

ABSTRACT

Title of Dissertation: INFLUENCES IN ERWIN SCHULHOFF'S
PIANO CHAMBER WORKS AND *LIEDER*

Ju Young Lee, Doctor of Musical Arts, 2022

Dissertation directed by: Professor Rita Sloan, School of Music

This performance dissertation explored the music of Erwin Schulhoff (1894 – 1942) in a series of three performances. Similarities in musical language and style found in Schulhoff's selected piano chamber works and *Lieder* were compared to the works of his most influential contemporaries, including his teacher, Max Reger (1873-1916), Richard Strauss (1864-1949), Claude Debussy (1862-1918), and Leoš Janáček (1854-1928). From the juxtaposition of Schulhoff's works with works by the above composers, each recital displayed his ability to adopt distinctive musical elements from historical western musical genres and utilize them in achieving his own unique polystylistic voice in his musical compositions.

Schulhoff was a Czech musician who was born into a German-Jewish family centered in Prague. He left behind almost 200 compositions in almost every genre and in many different styles which encompass a wide musical range, including late German romanticism, Impressionism, and Czech folk music. His compositions did not receive much attention nor were they extensively studied or actively performed during his lifetime and immediately after his death, since, as a victim of the Nazis, he was forgotten for about 40 years after dying in the

Wülzburg concentration camp in Bavaria in 1942. More recently, interest in his compositional output has grown exponentially and his works are being studied, performed, and recorded with regularity, a confirmation of their musical quality and emotional content.

The first recital explored Schulhoff's early compositions of 1911, reflecting the style of German romanticism in which Schulhoff was influenced by his composition teacher, Max Reger, as well as Richard Strauss.

The second recital focused on the influences of both Claude Debussy and Strauss on works of Schulhoff written in 1913 and 1914.

The third recital featured the connection between the works of Schulhoff and Leoš Janáček, as both composers incorporate Czech and Slavic folk idioms.

The recitals were performed on October 25th, December 8th, 2021, and March 17th, 2022 at the University of Maryland School of Music's Gildenhorn Recital Hall. Recordings can be found in the Digital Repository at the University of Maryland (DRUM).

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by

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INTRODUCTION

ERWIN SCHULHOFF: HIS THREE COMPOSITIONAL PERIODS

His musical education and early compositions of 1911-1914

Erwin Schulhoff was born on June 8, 1894, in Prague, into a German-Jewish family: his father was named Gustav (1860-1942), and his mother, Louise (1861-1938). Although his parents were not musicians, his maternal grandfather was Heinrich Wolff (1813-1898), a respected violinist and the concertmaster of the theater orchestra in Frankfurt, and his great uncle was Julius Schulhoff (1825-1898), a virtuoso pianist under the patronage of Frederic Chopin (1810-1849).¹

Schulhoff showed a great talent for music, especially for the piano, from an early age. In 1901, Antonin Dvořák (1841-1904) recommended the seven-year-old Schulhoff study piano privately with Heinrich von Kàan-Albést (1852-1926)² at the Prague Conservatory.³ At the age of 10, he entered the piano studio of Kàan-Albést and briefly studied with Josef Jiránek (1855-1940), who was a pupil of Bedřich Smetana⁴ (1824-1884).⁵

1906 marked a milestone for the twelve-year-old pianist who was already a composer. It was his first time seeing an opera: the performance was of *Salome* by Richard Strauss (1864-

¹ Scott Cole, "Ervin Schulhoff: His Life and Violin Works" (D.M. diss., Florida State University, 2001), 3-4.

² Heinrich von Kàan-Albést was a piano virtuoso and teacher at Prague Conservatory and a principal from 1907 to 1918. The resource was found at https://imslp.org/wiki/Category:K%C3%A0an-Alb%C3%A9st%2C_Heinrich_von (accessed March 2, 2022).

³ Maria Alene Harman, "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" (D.M.A. diss., University of North Texas, 2011), 6.

⁴ Bedřich Smetana is a Czech composer, described as the 'father' of Czech national music. The resource was found in *Grove Music Online* (October 2020), <https://doi-org.proxy-um.researchport.umd.edu/10.1093/omo/9781561592630.013.30000000151> (accessed October 29, 2020).

⁵ Josef Bek, "Schulhoff, Erwin [Ervin]," *Grove Music Online* (2001), <https://doi-org.proxy-um.researchport.umd.edu/10.1093/gmo/9781561592630.article.25128> (accessed February 21, 2022).

1949) at the New German Theater in Prague.⁶ This performance made a strong impression upon Schulhoff, who was later to reflect the Straussian melodic and harmonic influence in many of his compositions, especially the songs of 1909-1911. His mother, Louise, encouraged him to look outside Prague for opportunities to study with a world-famous piano teacher. In July of 1906, he left the conservatory and moved to Vienna, studying with Willi Thern (1847-1911), a Hungarian teacher renowned for his technical approach to the instrument. After Schulhoff realized that he was not able to thrive on Thern's rigid approach, his passion turned to composition, and he left Vienna and returned to a conservatory curriculum.⁷

At the age of fourteen, he entered the Leipzig Conservatory and was significantly influenced by his composition teacher, Max Reger (1873-1916). Although "some of the critics accused him (Reger) of crude violations of the laws of harmony and counterpoint,"⁸ Schulhoff was one of the young composers who admired Reger as a model. Schulhoff not only enjoyed Reger's lessons but also believed that Reger's techniques, exceeding the boundaries of tonality, "would break the traditional tonal method and further enhance the development of modern music."⁹ Reger's chromatic and harmonic ideas later provided a huge inspiration for many of Schulhoff's early compositions, such as the Suite for Violin and Piano, Op.1, WV 18. After Schulhoff completed his studies in Leipzig, he embarked upon a series of concert tours as a virtuoso pianist in Germany in the years of 1910-1911.¹⁰

⁶ Ibid.

⁷ Cole, "Ervin Schulhoff," 6-7.

⁸ Josef Bek, *Erwin Schulhoff: Leben und Werk* (Hamburg: Von Bockel, 1994), 17.

⁹ Miguel Alejandro Lesmes, "Erwin Schulhoff (1894-1942): Life, Work, Analysis of String Quartet No.2 (WV 77)" (D.M.A. diss., The University of Memphis, 2020), 12.

¹⁰ Bek, "Schulhoff, Erwin [Ervin]," *Grove Music Online* (accessed February 21, 2022).

From 1911 to 1914, he extended his studies at the conservatory in Cologne under Fritz Steinbach (1855-1916)¹¹ in conducting and composition and Lazzaro Uzielli (1861-1943)¹² in piano.¹³ Steinbach, especially, took an important role as a composition teacher by encouraging Schulhoff to compose *Lieder* and piano chamber works. Although he had already undertaken attempts to compose songs from Goethe to Chamisso during his student days in Leipzig, all these works were lost unfortunately.¹⁴ One of the early surviving *Lieder* was *Drei Lieder für Sopran und Klavier* Op. 14, WV 12, a composition assignment given by Steinbach to Schulhoff in 1911. Schulhoff created settings for poems by the German poet Cäsar Flaishlen (1864-1920) and the German writer Otto Falckenberg (1873-1947), as well as Friedrich Adler (1878-1942), a Jewish-German artist.¹⁵ These early songs reflect the influence of Strauss' musical language in both the voice and piano parts.¹⁶ In addition to song assignments, Steinbach eventually gave Schulhoff assignments for instrumental compositions. The first attempt was his violin work, *Suite for Violin and Piano*, Op.1, WV 18, considered his first mastery of a large form. Schulhoff successfully evoked the compositional style of Reger by using extreme chromaticism and romantic freedom in both melody and harmony.¹⁷

During his studies in Cologne, Schulhoff became acquainted with the style of French Impressionism through the masterful works of Claude Debussy (1862-1918).¹⁸ In Prague, *Prélude à l'après-midi d'une faune* had been performed regularly since 1905, and *Pelléas et*

¹¹ Fritz Steinbach was a German conductor and composer, and he was also the director of the conservatory in Cologne. Herta Müller, "Steinbach, Fritz," *Grove Music Online* (accessed March 2, 2022).

¹² Lazzaro Uzielli was an Italian pianist and music educator. This resource was found at <https://peoplepill.com/people/lazzaro-uzielli> (accessed March 2, 2022).

¹³ Bek, "Schulhoff, Erwin [Ervin]," *Grove Music Online* (accessed February 21, 2022).

¹⁴ Klaus Simon, "Foreword for Volume I," (Schott, 2016).

¹⁵ Cole, "Ervin Schulhoff," 13-14.

¹⁶ *Ibid.*, 6.

¹⁷ Harman, "An Analytical Study," 18.

¹⁸ Lesmes, "Erwin Schulhoff (1894-1942)," 13.

Melisande was premiered at the New German Theater in 1908.¹⁹ Admiring Debussy tremendously, Schulhoff went to Paris to study with him in 1913, however the lessons lasted for a short period of time because Debussy taught him only the traditional principles of composition. Nevertheless, Schulhoff incorporated the notable French Impressionist style of Debussy into his works of 1913-1914, such as the Sonata for Violin and Piano, Op. 7, WV 24, *Drei Stimmungsbilder für eine Sopranstimme, Violine und Klavier*, Op.12, WV 30, and *Drei Lieder für Altstimme mit Klavierbegleitung*, Op.15, WV 33; Schulhoff employed the use of whole-tone scales, parallel movements, augmented intervals, unresolved dissonances, etc.²⁰

World War I (1914-1918) and Dada, Jazz, and Expressionism (1919-1923)

When World War I broke out, Schulhoff was not able to compose since he served in the Austro-Hungarian Army until 1918. During the rise of German Fascism, his military experience made him a convinced socialist and he was a supporter of the early communist movement.²¹ After the war, Schulhoff lived with his sister Viola, who was a painter, for a brief time in Dresden, Germany. At Schulhoff's apartment, musicians, visual artists, and literati met together and discussed new art, music, and politics. Schulhoff became interested in Dadaism, the new anti-art²² and anti-establishment movement.²³ As a rebellion to the most fundamental principles

¹⁹ Cole, "Ervin Schulhoff," 11-12.

