was extensive, and included classic and modern concertos, chamber music and solo pieces, jazz and blues. His composing abilities enhanced his performances, especially in regard to the structure and stylistic features of the works he played. He was vastly influenced by the piano styles of Chopin, Liszt and Scriabin, which pushed the technical possibilities to the extremes. Schulhoff called this style “three dimensional,” requiring a phenomenal technique, an intellectual approach and knowledge of the science of acoustics. In the search for new colors and tonal affects, Schulhoff developed pedal technology to enable a variety of attacks and articulations of the notes, sometimes very smooth and sometimes very precise. He experimented with the attack and “vibrating” pedal which could give greater dynamic contrasts. Similar piano technique and fingering styles were used in the interpretation of Debussy and Ravel in connection with the use of pedal for the creation of certain tone colors. According to English critics Goosens, Bliss and Scott, Schulhoff could be very sensitive to the

⁸ Josef Bek, *Erwin Schulhoff: Leben und Werk* (Hamburg: Von Bockel, 1994), 34.

boundary between French and German schools of piano playing. He was incredibly talented and adroit in the stylistic interpretation of the diverse compositions.⁹

After the First World War, Schulhoff became inspired by the Second Viennese School composers and their direction in music, and sought to promote these compositions in his own public appearances. Erwin compared Schoenberg's piano style with the Cubism in visual arts where lines were more important than the color.¹⁰ In Schoenberg's music he appreciated the thematic lines used in conjunction with precise phrasing and dynamic expression.

This second half of the 1920s was the climax in his pianistic and compositional career. He performed at home and abroad, in the broadcast and concert halls, as a soloist and as an accompanist. Some critics noted a greater appreciation of his interpretative ability than his compositional skill. However, many agreed on and admired his perfect technical control, phenomenal memory, enormous ability to sight-read and his outstanding improvisational talent. This last technique he demonstrated through his radio broadcasts, which spanned several years. Generally, he spent little time in preparation for concerts. He could perform compositions of Schumann, Chopin, Liszt and others with little or no practice. As Jan Kaláb said, he could play just as well "off the sheet." Ervina Brokesova, who participated with Schulhoff on the festival of the International Society of New Music in Prague in 1924, said that Erwin helped her with the correct interpretation of the piece and that he possessed such abilities and tremendous knowledge that he could easily become the world's greatest pianist, if he had wanted it.¹¹ In addition to his incredible gift in music, Schulhoff became a well-known music critic of his time.

⁹ Josef Bek, *Erwin Schulhoff: Leben und Werk* (Hamburg: Von Bockel, 1994), 155.

¹⁰ *Ibid.*, 49.

¹¹ *Ibid.*, 154.

CHAPTER 5

SCHULHOFF AS A WRITER

Schulhoff began writing first in his diaries, where he expressed his feelings about the people surrounding him, mostly his family members, teachers and his classmates. Later, his interest in writing intensified; and he began publishing articles and reviews of performances, performers and composers. He wrote extensively about the new direction in music and art called Dadaism. It is known that early in 1919 while living with his sister, Erwin became acquainted with the group of progressive artists and musicians from Dresden. The group included Kurt Günther, Lasar Segall, Alexander Neroslow, Otto Griebel, Theodor Daübler, Willi Grohmann, Hermann Kutzschbach and Suse Elsler.¹² They would congregate in Schulhoff's residence and discuss topics about new art, music and politics. Erwin became involved in the artistic life of Dresden and the new anti-art and anti-establishment movement called Dada. He wrote about his new ideas in an article entitled *Revolution und Musik*.¹³ Schulhoff was especially impressed with the paintings of the Berlin Dadaist, George Grosz, who introduced Erwin to jazz with his American recordings.

