ERWIN SCHULHOFF (1894-1942): AN ANALYTICAL STUDY AND DISCUSSION
OF CONCERTINO FOR FLUTE, VIOLA, DOUBLE BASS, WV 75, AND
SONATA FOR FLUTE AND PIANOFORTE, WV 86

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Erwin Schulhoff (1894–1942) was a Czechoslovakian musician born in Prague, to a German-Jewish family, and whose life came to a premature end in 1942 at the Wülzburg concentration camp, near Weißenburg, Bavaria. Schulhoff’s life, compositional style, and two of his flute works are addressed in this dissertation: Sonata for Flute and Pianoforte, WV 86, and Concertino for Flute, Viola, and Double Bass, WV 75. Each work is considered as a discrete entity, and insight provided into the structure of the music; stylistic and compositional influences, form, phrase structure, and other aspects are discussed. The intended audience is the flutist seeking knowledge regarding the historical significance and performance of each piece. The analysis and summary of Schulhoff’s life and primary flute works will contribute to the understanding of performance scholarship of his music and provide a deeper understanding of the composer, from the perspective of musical and compositional style.
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CHAPTER 1
INTRODUCTION

This dissertation addresses an important gap in scholarship relating to the life and work of composer Erwin Schulhoff, 1894-1942. Europe, during the late nineteenth century and early twentieth century, was a complex and diverse place of musical progression, experimentation, amalgamation, and innovation. Amidst the diversity, “certain movements—such as expressionism, neoclassicism, twelve-tone composition, and the basing of art music on folk materials—crossed geographical boundaries.”¹ Two musical centers in Europe, France and Germany, provided both national and international musicians the opportunity to study there during their formative years. Prior to the late nineteenth century and early twentieth century, music often could be identified nationally, regionally, or even locally. Because of geographic proximity, international travel, and accessibility to printed materials, many musical trends in France and Germany occurred simultaneously, ignoring previous geographical boundaries. The musical trends of the time included the “isms” romanticism, neoclassicism, Impressionism, expressionism, Dadaism, nationalism and serialism; and frequently international students, after completing studies, settled in France or Germany to continue their musical careers. One example of this trend was Erwin Schulhoff, a Czech (Bohemian) musician.

While Schulhoff’s life and works have been examined by other scholars, this dissertation is the first to analyze two of his flute compositions: Sonata for Flute and Pianoforte, WV 86, and Concertino for Flute, Viola, and Double Bass, WV 75. Each

work is considered as a discrete entity, and through analysis, insight is provided into the structure of the music; stylistic and compositional influences, form, phrase structure, tempi, dynamics and other aspects are discussed. The intended audience of this dissertation is the flutist seeking knowledge regarding the historical significance and performance of each piece. The analysis and summary of Schulhoff’s life and primary flute works will contribute to the understanding of performance scholarship of his music and provide a deeper understanding of the composer, from the perspective of musical and compositional style.

Schulhoff’s sonata and concertino are standards in the flute repertoire, with ever-increasing popularity with performers and audiences alike. Unfortunately, many musicians do not know Schulhoff, the man and musician, nor understand his place in history. Schulhoff had a profound influence on European music during his lifetime, and to be the most effective performer, a basic knowledge and understanding of the composer of the work performed is necessary. “When one turns to slightly younger composers like…Erwin Schulhoff…one sees the first effects of those political and racial persecutions which were to devastate the lives and careers of so many composers…there is a vast range of music that is unlikely to be rescued from obscurity by the currently available means of promoting performances of 20th-century music.”

The goal of this dissertation is to shed light on two of Schulhoff’s flute works and contribute to the continuation of his musical reputation through posterity.

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CHAPTER 2

STATE OF RESEARCH

Josef Bek, a Czech musicologist and leading Schulhoff scholar, has written Schulhoff’s monograph/biography: *Schulhoff Leben und Werk*. The book was printed in Czech, in 1994, and translated into German by Rudolf Chadabra. It includes a detailed list of works, together with an outline of Schulhoff’s life; both the Czech and German editions are currently out of print. Bek also wrote the Schulhoff articles in the *New Grove Dictionary of Music and Musicians*, 2nd edition (2001), and *Grove Music Online*, and his writings provide an excellent source of information.

During Schulhoff’s lifetime, he recorded some of his own music, and these recordings, albeit rare, still exist. In 1988, Gideon Kremer, recorded Schulhoff’s chamber music in order to expose and create interest in the "lost" composer.


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4 *Concertos ala Jazz* is a Berlin recording from 1928 and Schulhoff performs the last five pieces on the recording.
Klavierwerk des Erwin Schulhoff mit Analyse der 11 Inventionen für Klavier focuses briefly on Schulhoff’s life but mainly concentrates on his piano works.⁵

There are several small references published during Schulhoff’s lifetime, and these references appear in both musical journals and newspaper articles. Publications include information regarding premieres, performances, reviews and professional engagements; and collectively, these publications provide historically significant information.

Prior to the writing of Bek’s book, a conference on Erwin Schulhoff was organized by the Cologne Society for New Music and Musica Reanimate in Cologne on October 7, 1992.⁶ The papers delivered at the conference have been compiled and published as Erwin Schulhoff: Die Referate des Kolloquiums in Köln am 7. Oktober 1992, veranstaltet von der Kölner Gesellschaft für Neue Musik und Musica Reanimate.

A discography for concertino and sonata has been included as an appendix to document the interest, particularly in Europe, for the flute works of Schulhoff. Although I have not located all of the recordings or obtained liner notes, the recordings I have located provide insight about the concertino and sonata. The recordings listed were recorded between 1992 and 2010, a span of eighteen years, and to date, there are nineteen recordings of the sonata and twelve of the concertino.

Online resources consist primarily of program notes, many of which cite incorrect information. In 2008, a Facebook group was established and is entitled In Futurum: The

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⁵ Translation is "The Life and Piano Works of Erwin Schulhoff with an analysis of the 11 Inventions for piano"

⁶ Musica reanimata is a registered society in Germany. Their mission is the promotion and re-discovery of composers and their works, who were persecuted by the Nazi regime. More information can be found on their website: www.musica-reanimata.de
Erwin Schulhoff Society.

In part due to the forced nature of Schulhoff’s disappearance from the musical scene, there is limited research of his life and works. “Indeed, it is the very fecundity and fluidity of Schulhoff’s music that sometimes lends ammunition to his detractors, who find some of the music derivative and lacking in profundity. But this is misleading. Schulhoff makes serious contributions in almost every genre.”7 In the archives, the Museum of Czech Music in Prague houses many of Schulhoff’s autographs.

James Conlon, current Music Director of the Ravinia Festival, has championed Schulhoff’s works at the Festival, with the Symphonieorchester des Bayerischer Rundfunks and the Julliard Orchestra. Additionally, he is preparing to record Schulhoff’s orchestral works with the Symphonieorchester des Bayerischer Rundfunks.8

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CHAPTER 3
ERWIN SCHULHOFF: BIOGRAPHICAL INFORMATION

Erwin Schulhoff, June 8, 1894 – August 18, 1942, was a Czechoslovakian musician born in Prague, to a German speaking, German-Jewish family: Gustav (1860-1942) and Louisa neé Wolff (1861-1938) Schulhoff. At the time of his birth, Prague was part of the Austro-Hungarian Empire (1867-1918), a state which ended at the conclusion of the First World War. Although his parents were not musicians, Schulhoff studied the piano and composition at an early age and began formal studies during the early 20th century in Czechoslovakia, Germany and France. In 1901, at the encouragement of his mother, Antonin Dvořák heard Schulhoff play piano and recommended that the seven-year-old Schulhoff study piano privately at the Prague Conservatory.\(^9\) Schulhoff never studied with Dvořák, but three years after the recommendation, he entered the Prague Conservatory, studying there from 1904-1906 with pianist Jindrich Kaan. In addition to his studies in Prague, Schulhoff studied piano, composition, conducting, and theory in other major European cities including Vienna (1906-1908), Leipzig (1908-1910) and Cologne (1910-1914). In Vienna, he studied piano with Hungarian pianist and teacher Vilmos Thern at the Horaksche Klavierschule.\(^10\) At the Royal Conservatory of Music of Leipzig (Königliches Konservatorium der Musik zu Leipzig), the oldest conservatory and school of music in Germany, Schulhoff studied composition with Max Reger, music theory with Stephan

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\(^10\) Vilmos Thern is also referred to and known as Willi, Willy and Wilhelm.
Krehl, and piano with Robert Teichmüller. In Cologne, he studied with "Lazzaro Uzielli, Carl Friedberg, Franz Bölsche, Ewald Sträßer, and Fritz Steinbach." As a student at the Cologne conservatory in 1913, he was awarded the Mendelssohn Prize for piano performance. Outside formal studies, Schulhoff briefly studied composition with Claude Debussy in 1913, and in 1918, he was awarded the Mendelssohn Prize again, but this time for his composition Sonata Op. 22, for piano.

Schulhoff was known and respected throughout Europe as a virtuoso concert pianist, composer, teacher, and sophisticated musician; he embraced new trends in twentieth century art and popular music and wrote in his own experimental compositional style. "In 1924 his Five Pieces for String Quartet earned him a performance at the IGNM (Internationale Gesellschaft für Neue Musik) Festival in Salzburg, leading to important contact to the major composers, performers and publishers of the day, including Schott and Universal Edition, both of whom published him." As a composer, "Schulhoff had more works accepted by UE (Universal Edition) between 1925 and 1929 than any other composer." As a concert pianist he concertized throughout Europe and Russia, and was active in premiering works at contemporary music festivals in Prague, Salzburg, Venice, Geneva, and Oxford.

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Additionally, Schulhoff is noted as the first to introduce and champion Alois Hába’s quarter-tone music.

One music festival, the International Society for Contemporary Music (ISCM), was established in Salzburg in 1922. The goal of ISCM was to promote classical contemporary music, with annual festivals held to showcase newly composed works.\textsuperscript{16} In addition to performing colleague’s works, Schulhoff had several of his own compositions performed at ISCM festivals: “String Quartet (Venice, Sept 3, 1925); Violin Sonata (Geneva, April 7, 1929); [and] \textit{La Somnambule}, a ballet (Oxford, July 24, 1931).”\textsuperscript{17}

Two significant historical events that defined the first half of the twentieth century, changing Europe and Schulhoff forever, were World War I (1914-1918) and World War II (1939-1945). After WW I, Europe changed demographically and in 1920, the League of Nations was created.\textsuperscript{18} Military service was common for young men in times of war, and a surge of nationalism ensued during and after each world war. Schulhoff served in the Austro-Hungarian Empire Army during WWI and was stationed on the Italian front. His military experience left an imprint and established his belief in social realism with a left-leaning political stance. His change in political views directly influenced his compositional style, and Schulhoff looked to Russia as the model of socialist realism and supported the early communist movement during the rise of German Fascism. In Germany, the rise of National Socialism and Fascism significantly impacted Schulhoff’s life and musical career. According to Nazi policies, Schulhoff was considered a

\textsuperscript{16} Schulhoff’s Violin Sonata (1913) was premiered at the 1924 Prague ISCM Festival.
\textsuperscript{18} Appendix E outlines the change in the Czechoslovakia/Bohemia from 1867-1960.
degenerate musician because of several factors: he was Jewish; he embraced jazz music; and he had ties to Communism. Many musicians emigrated from Europe during the rise of Fascism and the Nazi Party (1922-1933), and during Hitler’s rise to power and accession to the German chancellorship, the Nazi Party targeted degenerate art and artists in Germany. Entartete Kunst (degenerate art) referred to art outside the Aryan race, including music involving any reference to jazz, Jews, Communists or styles deemed dangerous.

After the war, Schulhoff lived in Germany from January 1919, to the end of 1923. He lived in Dresden with his sister Viola from 1919-1920 and founded a concert series Werkstatt der Zeit (Workshop of the Time), featuring the music of the Second Viennese School. During this same period, he became friends with artist George Grosz who introduced him to American Jazz as well as to Dadaism. Schulhoff was one of the first European jazz pianists, and he was well known as both a jazz pianist who performed in nightclubs as well as a composer of jazz-inspired music.

On August 6, 1921, Schulhoff married Alice Libochowitz, who was from Zatec, Czech Republic. In 1922, Schulhoff wrote; “On Monday, July 10, Alice gave birth to my son Peter Heinrich Wolf Edmund! I am terribly happy, because I will not be alone. I will

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19 Erwin and his immediate family attained U.S.S.R. citizenship and had in their possession Russian passports, ready to immigrate, at the time of their capture in Czechoslovakia.
possess a friend in life—my son!"\textsuperscript{22} In November of 1923, Schulhoff moved his family to his native homeland of Czechoslovakia, specifically to Prague.\textsuperscript{23}

On his return to Prague, Schulhoff was hired as professor at the Prague Conservatory (1929-1931), served as a music critic, and continued performing in a variety of venues such as theatre and radio. “Schulhoff became the successor of Max Brod as the music critic of the newspaper \textit{Prager Abendblatt}.”\textsuperscript{24} A Prague theatre, Osvobozené Divaldo (1926-1938), was an avant-garde theatre where Schulhoff performed. The theatre was influenced by the movements of the day: Dadaism, Futurism, and a specific Czech art movement, Poetism. The political climate mirrored that of Schulhoff’s: leftist and in support of communism. The combination of avant-garde music and politics provided a natural fit for Schulhoff’s involvement at the Osvobozené divaldo. He also worked with the Czech Radio. Hired in 1935 as a staff composer, performer, and arranger for Czech Radio, Schulhoff worked from 1935 to 1938 for the broadcasting stations in Moravia-Ostrava and Brno. After 1939, he continued working for Prague radio as a jazz pianist with a pseudonym.