²⁰ Ibid., 19.

²¹ Harman, "An Analytical Study," 8.

²² The term of Anti-art is associated with the Dada movement. "Dada theorists sought to create art that was opposite to the conventional definitions of art and this ideal is also part of the Anti-art aesthetic." This quote was found at <http://www.arthistory.net/anti-art/> (accessed February 26, 2022). As many Anti-art movements associated with political movement, Dadaists began to be aligned with radical Communism, so Schulhoff was, after World War I. Both art and politics had been merged to simply define the meaning of "anti-establishment for artists who wanted to break with old forms of art and governance." This quote was found at <http://www.arthistory.net/anti-art/> (accessed February 26, 2022).

²³ Cole, "Ervin Schulhoff," 19.

of composition, Schulhoff's Dadaism was prominently exhibited in the third movement "*In futurum*" from *Fünf Pittoresken* Op. 31, WV 51. This movement is a silent movement, comprised of written-out rests with nonsensical time signatures, such as 3/5 and 7/10, and question marks, exclamation marks, sketched faces, etc... *Fünf Pittoresken* was composed in 1919, which is thirty-three years earlier than the famous composition *4'33"* by John Cage (1912-1992)²⁴, which instructs the performer not to play the piano during the entire duration of four minutes and thirty-three seconds.²⁵ Schulhoff also became acquainted with the Dadaist painter George Grosz (1893-1959)²⁶, who introduced him to recordings of contemporary American jazz.²⁷ Fascinated with American jazz, he became one of the first European jazz pianists as well as jazz-inspired composers who used elements of jazz in many of his works until the mid-1930s. As an adherent of Dadaism, Schulhoff also admired the works of Expressionism for a few years. While having a warm relationship with the Expressionist composer Alban Berg (1885-1935)²⁸, he organized a concert series, entitled "*Fortschrittskonzerte*" (Progressive concerts), featuring the works of the Second Viennese school, led by Arnold Schoenberg (1874-1951)²⁹. His first attempt at a solo piano work in the idiom of Expressionism was *Zehn Klavierstücke* Op. 30, WV 50, composed in 1919. However, he ultimately rejected Expressionism and the twelve-tone system being more convinced of the revolutionary attitudes of Dadaism.³⁰

²⁴ John Cage was one of the leading American composers of the postwar in avant-garde style in 20th century. James Pritchett, "Cage, John," *Grove Music Online* (accessed March 2, 2022).

²⁵ Bek, "Schulhoff, Erwin [Ervin]," *Grove Music Online* (accessed February 21, 2022).

²⁶ Virginia Gorlinski, "Gerooge Grosz," *Britannica* (accessed March 2, 2022).

²⁷ Bek, "Schulhoff, Erwin [Ervin]," *Grove Music Online*, (accessed February 21, 2022).

²⁸ Alban Berg was an Austrian composer who was a pupil of Arnold Schoenberg. Douglas Jarman, "Berg, Alban," *Grove Music Online* (accessed March 2, 2022).

²⁹ As an Austrian American composer, Schoenberg is famous for creating new methods of musical composition involving atonality and the 12-tone row. Kathleen Kuiper, "Arnold Schoenberg," *Britannica* (accessed March 2, 2022).

³⁰ Lesmes, "Erwin Schulhoff (1894-1942)," 17-18.

Folk influences and final years 1923-1942

In 1921, Schulhoff married Alice Libochowitz and the couple remained in Berlin for about two more years. They moved to Prague with their son, Peter Heinrich Wolf Edmund in 1923.³¹ The return of Schulhoff to Prague, his homeland, made him end his Dadaist phase and set a new creative stage in which he combined the continuing European mainstream tradition and “Czech music, which had retained its ties with native folklore.”³² One of most influential Czech composers of the time was Leoš Janáček (1854-1928). In 1924, Schulhoff wrote an essay about Janáček, admiring “the seventy-year-old Janáček’s youthful vigor, his break with the traditional Germanic musical language, and the genuine flavor of his nationalistic style.”³³

In 1927, Schulhoff set off on a concert tour of Paris and London, to promote works by Czech composers. While he was on tour, he befriended the French flautist René Le Roy (1898-1985) and composed the Sonata for Flute and Piano, WV 86 and premiered it with him on April 10, 1927.³⁴ Even though this sonata does not possess characteristic sonata qualities from traditional Classical formal procedures, its four movements fit the sonata mold in number and capture Czech and Slavic folk idioms, such as the use of accented downbeats and modal elements.

After the occupation of Czechoslovakia on March 15, 1939, by the Nazis, Schulhoff, as a Jew, was subject to the Nuremberg Laws³⁵ and banned from employment either in the protectorate or in Germany. After Stalin signed a non-aggression pact with Hitler, Schulhoff felt

³¹ Cole, “Ervin Schulhoff,” 32-33.

³² Bek, “Schulhoff, Erwin [Ervin],” *Grove Music Online*, (accessed February 21, 2022).

³³ Cole, “Ervin Schulhoff,” 36.

³⁴ *Ibid.*, 43.

³⁵ On September 15, 1935, the Nazi regime announced a new law, became known as the Nuremberg Laws. They enacted these laws because they were able to isolate and exclude Jews from the German society. This resource was found at <https://encyclopedia.ushmm.org/content/en/article/the-nuremberg-race-laws> (accessed March 2, 2022).

that emigration to the Soviet Union might be better for his family. He applied for Soviet citizenship and finally received it for his family members in 1939. On June 13, 1941, he prepared for the emigration by picking up their travel visa to Soviet Union. However, only ten days afterwards, his family was arrested and imprisoned in one of detention centers in Prague by the Nazis. While many of his Jewish colleagues, composers such as Gideon Klein, Viktor Ullman, Hans Krasa, and Karel Ancerl, were sent to *Theresienstadt* (“*Terezín*” in Czech), Schulhoff and his son were transported to the different concentration camp, Wülzburg, due to their Soviet citizenship. On August 28, 1942, he died of tuberculosis in the camp and was buried later in Weissenburg, Germany.³⁶

³⁶ Cole, “Ervin Schulhoff,” 60-63.

PROGRAM I

October 25, 2021, 8:00 PM
Gildenhorn Recital Hall

Ju Young Lee, piano
with
Haerin Jee, violin
Ji Youn Jung, soprano

Max Reger (1873-1916)

Suite in A minor for Violin and Piano, Op. 103a (1908)

- I. *Präludium*
- II. *Gavotte*
- III. *Aria*
- IV. *Burleske*
- V. *Menuet*
- VI. *Gigue*

- Intermission -

Erwin Schulhoff (1894-1942)

Suite for Violin and Piano, Op.1, WV18 (1911)

- I. *Präludium*
- II. *Gavotte*
- III. *Menuetto*
- IV. *Walzer*
- V. *Scherzo*

Richard Strauss (1864-1949)

- *Ständchen*, Op. 17, No.2 (1886)

- *Kling*, Op. 48, No.3 (1900)

Erwin Schulhoff (1894-1942)

Drei Lieder für Sopran und Klavier op. 14 (WV12) (1911)

- I. *Februarschnee*
- II. *Sommerabend*
- III. *Dämmerstunde*

RECITAL I: PROGRAM NOTES

Suite for Violin and Piano, Op. 1, WV 18

The year 1911 marked a milestone for Erwin Schulhoff as a composer; he completed his first instrumental work for violin while studying under Steinbach at the Conservatory in Cologne. The Suite for Violin and Piano, Op.1, WV 18, may have been modeled on Max Reger's (1873-1916) Suite in A minor for Violin and Piano, Op.103a, which was composed 3 years earlier than the Schulhoff's. There is no direct evidence that Schulhoff was modeling Reger however there are similarities between both works: the use of Baroque dance forms, arch structures within the same key, the use of the sound of the Musette, and extreme chromatic lines.

Reger's suite consists of six movements, *Präludium*, *Gavotte*, *Aria*, *Burleske*, *Menuett*, and *Gigue*. Schulhoff also emulates some of the Baroque dance forms by starting with a *Präludium* (Prelude in German), subtitled "*Erotik*." Schulhoff also set his *Gavotte* as the following movement after the *Präludium*. The rest of the movements are *Menuetto*, *Walzer*, and *Scherzo*, subtitled "*Tanz der Teufelchen*" (Dance of the little Devil).

Reger achieved an arch structure in this work by having both the first movement (*Präludium*) and last movement (*Gigue*) of the suite in the same key, a minor. On the other hand, Schulhoff puts the same key signatures with two flats in B and E, applied to all five movements, probably looking for unity in tonality. However, he also emulates Reger's suite by having the first and last movements of his suite both in g minor, thereby creating his own arch.

According to Rien de Reede, Reger was called 'the second Bach' because "his musical style is marked by chromatic harmony often cast in forms from the Baroque

periods.”³⁷ The following example shows Reger’s trademarks, the predominance of chromaticism, and the use of pedal point.



Ex. 1, *L'istesso tempo*, mm.43-51, from the Gavotte by Max Reger

In the entire *L'istesso tempo* from the *Gavotte*, Reger puts the interval of a 5th (A and E) in the left hand of the piano under the chromatic descending lines of the violin part. Schulhoff may well have seen Reger's work prior to his own undertaking, especially for his *Gavotte*. The following example is the *Musette* in Schulhoff's *Gavotte*.