Jazz became the focal point for Schulhoff to express his ideas in music. He wrote a few articles about the jazz band, where he described the saxophone and its distinction from other band instruments. The instrument's sound was described as "provocative, shrill or sweetly lulling sounds of sexual obsession."¹⁴ Schulhoff produced many jazz-inspired compositions in the early 1920s; among them are *Picturesques for Piano (WV 51)*, *Variations for Orchestra (WV 53)*, *Ironies (WV 55)*, *String Sextet (WV 70)*, and *Jazz Suite for Chamber Orchestra (WV 58)*.

¹² Josef Bek, *Erwin Schulhoff: Leben und Werk* (Hamburg: Von Bockel, 1994), 42.

¹³ Tobias Widmaier, ed., *Erwin Schulhoff: Schriften* (Hamburg: Von Bockel Verlag, 1995), 11.

¹⁴ *Ibid.*, 30.

His Dadaist compositions include the *Bass Nightingale* (WV 59), and *Cloud Pump* (WV 61). In the article mentioned above (*Revolution und Musik*) he wrote that music should produce physical well-being, even ecstasy through the rhythmic movement.¹⁵

Erwin Schulhoff wrote numerous articles about Arnold Schoenberg. Schulhoff could not identify with the great composer's musical philosophy and accused his music of lacking rhythmic motion and being noisy.¹⁶ Erwin was never attracted to a twelve-tone system. Despite these comments, Schulhoff appreciated Schoenberg's daring moves toward new ideas and tried unsuccessfully to exchange letters. He did form a close correspondence with Alban Berg. Their ideas were exchanged through letters and participation in "Progressive Concerts" ("Fortschrittskonzerte") funded by the Saxon Artists' Union.¹⁷ Six concerts were organized alternately by Schulhoff and Kutzschbach including the works by Alban Berg, Josef Hauer, Arnold Schoenberg, Alexander Scriabin, Anton von Webern and Schulhoff himself. Erwin wrote reviews and program notes for these performances as well as a detailed analysis of his own works.

Erwin Schulhoff's writings have been edited and compiled by Tobias Widmaier in 1995. These compilations include most of his articles in addition to a variety of reviews.

¹⁵ Ibid., 31.

¹⁶ Ibid., 46.

¹⁷ Josef Bek, *Erwin Schulhoff: Leben und Werk* (Hamburg: Von Bockel, 1994), 47.

CHAPTER 6

SCHULHOFF'S LAST YEARS

Erwin Schulhoff continued composing, performing, and searching for new means of expression until 1928. He developed an interest in the composition of pedagogical compositions similar to Carl Czerni's etudes. The ten brief etudes were published under the title of *Hot Music* (originally "School of Commonalities of Jazz Playing," WV 92) with the subtitle: "Ten Syncopated Etudes." This volume brought financial success in 1929-30, and enabled him to receive a grant that gave him freedom to concentrate exclusively on composing, while maintaining his teaching post at the Czech State Conservatory. In the 1930s he composed his opera *Flammen*, four symphonies and many other short compositions.

At this time, unfortunately, the political and economic situation in Prague was disintegrating. Schulhoff was barely able to survive by teaching. The Nazis were proceeding with their strategy to isolate and eventually eliminate the Jews from Europe. Schulhoff strongly believed in socialism and hoped that the Nazis would not be in power. After the start of the Second World War, Schulhoff applied for Soviet citizenship in order to immigrate to the Soviet Union. By the time he received his citizenship in April of 1941, it was impossible to leave because of Nazi occupation. He was taken to a detention center in Prague and in the summer of the same year sent to the Wülzburg castle. Because of this soviet citizenship he was separated from his fellow Jewish composers, Victor Ullmann and Hans Krasa, mainly. On August 28, 1942, Erwin Schulhoff died of tuberculosis in the Wülzburg.¹⁸

¹⁸ Josef Bek, *Erwin Schulhoff: Leben und Werk* (Hamburg: Von Bockel, 1994), 152.

