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Entartete Musik: The Chamber Works of Erwin Schulhoff

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ABSTRACT

Entartete Musik: The Chamber Works of Erwin Schulhoff

In an assault on artistic freedom, the Nazi Government attempted to isolate, discredit, and ban musical works of Jewish composers by labeling them “Entartete Musik,” or “Forbidden Music.” After the Nazis seized power in 1933, the government disparaged and condemned works of Felix Mendelssohn and Gustav Mahler along with works by living composers such as Arnold Schoenberg, Paul Hindemith, and Kurt Weill. As the world moved on after World War II, the voices silenced by the Nazi purge received little performance or scholarship, including Erwin Schulhoff. Despite not having the notoriety of other composers in the early twentieth century, Erwin Schulhoff’s music is worthy of study because his blend of traditional training with influences of American jazz, political satire, and popular dance music. Schulhoff’s innovative and diverse musical output was shaped by prominent musical figures, including Antonín Dvořák, Max Reger, and Claude Debussy.

A greater understanding of Schulhoff’s music is only possible after an examination of the time in which it was written. Therefore, the first of objective for this document is to provide an overview of Schulhoff’s life during the tumultuous political climate in the Weimar Republic. This document will also identify three artistic trends seen in Schulhoff’s works that were prevalent in the Weimar Republic: Dadaism, Jazz, and New Objectivity. His compositional technique will also be examined using specific examples from *Le Bourgeois Gentilhomme*, *Hot-Sonate*, and *Konzert für Streichquartette und Blaser-Ensemble*. The final objective of the paper is to serve as a catalyst for scholarship of Schulhoff’s music and others from this period. The author hopes this document will be an impetus for musicians to consider studying and performing works by oppressed figures from this dark time in world history.

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PART I

PURPOSE OF STUDY AND HISTORICAL BACKGROUND

PURPOSE OF STUDY

“Entartete Musik” (Degenerate Music) was a label designated by the Nazi government in an effort to isolate, discredit, and ban musical works the regime deemed unworthy, primarily those by composers of Jewish descent. Studying music by banned composers gives voice to the silenced and raises awareness of the artistic freedoms many take for granted. Despite not having the notoriety of other composers in the early twentieth century, Erwin Schulhoff’s compositional output is worthy of study because of his tumultuous life story and diverse musical catalog. Schulhoff’s teachers were some of the most influential figures at the turn of the century, including Antonín Dvořák, Max Reger, and Claude Debussy. He artfully blended his traditional training with American jazz, political satire, and elements of popular dance music. Dadaism, Jazz, and New Objectivity emerged in post-war Weimar Republic and came under censorship in Nazi Germany. The second objective is to explore these art forms as exemplified by three of Schulhoff’s works for winds: *Le Bourgeois Gentilhomme* (1926), *Hot-Sonate* (1930), and *Konzert für Streichquartette und Bläser-Ensemble* (1930). The final goal is to serve as a resource for musicians to explore the works of Erwin Schulhoff and other composers the Nazi regime tried to systematically discredit and erase.

HISTORICAL BACKGROUND

Art & Politics in the Weimar Republic

The Weimar Republic was founded at the end of the First World War during political crises, moral confusion, and economic turmoil that ultimately led to the rise of the Third Reich. The artistic output from this time flourished much as it had for generations, although musical life in Germany changed drastically after the First World War.¹ The younger generation of artists rejected pre-World War German art as a new social order emerged in the Weimar Republic. With an increasingly diverse population, composers, visual artists, authors, and filmmakers from the Weimar Republic created works as a social commentary on current events.

Dadaism, Jazz, and New Objectivity replaced Romanticism and Expressionism of the old German Empire as the Weimar Republic transitioned to a democracy. Dadaism and Jazz became prominent in the years immediately after the Great War. Dadaist art often contained a collage of mundane items exhibited as artworks because art was not challenged by reality, but rather, reality was challenged by art. Similarly, Dadaist music often consisted of collages of unrelated musical styles, non-musical sound effects, overt political commentary, and musical satire. Jazz, the American vernacular music, became increasingly prominent throughout Europe at this time and encompassed ragtime, blues, and various forms of popular dance music. Composers blurred the lines between popular and classical music as jazz made its way from nightclubs to concert halls. Within a decade after the war, another art movement called “Neue Sachlichkeit,” or “New Objectivity,” presented a desire for concreteness.² Music in this style was free of overt self-expression and integrated a modern vocabulary with musical traditions of the past.

The development of recording technology, electronic music, and radio broadcasting also had a profound impact on composers throughout Europe. Czechoslovak Radio became the earliest

¹ Michael Hass, *Forbidden Music: The Jewish Composers Banned by the Nazis* (New Haven: Yale University Press, 2013), 99.