³⁷ This quote was found in the program notes written by Rien de Reede at <https://www.riendereede.nl/en/program-notes/> (accessed March 1, 2022).



Ex. 2, *Musette*, mm.29-33, from *Gavotte* by Erwin Schulhoff.

Compared to Reger’s section titled ‘*L’istesso tempo*,’ Schulhoff instead titled this comparable section *Musette* in his *Gavotte*. It is probably because the use of the interval of a fifth (G and D) in the violin part throughout the *Musette* is evocative of the sound of the Musette³⁸, a musical instrument of the bagpipe family during the Baroque period. At the same time, Schulhoff did not forget to apply the chromatic descending line in the alto and bass lines of the piano part.

Drei Lieder für Sopran und Klavier Op. 14, WV 12

As mentioned earlier in his biography, Schulhoff devoted himself to different genres for his compositions, such as piano music and chamber music. However, he was also a *lied*

³⁸ Musette, a small bagpipe, achieved its popularity in France in the 17th and early 18th centuries. This term could refer to “a dance-like piece of pastoral character whose style is suggestive of the sound of the musette or bagpipe.” Robert A. Green. “Musette (i).” *Grove Music Online* (accessed March 2, 2022).

composer, contributing 89 compositions to the genre of accompanied solo *Lieder* (alongside two duets.). 52 *Lieder* (including a few fragments) composed between 1910 and 1915, the early vocal works, are especially significant as not only do they contain the majority of Schulhoff's *Lieder*, but also show the young composer's development towards maturity, clearly influenced by the late Romantic style.³⁹

Drei Lieder für Sopran und Klavier Op. 14, WV 12 was one of Schulhoff's early song cycles, composed in 1911, five years after he had encountered Richard Strauss' opera *Salome*. There has been no research proving a direct imitation of or quotation from Strauss' works onto Schulhoff's songs, but there are similarities displaying Strauss' influences: the selection of unpopular texts with expressive images, and the use of a single accompanying pattern at the piano for the entire piece.

As an active *Lieder* composer, Strauss preferred to use text with striking expressive images or situations, but by lesser-known poets, such as Adolf Friedrich von Schack (1815-1894) for *Ständchen*, Op. 17, No.2⁴⁰ and Karl Henckell (1864-1929) for *Kling*, Op. 48, No.3.⁴¹ Similar to Strauss' preference in text choice, Schulhoff also simply took poems from the common poetry anthologies of his time⁴², *German Lyric Poetry since Liliencron*, published in 1905, for the his song cycle Op.14.⁴³ The texts come from three different poets, which may make this set of songs not seem like much of a song cycle. However, all three songs are tied together by depicting different feelings of love which correspond to seasons and time.

³⁹ Klaus Simon, "Foreword for Volume I," (Schott, 2016).

⁴⁰ Bryan Gilliam, *The Life of Richard Strauss* (Cambridge University Press, 1999), 47.

⁴¹ Lorraine Gorrell, *The Nineteenth-Century German Lied* (Amadeus Press, 1993), 325.

⁴² Simon, "Foreword for Volume I." (Schott, 2016).

⁴³ Cole, "Ervin Schulhoff," 13.

In both works, *Ständchen* and *Kling*, Strauss successfully accomplished unity by maintaining a single accompanying pattern throughout: a feathery accompaniment of broken-chord arpeggios for *Ständchen* (Ex. 3) and swooping ascending arpeggios for *Kling* (Ex. 4).⁴⁴



Ex. 3, Strauss' *Ständchen*, mm. 1-4.



Ex. 4, Strauss' *Kling*, mm.12-15.

Equivalent to the above works of Strauss, Schulhoff also attempted to express the mood of each poem and the atmospheric images by using a single accompanying formula on the piano,

⁴⁴ Carol Kimball, *Song: A Guide to Art Song Style and Literature* (Hal Leonard, 2006), 134.

thereby defining the character of the entire song.⁴⁵ The appropriate examples are shown in the first song, *Februarschnee*, (Ex. 5) and the last song *Dämmerstunde* (Ex. 6):

23

1. Februarschnee
(Cäsar Flaischlen)

Erwin Schulhoff
1894–1942

Schnell

Stimme

Klavier

p

sim.

Ex. 5, Schulhoff's *Februarschnee*, mm. 1-3.

3. Dämmerstunde
(Friedrich Adler)

Schnell und hastig

Stimme

Klavier

äußerst fein

pp

mf hastig

f

Sprich nur, sprich! Ich hö - re die Re - - de

Ex. 6, Schulhoff's *Dämmerstunde*, mm. 1-4.

⁴⁵Klaus Simon, "Foreword for Volume I," (Schott, 2016).

In addition to similar approaches in the piano patterns, Schulhoff also utilized the same key of F-sharp major, a similar tempo marking (a lively and uplifting 6/8 meter), and frequent octave leaps in the voice in his *Februarschnee*, as compared to Strauss' *Ständchen* (see Ex. 7)

Strauss
Ständchen
Op. 17, No. 2
(von Schack)

Vivace e dolce

Mach' auf, mach' auf, doch

pp una corda segue

11

ber im Märchen

pp mf

Ex. 7, Strauss' *Ständchen*, mm. 1-4 and Schulhoff's *Februarschnee*, mm. 11-13.

Similar to other composers' early outputs which are characterized as somewhat immature and unpolished, the vocal part in Schulhoff's early *Lieder* "remains somewhat artless, displaying a lack of experience in the handling of the human voice"⁴⁶ according to Josef Bek. On the other hand, well-constructed piano parts in his early works are "pleasant to play and highly impressive."⁴⁷

⁴⁶ Bek, *Erwin Schulhoff*, 26.

⁴⁷ Simon, "Foreword for Volume."

PROGRAM II

December 8, 2021, 5:00 PM
Gildenhorn Recital Hall

Ju Young Lee, piano
with
Connor Locke, mezzo soprano
Anna Luebke, violin
Ji Youn Jung, soprano

Claude Debussy (1862-1918)

Chansons de Bilitis (1897-1898)

- I. *La flûte de Pan*
- II. *La Chevelure*
- III. *Le tombeau des Naiades*

Erwin Schulhoff (1894-1942)

Drei Stimmungsbilder für eine Sopranstimme, Violine und Klavier, Op.12, WV 30 (1913)

- I. *Klangen Geigen überm See*
- II. *Schließe deine Augen zu*
- III. *Weißt Du*

Erwin Schulhoff (1894-1942)

Drei Lieder für Altstimme mit Klavierbegleitung, Op.15, WV33 (1914)

- I. *Madonna mia*
- II. *Rosa Mystika*
- III. *E Tenebris*

- Intermission -

Erwin Schulhoff (1894-1942)

Sonata No. 1 for Violin and Piano, Op. 7, WV 24 (1913)

- I. *Allegro risoluto*
- II. *Tranquillo*
- III. *Presto*
- IV. *Allegro molto*

Richard Strauss (1864-1949)

- *Cäcilie*, Op. 27, No.2 (1892-1893)
- *Zueignung*, Op.10, No.1 (1882-1883)
- *Ruhe, meine Seele!* Op, 27, No.1 (1892-1893)
- *Morgen*, Op. 27, No.4 (1892-1893)

RECITAL II: PROGRAM NOTES

Drei Stimmungsbilder für eine Sopranstimme, Violine und Klavier, Op. 12, WV 30

Schulhoff's early *Lieder*, composed in 1911, were very much oriented towards a lyrical late Romantic style; in contrast, Schulhoff's other vocal works composed in 1913 and 1914, even though they belong to his early phase, showed his stylistic development towards maturity. Through his settings of texts by Hans Steiger (1889-1943) and Oscar Wilde (1854-1900) as well as the direct influences coming from Debussy's French Impressionistic style⁴⁸, Schulhoff moved into a new direction.

Instead of choosing poems from different poets, Schulhoff, who was intensely preoccupied with the poems of Steiger, composed 17 *Lieder* and three fragments based on Steiger's texts. In 1913, Schulhoff finally made a triumphant conclusion with the *Drei Stimmungsbilder für eine Sopranstimme, Violine und Klavier* [Three Atmospheric Pictures for soprano, violin, and piano], Op.12, WV 30. According to Klaus Simon, Steiger's *Die Garbe* [The Sheaf] contained "lyrical love poetry, reflective poems, images from everyday life," which inspired Schulhoff to successfully transform his mood or feeling of the moment into music.⁴⁹

For his *Lieder* Op. 12, Schulhoff attempted to process the French Impressionistic influence of Debussy: the tonal ambiguity and the descriptive sound of evoking specific scenes or objects. Compared to his early *Lieder* in 1911, which was organized in a relationship with reference to a center and a tonic, based on the key signature, this *Lieder* created tonal ambiguity: there was an absence of key signatures, an extensive use of accidentals, and an unresolved

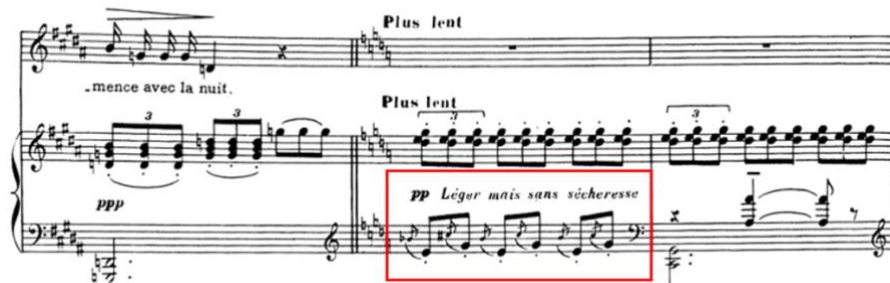
⁴⁸ Klaus Simon, "Foreword to Volume II," (Schott, 2016).