The Czech musical community was divided during the interbellum (1918-1938).\textsuperscript{25}

The Czech music avant-garde formed no compact group, so during the thirties two different streams can be identified; 1) the neo-classic one around the art group \textit{Mánes} (Krejčí, Böfíkovec, Ježek, Martinů), 2) the \textit{Přítomnost} society (circle


\textsuperscript{25} During WW II many musicians were labeled as degenerate, besides Schulhoff, including “Hanns Eisler, Berthold Goldschmidt, Pavel Haas, Paul Hindemith, Erich Korngold, Hans Krása, Ernst Krenek, Arnold Schoenberg, Igor Stravinsky, Viktor Ullmann, Karl Weigl, Kurt Weill, Erich Zeisl, and others.” This quote was found at http://www.weta.org/fmblog/?p=393 accessed on 31 Jan. 2011. Even if Schulhoff had not been Jewish, he would have been considered a degenerate musician because of his compositional innovations and ties to Jazz.
around Hába). It is stated that the first group was oriented towards the aesthetics of French Neo-Classicism (Roussel, Honegger) and Stravinsky, while the second found its inspiration in the Austro-German expressionism (Schreker, Schönberg).\textsuperscript{26}

In 1920, Schulhoff began composing a string Sextet following the new tradition of the Second Viennese School. The first movement is strictly atonal, unlike Schulhoff’s previous works, and he quickly abandoned atonal writing in favor of neoclassical style mixed with dance music and folk rhythms.

A group of prolific avant-garde artists, calling themselves Die Juryfreien, formed in 1910 and inspired the famous 1912 exhibition of the \textit{Blaue Reiter} (Blue Rider).\textsuperscript{27} Adolf Hartmann was a leading member of the Juryfreien in 1928, when Karl Amadeus Hartmann persuaded the artists to allow him to organize a series of concerts to enhance the exhibitions, featuring the music of younger composers in the artistic Bavarian capital. The concert series continued through 1932 and included performances of works by Béla Bartók, Alfredo Casella, Alois Hába, Josef Hauer, Paul Hindemith, Ernst Krenek, Darius Milhaud, Erwin Schulhoff, Igor Stravinsky, Fritz Büchtger, and other composers of the Nazi Era.\textsuperscript{28}

Schulhoff may have believed socialist realism was the antidote to National Socialism which was established in Europe with the founding of the Third Reich. In the 1930s, he adopted a style of composition reflecting his belief in socialist realism, and Schulhoff visited Moscow briefly in 1933, as a delegate at the International Congress of...


\textsuperscript{27} Michael H. Kater, \textit{Composers of the Nazi Era}. 87. \textit{Die Juryfreien} were individuals independent of outside judgment. Der Blaue Reiter was a German movement, 1911-1914, named after a painting by Wassily Kandinsky called \textit{Der Blaue Reiter} (1903). The group promoted modern art and believed strongly in the connection between music and the visual arts.

\textsuperscript{28} Ibid, 87.
Revolutionary Musicians. In September of 1935, the Nazis published a black list containing the names of 108 composers; Schulhoff appeared on the black list. Although black-listed, he continued to perform using pseudonyms, and he was able to earn a meager living to support his family. Some of the pseudonyms he used included Joe Füller, Hanus Petr, Eman Balzar, George Hanell, Jirí Hanell, Lu Gaspar, Franta Michálek, and John Longfield.

France, Germany, Britain and Italy signed the Munich Agreement on September 30, 1938, and on October 10, 1938, Czechoslovakia was forced to accept the terms of the Agreement, permitting German annexation of the Czech Sudetenland which was “the frontier area of Western Czechoslovakia bordering Germany which Hitler wanted back after it was assimilated at the Treaty of Versailles.” The majority of the population of the Sudetenland was German-Czech; however, Czechoslovakia had not been included in the conference. After the Nazi invasion of the Czech Republic, Schulhoff left Prague on December 8 for Brno, where he lived and worked under an assumed name.

Czechoslovakia was invaded and occupied by the Nazis in 1939, and on March 15, 1939 Hitler announced that Czechoslovakia ceased to exist and was now part of the

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31 Cole. 58. Erwin’s marriage with Alice was filled with unhappiness and their nearly twenty year relationship gradually deteriorated to the point of divorce. Erwin had an affair with a piano student, Mimi, and he and Alice proceeded through a lengthy divorce. When Erwin’s mother died April 7, 1938, he married Mimi two days later. In January 1941, less than three years after their divorce, Alice, Erwin’s ex-wife died due to complications after surgery.
Protectorate of Bohemia and Moravia. Shortly thereafter, Schulhoff left Brno and returned to Prague. 33

Schulhoff applied for emigration papers on April 19, 1939, for himself, his second wife, Mimi, and his son to go to England, France, or the United States, but it was too late. After Stalin signed a non-aggression pact with Hitler on August 23, Schulhoff shifted his attention to applying for emigration to the Soviet Union. On April 26, 1941, twenty months after his application, Schulhoff’s family received Soviet Union citizenship. He applied for travel visas which were received on June 13, 1941. 34 The Soviet Union was attacked by the Nazis shortly thereafter on June 22, sealing Schulhoff’s and his family’s fate.

When Schulhoff’s father was captured, he was sent to the Terezín concentration camp, but Schulhoff’s destination was not that of his father’s. Due to his Soviet Union citizenship, as that of an enemy nation, he was required to “report to the Ausländerpolizei (Police Department for foreigners),” arrested, and interned with his son in Prague on June 23, 1941. 35 Later that year, he was deported to the Wülzburg concentration camp, near Weißenburg, Bavaria; the concentration camp was located in the Wülzburg castle but was not identified as a death camp. As an official Soviet Union citizen, he solidified his alliance to the Soviet Union by changing his name to Gustavowitz. His final composition, the Eighth Symphony, WV 141, was begun on March 16, 1942, and incorporated socialist themes; however, it would not be completed. Schulhoff’s life came to a premature end on August 28, 1942, the most widely

33 Cole. 60.
34 Ibid. 60.
The documented cause of death was tuberculosis compounded by malnourishment and exhaustion.\textsuperscript{36}

According to Leo Black, Schulhoff’s “story is one of precocious talent, war-service that opened his eyes, a striking career as concert pianist, an almost too prolific gift for composition, and constant adaptation to the moment.”\textsuperscript{37} Gustav Mahler is quoted as saying, “I am thrice homeless, as a native of Bohemia in Austria, as an Austrian among Germans, and as a Jew throughout all the world. Everywhere an intruder, never welcomed.”\textsuperscript{38} This quote is applicable to the life of Schulhoff who was a member of a German-Jewish family in Czechoslovakia, a Bohemian among Germans, and also as a Jew throughout the world.

\textsuperscript{36} WV is an abbreviation for \textit{Werkverzeichnisse} (List of Works). The list began to be compiled in 1958 by V\v{e}ra Stará. Josef Bek, \textit{Leben und Werk}. 183.

\textsuperscript{37} Black, “The Return of the Repressed.” 231.

CHAPTER 4

COMPOSITIONAL STYLE

Schulhoff’s compositional style mirrors the historical events that occurred during his lifetime, and his stylistic development covers a wide range, including late romanticism, expressionism, neoclassicism, Dadaism, avant-garde, and jazz. Schulhoff’s works represent a modern compositional style through the use of polystylistic writing and an amalgamation of styles representative of his time. His music showed “elegant musicianship of a master of the materials of modern technique, with peculiar virtuosity in the handling of rhythms.”

Prior to his birth in 1894, the late 19th century is characteristically recognized as the romantic era, and German romanticism was the primary influence in music during the closing decades of the nineteenth century. Defined from as early as 1828 to as late as 1914, music of this era characteristically expresses emotions through the exploration of new sounds. “Its general characteristics are perhaps easier to list than its dates: a repudiation of classic restraint, discipline, moderation, and symmetry; the replacement of rational expression by a more emotional or subjective perspective, manifested in musical performance by extremes of personal expression and

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interpretation; a resurgence of nationalism, with concomitant reliance on the melodies and rhythms of folk traditions.\textsuperscript{41}

The progression of musical style and form from the classical to the romantic era is evidenced in a shift from the melody reigning supreme, to an emphasis on harmonic progression used for coloration and emotion. In connection with this move, “harmonic rhythm lost ground as a structural device; whereas it was generally fast in the baroque, and slow in the classic era, in the romantic it was atmospheric, changing with the mood of the music.”\textsuperscript{42} In this context, the romantic era was an era in which composers added emotional depth to already established classical forms. Begun in literature and then transferred to music, “it is usually accepted that Romantic features continued to exert an influence after the middle of the century, but as a period term ‘Romanticism’ gives way at that point to ‘Realism’ and ‘Symbolism’, movements associated initially with French writers.”\textsuperscript{43} Impressionism, a movement begun in France that was a reaction to the excesses of the Romantic era grew out of Realism.

Symbolism was a significant literary movement in France and Belgium during the late nineteenth century, and during this time French composers, specifically Ravel and Debussy, were credited with founding Impressionism. Although Debussy despised the term ‘impressionism’, it was based upon the art work of Claude Monet. Like Monet’s work, Debussy’s music abandoned clear cut formal structures and straightforward harmonies of the past, replacing it with diffuse colors and ambiguous harmonies. “His [Debussy’s] music influenced every major progressive composer of the twentieth

\textsuperscript{42} Ibid, 242.
century from Bartók and Ravel to Boulez and Stockhausen, excepting Richard Strauss, who found Debussy’s music wholly unsympathetic." 44 This is clearly the case with Schulhoff who studied briefly with Debussy in the early 1900’s.

During the 20th century, composers sought new modes of expression, experimenting with an unprecedented variety of styles and trends. At the turn of the century, neoclassical music flourished and before and after World War I (1914-1918), expressionism existed predominately in Austria and Germany. As the century progressed, modernism, expressionism, Dadaism (to which jazz music is linked), avant-garde music, serialism and 12-note composition emerged.

Schulhoff was adept at the changes in composition, and he experimented with the styles and trends occurring at the time. There are four marked stylistic periods apparent in Schulhoff’s compositions; as noted in Table 1.

Table 1
Schulhoff’s Four Stylistic Periods

<table>
<thead>
<tr>
<th>Period</th>
<th>Style</th>
<th>Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Student</td>
<td>Influenced by the previous generation of composers: Late Romantic/ Germanic</td>
</tr>
<tr>
<td>II</td>
<td>Dadaist and Second Viennese School</td>
<td>Avant-garde; Jazz; Serial; Anti-establishment; Expressionistic</td>
</tr>
<tr>
<td>III</td>
<td>Polystylistic</td>
<td>Avant-garde; Jazz; Neoclassical; Dance Rhythms; Variety of Cultures</td>
</tr>
<tr>
<td>IV</td>
<td>Socialist Realism</td>
<td>Wrote an oratorio based on the Communist Manifesto</td>
</tr>
</tbody>
</table>

The Germanic tradition, including the styles of Beethoven, Strauss, Reger, Brahms, Dvorák, and Scriabin, influenced Schulhoff’s first period and encompassed his student days. His second period was the Dadaist and Second Viennese School; the third period

occurred while in Prague, was his most prolific (1923-1932), and considered polystylistic with the inclusion of neoclassical elements, jazz, dance rhythms, and modernism. The fourth and final period aligns with his political shift to socialist realism.

During his student years and prior to World War I, Schulhoff studied composition with both Max Reger and Claude Debussy. Reger, a German composer and professor, studied with Hugo Riemann. “His [Reger’s] musical style, which combines a chromatic harmonic language with Baroque and Classical formal procedures, situates him as both a successor to late 19th-century Romanticism and a forerunner of early 20th-century modernism.” A trademark of Reger’s music is the predominance of chromaticism; and following in the same tradition, Schulhoff demonstrates the same propensity to chromaticism in both melody and harmony. “Reger was typical of his period in his fondness for pure sound and his willingness to place expressive content above clarity of form…And for Reger, expressive content was determined largely by the harmony.”

In addition to formal studies with Reger and Debussy, Schulhoff was influenced by the music of Richard Strauss and Claude Debussy. Schulhoff attended the Prague premiere of Strauss’s *Salome* in 1906, and many of his compositions of the next five years show traces of Strauss's influence. Schulhoff was liberated, both from Strauss' influence and from a rigorous adherence to traditional compositional techniques, by his encounters with Debussy's music in concerts during 1912. His immediate response was to include quartal harmonies, parallel chords and whole-tone scales in his works of

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45 Hugo Riemann, a German music theorist and author, was Max Reger’s teacher.


early 1913, and to seek out Debussy for composition lessons. Debussy accepted Schulhoff as a student, but their collaboration was brief and unhappy, for Debussy insisted on enforcing exactly those rules that he had moved beyond in his own compositions. Debussy’s influence on Schulhoff was considerable through the inherent characteristics of Impressionistic music, including the use of augmented intervals and chord successions with unresolved ninth, eleventh, and thirteenth chords moving in the same direction.

Inherent in Impressionistic music, Schulhoff employs the use of augmented intervals and chord successions in which augmented intervals and chords of the ninth, eleventh, and thirteenth are all unresolved and moving in the same direction. He also uses parallel movement, consecutive fifths and octaves, and unresolved dissonances. He used similar motion by fifths, octaves, triads, sevenths, ninths, etc. “Modern theorists sometimes apply the term impressionistic method to this particular type of chordal treatment which has been copied by practically all the composers of this century…The exact repetition of any chord formation on different fundamental tones is sometimes called gliding chords.”