² Richard Taruskin and Christopher Gibbs, *The Oxford History of Western Music: College Edition* (New York: Oxford University Press, Inc., 2013), 711-712.

public radio broadcaster in continental Europe when it began operations in May 1923.³ The Weimar Republic started their first public radio broadcaster later the same year. The medium had mass appeal with sports broadcasts and political addresses, as well as operatic and orchestral performances. With an increased popularity of the radio and advancements in recording technology, composers began writing pieces specifically for the medium.⁴

As Europe emerged from the Great War, societal shifts, political upheaval, and economic instability exacerbated racial tensions in the Weimar Republic that had remained under the surface for decades. Fifty years before the end of The Great War, Jewish citizens received equal rights in German-speaking lands through royal decree.⁵ The Jewish Emancipation occurred first in the Austro-Hungarian Empire in 1867 and in 1871 in the German Empire. For the first time in German history, Jews enjoyed the freedom to travel, vote (with limitations), marry whom they wished, and assume teaching posts. The impact of the emancipation was immediately felt in the musical world as Jewish composers such as Gustav Mahler, Alexander Zemlinsky, and Arnold Schoenberg assumed academic appointments and prominent conducting positions.⁶ Unfortunately, the unprecedented rights afforded in the Jewish Emancipation began to erode after the rise of the Nazi Party.

The newly formed Weimar Republic struggled with national identity in the years following the signing of the Treaty of Versailles. Economic development in the country floundered amid the financial crises set off by hyperinflation and widespread corruption. The turbulent times highlighted racial tensions and galvanized the far right with resentment towards non-Aryans.⁷ The political shift in the Weimar Republic directly impacted the younger generation of Jewish composers like Kurt Weill, Ernst Krenek, Hanns Eisler, Viktor Ullmann, and Erwin Schulhoff, who either escaped

³ Daniela Lazarová, "1923-1945." Czech Radio, 8 Nov. 2012, <https://www.czech.radio/node/8018265>.

⁴ Michael Hass, *Forbidden Music*, 146.

⁵ *Ibid.*, 21-25.

⁶ *Ibid.*

⁷ *Ibid.*

persecution through emigration or stayed at their own peril.⁸

Erwin Schulhoff: The Early Years

Although his training was rooted in traditional European music, Erwin Schulhoff was a prolific composer whose work embraced a spectrum of styles. Born to a German-Jewish family in Prague in 1894, Schulhoff's musical talents became evident when he began playing the piano at the age of three. Schulhoff began his formal music studies at the Prague Conservatory when he was ten years old, where his first role model and teacher was the prominent Czech composer, Antonín Dvořák. Despite his initial reservations about Schulhoff, Dvořák encouraged his earliest musical studies in piano and composition. Schulhoff later recounted their first meeting:

Dvořák did not receive us all too accommodatingly. He did not love child prodigies, and confronted talent which appeared prematurely without trust; he did not believe that it could produce a sincere musician. He refused to deal with me. Mother did not, however, let herself be so easily disposed of. She did not want to have a prodigy as a son but rather sought to justify her efforts at educating me in music. Dvořák ordered me—perhaps to get rid of the discomfort of the visit—to stand with my forehead against the wall, and he seated himself at the piano. He played a note. 'What is this?' he asked. I guessed correctly. He played another and again another pitch. Again, I correctly named the pitches. Dvořák, obviously already taken in, began to perform a melody, first of all a simple one, then in two voices, finally in chords. I determined the range of the individual pitches as they followed each other. This game lasted a full five, perhaps ten minutes. Finally, Dvořák stopped and got up from the piano. I also turned around from the wall, and he observed me for a while with an examining eye. He was silent. Then he walked over to his desk, opened a drawer, and took something out. 'Take this,' he said to me and gave me a package. Inside were two chocolate bars. Thus, Dvořák promoted me to the status of a musician.⁹

While studying at the Prague Conservatory, Schulhoff learned to play violin, clarinet, horn, organ, and various percussion instruments in addition to piano.¹⁰ At fifteen years old, he traveled to Leipzig, where he met and began studying composition with Max Reger, the famed pedagogue of music theory and composition at the Royal Conservatory. Reger provided Schulhoff with training in traditional German voice leading, harmony, and counterpoint. Schulhoff also recalled that Reger

⁸ Ibid., 23-24.

⁹ Josef Bek, *Erwin Schulhoff: Leben und Werk* (Erwin Schulhoff: Life and work), trans. Archambault (Hamburg: Von Bockel, 1994), 12.

¹⁰ Ibid., 17

“loved pithy humor and cutting wit, and when the master became aware...that a fifteen-year-old boy was present, for whose ears some jokes were not appropriate, he then called me over, took change out of his purse, and sent me to the pastry shop on the way home.”¹¹

In the summer of 1913, Schulhoff traveled to Paris in hopes of convincing Claude Debussy to accept him as a private composition student. Despite his anticipated mentorship with the famed French composer, the tutelage was not what Schulhoff had hoped.¹² Debussy criticized his use of non-traditional voice leading, including the use of parallel fifths, saying, “As long as I am your teacher, you will learn and preserve the compositional principles, certified by centuries-old practices as correct! Until you leave me and stand compositionally on your own legs, then you can do what you want!”¹³ Schulhoff and Debussy soon parted ways, although his earlier works, including his 1913 *Piano Sonata No. 2*, op. 7, show influences of the French teacher.¹⁴