⁴⁹ Ibid.

dissonance of cadences. In particular, there are more similarities between Debussy's *Chansons de Bilitis* (completed in 1898) and Schulhoff's song cycle Op. 12. Debussy launched his song cycle with the ascending line of a whole-tone scale in the piano part clearly describing the sound of a flute (Ex. 8).⁵⁰ In *Plus lent* (Ex. 9), Debussy started with staccato notes followed by grace notes in the left hand of the piano with the dynamic of *pp* to evoke the sound of cricket in the peaceful moonlight.



Ex. 8, Debussy's *la flûte de Pan* from *Trois Chansons de Bilitis*, mm.1-2.



Ex. 9, Debussy's *la flûte de Pan* from *Trois Chansons de Bilitis*, mm.21-26.

In the first song of Op.12, *Klagen Geigen übern See*, Schulhoff started with one measure of the violin solo line prior to the soprano's singing "*Klagen Geigen übern See*" [the sound of violins across the lake] (Ex. 10). He also added one measure of violin solo, evoking the sound of an owl, after the words "*Irgendwo ein Käuzlein rief*" [Somewhere an owl called] (Ex. 11).

⁵⁰ Schulhoff did not use the whole tone scale in both of his song cycles Op.12 and Op.15 but used it later in his Sonata No.1 for Violin and Piano, Op.7, WV 24.

1894–1942

Sehr langsam

Stimme

Violine

Klavier

Klan - gen Gei - gen ü - bern See ...

Ex. 10, Schulhoff's *Klangen Geigen übern See*, mm. 1-2.

8

11

Ir - gend-wo ein Käuz - lein rief.

Nacht und Wald und See so tief ...

Ex. 11, Schulhoff's *Klangen Geigen übern See*, mm. 8-13.

***Drei Lieder für Altstimme mit Klavierbegleitung*, Op. 15, WV 33**

This song cycle is Schulhoff's first work composed for low female voice, as specifically marked in the title, *Drei Lieder für Altstimme mit Klavierbegleitung* [Three *Lieder* for alto and

piano accompaniment].⁵¹ It used the texts of Irish writer, Oscar Wilde (1854-1900).⁵²

Additionally, this cycle showed a further stage of artistic development by employing some of Debussy's compositional techniques from *Chansons de Bilitis*: the parallel movement of fifths in the left hand of the piano part (Ex. 12) and the speech-like vocal line (see *Pressez un peu* in Ex. 13). In the first song, *Madonna Mia*, Schulhoff applied the movement of parallel fifths in the left hand of the piano as well for the entire song (Ex. 14).



Ex. 12, Debussy's *la flûte de Pan* from *Trois Chansons de Bilitis*, mm. 1-2.

The image shows a musical score for measures 24-26 of 'la flûte de Pan' from Debussy's 'Trois Chansons de Bilitis'. The tempo is 'Pressez un peu' and 'Presque sans voix'. The key signature has two sharps (F# and C#), and the time signature is 3/4. The score consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The piano part features a series of parallel fifths in the left hand, which are highlighted by a red rectangular box. The right hand of the piano part has a melodic line with some triplets and slurs. The vocal line has a few notes with slurs.

Ex. 13, Debussy's *la flûte de Pan* from *Trois Chansons de Bilitis*, mm. 24-26

⁵¹ Simon, "Foreword to Volume II."

⁵² Oscar Wilde was famous for his plays rather than poems. Anthony Parr, "Wilde, Oscar," *Grove Music Online* (accessed March 6, 2022).

1. Madonna Mia
(Oscar Wilde)

Erwin Schulhoff
1894–1942

Ruhig bewegt *mp*

Stimme

Klavier

mf legato *p*

Ein Li - lien - mäd - chen fremd im

Ex. 14, Schulhoff's *Madonna Mia*, mm.1-3.

In the last song, *E Tenebris*, the tempo indication is '*Langsam, doch eindringlich, wie eine Litanei*' [slow, but urgent, like a litany], a monotone-like vocal line which sustains the same note or uses a small intervallic movement creating the effect of recitative with a church bell-like piano accompaniment (Ex. 15).

p

Komm Chris-tus, hilf mir! Reich mir Dei-ne

Hand! In wil - den Flu - ten ring' ich im Ge - bet als Si - mon auf dem See Ge -

Ex. 15, Schulhoff's *E Tenebris*, mm. 2-4.

Comparing examples of similar musical language found both in Schulhoff's early *Lieder*, Op.12 and Op.15, and Debussy's *Chansons de Bilitis*, the Schulhoff songs clearly show that he absorbed the French Impressionistic style into his song cycles. After the end of the World War I,

towards the end of 1918, his compositional style in the genre of *lied* even extended to political songs, arrangements of folksongs, and even popular songs.⁵³

Sonata No. 1 for Violin and Piano, Op. 7, WV 24

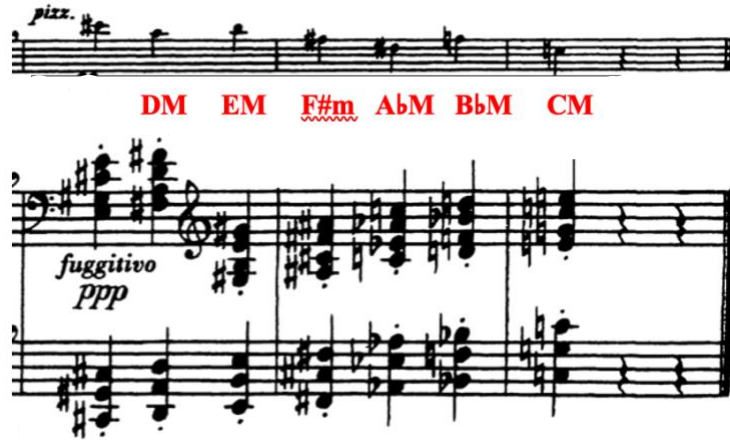
Schulhoff's Violin Sonata No. 1 was composed in 1913, which came only about eighteen months after his violin suite. However, this sonata revealed a remarkable progress in the composer's technique. Schulhoff finally began to use the sonata form,⁵⁴ especially in the first movement, and utilized the sonata genre in a four-movement work: *Allegro risoluto, Tranquillo, Presto, and Allegro molto*. In addition to these common practices in the Western instrumental tradition, he added tonal ambiguity and a whole-tone scale into his harmonic palette.

Compared to his violin suite, which made use of key signatures, this sonata presented tonal ambiguity, one of Debussy's influences, by lack of the key signature at the beginning of each movement. However, Schulhoff provided references to each key at the final cadence of each movement. For example, the final chord on a C Major triad in the third movement is shown in m. 121 (Ex. 16.) Another of Debussy's techniques, the use of the whole-tone scale, can be found prior to the final cadence in the third movement (Ex. 16). The piano part has "a non-functional series of triads moving by whole tones."⁵⁵

⁵³ This project does not include Schulhoff's political songs, arrangements of folksongs, and popular songs because they do not fit into the criteria for inclusion. Klaus Simon, "General Foreword," (Schott, 2016).

⁵⁴ The three basic elements of sonata form are exposition, development, and recapitulation. The musical subject is stated, explored, and restated. Bernard Jacobson, "Sonata form: Musical form," *Britannica* (accessed March 9, 2022).

⁵⁵ Cole, "Ervin Schulhoff," 75.



Ex. 16, Schulhoff's Sonata No.1 for Violin and Piano, movement III, m. 119-121.

As described in Schulhoff's biography, this young boy was influenced first by Strauss in 1906 and then by Debussy in 1913. However, this sonata showed the influences of Strauss much more than Debussy; he absorbed Straussian gestures, including the use of triplet figures, the use of non-resolving chords, and the distribution of equal roles in both the solo instrument and the piano.⁵⁶

During the entire sonata, both the violin and piano parts are clearly dominated by triplet figures which enhance the driving force of the music in a forward motion and build its dynamic tension to the greatest point (Ex. 17). Strauss' triplet rhythms are easily found in the piano accompaniment of his famous songs, one example being *Cäcilie*, Op.27, No.2 (Ex. 18).

⁵⁶ Ibid., 65.



Ex. 17, Schulhoff's Sonata No.1 for Violin and Piano, movement I, mm. 61-62.



Ex. 18, Strauss' Cécilie, Op. 27, No. 2, mm. 1-2.

Schulhoff did not simply incorporate active triplet rhythms throughout his sonata. Prior to the repeated triplet chords in the piano part, Schulhoff even added a bold bass octave, which needs to be sustained for a full measure (Ex. 19). These transformed triplet figures can also be found in Strauss' Zueignung, Op.10, No.1 (Ex. 20).

18

Molto largamente
cap. 82 (for 1/4)

Molto largamente

ff

dim.

Ex. 19, Schulhoff's Sonata No. 1 for Violin and Piano, movement I, mm. 94-97.

bis ich, was ich nie ge-we - sen, hei - lig, hei - lig an's Herrn dir sank,

ff

dim.

ha - be Dank.

Ex. 20, Strauss' Zueignung, Op.10, No.1, mm. 25-30.

Strauss' Op.10 to Op.49 songs, composed during his most productive "song period" (1899-1901),⁵⁷ are mostly tonal. However, Strauss' *Ruhe, meine Seele!* Op.27, No.1, delayed the appearance of tonality. From the beginning, there is no key signature. Its tonal motion is not completed until m. 39 (Ex. 21), finally resolving into the tonic in C major in the piano part (m. 42, Ex. 21). The first movement of Schulhoff's sonata also does keep the unstable tonality during the entire movement by avoiding key signature and postponing the appearance of tonality until the end of the movement. One difference in terms of resolution, Schulhoff held up the last chord in the piano which failed to resolve in the traditional manner, for example, the ambiguous chord, the B-flat triad with an added sixth (G) and a suspended second (C) until the end of the first movement (Ex. 22).⁵⁸



Ex. 21, Strauss' *Ruhe, meine Seele!* Op.27, No.1, mm. 37-43.