The Twenties are known as the Jazz Age in German cultural history. American jazz was first introduced to Europe in 1918, and Schulhoff is noted for being a European

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49 Marion, Bauer, Twentieth Century Music, How It Developed, How to Listen to it. New York : G.P. Putnam’s Sons, 1934: 143.

musician who adopted American Jazz into his compositional style. \textsuperscript{51} Schulhoff was at the forefront of the German jazz movement as one of the first European composers to write a jazz inspired work: \textit{Fünf Pittoresken für Klavier, Werk 31, WV 51} (Five Pictureques for Piano, Work 31, WV 51). This was his first jazz cycle, composed in 1919, and dedicated to Grosz. \textsuperscript{52} His polystylistic writing fused jazz and classical genres into his compositions, and he performed as a jazz musician in European night clubs and cabarets. The style of composition that combined jazz with classical genres was called Art Jazz and occurred in Weimar Germany from 1922-1930. \textsuperscript{53}

Other European composers who experimented with American jazz and ragtime were Darius Milhaud, Maurice Ravel, and Igor Stravinsky. Before Schulhoff’s music became known, “Milhaud’s ballet \textit{Le creation du Monde} (1923)...was considered, by many, the first fusion of jazz and classical music by a European composer.” \textsuperscript{54} There was a concurrent compositional trend in a lighter jazz style called “continental jazz,” a lightly syncopated jazz style that was influenced by the tango. \textsuperscript{55} Continental jazz was the predominant style composed in Europe, and composers who wrote in this style include Bohuslav Martinů, Dimitri Shostakovich and Kurt Weill. “German commercial musicians created the music that fed the jazz craze of the early 1920s. And it was under the same circumstances that Hindemith, Krenek, and Weill, as well as the second rank

\vspace{1cm}


of Wilhelm Grosz, Erwin Schulhoff, Karol Rathaus, Max Brand, and their younger contemporaries Paul Dessau, Boris Blacher, Karl Amadeus Hartmann, and Rudolf Wagner-Régeny, all formed the image of jazz that they incorporated in their *Kunstjazz.*

The definition of jazz is ambiguous. Jazz music contains diverse styles which convey different rhythmic motives, instrumentation, and amount of improvisation. The music can focus on variations in mood, sound quality and rhythm, and the mood alone may be the most prominent aspect of the style. Techniques used in composition must be taken into account. “There are two aspects that almost all jazz styles have in common—improvisation and swing feeling.” Improvisation is the art of simultaneously composing and performing, and Schulhoff was well-known for his ability to improvise at the keyboard. He frequently played in clubs and bars as a jazz pianist; however the notations of jazz composition do not allow complete spontaneity from the performer. There is license for expression but not free composition in Schulhoff’s works. Since improvisation is essential to jazz, it can be argued that his compositions are not jazz, but rather jazz-inspired or with jazz idioms.

The influence of jazz is evident in Schulhoff’s compositions after his introduction to George Grosz (1893-1959). Grosz, a German artist, visited the United States and returned to Germany with a collection of jazz recordings. After WWI, Schulhoff and Grosz became acquainted and realized they shared similar moral and political

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sentiments, and more specifically, viewpoints on war and life. Both were against war, and Grosz is credited with introducing Schulhoff to Dadaism and American Jazz. In Europe, jazz was considered both an aesthetic and political art form. According to Michael H. Kater, there was a
generic association of late-Weimar dance band musicians with the newfangled “American” art of jazz, which serious German musicians like composer Hanz Pfitzner had branded a Jewish invention or, more precisely, a Negro invention played, recorded and marketed by clever, commercially minded Jews. In the beginning of the regime, it did not help that certain conservative Jewish-German musicians of importance, like conductor [Bruno] Walter and musicologist Alfred Einstein, were also opposed to jazz.58

One major aspect of jazz is that it has a “swing feeling.” The feeling consists of a continuous rising and falling motion in a melody line; the pattern is alternately tense and relaxed. “Constant tempo brings a certain kind of momentum that is essential to swing feeling. Much of the excitement in jazz comes from musicians in the band tugging against this very solid foundation by playing notes slightly before or after the beat.”59

Syncopated rhythms are pervasive in jazz.

Tonality is essential to jazz music because improvisation requires that a tonal center be present and perceived. Tonal centers may shift within a work, but jazz is tonal and often polytonal. Frequently referred to as bluesy, jazz contains blue notes and “a central component of bluesy quality is the frequent use of chromatics, three chromatics in particular: the flat third, flat fifth and flat seventh notes of the scale.”60 These chromatically altered pitches are known as the blue notes. In early jazz and in the jazz


59 Ibid, 4.

to which Schulhoff was exposed, the flat third and flat seventh were the most commonly used chromatic alterations, and the flat fifth became popular from the 1940s onward. Jazz tunes written from 1920 through the 1950s were in AABA (repeat) form. Generally each A and B section consist of eight measures, and the resulting form is thirty-two bars long. Another typical style trait from 1930-1960 was the use of walking bass with one note per beat. “Schulhoff regarded jazz as dance music. Schulhoff also drew the correlation, as would many writers, that borrowing jazz dance idioms was no different than Bach’s relying on baroque dance forms or Chopin’s on the mazurka and polonaise.”

The avant-garde movement, closely aligned with Dadaism, encouraged the creation of art outside society’s traditional expectation of art. The emphasis was on art for art’s sake, and jazz is closely aligned with the avant-garde movement. “Music drew on contemporary avant-garde trends of western Europe, including serialism, the highly expressive chromaticism of Schoenberg, as well as folk elements and Soviet currents of Socialist realism in art.”  

Folk rhythms and popular dance music influenced Schulhoff’s compositions in the 1920s. An avid dancer, he incorporated folk and popular dances of the day in his works, and in a February 2, 1921 letter to Alban Berg, Schulhoff wrote, “I have a tremendous passion for the fashionable dances and there are times when I go dancing night after night with dance hostesses […] purely out of rhythmic enthusiasm and

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subconscious sensuality; this gives my creative work a phenomenal impulse, because in my consciousness I am incredibly earthly, even bestial…"63

After World War I, Schulhoff became involved with the Dada movement. Dadaism began during World War I and is closely linked to the genres of avant-garde and jazz. World War I profoundly influenced the attitudes of European artists. “Both the remarkable degree of technical experimentation and the feeling of spiritual excitement and renewal in the pre-war years owed much to this euphoric belief in the power of the arts to promote new modes of thought and experience. Following the destruction and suffering brought on by what came to be universally known as the Great War, however, this faith could no longer be reasonably sustained.”64 An artistic reaction to the war, the Dada movement was “founded by a group of independent artists living in neutral Switzerland during the war years, including the writers Hugo Ball and Tristan Tzara and the sculptor and painter Hans Arp. The Dadaists, who first came to prominence in 1916, were initially influenced by the Italian Futurists, especially in the iconoclastic nihilism and anti-traditionalism most forcefully embodied in the Dada slogan “Burn the museum.” But the new group did not share the Futurists’ fascination with technology or their enthusiastic acceptance of the paraphernalia of the machine age.”65 The Dada movement was a nihilistic art movement based on irrationality and a rejection of any standards or rules related to art. In general, Dadaists hated war; however, they believed that war was

64 Robert P. Morgan, Twentieth-Century Music, 152.
65 Morgan, 152.
an inevitable result of modern historical evolution, and as a consequence turned against civilization itself; if mankind was capable of such wholesale destruction and self-annihilation, they reasoned, then none of its accomplishments, either artistic or technological, could possibly be taken seriously. Human aspirations toward betterment through rational and scientific means were viewed as farcical; the sole proper response to a world gone mad was satirization and ridicule. For the Dadaists, the only viable art for the modern age was “anti-art” —a nihilistic attempt to promote disorder, irrationality, and anti-estheticism.66

“Dada did not propose a new artistic style but rather a new mode of negative thinking with respect to the arts.”67 Dadaists rejected prevailing standards in art through the creation of anti-art cultural works and these works were a way for the artists to voice anti-war politics. “Art was transformed into a sort of irreverent game designed to make fun of the artistic pretensions and ambitions of the past. In place of meaning, Dada promoted the nonsensical and accidental.”68 “Dada’s historical significance is best understood as a symbolic rejection of the inflated pretensions of post-Romantic individualism. Sobered and subdued by the war experience, European culture seemed to require a more economical and less subjective type of art, more down to earth and less swollen in its ambitions.”69

A new attitude emerged in the late war years that eventually dominated the important artistic movements of the next two decades, and among the chief features was “renewed respect for clarity, objectivity, and order—as if, after the chaotic artistic ferment of the century’s early years, a new consolidation was desired. Although by no means universal and evident in different ways in the work of each artist and musician, this new outlook provided a unity of purpose to the arts during the two world wars. At no

66 Ibid, 152.
67 Ibid, 153.
68 Ibid, 154.
69 Morgan, 154.
other time in the twentieth century—and perhaps not since the late eighteenth century—has there been such strong evidence of a community of shared artistic intentions as one finds in this brief twenty-year span.” 70

Nationalism was commonplace in western European composers’ writing during and between the first two world wars. “Nationalism is apparent in their [composers’] choice of national subjects for program music and operas, and in their generous use of folk like tunes and popular dance rhythms.” 71 During the 1920’s, “there were three possibilities, typified by [1] a dignified traditionalist at ease within established institutions (Schmidt), [2] an uncompromising lone fighter confident of acclamation from converts still to be made (Schoenberg), and [3] a man like Schulhoff, seeking fellowship neither in a tried-and-trusted past nor in an uncertain future, but in a threefold present-jazz, nationalism, communism.” 72

Romanticism is evident in Schulhoff’s use of harmony and emphasis on timbre. “The romantics valued timbre as an independent compositional element one with intrinsic value, not merely a servant of melody and harmony.” 73 During the Romantic period,

the use of distinctive harmonic sonorities and remote tonal relations, the harmonic focus in Romantic music is on the particular, concrete, sensuous and contingent. In drawing attention to these unusual harmonies, the music tarries over the present moment and distracts the listener from large-scale tonal relations. At the same time, motivic chromaticism destabilizes the careful coordination between the melodic and harmonic dimensions that characterized

70 Ibid, 154.
71 Grout, 654.
Classical music, freeing music from the requirement to close on the original tonic.\textsuperscript{74}

Schulhoff was also influenced by Igor Stravinsky’s and Les Six’s post-World War I, neoclassical style, and he was among the first composers to write in a neoclassic style. Schulhoff expressed his artistic ideals and shifted styles in the different movements of his compositions. He is a curious composer who does not shy away from exploring different techniques and consistently strove to connect art and music. The majority of Schulhoff’s music remains grounded in Western tonality, with an emphasis on intense dissonance, dance rhythm, and the use of quartal and modal harmony. With respect to musical form, he enjoys a comparatively free approach, and his use is shaped by tradition; however, he is not bound by tradition. Schulhoff “showed a sense of humor and a feeling for the ridiculous in his work, he was fond of jazz, expressed himself succinctly and pithily, and was responsive and inventive.”\textsuperscript{75}

Schulhoff’s final compositional period focused on large-scale works: his last five symphonies as well as an oratorio based on the Communist Manifesto. He willingly accepted the artistic restraints put into place by the Communist party and its leaders (Marx, Lenin, Stalin) and wrote music which adhered to the Communistic ideals. His music during this period had a solemn tone, was simplified and lacked the experimentation and modern influences of his earlier works.\textsuperscript{76}

Schulhoff wrote a letter to Alfred Einstein, dated April 26, 1922, which reflects on his compositional style as well as his view of teachers. “With regard to composition, I am self-taught since there always occurred differences of opinion between my teachers

\textsuperscript{75} Josef Bek, trans. David Shapero, Liner Notes from Erwin Schulhoff: Ensemble Works Volume I.  p.9
\textsuperscript{76} Mazelis, 3.
and me which usually led to my ‘being chucked out’ [and] in the direction I was taking I was influenced by none of my teachers. The direction took shape owing to the oppression by my teachers, the more shape, the stronger the oppression. In my compositions I ridicule all my teachers." Schuhhoff does not have one style, but rather a combination of diverse styles intertwined. "One work or even a few works can in no way be representative of this complex and fascinating figure." Rather than a comprehensive survey of Schuhhoff and his works, the following chapters focus on his flute works, Concertino for Flute, Viola, and Double Bass and Sonata for Flute and Pianoforte.

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[77] Isolde von Förster. Preface, Divertimento for String Quartet Op. 14 (1914). Quote taken from a letter to Alfred Einstein (University of California/Berkeley, Einstein papers, Part IX, Box 8, #929) in which the main purpose was to send his oeuvre for Einstein's dictionary.

CHAPTER 5
CONCERTINO FOR FLUTE, VIOLA, AND DOUBLE BASS

Concertino for Flute, Viola, and Double Bass, WV 75, was composed in the span of four days (May 28-June 1, 1925) and is reminiscent of Schulhoff’s study with Debussy. The inspiration for the composition occurred in 1924, during Schulhoff’s attendance at the Slavic Farmer Festival Week in Brno, Czechoslovakia, where he heard an eclectic mix of folk music. In the concertino notes, he remarked “…such fantastic sounds [from the Slavic Farmer Festival] created the greatest stimulation for me and led me to compose my concertino.”

The premiere occurred July 25, 1926, at the Donaueschingen Musiktage (Donaueschingen Music Festival) which was inaugurated and sponsored by the Donaueschingen Society of Friends of Music. As the oldest annual contemporary music festival in the world, the festival was founded in 1921 with the intent of advancing contemporary music. The concertino was premiered by Hermann Wilhelm Draber, flute, and the Hindemith brothers Paul, viola, and Rudolf, double bass. The manuscript inscribes the dedication of the piece to flutist ‘Herrn H.W. Draber in Zürich,’ the secretary of the Zürich branch of the ISCM.