CHAPTER 7

SCHULHOFF'S COMPOSITIONAL LEGACY AND VIOLIN COMPOSITIONS

Schulhoff's compositional legacy is vast, represented by works in almost every genre and in many different styles ranging from neo-Baroque to Dadaistic writing (see Appendix A). The focus of this research paper is Schulhoff's *Violin Sonata No. 2*. In his short lifetime, Schulhoff composed four compositions for violin and piano and violin solo: *Suite for Violin and Piano, Op. 1 (WV 18)*, *Sonata No. 1 for Violin and Piano, Op. 7 (WV 24)*, *Sonata for Solo Violin (WV 83)*, and *Sonata No. 2 for Violin and Piano (WV 91)*. The first two compositions are currently out of print; the manuscripts for these pieces are in the collection of the Museum of Czech Music in Prague, Czechoslovakia.¹⁹ The *Solo Sonata* and *Sonata No. 2* are currently being printed in Germany by Schott publishing company.

The *Sonata No. 2* was composed in 1927. While working on this composition, Schulhoff consulted Ervina Brokesova and Richard Zika both close friends and famous violinists. This enabled him to better realize the technical possibilities of the violin and expand his basic knowledge of the instrument. While studying in Leipzig he received instruction on various instruments and played them in the school orchestra. The sonata was premiered by Richard Zika in 1929 in Geneva at a festival of the International Society of New Music. The reviews were mixed, as some critics did not find major differences among Schulhoff's compositions, but all admired his use of driving rhythms and extraordinary energy. These latter features are very typical for Schulhoff's compositional style and can be found in other works as well. For example, in his *String Quartet No. 1 (WV 72)*, composed in 1924, all four instruments play the

¹⁹ Josef Bek, *Erwin Schulhoff: Leben und Werk* (Hamburg: Von Bockel, 1994), 191.

Example 2: I movement, mm. 1-6,

Allegro impetuoso M.M. ♩ = 112
sul G au talon

ff

3

7

5

détaché

Example 3: I movement, mm.8-11,

8

passionato

The influence of French Impressionism is very prominent throughout the work and especially in this movement. The Impressionistic features of parallel motion of the harmony, rhythm and note groupings are utilized. In this movement Schulhoff incorporates different scales introduced in music history by Impressionist composers, particularly pentatonic and octatonic scales (ex. 4 a, b). The piano part includes an octatonic scale stretched over three bars joined in the last bar with the violin. Throughout the movement the piano part is a continuous sixteenth note motion creating an atmosphere of turmoil.

The movement has a recitative quality. A very expressive violin melody develops into a powerful and dramatic theme over the piano part built on homophonic chordal structure. Here, a parallel should be made with the *String Quartet No. 1*. In the second movement of the quartet, the viola part has a very improvisational and recitative-like character. It develops over the pizzicato accompaniment played by other three instruments.

The third movement has humorous and sarcastic character. The movement is written in compound meter, 5/8, where 2+3 pattern alternates with 3+2 (this kind of meter is very characteristic of Czeck folk music). The humorous character is accomplished by *saltando* (produced by dropping the bow on the string, creating a free bounce) and other flying bow strokes, left-hand pizzicatos, shifts in meter, and wave-like dynamic changes (ex. 6).

Example 6: III movement, mm.1-8,

The musical score for Example 6, III movement, mm. 1-8, is presented in three staves. The first staff (measures 1-3) is marked *Allegretto* with a metronome marking of $MM \text{ ♩} = 208$. It features a violin part with various articulations and dynamics. The first staff (mm. 1-3) is marked *Spitze saltando* and *mp*. The second staff (mm. 4-6) is marked *staccato* and *mf leggiero*. The third staff (mm. 7-8) continues the *mf leggiero* marking. The score includes various bowing techniques like *saltando* and *staccato*, and dynamic markings like *mp* and *mf*.