⁵⁷ Kimball, *Song*, 132.

⁵⁸ Cole, "Ervin Schulhoff," 74.



Ex. 22, Schulhoff's Sonata No.1 for Violin and Piano, movement I, mm. 103-105.

Especially for the genre of *lied*, Strauss had never assigned the pianist to simply accompany the vocal line underneath. Instead, he gifted the important role to the pianist in presenting the melody prior to when the voice enters, for example in the prelude to *Morgen*, Op.27, No.4 (only the first phrase shown in Ex. 23). Schulhoff's sonata did not contain such an extended piano solo. However, he equally distributed the parts between the violin and piano not only having the two instruments interact conversationally but also had the piano make an appearance with the melody before the violin's entrance (see the first measure of the *Poco meno* in the first movement (Ex. 24) and the first measure of fourth movement (Ex. 25).



Ex. 23, Strauss' *Morgen*, Op.27, No.4, mm. 1-4.



Ex. 24, Schulhoff's Sonata No.1 for Violin and Piano, movement I, m. 105.



Ex. 25, Schulhoff's Sonata No.1 for Violin and Piano, movement IV, mm. 1-2.

Even though his Sonata No. 1 for violin and piano is still categorized with the earlier works, Schulhoff successfully completed a work in a different genre, the sonata, with indebtedness to the compositional techniques of Debussy and Strauss, incidentally creating his own musical language in the sonata genre.

The selection of the particular Strauss' songs for this dissertation was made to show a comparison between Straussian piano techniques and the piano writing in Schulhoff's sonata. For my second dissertation recital, I presented these four Strauss songs, *Cäcilie*, *Zueignung*, *Ruhe, meine Seele*, and *Morgen*. My particular program order was based on following the concept of the timeline in *Frauenliebe und Leben*, Robert Schumann's iconic song cycle. Starting with *Cäcilie*, a young girl is passionately longing for her lover to come and spend his life with her. In *Zueignung*, a mature woman is sending her solemn dedication to her loved one. The third song, *Ruhe, meine Seele!* depicts a plea for peace in her life; she is reassuring herself that all her sufferings and troubles will soon be over and is telling herself "Rest, my soul". The final song, *Morgen*, imparts a message of eternal love; the hope of two lovers that morning will still see them closely united, lost to the world in each other's eyes.

PROGRAM III

March 17, 2022, 5:00 PM
Gildenhorn Recital Hall

Ju Young Lee, piano
with
Haerin Jee, violin
Danielle Kim, flute

Lecture:

Erwin Schulhoff (1894-1942)'s short biography and examples of influences by Max Reger (1873-1916), Richard Strauss (1864-1949), Claude Debussy (1862-1918), and Leoš Janáček (1854-1928)

- Intermission -

Leoš Janáček (1854-1928)

Sonata for Violin and Piano (1914)

- I. *Con moto*
- II. *Ballada*
- III. *Allegretto*
- IV. *Adagio*

Erwin Schulhoff (1894-1942)

Sonata for Flute and Piano (1927)

- I. *Allegro moderato*
- II. *Scherzo: Allegro giocoso*
- III. *Aria: Andante*
- IV. *Rondo-Finale: Allegro molto gajo*

RECITAL III: PROGRAM NOTES

Sonata for Flute and Piano

Schulhoff became interested in Czech folk music in the mid 1920s. After becoming familiar with Leoš Janáček's opera *Jenůfa*, he became an admirer of Janáček's nationalistic style. In 1924, Schulhoff published an article about Janáček, who was one of most influential Czech composers of his time: "Just as Marc Chagall (1887-1985)⁵⁹ paint his beloved Russian earth in devout simplicity, as Dostoevsky [Fyodor Dostoevsky] (1821-1881)⁶⁰ describes it in his writings, so too does Janáček musically present his Moravian earth."⁶¹

While on tour in Paris in 1927, Schulhoff became friendly with the French flautist René Le Roy (1898-1985) and subsequently composed the Sonata for Flute and Piano, WV 86.⁶² The Prague critic Frantisek Bartos gave him the most positive review in describing this sonata which

...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...filled with easily rousing musicality, well conceived technically and instrumentally.⁶³

From his experiences in listening and studying Janáček's compositions, Schulhoff's flute sonata clearly shows the strong influence of Janáček's folk characteristics. One of the most folk-influenced chamber works by Janáček is his Sonata for Violin and Piano, composed in 1914. Comparing Schulhoff's flute sonata and Janáček's violin sonata, one can easily hear the distinct

⁵⁹ Chagall was a Russian-born, French artist. His main source of inspiration was clearly Nazi barbarism. He also drew on his experience of anti-Jewish pogroms during his youth in Russia. Alastair Smart, "10 things to know about Marc Chagall," <https://www.christies.com/features/Marc-Chagall-7810-1.aspx> (accessed March 10, 2022).

⁶⁰ Dostoevsky was a Russian novelist. Morson, Gary. "Fyodor Dostoyevsky." *Britannica* (accessed March 10, 2022).

⁶¹ This quote was taken from Schulhoff's essay about Leoš Janáček as cited by Scott Cole. Cole, "Ervin Schulhoff," 36.

⁶² Cole, "Ervin Schulhoff," 43.

⁶³ Bek, *Erwin Schulhoff*, 93.

and different atmosphere in each work. Janáček's sonata reflects a mood of uncertainty. According to the pianist Karel Solc,⁶⁴ his violin sonata showed a connection with World War I in the agitated rendering of high tremolo in the final *Maestoso* section of the fourth movement, evoking "the Russian armies entering Hungary."⁶⁵ On the other hand, Schulhoff's sonata is pastoral-like, lighter, and *gajo* (means joyful, a tempo marking of fourth movement). Despite the different moods that Janáček and Schulhoff created, both sonatas utilized important features derived from Czech folk music: the use of accented downbeats, the Lydian mode, and the alteration of major and minor keys.

In contrast to the German language, which uses unstressed articles, Czech speech tends to start with accented syllables. Thus, Janáček put the accented downbeat in both first themes of the first and second movements of his sonata (Ex. 26). Schulhoff used this technique in both first themes of the second and fourth movements of his as well (Ex. 27).

⁶⁴ Karel Solc (1893-1985) was the pianist who performed Janáček's Violin Sonata with the concertmaster of the Czech Philharmonic Orchestra, Stanislav Novak, at the Second Festival of the International Society for Contemporary Music in Salzburg during the first week of August 1923. Danijela Gualdi, "Leoš Janáček's Violin Sonata and How it Compares to the Violin Sonatas of Brahms and Debussy" (M.M. dis., Carnegie Mellon University, 2001), 14.

⁶⁵ Karel's opinion about the relationship between wars and Janáček's violin sonata was found in Jaroslav Vogel's book, *Leoš Janáček*, as cited by Gualdi, "Leoš Janáček's Violin Sonata," 14.



Ex. 26, Janáček's first movement theme, m.4, and second movement theme, mm.1-2.

The image displays two musical excerpts. The top excerpt is for the second movement, marked 'Allegro giocoso' and 'mf leggiero'. It features a piano introduction with a melody in the right hand and a rhythmic accompaniment in the left hand. A red circle highlights a melodic phrase in the right hand, with the instruction 'mf leggiero' written below it. The bottom excerpt is for the fourth movement, marked 'Allegro molto gajo' and 'P leggiero'. It features a piano introduction with a melody in the right hand and a rhythmic accompaniment in the left hand. A red circle highlights a melodic phrase in the right hand, with the instruction 'mf' written below it. The tempo is marked 'Allegro molto gajo M.M. d. = 120' and 'Allegro molto gajo M.M. d. = 122'.

Ex. 27, Schulhoff's second movement theme, mm.1-3, and fourth movement theme, mm.1-3.

Schulhoff also incorporated the Lydian mode and transformed it to the Lydian dominant modal shape, the Lydian (F#) plus Dominant (Bb) in C (Ex. 28).



Ex. 28, Schulhoff's first movement, m.6.

Utilizing the Lydian dominant mode was quite common in Czech folk music because “the tuning of shepherd’s pipes (in Prague) often produced the Lydian #4 scale degree and/or the Mixolydian b7 scale degree.”⁶⁶ This was the setting that Schulhoff probably attempted to describe by using the Lydian dominant mode.⁶⁷ Another source for his inspiration could be derived from the Lydian minor mode, which was Janáček’s favorite mode. In his violin sonata, the Lydian minor mode is most apparent in the third movement. In an A \flat scale, the pitch C \flat in rapid descending passages in the violin part and the pitch D \sharp in the piano part produce the sound of the Lydian minor (Ex. 29).⁶⁸

⁶⁶ Sara Marie Schuhardt, “The Flute Works of Erwin Schulhoff” (D.M. diss., University of Northern Colorado, 2019), 94-95.

⁶⁷ Ibid.

⁶⁸ Gualdi, “Leoš Janáček’s Violin Sonata,” 20.



Ex. 29, Janáček's 3rd movement, mm. 10-14.

In addition to the influences of the Lydian mode, Janáček frequently used sudden alterations of major and minor keys. This is one of the typical characteristics for modulations in Czech folk songs facilitating mood changes. This example occurs in the second movement's *Meno mosso*; the subject in D \flat major is modulated to A \flat major but concluded by shifting to D \flat minor (C# minor) (Ex. 30).⁶⁹



Ex. 30, Janáček's 2nd movement, mm. 15-24.