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80 The program from the 1926 Festival is located in Appendix D of this document. A complete listing of programs from the Donaueschinger Musiktage may be found online at http://www.swr.de/swr2/donaueschingen/programme/1921-1997/id=2136956/nid=2136956/did=3459862/1urv8ba/index.html
82 There is not much historical data about flutist Hermann Wilhelm Draber. As mentioned in Chapter III, the International Society for Contemporary Music (ISCM) was established in Salzburg in 1922. The goal of the ISCM was to promote classical contemporary music and the Society began annual festivals which were held to showcase newly composed works.
Schulhoff began the composition and the work was published in 1927 by Universal Edition in Vienna.83

A concertino, defined as a shorter version of a concerto, typically consists of a soloist with accompaniment in one or more movements. Schulhoff’s concertino does not adhere strictly to tradition or expectation. The large-scale organization of four movements breaks from the traditional three movement form or fewer that is used for many concertinos. The movements used by Schulhoff are: Andante con moto; Furiant, Allegro furioso; Andante; and Rondino, Allegro gaio. No single member of the trio is the soloist, but rather the concertino features an equal collaboration of the instrumentalists who alternate solos, duos, trios, and an accompanimental role. Traditionally the first movement is the longest movement in concerto form; however, Schulhoff’s second movement is longest.

The concertino is sonorous, artistically challenging and written in a combination of different styles. Predominately neoclassical, this work contains quartal harmonies, parallel chords, driving rhythms and whole-tone scales. Virtuoso demands on the violist and bassist include irregular note groupings as well as extensive string crossings. Compositional influences include jazz, Slavic and Czech folk music, and composers Claude Debussy and Igor Stravinsky. The interval of the tritone figures prominently in the structure of each movement throughout the work. The tritone functions both melodically and harmonically: melodically, the tritone appears in the same voice and moves horizontally; harmonically, the relationship is vertical, occurring between voices.


The majority of Schulhoff’s works composed during 1923-1928 were published by Universal Edition.
One technique Schulhoff uses is pairing the flute and viola or viola and double bass in thirds, then he displaces the pairs from each other at the interval of the tritone. Examples of the pairing are found throughout (measures 10-11; 63-64; and 70-71). Impressionistic features of parallel motion of the harmony, rhythm and note groupings as well as octatonic and pentatonic scales are present. Rhythmic complexities exist between the voices; diatonic passages are juxtaposed with chromaticism and modal scales such as pentatonic and octatonic scales. Melodic material is divided between the three instruments, and small intervalllic distances and large leaps are found in melodic construction. Another compositional method Schulhoff employs to define section changes involves a complete change of texture coupled with passing a melodic motive from voice to voice. The work as a whole is a conversation between good friends. A conversation that includes question and answer, instruments “talking” simultaneously, and instances in which one instrument finishes another instrument’s sentence.

Schulhoff was not the first to write for the instrumentation of flute, viola, and double bass; however, the unique aspect of the concertino is the versatility required of the flutist as the four movements utilize doubling on flute and piccolo. The first and third movements are performed on flute; the second on piccolo; and the fourth utilizes both piccolo and flute. Similar to the instrumentation of Debussy’s Sonata for Flute, Viola, and Harp (1915), Schulhoff would have probably been familiar with the significance of the sonata through cultural association and because of the prominence of the work.

84 The first composition using this instrumentation was *Divertimento für Flöte, Viola und Kontrabass* by Michael Haydn, ca. 1772. A list of trio compositions for this instrumentation is located in Appendix C.
Andante Con Moto (Quarter = 104)

The first movement, with a tonal center of C and a meter of 8/4 7/4, reflects the influence of folk music. There are a total of 62 measures, and Schulhoff includes a wide dynamic range throughout the movement, from ppp to ff. Traditional harmonic analysis does not render a standard form; instead, the form of the movement has been analyzed based on the defining characteristics of rhythm, harmony, and melodic motion.

Table 2
Concertino Movement I Form

<table>
<thead>
<tr>
<th>Phrase</th>
<th>Defining Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1-8</td>
<td>Unison ostinato in viola and bass; The flute enters one beat before measure three and provides a lyrical melody in contrast to the drone of the ostinato.</td>
</tr>
<tr>
<td>mm. 9-16</td>
<td>mm. 14-15 polytonality between the viola (C major7) and the bass (A major)</td>
</tr>
<tr>
<td>mm. 16-17</td>
<td>Transition</td>
</tr>
<tr>
<td>mm. 18-22</td>
<td>Unison version of the ostinato in flute and bass; c minor</td>
</tr>
<tr>
<td>mm. 23-28</td>
<td>Composite rhythm of continuous sixteenth notes</td>
</tr>
<tr>
<td>m. 29</td>
<td>One measure reference in solo bass to ostinato line from mm. 1-8</td>
</tr>
<tr>
<td>mm. 30-32</td>
<td>Similar to mm. 9-11</td>
</tr>
<tr>
<td>mm. 33-34</td>
<td>Transition</td>
</tr>
<tr>
<td>mm. 35-48</td>
<td>m. 48: fermata Bb7</td>
</tr>
<tr>
<td>mm. 49-50</td>
<td>Transition; Solo viola</td>
</tr>
<tr>
<td>mm. 51-62</td>
<td>Unison ostinato in flute and bass</td>
</tr>
</tbody>
</table>

An ostinato figure, Example 1, found in the viola and double bass parts begins the movement and is marked dolce. The ostinato is found in measures 1-8 in the viola and double bass; measures 18-22 in the flute and double bass; as a double bass solo in measure 29; and measures 51-62 in the flute and double bass.
Ex. 1. Concertino, movement I, m. 1.

In addition to the ostinato, Schulhoff employs the technique of unison part writing as a main characteristic of this movement, with the three instruments in unison (measures 27-28); the viola and double bass in unison (measures 39-41); and a unison C natural in the last measure. Similar to his technique of unison part writing, parallel intervallic motion between instruments is also featured in the first movement. Pairings include parallel minor thirds between the viola and double bass (measures 13 and 44), parallel fifths between the viola and double bass (measure 26), and parallel major thirds between the viola and double bass (measures 35-36 and measure 47). Starting in measure 45 and extending through measure 47, the flute part has a four-note repeated pattern (D-G-A-D#) in which the rhythm is gradually elongated creating diminution, Example 2.
Polytonality, the simultaneous use of two or more different keys, exists throughout the concertino, and Schulhoff would have been aware of his contemporaries’, specifically Stravinsky’s and Milhaud’s, use of bitonality and polytonality. In the concertino, an example of bitonality is measures 14-15 where the viola is in C and the double bass is in A, and measures 25-26, where the flute is in F# while the viola is in C. The relationship of F# and C is a tritone, another strong characteristic evident throughout. The final chord of the movement consists of a doubled C natural in the double bass and flute while the viola plays the dominant G as a harmonic. Additionally, the dynamic is ppp and marked molto tranquillo. The omission of the third, doubling the tonic, and playing the dominant as a harmonic creates an eerie, tranquil effect.

Furiant, Allegro Furioso

In Schulhoff’s concertino, Furiant is the longest movement with 153 measures, and the form is defined by phrasing rather than recurring themes. Other defining characteristics include rhythm, meter, and harmonic analysis. The Furiant is an energetic Czech folk dance in triple meter with frequently shifting accents. The inclusion of the furiant displays Schulhoff’s ties to his homeland and is an element of

nationalism within the concertino. Another example of the use of the furiant appears in Dvorak’s 6th Symphony in which the furiant dominates the scherzo movement.\textsuperscript{86}

Beginning in 5/8 meter, this movement alternates between the meters of 5/8 and 5/4. The first shift to 5/4 occurs where the marking is \textit{Pesante} (measure 85); the meter changes back to 5/8 (measure 93); to 5/4 (measure 101); with a final return to 5/8 (measure 105). The compound meter is not divided consistently as 2 + 3 or 3 + 2; rather there is an alternating pattern of 2 + 3 and 3 + 2 creating syncopation, a pronounced characteristic of Czech folk music.

Table 3

<table>
<thead>
<tr>
<th>Phrase</th>
<th>Defining Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1-13</td>
<td>5/8, Melody in flute</td>
</tr>
<tr>
<td>mm. 14-25</td>
<td>Ostinato in viola</td>
</tr>
<tr>
<td>mm. 26-33</td>
<td>Ostinato in viola and bass</td>
</tr>
<tr>
<td>mm. 34-42</td>
<td>Homorhythmic in all voices</td>
</tr>
<tr>
<td>mm. 43-54</td>
<td>Flute and double bass share the melody</td>
</tr>
<tr>
<td>mm. 55-62</td>
<td>Paired duet: viola and bass</td>
</tr>
<tr>
<td>mm. 63-74</td>
<td>Whole step relationship between harmonic material in viola and bass</td>
</tr>
<tr>
<td>mm. 75-78</td>
<td>Paired duet: flute and bass</td>
</tr>
<tr>
<td>mm. 79-84</td>
<td>Unison: viola and bass</td>
</tr>
<tr>
<td>mm. 85-92</td>
<td>5/4, Viola plays perfect fifths. Viola and double bass are homorhythmic and the flute has melody.</td>
</tr>
<tr>
<td>mm. 93-100</td>
<td>5/8, Viola and double bass are homorhythmic</td>
</tr>
<tr>
<td>mm. 101-104</td>
<td>5/4, One measure motive recurs four times in viola and bass</td>
</tr>
<tr>
<td>mm. 105-126</td>
<td>5/8, Unison: flute, viola, double bass, m. 110</td>
</tr>
<tr>
<td>mm. 127-133</td>
<td>Exact fugue, 6 mm. between the double bass and flute with ostinato in the viola</td>
</tr>
<tr>
<td>mm. 134-153</td>
<td>Double bass has the melody and ostinato is played by viola</td>
</tr>
</tbody>
</table>

Similar to the first movement, ostinato figures permeate and unify this movement.

The first appearance is in the viola (measures 14-25), with double stop octave Cs,

\textsuperscript{86} Grout, 654.
Example 3. The double bass joins the viola (measures 26-33) in an e minor eleventh chord ostinato, Example 4; and the timbre changes as first the viola is bowed (measures 14-25) then switches to pizzicato, while the double bass is *col legno* (measures 26-33). Another ostinato figure occurs between the viola and double bass (measures 63-74), and the ostinato is homorhythmic with an interval of a whole step separating the voices. The viola and double bass are bowed and move in octave leaps. In another pairing of the viola and double bass (measures 85-92), the viola creates a C7 harmony and the double bass a G9 chord. The polytonality is displayed in parallel 5ths between the instruments at measure 85. The pairing continues between the viola and double bass, but notes and rhythm change as the meter changes (measures 93-100). This is a two measure ostinato, with a rhythmic structure of [2 + 3 & 3 + 2]. The final ostinato figure occurs in the viola (measures 127-141) and is similar in structure to the first ostinato statement also in the viola (measures 14-25).

Ex. 3. Concertino, movement II m. 14.

Ex. 4. Concertino, movement II m. 26.
Schulhoff uses unison melodic and rhythmic unison writing as another compositional technique in the Furiant. The first example, spanning a four octave range, is created by the three instruments playing together (measures 34-42). The flute and double bass are in unison (measures 43-54); viola and double bass (measures 55-58) with viola C-G, quintal harmony, and double bass, D-G, quartal harmony; flute and double bass (measures 75-78); and viola and double bass (measures 107-112). It’s notable that the flute and viola do not share a unison passage in this movement; however, the viola and double bass are in parallel whole step motion (measures 63-75), and this same pattern occurs again in the viola and double bass (measures 93-100) later in the movement. A six measure fugue begins (measure 127) in the double bass with an exact repetition of the subject by the flute in measure 128, Example 5.

Ex. 5. Concertino, movement II mm. 127-133.
Andante showcases Schulhoff’s contrapuntal skills, with notable balance inmelodic and rhythmic lines distributed between the three instruments. In addition to independent parts, the flute, viola, and double bass combine as pairs or in threes to create a greater whole. This monothematic movement emphasizes chromatic harmonies and enharmonics. This movement centers on E as a primary tonal center, is written in 4/4 3/4 meter, is 69 measures, and has a range less than two octaves from D# to C. Solo viola begins the movement as a pickup or introduction to the first measure, and the entrance is marked piano, on beat two of a ¾ measure with four slurred eighth notes on an up bow, demonstrating the composer’s wish for a quiet beginning (Example 6).

Ex. 6. Concertino, movement III mm. 1-9.
Table 4

Concertino Movement III Form

<table>
<thead>
<tr>
<th>Measure</th>
<th>Section of the Movement</th>
<th>Defining Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1-16</td>
<td>A</td>
<td>16 mm.; Andante, quarter note = 72</td>
</tr>
<tr>
<td>mm. 17-24</td>
<td>B</td>
<td>8 mm.; Piu moso, quarter note = 80</td>
</tr>
<tr>
<td>mm. 25-32</td>
<td>Transition</td>
<td>8 mm.; Double bass E prolongation; This is the loudest section of the movement</td>
</tr>
<tr>
<td>mm. 33-61</td>
<td>Development</td>
<td>mm. 41-48 pizzicato in the double bass; Tempo I at m. 33</td>
</tr>
<tr>
<td>mm. 61-69</td>
<td>A</td>
<td>9 mm.; This is the softest section of the movement with dynamic markings in all three voices at “pp” and dolciss.</td>
</tr>
</tbody>
</table>

An eight measure melodic subject continuously passes between the three instruments. The first statement of the melody begins on the second beat of measure two and ends on the downbeat of the ninth measure, Example 6, and the melody occurs nine times: the flute four times; double bass three times; viola twice; and one overlapping statement between the viola and double bass (7th and 8th statements). Schulhoff is methodical in his instrument choice for the execution of the subject and the linear progression of the subject, and his affection for palindromes and symmetry is apparent, Table 5.