In this particular excerpt the influences of popular dance and folk rhythms are very obvious, which permeate Schulhoff's works from the 1920s, the small dance forms and their grotesque caricatures standing in the foreground of his style. This is definitely true of the *Burlesca* movement, one of Schulhoff's favorite dance forms. The third movement of his *String*

Sextet carries the same title. Schulhoff was influenced by rise of national schools in the music history and the direction called “new folklorism” initiated by Bartók. In this third movement the composer employs the type of pizzicato, where a performer strikes the strings in two different directions. It resembles a guitar or banjo effect. This violin technique is used in the *Duo for Violin and Cello* (WV 74) and the *String Quartet No. 1*.

The movement finishes with the Impressionistic floating chromatic passages in a piano dynamic and resolves by a playful and sarcastic one bar gesture (ex. 7).

Example 7: Use of chromatic scale, III movement, mm. 85-86,



The image displays a musical score for two staves, likely representing the Violin and Cello parts. The top staff begins at measure 85, marked 'con sordino'. It features a chromatic scale starting on a middle C, moving upwards through the treble clef. The bottom staff also features a chromatic scale, starting on a lower note and moving upwards. The score includes various performance instructions: 'allargando' (rushing) under the chromatic scales, 'pp' (pianissimo) for the dynamic, and 'a tempo' (return to tempo) for the final section. The final section is marked 'pizz. secco' (dry pizzicato). The score concludes with a double bar line.

The first theme of the fourth movement is derived from the first movement, but the meter is now 4/4 instead of 3/4, resulting in an asymmetrically placed fourth beat (ex. 8). Again, the theme is very energetic with driving rhythms. The foundation for the composer’s vivid interest in rhythm is in Czech and Hungarian folk music, cabaret and jazz music.

The jazz influence is very clear in the second theme of bars 17-23. Here harmonies resemble jazz chords descending in parallel motion, breaking away from Eastern European harmonic patterns (ex. 9).

Example 8: IV movement, mm. 1-3,

Allegro risoluto M.M. ♩ = 116
Senza sordino

G
ff

3

Example 9: IV movement, mm. 17-22,

mf *dolce*

pp

mf *dolce*

doce sempre *mp*

The piano's prominent part in this sonata is very complex and technically challenging. This certainly reflects Schulhoff's virtuoso pianistic ability. It never doubles the violin part.

Two parts are very different and independent by their melodic and rhythmic structures. This movement incorporates frequent cross-rhythms. The term can be defined as the shift of some of the beat in a metric pattern where they appear ahead of or behind their normal positions in that pattern. The division of 4/4 meter into 3+3+2 eighth note patterns is an example of the cross-rhythm (ex. 10a, b).

Example 10: a) IV movement, mm. 64-66,

The musical score for Example 10 consists of two systems of music. The first system, measures 64-65, is marked 'accel.' and features a melodic line in the right hand and a piano accompaniment in the left hand. The piano accompaniment is marked 'f' and 'accel.'. The second system, measures 66-67, is marked 'encore mosso' and 'sub. p dolce'. The piano accompaniment in measure 66 is marked 'sub. p dolce' and 'encore mosso'. The score includes various musical notations such as notes, rests, and dynamic markings.

To summarize Schulhoff's string writing on the example of *Sonata No. 2*, one can say that the melodic language is an eclectic mix of styles; one can hear completely diatonic passages juxtaposed with chromaticism, and modal scales such as pentatonic and octatonic scales. The

thematic material can be very lyrical and built on small intervallic distance as well as based on large leaps (ex. 11a, b).

b) IV movement, mm. 70-72,

70

72

Example 11: a) I movement, mm. 120-124,

120

123

passionato

b) I movement, mm. 35-38,



The composition employs many unusual violinistic colors and techniques, including glissandos, left-hand pizzicatos, harmonics, both natural and artificial, strumming pizzicatos. Schulhoff makes use of use of dynamics to create the special balance effect. At times the violin plays loud when the piano plays soft and vice-versa. This compositional technique draws upon the works of Wagner, Mahler and other late Romantic composers. Schulhoff includes many challenging glissandos throughout his works, particularly when he wrote an extensive passage or melody on the G-string. . The use of these techniques and the manner in which they are incorporated in the compositions suggest that Schulhoff knew the instrument's capabilities very well.