⁶⁹ Ibid., 18-20

Schulhoff also incorporated the same technique in the flute sonata's second movement: a sudden shift from B \flat major to B \flat minor in mm. 25-26 in the piano part (Ex. 31).

The image displays a musical score for a piano piece, specifically the second movement of a flute sonata by Schulhoff, measures 16-27. The score is written for piano and flute. The piano part is in 8/8 time. The score is divided into three systems. The first system (mm. 16-18) is labeled "Moravian modulation" and shows a transition from B \flat major to B \flat minor. The second system (mm. 19-21) is labeled "Shift from major to minor" and shows the piano part in B \flat major. The third system (mm. 22-24) shows the piano part in B \flat minor, with a dynamic marking of *sfz*. The score includes various musical notations such as notes, rests, and dynamic markings (*f*, *mp*, *sfz*).

Ex. 31, Schulhoff's 2nd movement, mm. 16-27.

Another modulation that Schulhoff adopted from Janáček's harmonic language was modulating to the key of the subtonic (\flat VII). This modulation was labeled the "Moravian

modulation” by Janáček after he collected and researched Moravian folk songs.⁷⁰ In mm. 4-5, a sudden shift occurs in the melody by taking the key down by a whole step. (Ex. 32).⁷¹



Ex. 32, “Moravian modulation” in a folk song⁷²

Although Janáček did not use the “Moravian modulation” for his violin sonata, Schulhoff incorporated this modulation by shifting the tonal center C minor to B \flat in mm. 18-19 of the second movement (see Ex. 31)⁷³ of the flute sonata.

⁷⁰ As a traditional region in central Europe, Moravia became part of the modern state of Czechoslovakia in the 20th century. *Britannica* (accessed March 2, 2022).

⁷¹ Gualdi, “Leoš Janáček’s Violin Sonata,” 33-34.

⁷² John K. Novak, “What’s Folk about Janáček?: The Transformation of Folk Music Concepts in Janáček’s Mature Orchestral Works,” *International Journal of Musicology* Vol. 8 (1999), 268.

⁷³ Schuhardt, “The Flute Works of Erwin Schulhoff,” 127.

CONCLUSION

*“His [Erwin 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, constant adaptation to the moment.”*⁷⁴

Leo Black, 1995

Schulhoff was a composer who felt passionately about composing in different styles and using many compositional techniques. German Romanticism, Impressionism, Dadaism, Jazz, Expressionism, and Slavic folk style were all integrated into his compositional language. This was his unique approach in absorbing and interpreting the world in which he was living. The quote from Miguel Lesmes⁷⁵ states it best: “Many of his works are a kaleidoscope of various different styles of composition that were popular during the early twentieth century.”

In the late 19th century when Schulhoff was student of Reger, German Romanticism was still the primary movement in music. Reger was the most influential teacher for the young Schulhoff, successfully teaching him how to combine chromatic harmonic language with Baroque and Classical styles (i.e., Reger’s Violin Suite). As has been demonstrated in this dissertation, we can see how Schulhoff modeled Reger’s suite by using Baroque dance forms and extreme chromatic lines within the Romantic palette.

Straussian musical language also had a strong impact on the twelve-year old Schulhoff. Strauss’ influences are easily heard in both his piano chamber works and *Lieder*. As a talented pianist, Schulhoff was very interested in using Straussian gestures in the piano parts, including

⁷⁴ Leo Black, “The Return of the Repressed,” 231.

⁷⁵ Lesmes, “Erwin Schulhoff (1894-1942),” 12.

the use of triplet figures (i.e., Schulhoff's Violin Sonata No.1), the use of a repeating pattern and the creation of an equal role for the piano in his early *Lieder*.

After Schulhoff became acquainted with the masterful works of Debussy, his compositions immediately began reflecting French Impressionism, which included tonal ambiguity, parallel movement, whole tone scales, and speech-like vocal lines.

After his bitter experiences in World War I, he began to express his anger against war through his music, which became aggressively modern as he dabbled in Dadaism and Expressionism (1919-1923). Fascinated by jazz, he also played a remarkable part in the jazz scene as one of the first European jazz pianists and jazz-inspired composers.

Moving back to his homeland and the city of Prague and being an admirer of Janáček's music found him adopting the aesthetics of traditional Czech folk music into his own works; he emulated the linguistic characteristics of the Czech language and applied common features from Czech folk songs, the use of Lydian mode and abrupt shifts in modulation.

Because Schulhoff's compositions comprised many different influences, it may give the wrong impression that his compositions can seem to be a bit disorderly or a sort of messy collage. However, he cleverly utilized distinctive compositional elements from the works of his most influential contemporaries and successfully achieved his own unique polystylistic⁷⁶ voice in his musical compositions.

It is possible to pose the question of why Schulhoff's compositions remained unknown for about 40 years after his death and did not influence or inspire other composers in later generations. One possibility would be the simple fact that his life ended prematurely with his

⁷⁶ The term "Polystylism" was created by Russian composer, Alfred Schnittke (1934-1996), who wrote an essay "Polystylistic Tendencies in Modern Music" (1971). Schmelz, *Sonic Overload*, 51.

death at the hands of the Nazis. I believe that he would have won much fame worldwide and cemented his place in the western musical canon if he was not targeted as one of their victims. According to Scott Cole⁷⁷, there are two more possible reasons. His contract expired with his Viennese publisher, Universal Edition in 1931, so none of the subsequent works composed through the end of his life were published prior to his death. Also, his published compositional output might have fallen into stylistic cracks, or as stated by Cole: “His music was not as radical as that of composers such as Arnold Schoenberg..., nor was it as accessible to the public as late-romantic or popular composers of the time.”⁷⁸

Despite being unrecognized for decades after his death, Schulhoff’s work began receiving much attention in the late 1980s, when the violinist Gidon Kremer featured his chamber works and a review in the *Neue Musikzeitung* publication of 1988 was published.⁷⁹ From the start of the new century, appreciation of Schulhoff’s oeuvre has grown enormously due to performances⁸⁰, conferences⁸¹, and lectures, for example James Conlon’s⁸² multimedia series, which introduced Schulhoff as “a fascinating, prolific, and multi-faceted composer.”⁸³ Schulhoff’s biography reveals “the array of styles present in his compositional idiom as well as the stylistic shifts that occurred throughout his lifetime.”⁸⁴

⁷⁷ Cole, “Ervin Schulhoff,” 95-96.

⁷⁸ Ibid.

⁷⁹ Bek, *Erwin Schulhoff*, 8.

⁸⁰ Three concerts were solely devoted to the music of Erwin Schulhoff in New York from April 30 to May 2, 2004. Fred Mazelis, “The rediscovered music of Erwin Schulhoff.” <https://www.wsws.org/en/articles/2004/05/schulhoff.html> (accessed March 13, 2022).

⁸¹ The conference, titled “reimagining Erwin Schulhoff, Viktor Ullmann and the German-Jewish-Czech World,” was held in Arizona State University on March 4-5, 2012. <https://jewishstudies.asu.edu/legacies> (accessed March 13, 2022).

⁸² James Conlon is an American composer and considered as “one of classical music’s most recognized interpreters.” <https://jamesconlon.com/> (accessed March 13, 2022).

⁸³ James Conlon, “Recovered Voices 2021: Schulhoff and More,” *Colburn*. <https://www.colburnschool.edu/community-initiatives/recovered-voices/recovered-voices-2021/> (accessed March 12, 2022).

⁸⁴ Schuhardt, “The Flute Works of Erwin Schulhoff,” 7.

Through this dissertation, both in performance and in the analysis of the influences found in Schulhoff's selected piano chamber works and *Lieder*, I hope to contribute a deeper understanding of his music and contribute to its well-deserved recognition in the hope that it can be enjoyed by future generations. This unique composer's invaluable musical contributions to the world should be shared, acknowledged, and appreciated by a wider audience and his voice no longer silenced.

RECORDING TRACK LISTING

Recital I

- 1-1: Max Reger – Suite in A minor for Violin and Piano
- 1-2: Erwin Schulhoff – Suite for Violin and Piano
- 1-3: Richard Strauss – *Ständchen* and *Kling*
- 1-4: Erwin Schulhoff – *Drei Lieder für Sopran und Klavier*

Recital II

- 2-1: Claude Debussy – *Chansons de Bilitis*
- 2-2: Erwin Schulhoff – *Drei Stimmungsbilder für eine Sopranstimme, Violine und Klavier*
- 2-3: Erwin Schulhoff – *Drei Lieder für Altstimme mit Klavierbegleitung*
- 2-4: Erwin Schulhoff – Sonata No.1 for Violin and Piano
- 2-5: Richard Strauss – *Cäcilie, Zueignung, Ruhe, meine Seele!* and *Morgen*

Recital III

- 3-1: Lecture
- 3-2: Leoš Janáček – Sonata for Violin and Piano
- 3-3: Erwin Schulhoff – Sonata for Flute and Piano

APPENDIX I

RECITAL I: TEXTS AND TRANSLATIONS

Richard Strauss (1864-1949), *Ständchen*, Op. 17, No.2

Text by Adolf Friedrich von Schack

Translation by © Richard Stokes, author of *The Book of Lieder*, published by Faber, provided courtesy of Oxford
Lieder (www.oxfordlieder.co.uk)

Mach auf, mach auf! doch leise, mein Kind,
Um Keinen vom Schlummer zu wecken!
Kaum murmelt der Bach, kaum zittert im Wind
Ein Blatt an den Büschen und Hecken;
Drum leise, mein Mädchen, daß nichts sich regt,
Nur leise die Hand auf die Klinke gelegt!