Table 5

Concertino Movement III Linear Progression of the Subject

```
1  2  3  4  5  6  7  8  9
FL  DB  VLA FL DB FL VLA DB FL
```

The melody is stated twice in the faster tempo, with a return to Tempo I (measure 33) following a poco ritard (measures 32-33), and the double bass entrance of the melody is in measure 33, at the fifth statement of the subject and accompanies the third
statement of the melody (measure 17), scored for viola and marked *Più mosso* (quarter note = 80).

Table 6

*Concertino Movement III Melodic Form and Dynamics*

<table>
<thead>
<tr>
<th>Statement</th>
<th>Instrument</th>
<th>Measures</th>
<th>Dynamic</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Flute</td>
<td>1-9</td>
<td>Mp</td>
</tr>
<tr>
<td>2</td>
<td>Double bass</td>
<td>9-17</td>
<td>Mp</td>
</tr>
<tr>
<td>3</td>
<td>Viola</td>
<td>17-24</td>
<td>Mp</td>
</tr>
<tr>
<td>4</td>
<td>Flute</td>
<td>25-33</td>
<td>F</td>
</tr>
<tr>
<td>5</td>
<td>Double bass</td>
<td>33-41</td>
<td>Mp</td>
</tr>
<tr>
<td>6</td>
<td>Flute</td>
<td>41-49</td>
<td>Mp</td>
</tr>
<tr>
<td>7</td>
<td>Viola</td>
<td>49-57</td>
<td>P</td>
</tr>
<tr>
<td>8</td>
<td>Double bass</td>
<td>53-61</td>
<td>P</td>
</tr>
<tr>
<td>9</td>
<td>Flute</td>
<td>61-69</td>
<td>Pp</td>
</tr>
</tbody>
</table>

The ending cadences of each thematic statement are fully diminished chords, with the exception of the final cadence which reinforces the tonal center of E. Table 7 is a summary of cadences in the third movement.

Table 7

*Concertino Movement III Cadences*

<table>
<thead>
<tr>
<th>Measure</th>
<th>Chord</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>C# fully diminished</td>
<td>C# e g</td>
</tr>
<tr>
<td>17</td>
<td>C# fully diminished</td>
<td>E c# g</td>
</tr>
<tr>
<td>24</td>
<td>A fully diminished</td>
<td>A d# c</td>
</tr>
<tr>
<td>33</td>
<td>2 voice C# fully diminished</td>
<td>(C# missing) g e</td>
</tr>
<tr>
<td>41</td>
<td>2 voice C# fully diminished</td>
<td>(d → c#) e (g missing)</td>
</tr>
<tr>
<td>49</td>
<td>2 voice C#7 fully diminished</td>
<td>C# (e &amp; g missing) Bb</td>
</tr>
<tr>
<td>57</td>
<td>E fully diminished</td>
<td>E g (d → Bb)</td>
</tr>
<tr>
<td>61</td>
<td>2 voice C# fully diminished</td>
<td>C# e f# → e</td>
</tr>
<tr>
<td>69</td>
<td>E minor</td>
<td>E (C → B) E</td>
</tr>
</tbody>
</table>

Ex. 7. Concertino, movement III m. 69.

Other unique characteristics in the movement include: the loudest statement of the melody also contains the widest range flute C and double bass E, and the viola is higher than the flute part (measure 52).

Rondino, Allegro Gaio (Quarter Note = 142)

The final movement of concertino is titled Rondino; in Italian, the *ino* suffix refers to a smaller version of the root to which it is attached. The 4/4 movement is marked *Allegro gaio* (quarter note = 142) with D or E? tonal center and a length of 72 measures. Driving rhythms, syncopation, and sweeping chromatic lines unify the movement. The *Rondino* form, as implied by the title, is ABACA and includes an introduction and codetta after the final A. Table 8 is a summary of the form.

Table 8

<table>
<thead>
<tr>
<th>Measure</th>
<th>Section of the Movement</th>
<th>Defining Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>m. 1</td>
<td>Introduction</td>
<td>D major</td>
</tr>
<tr>
<td>mm. 2-9</td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>mm. 10-22</td>
<td>B</td>
<td>mm. 15-18 E prolongation; mm. 19-26 C7</td>
</tr>
<tr>
<td>mm. 23-30</td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>mm. 31-51</td>
<td>C</td>
<td></td>
</tr>
<tr>
<td>mm. 52-56</td>
<td>Transition</td>
<td>D major</td>
</tr>
<tr>
<td>mm. 57-64</td>
<td>A</td>
<td>E9</td>
</tr>
<tr>
<td>mm. 65-72</td>
<td>Codetta</td>
<td></td>
</tr>
</tbody>
</table>
A four measure ostinato rhythmic pattern functions as a theme throughout the movement, Example 8, with a total of seven thematic statements beginning in the piccolo (measure 2). The theme appears primarily in a solo instrument part; however, the fourth statement is doubled in the viola and double bass.

![Sheet music image]

Ex. 8. Concertino, movement IV mm.1-5.

Table 9 is a summary of the thematic form of the fourth movement.

Table 9

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Measures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piccolo</td>
<td>2-5</td>
</tr>
<tr>
<td>Viola</td>
<td>6-9</td>
</tr>
<tr>
<td>Piccolo</td>
<td>23-26</td>
</tr>
<tr>
<td>Viola &amp; Double bass</td>
<td>27-30</td>
</tr>
<tr>
<td>Viola</td>
<td>57-58</td>
</tr>
<tr>
<td>Double bass</td>
<td>59-60</td>
</tr>
<tr>
<td>Piccolo</td>
<td>61-64</td>
</tr>
</tbody>
</table>

Rondino includes both flute and piccolo, but piccolo dominates the movement. The flute contrasts (measure 35) with a lyrical 16 bar section from (measures 35-50),
with a pizzicato accompaniment in the strings. The violist plays two-handed pizzicato on open strings, a complex, extended technique that is rarely used. The viola and double bass provide an ostinato (measures 31-51) at the intervallic relationship of the 4th and 5th to the flutist. The flute entrance (measure 41) is marked with an asterisk, with text providing context for the theme: *Hanakischer Hirtenflötenverkäufer in den Prager Straßen* (Moravian seller of shepherd’s flutes in the streets of Prague). Example 9 highlights the score (measures 41-50), with the flute in the third octave while the viola and double bass provide a pizzicato accompaniment. The flutist has the center stage, yet the effect is quite rustic. “The streets of Prague – to which Schulhoff had returned in the late twenties – were becoming increasingly perilous for Jews and leftists.”

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87 German and English provided in the score. Schulhoff. Concertino Score. p. 21.
Ex. 9. Concertino, movement IV mm. 41-50.

The inherent difficulty of the individual parts requires experienced chamber ensemble players for an artistic performance on the concertino. Cone, author of *Musical Form and Musical Performance*, states “that valid performance depends primarily on the perception and communication of the rhythmic life of a composition.”

The interpretation of the work, therefore, is dependent upon the perception and

---

communication of the rhythmic and metrical intricacies. Schulhoff created perpetual motion by including the presence of a quarter note pulse throughout the entire movement.
Schulhoff’s Sonata for Flute and Pianoforte, WV 86, was dedicated to the French flutist René Le Roy whom Schulhoff met in Paris, and the friendship between the musicians led to the composition of two works: this sonata and the Double concerto pour flûte et piano à l’accompagnement d’un orchestre à cordes et de deux cors, WV 89.90 René Le Roy, a child prodigy on flute, studied with Phillipe Gaubert at the Paris Conservatoire and won the Premier Prix in his second year of study. From 1918-1928, Le Roy was the head of the Paris Society of Wind Instruments, and in 1922, he founded what was to become the renowned Le Quintette Instrumental de Paris, and during its existence, the quintet gave more than 800 concerts in Europe and America.91 Schulhoff collaborated and toured in Europe with the quintet as a pianist.92 On April 10, 1927, Le Roy premiered Sonata for Flute and Pianoforte in Paris, at Maison Gaveau, with Schulhoff at the keyboard, and the work was published the next year by the London house, J.W. Chester,93 and reviewed in The Musical Times in August, 1929:

The little whimsicalities of Erwin Schulhoff’s Sonata for flute and pianoforte (Chester) seem but the airs and graces of an essentially good child. Here at any rate we find a certain tenderness and graciousness. The composer does not say anything profound, but his discourse is pleasing, and often reveals a poetic


91 Leonardo De Lorenzo. My complete story of the flute: the instrument, the performer, the music. Texas Tech University Press. 1992, 204.


On 21 October 1926, Nielsen’s Flute Concerto was premiered at Maison Gaveau.
imagination. It may not be the highest, but it is music, and makes its appeal to us as music should, by the order and not by the disorder in which sounds are combined and arranged.  

In a March 17 letter to Schulhoff, prior to its April premiere, an editor at *Universal Edition* stated, “The piece is indeed printed kitsch, but skilfully made. For the flute it is not very difficult, likewise for the piano. The piece will—unfortunately, I want to add—certainly please the average audience of today.” Another Prague critic, Frantisek Bartos, commented that the sonata has

…all of the signature trends of Schulhoff’s creation. Through lightness, entertainment, and melodic flow complicated by numerous rhythmic refinements, it behaves daringly and flirts at the same time with archaic methods…Influenced by Janáček in the melody, and by Stravinsky in the rhythm. Without great intellectual strain, yet filled with easily rousing musicality, well conceived technically and instrumentally.

It is evident that Schulhoff is well versed in the theoretical and analytical practices of traditional music, as much of what he writes in his Sonata for Flute and Pianoforte fits the overall sonata form structure; Schulhoff is motivated by but not bound to tradition. The sonata is organized in the standard four movement structure, and from the audience perspective the work fits the sonata mold with its four movements: fast, dance form, slow and fast; however, upon closer analysis, the pattern of Schulhoff’s sonata is that of instability: ambiguity of tonal centers, rhythmic fluctuation, the interaction between pitches and chords, and a scherzo second movement, rather than a slow movement. Throughout the sonata there is a predominance of the notes E-G-D, Example 10; F is used as a passing tone in this example. These three notes recur in

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95 Bek, Schulhoff: Leben und Werk, 82.
96 Ibid, 93.
other sonata movements acting as a unifying motive with rhythmic changes added to the original pattern.

Ex. 10. Sonata movement I, flute part, m. 14-15.

An analysis of each movement follows: Allegro moderato, Scherzo, Aria and Rondo-Finale.

Allegro Moderato

Allegro moderato consists of 131 measures and is the second longest movement in the sonata. The time signature is 6/8, and tonal centers of the piece are C and G, the tonic and dominant, respectively. Harmonically, the piece begins in C Dorian: C, D, Eb, F, G, A, Bb and C; then the tonal center shifts to D at the tranquillo section (measure 24). The recapitulation in measure 38 returns to C Dorian and the arpeggiated bass adds E natural, in contrast to Eb in the exposition. The Impressionistic style contains jazz elements, and Schulhoff enjoys the use of tritones horizontally and vertically in melodic motion, the relationship between voices and in movement between tonal centers. He focuses on phrase repetition, with open harmonies that emphasize quartal and quintal relationships. Parallel 5\textsuperscript{th} movement prevails in the movement, and chromatic motion, tritones, and whole tone scales are used throughout. Although Schulhoff retains the classical four movement sonata form, the first movement is not in strict sonata-allegro form, with typical key relationships or with secondary themes; however, the first movement contains elements of an exposition, development and recapitulation, therefore the composition is influenced by sonata form but does not
strictly adhere to it, Table 10. There are several false returns to exposition material (measures 20-23 and 38-41) and two transitional sections in this movement. The first occurs in measures 11-13 and the second in measures 72-80. The climax of the movement occurs on the downbeat of measure 88. A development section with transitional material is present (measures 24-98) with previous material reworked and themes restated. In the development section, the piano part features an arpeggiated bass line, and the arpeggiation, together with the introduction of prior material, unifies the various sections of this movement.

Table 10

Sonata Movement I Form

<table>
<thead>
<tr>
<th>Measure</th>
<th>Section of the Movement</th>
<th>Defining Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1-24</td>
<td>A</td>
<td>Expository</td>
</tr>
<tr>
<td>mm. 24-37</td>
<td>Transitional Material</td>
<td>First appearance of the 3-note motive in m. 24. Open voicing and use of quartal and quintal harmonies.</td>
</tr>
<tr>
<td>mm. 38-58</td>
<td>A’</td>
<td>Recapitulation + Development Revisits and restates themes and material. Visits distant keys.</td>
</tr>
<tr>
<td>mm. 58-98</td>
<td>Weak A</td>
<td>M. 58 has the closest motive to a return. M. 86 is the point of arrival on Eb7#9. This chord is prolonged from mm. 86-98</td>
</tr>
<tr>
<td>mm. 99-131</td>
<td>Closing Section</td>
<td>No strong sense of tonic. Ostinato in flute mm. 106-110</td>
</tr>
</tbody>
</table>

A three-note motive present exclusively in the flute part is constructed of an ascending whole step followed by a descending fourth. The first entrance of the motive (measure 24) begins on the second eighth note: C-D-A, and Example 11 shows the first two statements of the motive. [Table 4.2 displays the frequency of the motive: 26 times.]
The motive occurs within and across the bar line, and Example 12 shows the highest concentration of the motive.