CHAPTER 8

CONCLUSION

In conclusion, it can be said that Erwin Schulhoff's compositional style is diverse, and the influences from an entire career can be seen in his *Sonata No. 2*. Baroque influence is obvious in his use of contrapuntal techniques, dance forms and voicing; Romanticism is projected in expressive sections and in cyclic character based on the recurrent thematic material. Influence of Dada and jazz is very prominent in the dark, dramatic sections and primarily in the use of displaced beats, syncopations, cross-rhythms and other different rhythmic patterns. The composition can be categorized as a virtuoso sonata since both violin and piano parts are quite challenging. Schulhoff incorporated modern techniques into more traditional forms and harmonic structures. Erwin Schulhoff's output was long forgotten and mislaid in the chaos of World War II, and only rediscovered in the 1980's. After receiving his education in famous conservatories and through private lessons, the composer lived in Berlin and Prague, creating his works in the mid the political turmoil of that time. Schulhoff often became involved in different revolutionary political movements, especially Socialism, which eventually led him to imprisonment in the Wülzburg concentration camp and not in Terezin. Music might have developed and evolved in different directions if Schulhoff and many other talented composers and artists had not died in the concentration camps during the Second World War.

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APPENDIX

APPENDIX A. LIST OF MUSICAL EXAMPLES

(All examples are taken from Erwin Schulhoff Sonata No. 2 for Violin and Piano)

Example

1. Rhythmic motive used as a moto, mvt. I, m, 1.
2. Energetic first theme with driving rhythms and syncopations, mvt. I, mm. 1-6.
3. Sonorous, expressive and melodic second theme, mvt. I, mm. 8-11.
4. a) Use of pentatonic scale, mvt. I, mm. 6-7.
b) Use of octatonic scale, mvt. I, mm. 19-22.
5. Use of rhythmic inversion as a mean of development, mvt. II, mm. 21-22.
6. Use of *saltando*, shifted meter and wave-like dynamic changes, mvt. III, mm. 1-8.
7. Use of the chromatic scale, mvt. III, mm. 85-86.
8. Using the initial theme with one extra beat in the bar, mvt. IV, mm.1-3.
9. Jazz influence, mvt. IV, mm.17-22.
10. a) Use of patterns that extend over boundaries of bar lines, mvt. IV, mm. 64-66.
b) Scalier and motoric passages, mvt. IV, mm. 70-72.
11. a) Lyrical and connected thematic material, mvt. I, mm. 120-124.
b) Thematic material with large leaps, mvt, I, mm. 35-38.

APPENDIX B. COMPOSITIONAL LEGACY

1. Piano Works

Sonatas:

- WV 21 Sonate für Klavier, op.5
- WV 40 Sonate für Klavier, op. 22
- WV 69 1. Sonate für Klavier
- WV 82 Deuxième Sonate pour piano
- WV 88 Troisième Sonate pour piano
- WV 146 Sonate für Klavier (incomplete)

Other works for piano:

- WV 3 Valse triste
Novelette
Scottische Weise
- WV 4 Fünf kleine Stücke für Pianoforte, op. 5
- WV 6 Das Bächlein im Walde
- WV 8 Irrlichter, op. 6
- WV 9 Burleske für Klavier, op. 8
- WV 13 A la burla und Nachtstück, op. 15
- WV 20 Fünf Vortragsstücke für Klavier, op. 3
- WV 22 Vier Bilder für Klavier, op. 6
- WV 23 Zwei Klavierstücke, op. 4
- WV 27 Variationen über ein eigenes Thema, Werk 10
- WV 29 Fünf Impressionen für Klavier, op. 12
- WV 31 Neun kleine Reigen für Klavier, Werk 13
- WV 34 Zehn Variationen über “Ah vous dirais-je, Maman” und
Fuge für Klavier, op. 16
- WV 37 Drei Präludien und drei Fugen für Klavier, op.19
- WV 39 Fünf Grotesken für Klavier, Werk 21
- WV 41 Fünf Burlesken für Klavier, op. 23
- WV 42 Drei Walzer für Klavier, op. 24
- WV 45 Fünf Humoresken für Klavier, Werk 27
- WV 49 Fünf Arabesken für Klavier, op. 29
- WV 50 Zehn Klavierstücke, op. 30
- WV 51 Fünf Pittoresken für Klavier, Werk 31
- WV 55 Ironien, Werk 34
- WV 56 Musik für Klavier in vier Teilen, Werk 35
- WV 57 Elf Inventionen für Klavier, Werk 36
- WV 62 Rag-music for pianoforte, op. 41
- WV 63 Partita
- WV 65 Four Cadenzas by Erwin Schulhoff for Beethoven piano-concertos
In C maj., B maj., c min., G maj.
- WV 67 Ostinato. Sechs Familiäre Angelegenheiten

- WV 71 Deuxième Suite pour Piano
- WV 80 Troisième Suite pour Piano pour la main gauche
- WV 81 Cinq études de jazz
- WV 90 Esquisses de jazz
- WV 92 Hot music. Zehn synkopierte Etüden für Klavier
- WV 98 Suite dansante en jazz pour piano
- WV 102 Mitternachtgespenster; Blues für Klavier
- WV 103 Dein kokettes Lächeln; Slowfox für Klavier
- WV 104 Waltz für Klavier
- WV105 Slowfox für Klavier
- WV 106 Humoreske
- WV 107 A musical flips
- WV 111 Butterfly für Klavier
- WV 117 Capricciolette für Klavier
- WV 119 Studien
- WV 155 Blues für Klavier
- WV 160 Lu Gaspar: Rag. Arrangement von E. Schulhoff
- WV 161 Slowfox
- WV 165 Tango für Klavier
- WV 166 Slowfox für Klavier
- WV 167 Waltz für Klavier
- WV 168 Melody-Waltz
- WV 169 Jan Bartl: Waltz; Arrangement von E. Schulhoff
- WV 170 Slowfox für Klavier
- WV 174 Shimmy
- WV 175 Scottisch
- WV 176 Scottisch
- WV 177 Boston
- WV 178 Tango
- WV 181 Pall-Mall
- WV 183 Antilopen

2. Works for two pianos

- WV 162 Lu Gaspar: Dein Augenschein. Waltz für zwei Klavier
- WV 163 Lu Gaspar: Slowfox für zwei Klavier
- WV 171 "Main Europa" (unfinished)
- WV 172 Shimmy (unfinished)

3. Works for other solo instruments

- WV 59 Bassnachtigall. Drei Vortragsstücke für Kontrafagott solo
- WV 83 Sonate pour violon seul
- WV 150 Allegro für Violoncello

4. Works for two instruments

- WV 2 Melodie für Violine mit Klavier

- WV 18 Suite für Violine und Poanoforte
- WV 24 Sonate für Violine und Klavier, op. 7
- WV 35 Sonate für Cello und Klavier, op. 17
- WV 74 Duo für Violine und Violoncello
- WV 86 Sonata for Flute and Pianoforte
- WV 91 Sonate pour violon et piano
- WV 95 Hot – Sonate für Altsaxophon und Klavier
- WV 108 Valse brillante für Altsaxophon und Klavier
- WV 109 Danse excentrique für Altsaxophon und Klavier
- WV 157 The syncopator’s Peter. Stomp for Trombone and piano by G. Hanell