Mit Tritten, wie Tritte der Elfen so sacht,
Um über die Blumen zu hüpfen,
Flieg leicht hinaus in die Mondscheinnacht,
Zu mir in den Garten zu schlüpfen!
Rings schlummern die Blüten am rieselnden Bach
Und duften im Schlaf, nur die Liebe ist wach.

Sitz nieder! Hier dämmerts geheimnisvoll
Unter den Lindenbäumen.
Die Nachtigall uns zu Häupten soll
Von unseren Küssen träumen
Und die Rose, wenn sie am Morgen erwacht,
Hoch glühn von den Wonneshauern der Nacht.

Open up, open up! but softly, my child,
So that no one's roused from slumber!
The brook hardly murmurs, the breeze hardly moves
A leaf on the bushes and hedges;
Gently, my love, so nothing shall stir,
Gently with your hand as you lift the latch!

With steps as light as the steps of elves,
As they hop their way over flowers,
Flit out into the moonlit night,
Slip out to me in the garden!
The flowers are fragrant in sleep
By the rippling brook, only love is awake.

Sit down! Dusk falls mysteriously here
Beneath the linden trees.
The nightingale above us
Shall dream of our kisses
And the rose, when it wakes at dawn,
Shall glow from our night's rapture.

Richard Strauss (1864-1949), *Kling*, Op. 48, No.3

Text by Karl Henckell | Translation by the pianist

Kling!
Meine Seele gibt reinen Ton.
Und ich wähnte die Arme
Von dem wütenden Harme
Wilder Zeiten zerrissen schon.

Sing!
Meine Seele, den Beichtgesang
Wiedergewonnener Fülle!
Hebe vom Herzen die Hülle!
Heil dir, geläuterter Innenklang!

Kling!
Meine Seele, dein Leben,
Quellendes, frisches Gebild!

Ring!
My soul gives a pure tone,
And I imagined the poor one
From the raging affliction
Of turbulent times already torn.

Sing, my soul the confession song
Of reclaimed abundance!
Lift from the heart the cover!
Hail to thee, purified inner sound!

Ring, my soul, ring your life,
Ring, flowing, fresh creation.
Blooming has come to pass

Blühendes hat sich begeben
Auf dem verdorrten Gefild.

On the dried-up field.
Ring, my soul, Ring.

Erwin Schulhoff (1894-1942), *Drei Lieder für Sopran und Klavier*, Op.14 (WV12)

Text by Cäsar (Otto Hugo) Fleischlen | Translation by the pianist

Februarschnee

Februarschnee tut nicht mehr weh,
denn der März ist in der Näh!
aber im März
hüte das Herz,
daß es zu früh nicht knospen will!
warte, warte und sei still!

Und wär der sonnigste Sonnenschein,
und wär es noch so still auf Erden,
warte, warte und sei still:
es muß erst April gewesen sein,
bevor es Mai kann werden!

February Snow

February snow no longer hurts,
because March is near!
but in March
guard the heart,
that it won't bud too soon!
wait, wait and be quiet!

And if the sunniest sunshine
and if it were still so quiet on earth,
wait, wait and be quiet:
it must be April first
before it can become May.

Text by Otto Falckenberg | Translation by the pianist

Sommerabend

Die Luft verdämmt, Noch von Sonne warm....

Sieh, wie die Berge fern im Blau zerrinnen,
Erreichbar kaum den müdgewachten Sinnen.
Fühlst Du die Trauer, Die mein Herz befällt?

Sieh, unsere Wünsche sind zu arm für diese Welt.

Summer Evening

The air grows dark still warm from the sun....

See how the mountains melt away in the blue
hardly accessible to the tired senses.
Do you feel the sadness that afflicts my heart?

See, our desires are too poor for this world.

Text by Friedrich Adler | Translation by the pianist

Dämmerstunde

Sprich nur, sprich!
Ich höre die Rede rinnen, ich höre dich.
Sprich nur, sprich!

Durch das Ohr nach innen gleitet die Welle;
Frieden trägt sie und Helle tönend mit sich.

Ich höre die Worte rinnen,
ich will mich auf keins besinnen, ich höre dich.
Sprich nur, sprich!

Twilight Hour

Just speak, speak!
I hear the speech running, I hear you.
Just speak, speak!

The wave slides inward through the ear;
She carries peace and brightness with her.

I hear the words trickle I don't want to think about
anything, I hear you.
Just speak, speak!

APPENDIX II

RECITAL II: TEXTS AND TRANSLATIONS

Claude Debussy (1862-1918), *Chansons de Bilitis* (1897)

Text by Pierre Louÿs (1870-1925) | Translation by Pierre Bernac

La flûte de Pan

Pour le jour des Hyacinthies
il m'a donné une syrinx
faite de roseaux bien taillés,
unis avec la blanche cire
qui est douce à mes lèvres comme le miel.

Il m'apprend à jouer, assise sur ses genoux;
mais je suis un peu tremblante.
Il en joue après moi,
si doucement que je l'entends à peine.

Nous n'avons rien à nous dire,
tant nous sommes près l'un de l'autre;
mais nos chansons veulent se répondre,
et tour à tour nos bouches s'unissent sur la flûte.

Il est tard;
voici le chant des grenouilles vertes
qui commence avec la nuit.
Ma mère ne croira jamais
que je suis restée si longtemps
à chercher ma ceinture perdue.

La Chevelure

Il m'a dit:
'Cette nuit, j'ai rêvé.
J'avais ta chevelure autour de mon cou.
J'avais tes cheveux comme un collier noir
autour de ma nuque et sur ma poitrine.
Je les caressais, et c'étaient les miens;
et nous étions liés pour toujours ainsi,
par la même chevelure la bouche sur la bouche,
ainsi que deux lauriers n'ont souvent qu'une racine.
Et peu à peu, il m'a semblé,
tant nos membres étaient confondus,
que je devenais toi-même
ou que tu entraies en moi comme mon songe.'

Quand il eut achevé,
il mit doucement ses mains sur mes épaules,
et il me regarda d'un regard si tendre,
que je baissai les yeux avec un frisson.

The Flute of Pan

For Hyacinthus day
he has given me a pipe
made of well-cut reeds,
bound with white wax
that is sweet to my lips like honey.

He teaches me to play, sitting on his knee;
but I am a little tremulous.
He plays it after me,
so softly that I scarcely hear it.

We have nothing to say,
so close are we to each other;
But our songs wish to respond
and from time to time our mouths join upon the flute.

It is late;
here is the song of the green frogs
that begins at nightfall.
My mother will never believe
that I have stayed so long
to look for my lost girdle.

The Tresses of Hair

He said to me:
'Tonight I dreamed.
I had the tresses of your hair around my neck.
I had your hair like a black circlet
around the nape of my neck and on my breast.
I caressed it and it was my own;
and we were united for ever thus,
by the same tresses mouth upon mouth,
like two laurels that often have but one root.
And little by little, it seemed to me,
so intermingled were our limbs,
that I became part of you
or you entered into me like my dream.'

When he had done,
he put his hands gently on my shoulders,
and he looked at me with so tender a look,
that I lowered my eyes with a shiver.

Le tombeau des Naiādes

Le long du bois couvert de givre, je marchais;
mes cheveux, devant ma bouche,
se fleurissaient de petits glaçons,
et mes sandales étaient lourdes
de neige fangeuse et tassée.

Il me dit: 'Que cherches-tu?'
—'Je suis la trace du satyre.
Ses petits pas fourchus alternent
comme des trous dans un manteau blanc.'

Il me dit: 'Les satyres sont morts.
Les satyres et les nymphes aussi.
Depuis trente ans il n'a pas fait un hiver aussi terrible.
La trace que tu vois est celle d'un bouc.
Mais restons ici, où est leur tombeau.'

Et avec le fer de sa houe
il cassa la glace de la source où jadis
riaient les naiādes.
Il prenait de grands morceaux froids,
et les soulevant vers le ciel pâle,
il regardait au travers.

The Tomb of the Naiads

Along the wood covered with frost, I walked;
my hair, hanging down before my mouth,
was bespangled with little icicles,
and my sandals were heavy
with muddy, packed snow.

He said to me: 'What do you seek?'
—'I follow the track of the satyr.
His little cloven hoof marks alternate
like holes in a white mantle.'

He said to me: 'The satyrs are dead.
The satyrs and the nymphs too.
For thirty years there has not been so terrible a winter.
The track that you see it that of a buck.
But let us stay here, where their tomb is.'

And with the iron of his spade
He broke the ice of the spring where
Formerly the naiads had laughed.
He took some big, cold pieces,
and raising them towards the pallid sky
he looked through them.

Erwin Schulhoff (1894-1942),

Drei Stimmungsbilde für eine Sopranstimme, Violine und Klavier, Op.12, WV 30 (1913)

Text by Hans Steiger (1889-1943) | Translation by the pianist

Klangen Geigen übern See...

halbvergessenes Liebesweh. –
Weiß nicht, wie der Klang verging.
Lange ich in Träumen hing
lange...
Irgendwo ein Käuzlein rief. –
Nacht und Wald und See so tief...
Alles wunderstill und sacht!
Meine Seele trank die Nacht.

The Sound of Violins across the Lake ...

half-forgotten love affair. –
I don't know how the sound drifted by...
Long in dreams I languished...
long...
somewhere a little owl called. –
Night and forest and lake so deep ...
Everything is wonderfully quiet and gentle!
My soul drank the night.

Schliesse deine Augen zu...

Lass nicht sehn,
Wie sie gross im Brande stehn!
Mach sie zu...

Zu deinem Kindergesicht passt es nicht,
wenn das bange Weinen der Entsagung unaufhaltsam
meine Wangen bettelt...

Schliesse deine Augen zu...

Close your Eyes ...