Ex. 11. Sonata movement I, score, mm. 24-25.


Table 11
Sonata Movement I Motive

<table>
<thead>
<tr>
<th>Measure(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Flute</strong></td>
</tr>
<tr>
<td>24; 25; 27; 39-40; 43-44; 52-53; 55-56; 64; 69-70; 73-74 (variation of the motive); 94-98; 110 (3x); 111 (3x); 112 (3x); 113; 113-114; 115-116; 120-121; 123-124; 126</td>
</tr>
</tbody>
</table>

Scherzo

The second and third movements are reversed from traditional classical sonata form, where the third movement is a dance movement in minuet and trio or scherzo
form. With the scherzo placed as the second movement, Schulhoff creates a “joke” of his own; the time signature is 2/4, and the style is neoclassical. As the title implies, the movement is light, with a humorous quality. Similar to the first movement, there are many open 4ths, 5ths, and augmented chords, and with a length of 84 measures.

This movement is an arch form, providing symmetrical dimension: introduction, A, B, transition, A, and coda. A two measure introduction before A starts in measure three, and the B section (measures 27-41) is followed by a transition (measures 42-68), and return to A at measure 69. The overall form is a palindrome, Table 12, and a detailed summary of the form is displayed in Table 13.

Table 12

<table>
<thead>
<tr>
<th>Measure</th>
<th>Section of the Movement</th>
<th>Defining Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1-2</td>
<td>Introduction</td>
<td></td>
</tr>
<tr>
<td>mm. 3-18</td>
<td>A</td>
<td>E-G-D</td>
</tr>
<tr>
<td>mm. 19-26</td>
<td>A’</td>
<td>A section is a whole step up: F#-A-E</td>
</tr>
<tr>
<td>mm. 27-41</td>
<td>B</td>
<td></td>
</tr>
<tr>
<td>mm. 42-61</td>
<td>Transition/Development back to A’</td>
<td></td>
</tr>
<tr>
<td>mm. 61-68</td>
<td>A’</td>
<td></td>
</tr>
<tr>
<td>mm. 69-76</td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>mm. 77-84</td>
<td>Coda</td>
<td>Ostinato in flute</td>
</tr>
</tbody>
</table>

The melody in the A section is 8 measures in length and alternates between flute and the right hand of the piano part. Throughout the movement, the melody constantly changes and evolves with forward momentum through the use of articulated sixteenth
and eighth notes. As in the first movement, the predominance of the figure E-G-D is noted in Example 13 as well as a modal mixture of E/Eb and the enharmonic spelling of Eb = D sharp. In the A’ section, measures 19-26, the motive is written up a whole step and thus is F#-A-E.

Ex. 13. Sonata movement II, flute part mm. 3-4.

Intervallic relationships present in movement II include thirds, fourths, fifths, and sixths, and these intervals occur both melodically and harmonically. The left hand moves by parallel fifths in Db Major (Locrian mode) Example 14, and the piano has a series of thirds and sixths, Example 15, with the fifth of the chord consistently omitted.


Ex. 15. Sonata movement II, score mm. 61-64.

The scherzo features ostinato figures in the flute or piano part throughout the
movement, and the flute ostinato patterns center around C (measures 11-14 and 77-80) and C# (measures 47-54), and the piano ostinatos, all remain in a C tonal center.

Table 14

Sonata Movement II, Ostinatos

<table>
<thead>
<tr>
<th>Flute</th>
<th>Piano</th>
<th>No-Ostinato</th>
</tr>
</thead>
<tbody>
<tr>
<td>11-14</td>
<td>3-10</td>
<td>19-26</td>
</tr>
<tr>
<td>47-54</td>
<td>15-18</td>
<td>59-68</td>
</tr>
<tr>
<td>77-80</td>
<td>27-46</td>
<td></td>
</tr>
<tr>
<td>55-58</td>
<td></td>
<td></td>
</tr>
<tr>
<td>69-76</td>
<td></td>
<td></td>
</tr>
<tr>
<td>81-84</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Aria, Andante

As noted in the second movement analysis, Schulhoff toys with the expectations of both performer and listener by switching the traditional second and third movements in sonata form, creating and reinforcing a sense of instability, and this mood of instability is heightened throughout the third movement. The form of the aria is ternary (ABA’), and it is the shortest movement of the sonata, consisting of 42 measures. The tempo is marked andante in a 4/4 time signature, with a C tonal center, and the printed metronome marking is quarter note equals 80.

Table 15

Sonata Movement III Form

<table>
<thead>
<tr>
<th>Measure</th>
<th>Section of the Movement</th>
<th>Defining Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1-13</td>
<td>A</td>
<td>13 measures</td>
</tr>
<tr>
<td>mm. 14-26</td>
<td>B</td>
<td>13 measures</td>
</tr>
<tr>
<td>mm. 27-42</td>
<td>A'</td>
<td>16 measures</td>
</tr>
</tbody>
</table>

A constant eighth note pattern in the piano pervades the movement and the melodic flute line is rhythmically flexible. As the slow movement of the sonata, the
character is meditative and without resolution, and the sections begin and end with the leading tone: B natural.

The piano has an ostinato rhythmic pattern of eighth notes, grouped in threes, with a slur connecting the notes, and often the note grouping extends beyond the measure and over the bar line. The ostinato figure and the character is not dependent on interval relationships but rather on a constant rhythmic force of eighth notes grouped by threes. The ostinato creates stability through a continuous rhythm and obscures the meter through syncopation and a three against four pattern of piano versus flute. A predominance of third relationships and tritones pervades the movement; third relationships share two common tones, creating harmonic prolongation, and tritone substitution is present (measures 11-12), Example 16.97

Ex. 16. Sonata movement III, score, mm. 11-12.

The final measure has an open sound with intervals of the 4th and 5th: F#-B and F#-C#. The flute sustains the lowest pitch, F#, as noted in Example 17.

97 On a performance note, the flutist is encouraged to practice the part with the score and to subdivide throughout.
The final movement is a rondo: ABACABA coda. The longest movement of sonata with 174 measures, the \(\text{2/4}\) meter, combined with the *Allegro molto gajo* (lively and very cheerful) tempo marking create an energetic finale movement.

### Table 16

**Sonata Movement IV Form**

<table>
<thead>
<tr>
<th>Measure</th>
<th>Section of the Movement</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1-18</td>
<td>A</td>
</tr>
<tr>
<td>mm. 19-34</td>
<td>B</td>
</tr>
<tr>
<td>mm. 35-52</td>
<td>A</td>
</tr>
<tr>
<td>mm. 52-59</td>
<td>Transition to C</td>
</tr>
<tr>
<td>mm. 60-115</td>
<td>C</td>
</tr>
<tr>
<td>mm. 116-129</td>
<td>A</td>
</tr>
<tr>
<td>mm. 130-145</td>
<td>B</td>
</tr>
<tr>
<td>mm. 146-163</td>
<td>A</td>
</tr>
<tr>
<td>mm. 163-174</td>
<td>Coda</td>
</tr>
</tbody>
</table>

Rondo-Finale includes two 8-measure recurring themes, with simple folk-like qualities of repetitive rhythms and melodic figures. The frequency of the themes is outlined in Table 17. Theme I appears in the A section, and Theme II in the B section, with a total of 7 Theme I statements: 4 in the flute and 3 in the piano; and 4 Theme II statements, exclusively in the flute part.
Table 17

Sonata Movement IV Thematic Outline

<table>
<thead>
<tr>
<th>Form</th>
<th>A</th>
<th>B</th>
<th>Transition to C</th>
<th>C</th>
<th>A</th>
<th>B</th>
<th>A</th>
<th>CODA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measure</td>
<td>1-18</td>
<td>19-34</td>
<td>35-52</td>
<td>52-59</td>
<td>60-115</td>
<td>116-129</td>
<td>130-145</td>
<td>146-163</td>
</tr>
<tr>
<td>Theme I in flute</td>
<td>3-10</td>
<td></td>
<td>35-43; 44-52</td>
<td></td>
<td></td>
<td>122-129</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theme I in piano</td>
<td>11-18</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>146-153; 154-163</td>
</tr>
<tr>
<td>Theme II in flute</td>
<td>19-26; 27-34</td>
<td>130-137; 138-145</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Example 18 shows the 8-measure recurring first theme and the first statement begins in the flute (measures 3-10) and is immediately followed by a restatement in the piano (measures 11-18). The next three statements appear in the flute (measures 35-43, 44-52, and 122-129), with the two next statements in the piano (measures 146-153 and 154-163).

Ex. 18. Sonata movement IV, flute part, mm. 3-10.

Example 19 shows Theme II, stated four times in the B sections, and unlike Theme I which is stated in both piano and flute parts, Theme II is exclusive to the flute part. The first statement (measures 19-26), Example 19, is immediately restated by
(measures 27-34), and the final two statements occur (measures 130-137 and 138-145) in.


Similar to the recurring themes, a 5-note motive recurs throughout the rondo,

Example 20. From the opening pitch, the motive moves a whole step down; a half step down; a half step up; and a minor or major third down.

Ex. 20. Sonata movement IV, flute and piano, mm. 49-54.

This motive appears a total of 48 times in the flute and piano part and occurs in Theme I
three times. In addition to solo statements, Schulhoff uses this motive as question and answer conversations (measures 46-48) between the flute and piano, and simultaneously (measures 49-54) when the motive occurs nine times in the right and left hands of the piano and twice in the flute part. Table 18 is a listing of the measures where this motive occurs.

Table 18
Sonata Movement IV Five-Note Motive Occurrences

<table>
<thead>
<tr>
<th>Flute</th>
<th>Piano</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 6, 8, 10, 38, 42, 47, 49, 66-67, 70-71, 82-83, 86-87, 90-91, 125, 127, 129, 158, 160, 162, 168, 173-174</td>
<td>mm. 14, 16, 18, 46, 48, 50-54, 149, 151, 157, 159, 161-163, 170-173</td>
</tr>
</tbody>
</table>

Schulhoff uses tritones, quartal and quintal harmonies, open voicings, 3rd relations, recurring motives, chromatic sweeps, and unison and parallel motions throughout the sonata. He demands virtuosity from each performer and gives the instruments equal exposure to thematic and technically difficult material. Motives are passed between instruments, and a dialogue is created within the ensemble. Awareness of the placement of thematic and accompanimental material is necessary to produce a meaningful balance and create an artistic performance for performers and audience in order to define the formal structure. With highly chromatic passages, complex rhythms, shifting meters, and extended range, Schulhoff’s Sonata for Flute and Pianoforte requires the absolute musical maturity from the performers.
CHAPTER 7

CONCLUSION

Many factors influence musical trends: historical events, technological advances, education, travels, etc., and the impact of musical trends in France and Germany from 1875-1935 on Schulhoff’s musical career and life was substantial. These trends established a framework and provided an opportunity for Erwin Schulhoff to explore and create new trends as both composer and performer. The music literature prior to Schulhoff’s birth provided practical study of the past, and his experimentation with and incorporation of different styles in his music shows that this historical time period allowed for great creativity and flexibility. Classical and Baroque forms provided structure to his music; Romanticism and Impressionism allowed freedom of creative expression; and Modernism and atonality paved the way for harmonic exploration and formal experimentation. Fascism led to Schulhoff’s eviction from Germany and to his untimely death in the Wülzburg concentration camp.

Without the volatile environment of Europe during Schulhoff’s lifetime, his exploration and execution of various musical styles and trends might not have occurred. Juxtaposed with the musical styles and trends of the day are his own great originality, wit, vivacity, and genuine emotion. With war comes change, both good and bad, and Schulhoff’s involvement with war forced him to mature and solidify his political and personal beliefs as evidenced in his life’s work, his music. Although Schulhoff’s life ended prematurely, during his lifetime he traveled, studied, learned and shared the musical trends of his time, which were predominately grounded in the musical centers of France and Germany.
This dissertation has investigated Schulhoff’s flute works from several directions, first positioning his concertino and sonata within the biographical context of his life: both pieces were written between the world wars and in his home town of Prague and through detailed analysis, the dissertation presented the state of Schulhoff's world view and stylistic writing as they had evolved by the 1920s. Both the sonata and concertino do not rely exclusively on the major-minor tonal system. Schulhoff composed with a sense of modality, using the tritone, motivic repetition, and quartal and quintal harmonies as distinctive style traits. Concertino for Flute, Viola, and Double Bass and Sonata for Flute and Pianoforte are representative of Schulhoff’s stylistic writing between the world wars, and he incorporates various compositional techniques, including jazz, avant-garde, neoclassicism, and the use of folk tunes and rhythms. Performers and audiences alike benefit from an investigation into the compositional qualities of Schulhoff’s flute works and the historical influences that permeate the works.