5. Works for three instruments

- WV 7 Variationentrio für Klavier, Violine und Violoncello, op. 7
- WV 75 Concertino per Flauto, Viola e Contrabasso
- WV 87 Devertissement für Oboe, Klarinette, Fagott
- WV 154 Jazz-Concertino für Violine, Saxaphon und Klavier (unfinished)

6. String Quartet

- WV 32 Divertimento, op. 14
- WV 43 Streichquartett, op. 25
- WV 68 Fünf Stücke für Streichquartett
- WV 72 1. Streichquartett
- WV 77 2. Streichquartett
- WV 84 Quartour III (unfinished)

7. String Sextet

- WV 70 Sextett für zwei Violinen, zwei Bratschen, zwei Violoncelli

Other unfinished ensemble works

- WV 85 Sextett für Flöte, Oboe, Klarinette, Fagott, Horn und Klavier
- WV 151 Bruchstücke der Komposition für Altsaxophon, Tenorsaxophon, Banjo (Tenor), Violine und Klavier
- WV 179 “Na Zizkove” Besetzung: Klarinette (Es), Trompete, Posaune, Militärrtommel, Große Trommel mit Becken (fest), Geige, Kontrabaß.

8. Symphonies

- WV 76 1. Symphonie
- WV 10 2. Symphonie
- WV 118 3. Symphonie
- WV 123 4. Symphonie
- WV 125 5. Symphonie
- WV 138 6. Symphonie
- WV 139 7. Symphonie “Eroica”

Other Orchestral works

- WV 1 Jugendlust. Marsch für Blasorchester
WV 5 Drei Stücke für Streichorchester, op. 5
WV 25 Lustige Ouvertürw für Orchester, op. 8
WV 36 Serenade für Orchester, op. 18
WV 53 Variationen über ein achttaktiges eigenes Thema für
Orchester, Werk 33
WV 58 Suite für Kammerorchester, Werk 37
WV 60 Lunapark, op. 39 für Bläser, Schlagzeug, Harfe und Streicher
WV 64 Suite aus dem Ballett "Ogelala"
WV 79 Suite aus der Musik zu "Le bourgeois gentilhomme"
WV 94 Festliches Vorspiel
WV 156 Kassandra. Shimmy-Fox

9. Concertos

- WV 28 Konzert für Klavier und Orchester, op. 11
WV 66 Konzert für Klavier und kleines Orchester
WV 89 Double Concerto pour flûte et piano à l'accompagnement d'un
Orchestre à cordes st de deux cors
WV 97 Concert pour l'uartuor à cordes a l'accompagnement d'un orchestre
des instruments à vent

10. Songs

For one voice and Piano

- WV 10 Zigeunerlieder, op. 12
WV 11 Fünf Lieder für Sopranstimme, op. 13
WV 12 Drei Lieder für Sopranstimme, op. 14
WV 16 Drei Lieder aus der Sammlung "Das Lied vom Kinde" für
Sopranstimme und Klavier, op. 18
WV 17 Drei Lieder für Sopranstimme und Klavier, op. 19
WV 26 Lieder für Bariton und Klavier, op. 9. Texte aus "Die Garbe"
von H. Steiger
WV 33 Drei Lieder für eine Altstimme mit Klavierbegleitung, op. 15.
Texte von O. Wilde
WV 52 Fünf Gesänge mit Klavier, Werk 32
WV 110 "1917" Liederzyklus
WV 114 Trinklied
WV 120 Volkslieder und Tänze aus Schlesisch-Teschen
WV 124 Susi. Fos-Song
WV 142 Vorfrühling
WV 185 "Heute jede Modefrau." Slowfox

Songs for one voice and chamber ensemble

- WV 30 Drei Stimmungsbilder für eine Sopranstimme, Violine und Klavier, op. 12
nach H. Steiger