Don't look,
How big the fire is!
Close your eyes...

Your innocent face should not see this...
When the anxious weeping from rejection ceaselessly
runs down my cheeks....

Close your eyes ...

Lass nicht sehn,
Wie sie gross im Brande stehn!
Mach sie zu... Mach sie zu... Mach sie zu...

Don't look...
How the fire consumes everything...!
Close your eyes... close your eyes... close your eyes...

Weißt du...
daß der sonnenmüde, nachstille Garten
meine Wehmut liebt?
Sieh! –
Er hängt die schwarzen Tücher der Trauerweiden
tief über die weissen Laternen...
die mir so wehtun. – Ah!
Fühlst du sein feuchtes Mooshaar? –
Es hat die Nacht mit mir geweint...
... Liebste!...

Do you know...
How the sun-weary, nocturnal garden
Loves my melancholy?
Look! –
It hangs black cloths on weeping willows
deep over the white lanterns ...
this pains me so much. – Ah!
Do you feel the damp moss? –
It has cried with me the night ...
... Dearest! ...

Erwin Schulhoff (1894-1942),
Drei Lieder für Altstimme mit Klavierbegleitung, Op.15, WV 33 (1914)
?

Text by Oscar Wilde (*Schulhoff's German version) | Original text by Oscar Wilde (1854-1900)

*There are some missing words in German version.

Madonna Mia
Ein Lilienmädchen, fremd im Erdenleben,
mit braunem Haar, geflochten dicht am Ohr,
sehnsücht'gen Augen, halb im Tränenflor
wie blauestes Wasser unterm Regenweben:
Die Wangen nie erglüht in heissem Beben,
Die Unterlippe eingezogen bang in Furcht vor Liebe,
und den Hals entlang im Marmorweiss nur eine Ader
eben.
Doch soll mein Mund auch ohne Rast ihr singen,
selbst ihre Füße küsst'ich nimmermehr,
weil überschattet von der Ehrfurcht Schwingen
wie Dante, als mit Beatricen
er unter des Greisen Brust, die Flammen schlug,
im siebten Himmel sah den gold'nen Zug.

Madonna Mia
A lily-girl, not made for this world's pain,
With brown, soft hair close braided by her ears,
And longing eyes half veiled by slumberous tears
Like bluest water seen through mists of rain:
Pale cheeks whereon no love hath left its stain,
Red underlip drawn in for fear of love,
And white throat, whiter than the silvered dove,
Through whose wan marble creeps one purple vein.
Yet, though my lips shall praise her without cease,
Even to kiss her feet I am not bold,
Being o'ershadowed by the wings of awe,
Like Dante, when he stood with Beatrice
Beneath the flaming Lion's breast, and saw
The seventh Crystal, and the Stair of Gold.

Rosa Mystica ("Requiescat" as original)

Still, daß sie es nicht hört,
leise hier geh!
Wachsen das Masslieb hört
sie unterm Schnee.

All ihr Haar hell wie Gold
des Moders Raub,
sie, die so jung und hold
sank in den Staub.

Weiss wie Schnee, lilienklar,
wusste sie kaum,
daß sie ein Mägdlein war,
wuchs wie im Traum.

Requiescat

Tread lightly, she is near
Under the snow,
Speak gently, she can hear
The daisies grow.

All her bright golden hair
Tarnished with rust,
She that was young and fair
Fallen to dust.

Lily-like, white as snow,
She hardly knew
She was a woman, so
Sweetly she grew.

Sarg nun und schwerer
Stein lasten auf ihr;
Ich quäl' mein Herz allein,
sie schlummert hier.

Frieden! Nicht Lautenschall Hört
sie noch Lieder;
hier ruht mein Leben all
werft Erde nieder!

Coffin-board, heavy stone,
Lie on her breast,
I vex my heart alone
She is at rest.

Peace, Peace, she cannot hear
Lyre or sonnet,
All my life's buried here,
Heap earth upon it.

E Tenebris

Komm, Christus, hilf mir! Reich mir deine Hand!
In wilden Fluten ring'ich im Gebet
Als Simon auf dem See Genezareth!
Der Wein des Lebens rinnt dahin im Sand.
Mein Herz ist wie ein hunerwüstes Land,
Wo alles Gute hinstarb,
und gewiss: Sollt'ich vor Gott aus dieser Finsternis,
Ich müsste liegen in der Sonne Brand.
"Er schläft vielleicht, ritt wohl zur Jagd,
Wie Baal, wenn alle Tag von Karmels Felsensäulen
seine Propheten jenen Namen heulen."
Nein, still, noch vor der Nacht schau'ich zumal
die erznen Füße, das brandweisse Kleid,
die wunde Hand, das Antlitz voller Leid.

E Tenebris

Come down, O Christ, and help me! reach thy hand,
For I am drowning in a stormier sea
Than Simon on thy lake of Galilee:
The wine of life is spilt upon the sand,
My heart is as some famine-murdered land,
Whence all good things have perished utterly,
And well I know my soul in Hell must lie
If I this night before God's throne should stand.
"He sleeps perchance, or rideth to the chase,
Like Baal, when his prophets howled that name
From morn to noon on Carmel's smitten height."
Nay, peace, I shall behold before the night,
The feet of brass, the robe more white than flame,
The wounded hands, the weary human face.

Richard Strauss (1864-1949)

Richard Strauss (1864-1949), *Cäcilie*, Op. 27, No.2

Text by Heinrich Hart (1855-1906) | Translation by Waldo Lyman and Kathleen Maunsbach

Cäcilie

Wenn du es wüßtest, was träumen heißt
Von brennenden Küssen, vom Wandern
Und Ruhen mit der Geliebten,
Aug' in Auge und kosend und plaudernd.
Wenn du es wüßtest, du neigtest dein Herz!

Wenn du es wüßtest, was bangen heißt
In einsamen Nächten, umschauert vom Sturm,
Da niemand tröstet milden Mundes die kampfmüde Seele,
Wenn du es wüßtest, du kämest zu mir.

Wenn du es wüßtest, was leben heißt,
Umhaucht von der Gottheit weltschaffendem Atem,
Zu schweben empor, lichtgetragen zu seligen Höh'en,
Wenn du es wüßtest, du lebstest mit mir.

Cecily

If you but knew what it is to dream
Of burning kisses, of wandering,
Of reposing with the loved one,
Of gazing into each other's eyes, and caressing, and murmuring,
If you but knew it, you would let your heart consent!

If you but knew what it is to be afraid
Through the lonely nights, assailed by storms,
When the strife-weary soul is not soothed by gentle words,
If you but knew it, you would come to me.

If you but knew what it is to live
Enveloped in the immense breath of divinity,
To soar upwards, raised and carried to sublime heights,
If you but knew this, you would live with me.

Richard Strauss (1864-1949), *Zueignung*, Op.10, No.1

Text by Hermann von Gilm (1812-1864) | Translation by Waldo Lyman and Kathleen Maunsbach

Zueignung

Ja, du weißt es, teure Seele,
Dass ich fern von dir mich quäle,
Liebe macht die Herzen krank,
Habe Dank!

Einst hielt ich, der Freiheit Zecher,
Hoch den Amethysten-Becher,
Und du segnetest den Trank,
Habe Dank!

Und beschworst darin die Bösen,
Bis ich, was ich nie gewesen,
Heilig, heilig an's Herz dir sank,
Habe Dank!

Dedication

Ah, you know it, dear soul,
That, far from you, I anguish,
Love causes hearts to ache, -
To you my thanks!

Once, drinking to freedom,
I raised the amethyst cup,
And you blessed the drink, -
To you my thanks!

You exorcised the evil spirits in it,
So that I, as never before,
Cleansed and freed, sank upon your breast,
To you my thanks!

Richard Strauss (1864-1949), *Ruhe, meine Seele!* Op, 27, No.1

Text by Karl Henckell | Translation by Waldo Lyman and Kathleen Maunsbach

Ruhe, meine Seele

Nicht ein Lüftchen regt sich leise,
Sanft entschlummert ruht der Hain;
Durch der Blätter dunkle Hülle
Stiehlt sich lichter Sonnenschein.
Ruhe, ruhe, meine Seele,
Deine Stürme gingen wild,
Hast getobt und hast gezittert,
Wie die Brandung, wenn sie schwillt!
Diese Zeiten sind gewaltig,
Bringen Herz und Hirn in Not—
Ruhe, ruhe, meine Seele,
Und vergiß, was dich bedroht!

Rest, my Soul

Not a breeze is stirring,
Softly slumbering lies the grove;
Through the dark cover of foliage
Steal the bright sunbeams,
Rest, rest, my soul,
Your turmoil has been furious,
You have raged and trembled,
Like the surf when it swells!
These times are turbulent
They cause distress to heart and mind.
Rest, rest, my soul,
And forget what threatens you!

Richard Strauss (1864-1949), *Morgen*, Op. 27, No.4

Text by John Henry Mackay | Translation by Waldo Lyman and Kathleen Maunsbach

Morgen!

Und morgen wird die Sonne wieder scheinen,
Und auf dem Wege, den ich gehen werde,
Wird uns, die Glücklichen, sie wieder einen
Inmitten dieser sonnenatmenden Erde ...
Und zu dem Strand, dem weiten, wogenblauen,
Werden wir still und langsam niedersteigen,
Stumm werden wir uns in die Augen schauen,
Und auf uns sinkt des Glückes stummes Schweigen ...

Tomorrow

And tomorrow the sun will shine again,
And on the path that I will follow,
It shall again unite us, happy ones,
Upon this sun-breathing earth...
And to the wide shore, with its blue waves,
We will quietly and slowly descend,
Speechless, we shall look into each other's eyes,
And upon us will descend the muted silence of
happiness...

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