Schulhoff stands as an undisputed creative artist active during the first half of the twentieth century. He amalgamated musical styles and created a unique polystylistic, whimsical personal style. His musical output reflects the world in which he lived and he stayed true to his convictions and composed music that at times paralleled his political convictions.
APPENDIX A

TERMS FOUND IN CONCERTINO FOR FLUTE, VIOLA, AND DOUBLE BASS
Abbreviations:

F- French  
I- Italian  
L- Latin  

References Cited:


http://dictionary.reverso.net/italian-english/

*Allegro gaio* (I): a tempo mark: quick, merry, cheerful, bright, lively  
*Brutalmente* (I): brutally  
*Col legno* (I): with  
*Dolce* (I): sweet and soft  
*Dolciss. (I):* (abbreviation for *dolcissimo*) sweet  
*Espressivo* (I): expressive  
*Furiant*: a lively Czech dance in triple meter, with shifting accent patterns  
*Furioso* (I): furious  
*Legatissimo* (L): as smooth as possible  
*Leggiero* (I): lightly, gracefully
Martellato (I): a direction calling for a forceful detached manner of playing a bowed string instrument or the piano

Martellatissimo (I): (martellare - to hammer, beat, bombard)

Molto (I): very

Muta (I): change. A direction to a wind player to change from one instrument to a related one (i.e. flute to piccolo)

Ordinario (I): ordinary, normal

Ossia (I): or else; the word is used to indicate an alternative version of a particular passage, usually one that is simpler to perform

Passionate: passionate

Perdendosi (I): gradually dying away

Pesante (I): weighty, ponderous

Più mosso (I): faster, more lively, animated (tempo)

Poco a poco (I): gradually (little by little)

Poco a poco stringendo e crescendo (I): gradual acceleration of tempo and growing louder in volume

Poco allargando (I): a little broadening of tempo and volume

Saltando (I): a bowing technique for rapid detached notes; the middle portion of the bow is made to bounce against the string

Sempre (I): always

Senza espressione (I): without expression

Sonoro (I): sonorous

Sin al perdendosi (I): until the “perdendosi”
**Strictissimo in tempo (I):** superlative of strict “strictest” in tempo

**Subito più mosso (I):** immediately faster, more lively, animated (a tempo)

**Talon (F):** the heel or frog of a bow (the lowest portion, held by the player)

**Toujour a 3 mesures** throughout the three measures

**Tranquillo (I):** tranquil, calm
APPENDIX B

ERRATA FOR CONCERTINO FOR FLUTE, VIOLA, AND DOUBLE BASS
I. *Andante con moto*

Flute/piccolo

Measure 55: first sixteenth note should be an A natural, not B natural Measure 134: low C natural is too low for the piccolo. Play an octave higher.

II. *Rondino*

Flute/piccolo

Measure 27: This measure is all octave intervals. Thus, beat four should be octave A’s, A-A, not C-A as printed.
APPENDIX C

NOTIZEN FOR CONCERTINO FOR FLUTE, VIOLA, AND DOUBLE BASS
With the following, I intend not to give a doctrine analysis of my concertino because I consider its musical contents to be sufficiently accessible, so that the analytical necessity appears to me to be unnecessary. Instead it would be more appropriate to write something about the cause that led to the emergence of this work, which to me is interesting enough, and is justified. When I was at a concert last year in Brno, I had the good fortune that this concert took place at the Slavic peasant farmer festival week. At this event, all different kinds of people met in our country. Republic farmers and shepherd tribes met in the Moravian capital, and gathered to celebrate this festival with demonstrations of their songs and dances. There were Czechs, Hanaks, Slovaks, Magyars, and Carpathian Russians. Each brought their own tribe’s dances and songs. We experienced, formerly known in a concentrated civilization as “blue bird,” an orgy on colors and rhythms in free styles to which in contrast, the tin barracks appeared ridiculous. What an experience! There were no flags, no patriotic hurrah! Here, the architecture of the landscape radiated forgiveness for that spectacle and smiled over the European civilization; its prosthetic lower jaw mockingly smiling a warped smile. These farmers’ sons and daughters sang and danced incessantly a thousand years of tradition and danced in innumerable ways. They showed that despite the improvisatory character, there was a marked rhythmic constraint. The mood was subjected to constant variations/fluctuations. In the dance, there were the strangest instrumental combinations such as Bagpipes and violin or clarinet, trombone and double bass and flute, two clarinets, trumpet, trombone, and Helicon. The most simple of people came with trumpet and accordion. It is not all that necessary to say that these fantastic sounds
prompted me to compose my concertino. I want to represent here what I experienced because it left such a strong impression. For the Scherzo, I took the form of the Besade, a national Czech social dance form, whose Furiant – tempo is regarded as the main factor. The Lydian and Mixolydian church modes prevail, especially in the last movement (Rondino), where a Slovakian shepherd’s flute theme is the subject and an ostinato accompaniment figure appears in the viola and bass. The accompanying figure of the first set (8/4 meter) by the viola and bass is taken from Russian Orthodox Litany, over which the melody is put in the flute (as often occurs in old Slavic songs). The theme of the slow movement (4/4 + 3/4) is in the nature of a Carpathian Russian love song, whereby in the second part a Slovakian shepherd’s theme in the flute is sounded to accompanying ostinato figures in the viola and bass. The accompanying arrangement of the first movement (8/4 – time) by bass and viola is derived from the Russian-orthodox litany over which (and this appears often in old Slavic songs) the melody has been placed in the flute. The theme of the slow movement (4/4, 3/4) is in the form of a Carpathian love song which unchanged has been taken over consecutively by three individual instruments and appears constantly framed ornamentally by two voices. The whole is nothing more than a piece of folk music, as this is commonly found in the festivities of the peasants in the eastern part of the Czechoslovakian Republic where there are people who sing in cheerful minor keys and dance accordingly.
APPENDIX D

TERMS FOUND IN SONATA FOR FLUTE AND PIANOFORTE
Abbreviations:

F- French
I- Italian
L- Latin

References Cited:


http://dictionary.reverso.net/italian-english/

**Agitato (I):** agitated, in an agitated manner

**Animare (I):** to animate

**Calando (I):** getting softer and slower

**Con passione (I):** with passion

**Dolce (I):** sweet and soft

**Dolce sempre (I):** sweet and soft throughout, always

**Leggiero (I):** lightly, gracefully

**Lento (I):** a slow tempo

**Lunga (I):** A word often placed above a note or, particularly, a fermata to indicate a longer wait than might be expected
Ma dolce (I): but sweetly and softly

Molto (I): very

Molto rit e perdendosi (I): slow down very much and gradually die away

Più (I): literally “more”

Più lento (I): slower (a tempo)

Più mosso (I): faster, more lively, animated (a tempo)

Pochiss. Rit (I): (pochissimo, the superlative to poco) slightly slower

Poco (I): little

Poco più mosso (I): a little faster

Poco precipitando (precipitare) (I): rush/hasten a little

Poco stretto (I): a little quicker tempo used toward the end of a piece

Precipitando (I): rush/hasten

Secco (I): dry

Sempre (I): always

Sonore (I): sonorous, resonant

Sostenuto (I): sustained, oftentimes majestic or ponderous

Tranquillo (I): tranquil, calm
APPENDIX E

ERRATA FOR SONATA FOR FLUTE AND PIANOFORTE
I.  
m. 13  Flute part, 1\textsuperscript{st} note (E natural) should be a sixteenth note, not eighth note

m. 14  Flute part, 4\textsuperscript{th} and 5\textsuperscript{th} notes (F natural to E natural) should be sixteenth notes, not eighth notes

m. 67  Flute part is marked D natural, E, E (with natural sign). The piano part has the correct notes of D, E, E sharp. This is an exact replication of m. 10 in both piano and flute parts.

m. 85  Flute part rhythm is quarter note, quarter note, quarter note, eighth note. The first note, A natural, should be an eighth note.

m. 98-m. 99 Piano part has a caesura marked after the fermata. This has been omitted in the flute part.

m. 101 Flute part, 1\textsuperscript{st} note should be a sixteenth note, not an eighth note

III.  
m. 18  Flute part, 3\textsuperscript{rd} note is marked as a dotted half note F#. The dot should be removed.
APPENDIX F

TRIO COMPOSITIONS FOR FLUTE, VIOLA, AND DOUBLE BASS
<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Walther Aeschbacher (1901-1969)</td>
<td>Trio op. 72 für Flöte, Viola und Kontrabass</td>
<td>1961</td>
</tr>
<tr>
<td>Johann Georg Albrechtsberger (1736-1809)</td>
<td>Partita D-Dur für Flöte, Viola d'amore und Kontrabass</td>
<td>1773</td>
</tr>
<tr>
<td>Raymond Chevreuille (1901-1976)</td>
<td>Trio op. 90 für Flöte, Viola und Kontrabass</td>
<td>1968</td>
</tr>
<tr>
<td>Alain Celo (b. 1960)</td>
<td>Mouvements de nuages</td>
<td>1994</td>
</tr>
<tr>
<td>Awedis Djambazian (1932-1990)</td>
<td>Suite for flute, viola, and double bass</td>
<td>1963</td>
</tr>
<tr>
<td>(Johann) Michael Haydn (1737-1806)</td>
<td>Divertimento für Flöte, Viola und Kontrabass</td>
<td>Before 1772</td>
</tr>
<tr>
<td>Jens Josef (*1967)</td>
<td>Musik für Flöte(n), Viola und Kontrabass nach dem Bild von Pablo Picasso &quot;Bildnis seiner kleinen Tochter&quot; Uraufführung durch La Picassola</td>
<td></td>
</tr>
<tr>
<td>Raymond Luedeke (b. 1944)</td>
<td>Questions</td>
<td>2006</td>
</tr>
<tr>
<td>Willem Pelemans (1901-1991)</td>
<td>Trio für Flöte, Viola und Kontrabass</td>
<td>1969</td>
</tr>
<tr>
<td>Lauri Saikkola (1906-1995)</td>
<td>Trio</td>
<td>1938</td>
</tr>
<tr>
<td>Erwin Schulhoff (1894-1942)</td>
<td>Concertino for Flute, Viola, and Doublebass</td>
<td>1925</td>
</tr>
<tr>
<td>Johannes Matthias Sperger (1750-1812)</td>
<td>Terzetto in D-Dur</td>
<td></td>
</tr>
<tr>
<td>Bernard de Vienne (b. 1957)</td>
<td>Trio</td>
<td>2003</td>
</tr>
</tbody>
</table>

This list may not be exhaustive for this instrumentation.⁹⁸

APPENDIX G

DONAUESCHINGEN FESTIVAL PROGRAM PREMIERE OF CONCERTINO
Donaueschingen Festival
Programm des Jahres 1926, 24. bis 25. Juli
Donaueschingen, Germany

Samstag, 24. Juli 1926, 17.00 Uhr
Erwin Schulhoff
Concertino für Flöte, Viola, Kontrabass
H. W. Draber, P. und R. Hindemith

Karol Rathaus
"Lieder ohne Worte" für gemischten Chor a cappella
Stuttgarter Madrigalverein

Johannes Müller
Kleine Suite für Viola, Klavier
Uraufführung
P. Hindemith, P. Aron

Hermann Reutter
"Gesang vom Tode", Kantate für gemischten Chor, Sopran, Alt, Klarinette, Streich-Quintett op. 18
Uraufführung

Friedrich Wilhelm Lothar
Streichquartett op. 41
Uraufführung
Amar-Quartett

Samstag, 24. Juli 1926, 21.00 Uhr
Begrüßungsabend

Originalkompositionen für Militärmusik (Uraufführung)
Ernst Krenek
3 Märsche für Militärorchester op. 44

Ernst Pepping
Kleine Serenade für Militärorchester

Ernst Toch
Spiel für Militärorchester

Paul Hindemith
Konzertmusik für Blasorchester op. 41

G. Donderer, Trompete, H. Pattberg, Posaune, Kapelle des Ausb.-Batls. im Inf.-Regt. 14
Donaueschingen, Dirigent H. Scherchen, H. Burkard

Sonntag, 25. Juli 1926, 11.00 Uhr
Hans Krasa
Streichquartett
Amar-Quartett
Hugo Herrmann
"Marienminne", 3 fünfstimm. Madrigale op. 22a
Uraufführung
Stuttgarter Madrigalverein

Gerhart Münch
Konzert für Klavier und Kammerorchester
Uraufführung
G. Münch, Dirigent H. Scherchen

Josip Slavenski
"Gebet zu den guten Augen" für gemischten Chor a cappella - "Vöglein spricht" für Frauenchor mit Klavier
Uraufführung
Stuttgarter Madrigalverein

Ernst Pepping
Suite für Trompete, Saxophon, Posaune
Uraufführung
G. Donderer, R. Hindemith, H. Pattberg

Sonntag, 25. Juli 1926, 19.00 Uhr
Originalkompositionen für mechanische Instrumente (Uraufführung)

Ernst Toch
3 Originalkompositionen für Welte-Mignon

Ernst Toch
"Der Jongleur" op. 31 Nr. 3, bearbeitet für Welte-Mignon

Gerhart Münch
Polyphone Etüden für elektronisches Klavier

Paul Hindemith
Rondo aus der Klaviermusik op. 37

Paul Hindemith
Toccata für Welte-Mignon

Paul Hindemith
"Das Triadische Ballett" mit Musik für kleine mechanische Orgel


http://www.swr.de/swr2/donaueschingen/programme/1921-1997/
/id=2136956/nid=2136956/did=3459862/1urv8ba/index.html
APPENDIX H

HISTORY OF THE RULE OF CZECHOSLOVAKIA AND GERMANY DURING SCHULHOFF’S LIFE
### Czechoslovakia/Bohemia 1867-1960

<table>
<thead>
<tr>
<th>Years</th>
<th>Rule</th>
</tr>
</thead>
<tbody>
<tr>
<td>1867-1918</td>
<td>Austro-Hungarian Empire</td>
</tr>
<tr>
<td>1918-1938</td>
<td>The First Czechoslovak Republic</td>
</tr>
<tr>
<td>30 September/October 1, 1938</td>
<td>Munich Agreement ended the First Czechoslovak Republic</td>
</tr>
<tr>
<td>1938-1945</td>
<td>Occupation by Third Reich:</td>
</tr>
<tr>
<td></td>
<td>Sudetenland annexed</td>
</tr>
<tr>
<td>1938-1939</td>
<td>The Second Czechoslovak Republic</td>
</tr>
<tr>
<td>1945-1948</td>
<td>The Third Czechoslovak Republic</td>
</tr>
<tr>
<td>1948-1960</td>
<td>Czech Republic</td>
</tr>
</tbody>
</table>