- WV 61 Die Wolkenpumpe, Werk 40
 WV 121 “Der Bettler” für Rezitation, Flöte, Viola und Violoncello
 nach J. Hora
 WV 122 “Das Weigenlied” für Mezzosopran, Flöte, Viola und Violoncello
 nach J. Horejsi

Songs with jazz band

- WV 116 Orinoco für Singstimme und Jazzorchester

Songs with Orchestra

- WV 19 Vier Lieder für Sopranstimme nach Gedichten aus “Die Garbe” von
 H. Steiger mit Orchesterbegleitung, op. 2
 WV 44 Landschaften. Fünf Gedichte von J. T. Kuhlemann. Eine Symphonie
 für eine Mezzosopranstimme und Orchester, Werk 26
 WV 48 Menschheit. Fünf Gedichte von T. Däubler. Eine Symphonie für eine
 Altstimme und Orchester, Werk 28
 WV 96 H. M. S. Royal Oak. Ein Jazzatorium nach Worten von O. Rombach
 für einen Sprecher, einen Jazzsänger (tenor), gemischten Chor (mit
 Sopran Solo) und symphonisches Jazzorchester
 WV 100 Das Manifest. Nach Marx-Engels dreizehnstimmige Kantate für vier
 Solostimmen, doppelten gemischten Chor, Kinderchor und
 Bläserorchester
 WV 123 IV. Symphonie für Orchester und Bariton Solo
 WV 138 VI. Symphonie für Orchester und gemischten Chor
 WV 141 VIII. Symphonie für Orchester und gemischten Chor (unfinished)

11. Ballets

- WV 64 Ogelala. Ballettmysterium
 WV 78 Die Mondsüchtige. Tanzgroteske in einem Aufzug
 WV 144 Séance. Rondo für Ballet (unfinished)

12. Operas

- WV 93 Flammen. Eine musikalische Tragikomödie
 WV 47 Die Mitschuldigen. Opera buffa (unfinished)

VITA

Eka Gogichashvili was named in August 2000 to serve Baylor University as an Assistant Professor of Violin, a newly created position within the School of Music. She holds dual Bachelor of Music degrees in violin performance from Balanchivadze College of Music in Tbilisi, Georgia (former Soviet Union) and from Rowan University, New Jersey. She also holds dual Master of Music degrees in violin performance from Tbilisi State Conservatory in Tbilisi, Georgia and Louisiana State University (LSU) School of Music. Throughout her studies and career, Ms. Gogichashvili has appeared in numerous performances as a soloist, chamber music and orchestra music player. She has played solo recitals in Tbilisi as well as in United States, and also has performed as a soloist with the Tbilisi State Symphony Orchestra and the Tbilisi Radio-TV Symphony Orchestra. In February 2001, she appeared at the Texas Music Educator's Association (TMEA) convention as featured soloist with the Baylor Chamber Orchestra. As a chamber musician, she has played with the Contemporary Chamber Players, the Tbilisi String Quartet, and the *Elag Quartet* and is currently performing with the Baylor University Faculty String Quartet. As an orchestra player, she has appeared as first violin in the Baton Rouge Symphony Orchestra, the Acadiana Symphony Orchestra, the Moscow Chamber Orchestra *Arco*, the Bridgeton Symphony Orchestra, and the *Belcanto Opera*; and as principal second violin in the Tbilisi Philharmonic Chamber Orchestra. Ms. Gogichashvili appeared as the concertmaster of the Ohio Light Opera from 1999 to 2001. Ms. Gogichashvili has participated in several competitions. As first violinist of the Balanchivadze College of Music string quartet, she won the 1988 National Chamber Music Competition (Tbilisi, Georgia). As a soloist, she was awarded the 1989 National Solo Competition (Tbilisi, Georgia), and was declared the winner of

the 1994 Tbilisi State Conservatory Concerto Competition. As first violin of the Tbilisi String Quartet, she was a winner at the 1995 MTNA National Chamber Music Competition. Among her awards are the Welch Foundation Violin Scholarship at LSU.