### Germany 1871-1990

<table>
<thead>
<tr>
<th>Years</th>
<th>Rule</th>
</tr>
</thead>
<tbody>
<tr>
<td>1871-1918</td>
<td>Deutsches Reich</td>
</tr>
<tr>
<td>1918-1933</td>
<td>Weimar Republic</td>
</tr>
<tr>
<td>1933-1945</td>
<td>Third Reich</td>
</tr>
<tr>
<td>1945-1990</td>
<td>Germany</td>
</tr>
</tbody>
</table>
APPENDIX I

SIGNIFICANT HISTORICAL MUSICAL EVENTS DURING SCHULHOFF’S LIFETIME
<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1901</td>
<td>Anton Dvorak: <em>Rusalk</em>, opera, Prague</td>
</tr>
<tr>
<td>1901</td>
<td>Ragtime starts to become a distinct form in US</td>
</tr>
<tr>
<td>1902</td>
<td>Claude Debussy: <em>Pelleas et Melisande</em>, opera, Paris</td>
</tr>
<tr>
<td>1902</td>
<td>Arnold Schoenberg: <em>Verklärte Nacht</em>, Vienna</td>
</tr>
<tr>
<td>1902</td>
<td>Maurice Ravel: <em>Pavane pour une infante defunte</em>, Paris</td>
</tr>
<tr>
<td>1903</td>
<td>D'Albert: <em>Tiefland</em>, opera, Prague</td>
</tr>
<tr>
<td>1904</td>
<td>Anton Dvorak dies</td>
</tr>
<tr>
<td>1904</td>
<td>Leoš Janáček: <em>Jenufa</em>, opera, Brno</td>
</tr>
<tr>
<td>1904</td>
<td>Claude Debussy: <em>Le Mer</em>, Paris</td>
</tr>
<tr>
<td>1905</td>
<td>František Pavlik is killed in a demonstration in Prague, inspiring Leoš Janáček to the piano composition 1. X. 1905</td>
</tr>
<tr>
<td>1905</td>
<td>1st published blues composition forms sale, WC Handy Memphis Blues</td>
</tr>
<tr>
<td>1905</td>
<td>Arnold Schoenberg: <em>Pelleas und Melisande</em>, Vienna</td>
</tr>
<tr>
<td>1905</td>
<td>Richard Strauss: <em>Salome</em>, opera, Dresden</td>
</tr>
<tr>
<td>1907</td>
<td>Arnold Schoenberg: 1st string quartet, Vienna</td>
</tr>
<tr>
<td>1907</td>
<td>Oscar Straus: <em>A Waltz Dream</em>, operetta, Vienna</td>
</tr>
<tr>
<td>1907</td>
<td>Leo Fall: <em>The Dollar Princess</em>, operetta, Vienna</td>
</tr>
<tr>
<td>1907</td>
<td>Gustav Mahler: Symphony No. 8 in E-flat major (<em>The Symphony of a Thousand</em>)</td>
</tr>
<tr>
<td>1907</td>
<td>1st radio broadcast of a musical composition aired</td>
</tr>
<tr>
<td>1908</td>
<td>Bela Bartok: String Quartet No. 1</td>
</tr>
<tr>
<td>1908</td>
<td>Gustav Mahler: 7th Symphony, Prague</td>
</tr>
<tr>
<td>1908</td>
<td>Oscar Straus: <em>The Chocolate Soldier</em>, operetta, Vienna</td>
</tr>
<tr>
<td>1908</td>
<td>Leo Fall: <em>The Girl in the Train</em>, operetta, Vienna</td>
</tr>
<tr>
<td>1909</td>
<td>Richard Strauss: <em>Elektra</em>, opera, Dresden</td>
</tr>
<tr>
<td>1909</td>
<td>Gustav Mahler: Symphony No. 9</td>
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<tr>
<td>1909</td>
<td>Arnold Schonberg: <em>Three Piano Pieces, Opus 11</em></td>
</tr>
<tr>
<td>1910</td>
<td>Stravinsky: <em>The Firebird</em>, ballet, Paris</td>
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<tr>
<td>1910</td>
<td>Alban Berg: <em>String Quartet, Opus 3</em></td>
</tr>
<tr>
<td>1911</td>
<td>Richard Strauss: <em>Der Rosenkavalier</em>, opera, Dresden</td>
</tr>
<tr>
<td>1911</td>
<td>Arnold Schonberg: <em>Manual of Harmony</em></td>
</tr>
<tr>
<td>1911</td>
<td>Irving Berlin: <em>Alexander's Ragtime Band</em></td>
</tr>
<tr>
<td>1911</td>
<td>Maurice Ravel: <em>L'Heure espagnole</em>, opera, Paris</td>
</tr>
<tr>
<td>1911</td>
<td>Igor Stravinsky: <em>Petruchka</em>, ballet, Paris</td>
</tr>
<tr>
<td>1912</td>
<td>Maurice Ravel: <em>Daphnis and Chloe</em>, ballet, Paris</td>
</tr>
<tr>
<td>Year</td>
<td>Event</td>
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<tr>
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</tr>
<tr>
<td>1912</td>
<td>Arnold Schonberg: <em>Pierrot Lunaire</em>, song cycle, Berlin</td>
</tr>
<tr>
<td>1913</td>
<td>Scriabin: <em>Prometheus</em>, symphonic poem, Moscow</td>
</tr>
<tr>
<td>1913</td>
<td>Igor Stravinsky: <em>Le Sacre du Printemps</em>, ballet, Paris</td>
</tr>
<tr>
<td>1913</td>
<td>Claude Debussy: <em>Jeux</em>, ballet, Paris</td>
</tr>
<tr>
<td>1914</td>
<td>Paul Graener: <em>Don Juans letztes Abenteuer</em>, opera, Leipzig</td>
</tr>
<tr>
<td>1914</td>
<td>Richard Strauss: <em>Josephs Legende</em>, ballet, Paris</td>
</tr>
<tr>
<td>1914</td>
<td>Igor Stravinsky: <em>Le Rossignol</em>, opera, Paris</td>
</tr>
<tr>
<td>1915</td>
<td>Max Reger: <em>Mozart Variations</em> Opus 32</td>
</tr>
<tr>
<td>1915</td>
<td>Classic New Orleans Jazz in bloom</td>
</tr>
<tr>
<td>1915</td>
<td>Richard Strauss: <em>Eine Alpensinfonie</em>, Berlin</td>
</tr>
<tr>
<td>1916</td>
<td>Jazz begins to sweep the US</td>
</tr>
<tr>
<td>1916</td>
<td>Max Reger dies</td>
</tr>
<tr>
<td>1917</td>
<td>Chicago becomes the world's jazz center</td>
</tr>
<tr>
<td>1917</td>
<td>Original Dixieland Jass Band opens at Reisenweber's Restaurant, New York</td>
</tr>
<tr>
<td>1917</td>
<td>First jazz recordings made</td>
</tr>
<tr>
<td>1917</td>
<td>French composers Auric, Durey, Honegger, Milhaud, Poulenc, and Tailleferre form group eventually known as <em>Les Six</em></td>
</tr>
<tr>
<td>1918</td>
<td>Claude Debussy, French impressionist composer, dies</td>
</tr>
<tr>
<td>1918</td>
<td>Erik Satie: <em>Socrate</em></td>
</tr>
<tr>
<td>1918</td>
<td>Igor Stravinsky: <em>Histoire du soldat</em> (<em>The Soldier's Story</em>), Lausanne</td>
</tr>
<tr>
<td>1919</td>
<td>Jazz arrives in Europe</td>
</tr>
<tr>
<td>1919</td>
<td>Hugo Riemann, German musicologist, dies</td>
</tr>
<tr>
<td>1920</td>
<td>Maurice Ravel: <em>La Valse</em></td>
</tr>
<tr>
<td>1920</td>
<td>Igor Stravinsky: <em>Pulcinella</em> and <em>Le Chant du Rossignol</em>, ballets, Paris Opera</td>
</tr>
<tr>
<td>1920</td>
<td>Paul Whitman tours Europe with his band</td>
</tr>
</tbody>
</table>

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APPENDIX J

EUROPEAN MAPS
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Scores


Books

Bauer, Marion. *Twentieth century music, how it developed, how to listen to it*. New York: G.P. Putnam's Sons, 1934.


CD Liner Notes


Periodicals


Discography (CD)

Between Danube and Volga, Future Classics 085  
Sonata for flute and piano  
Eleonore Pameijer, flute; Marianne Boer, piano

Concerto Piccolo, Berlin Classics, April 3, 2007, ASIN: B000GTLC3O  
Concertino for Flute, Viola, & Double Bass

Die Verlorene Generation (The Lost Generation): Kammermsik für Flöte und Klavier Bayer BR 100 259  
Sonata for Flute & Piano  
Cornelia Thorspecken, flute; Cordula Hacke, piano

Erwin Schulhoff: Brückenbauer in die Neue Zeit, Phil.harmonie 06004, 2010  
Concertino for Flute, Viola, & Double Bass  
András Adorján, Flöte; Walter Küssner, Viola; Klaus Stoll, Kontrabass

Sonata for Flute & Piano  
András Adorján, Flöte; Yumiko Urabe, Klavier

Erwin Schulhoff: Chamber Music; Czech Degenerate Music Volume IV,  
Concertino for Flute, Viola, & Double Bass
Jiri Hudec, Josef Kluson, Vaclav Kunt

Erwin Schulhoff: Chamber Music, MD & G Records, March 19, 1996, B0000276NW
Concertino for Flute, Viola, & Double Bass
Performed by Villa Musica Ensemble: Jean-Claude Gerard, Wolfgang Guttler, Enrique Santiago

Sonata for Flute and Piano
Performed by Villa Musica Ensemble: Jean-Claude Gerard, Kalle Randalu

Erwin Schulhoff: Chamber Music With Wind Instruments, Koch Schwann (Germ.), July 18, 1995, ASIN: B00006KKZ ***Currently discontinued by the manufacturer.
Concertino for Flute, Viola, & Double Bass
Hans-Udo Heinzmann, Thomas Oepen, Volker Donandt

Sonata for Flute and Piano
Hans-Udo Heinzmann, flute; Jurgen Lamke, piano

Flautissimo '93 - Vol. 1, Flautissimo FLA1100 – Italia
Sonata for flute and piano
Andras Adorjan, flute; Leonardo Bartelloni (pf); Francesco Carta (pf)

Flautopia: Works for Flute and Piano, MSR Records MSR1161, 2006
Sonata for Flute and Piano
Tanya Witek, flute; Charles Foreman, piano

Flute Recital, Claves, June 25, 2002, ASIN: B00005UDMF.
Sonata for Flute and Piano
Marina Piccinini, flute

Sonata for flute and piano
Samantha Chang, flute; Ellen Meyer, piano

Flutissimo, Exton OVCL-00138, November 29-30, December 5-6, 2003, CD & SACD Disque Hyride.
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ASIN: B000004AQ1
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Jane M. Garvin, Evelina Chao, Fred Bretschger

Kammermusik für Flöte, Czech Music for Flute and Piano; Thea Nielsen - Recital 1; February 2002, Kreuzberg 10055, DDD.
Sonata for flute and piano
Thea Nilsen, flöte; Markus Wenz, Klavier

Lockenhaus Collection, Phillips Digital Classics, Box Set, Polygram Records, October 20, 1992, ASIN: B00000E4ZO.
Concertino for Flute, Viola & Double Bass
Alois Posch, Wolfgang Schulz, Veronika Hagen

Panoramicos: Chamber Music for Winds, Strings and Piano, November 16, 2004, ASIN: B0000CAJDP6; In-Print Editions: MP3 Download
Concertino for Flute, Viola & Double Bass
Thomas Sperl, Mary Kay Ferguson, Lynne Ramsey

Piccolo Marmelade, Calliope France, November 14, 2000, ASIN: B00004YZIY
***Currently discontinued by the manufacturer.
Concertino for Flute, Viola & Double Bass: Rondineau & Furiant
Bernard Cazauran, Pierre-Henri Xuereb, Jean-Louis Beaumadier

Schulhoff: Chamber Works, Vol. 4; Cello Sonata, Flute Sonata, Hot-Sonata Supraphon, September 19, 1995, ASIN: B00000JHMF ***Currently discontinued by the manufacturer
Sonata for Flute and Piano
Pavel Foltyn, flute; Tomas Visek, piano

Schulhoff: Concertino; Divertissement, Bassnachtigali; etc., Supraphon, November 14, 1995, ASIN: B00000JHMG.
Concertino for Flute, Viola & Double Bass
Pavel Foltyn, Pavel Perina, Emanuel Kumpera

Fenwick Smith, flute

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Fenwick Smith, Edwin Barker, Mark Ludwig

Sonata for Flute and Piano
Fenwick Smith, Sally Pinkas
20th Century Czech Music for Flute & Piano, Centaur, October 30, 2007, ASIN: B000WM711W.
Sonata for Flute and Piano
Lana Johns, flute; Jackie Edwards-Henry, piano

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Koos Verheul, flute; Jan van der Meer, piano

20th Century European Flute Music, Etcetera KTC1376; September 8, 2008.
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Koos Verheul, flute; Jan van der Meer, piano

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http://sdrc.lib.uiowa.edu/dada/index.html

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