Following his disappointing studies with Debussy, Schulhoff shifted his focus from composition to piano. In the fall of 1913, Schulhoff moved to Cologne to prepare for the highly prestigious Felix Mendelssohn-Bartholdy Prize. He originally intended to audition in both piano and composition, but ultimately decided to only enter the piano category. In October, he participated in the piano competition and won first prize, elevating his performance career. During this time, he composed Concerto for Piano and Orchestra and *Five Impressions of Piano*.¹⁵

Composer as Soldier

The trajectory of world history, along with Schulhoff's life, permanently changed in 1914 with the start of World War I. After being drafted into the Austro-Hungarian army when the war broke out, Schulhoff began his military service in Prague on the Eastern Front. He concluded his

¹¹ Ibid., 17-18

¹² Derek Katz, “Erwin Schulhoff,” The OREL Foundation, accessed May 15, 2021, http://oreloundation.org/composers/article/erwin_schulhoff

¹³ Josef Bek, *Erwin Schulhoff: Leben und Werke* (Erwin Schulhoff: Life and work), trans. Archambault (Hamburg: Von Bockel, 1994), 34.

¹⁴ Erwin Schulhoff, *Piano Sonata No. 2*, op. 7 (1913). J & W Chester (pub. 1927).

¹⁵ Derek Katz, “Erwin Schulhoff,” The OREL Foundation, accessed May 15, 2021, http://oreloundation.org/composers/article/erwin_schulhoff

military assignment in Hungary where he suffered a shrapnel wound to his hand and spent the final months of the war in an Italian prisoner-of-war camp.¹⁶ Schulhoff summed up his war experience and views of life after the war in this journal entry from 1916:

I wrote everything before this in a completely carefree time, but today some things have become different. A formal flood has broken in, a destructive element, which threatens to destroy all acquired culture of European humanity. In July 1914, the madness began. The epidemic came to us from Serbia, spread to Germany, Russia, France, England, Japan, Turkey, Italy, and Bulgaria. It is over with intellectual activity, with art. . . . And how 'magnificent,' if a father comes back home on leave from the field, honored with the iron cross or the *Signum Laudis*, takes his son onto his lap, lets him play with the medal, and when asked by his child why he received the medal, could answer, 'I have killed many enemies.' Is this not heartwarming, is this not a sign of 'highest culture?' Poets sing of the magnificent heroism, musicians compose military marches like 'High Hotzendorf-Hindenberg,' then get popular and make a lot of money!¹⁷

Schulhoff's creative output continued from the battlefield. In 1918, he entered the Felix Mendelssohn-Bartholdy Prize in composition. Schulhoff received first place along with a contract with the Berlin publishing house of Carl Hermann Jatho.¹⁸ Despite his professional success, he wrote in his battlefield journal, "In the field, I seem to have lost much of my passion and sensuousness for events—I have become old! I have become iron-hard and look at things coldly and without passion, so, as they are!"¹⁹ Like other soldiers during this time, Schulhoff became disillusioned with the social hierarchy that led to war and emerged from the conflict with a different outlook on life.²⁰

Schulhoff's Music in Post-World War I Europe

¹⁶ Ibid.

¹⁷ Josef Bek, *Erwin Schulhoff: Leben und Werk*, 40.

¹⁸ Ibid., 41-42.

¹⁹ Ibid., 55-56.

²⁰ Ibid., 41-42

In early 1919, Schulhoff moved to Dresden to live with his sister, Viola, who was a prominent visual artist. Eager to resume creative activities after the war, artists would gather in public spaces and private homes to discuss topics ranging from art, music, and politics, which resulted in highly creative and innovative artistic movements. The Schulhoff household became a gathering place for young, liberal musicians and painters, including visual artists Kurt Günther, Otto Dix, and George Grosz. These collaborations impacted Schulhoff; however, it was his friendship with Grosz that had the most influence on him.²¹

It was George Grosz who introduced Schulhoff to American jazz and an emerging art movement known as Dadaism.²² Grosz was a prominent German artist known for infusing social commentary from the Weimar Republic in his visual art. Although he considered himself a pacifist, he created politically charged art and opposed the rising social inequity in the Weimar Republic. In the years immediately following the war, he collected recordings of American jazz and depicted scenes of nightclubs in his artwork.

In 1919, Schulhoff organized a series of contemporary music concerts while living in Dresden called “Fortschritts Konzert,” or “Progressive Concerts.” These concerts featured works by Alban Berg, Arnold Schoenberg, Anton Webern, Alexander Scriabin, and lesser established composers, including himself.²³ Schulhoff prefaced each concert with the following statement:

Absolute art is revolution, it requires additional facets for development, leads to overthrow in order to open new paths... and is the most powerful in music.... The idea of revolution in art has evolved for decades, under whatever sun the creators live, in that for them art is the commonality of man. This is particularly true in music, because this art form is the liveliest, and as a result reflects the revolution most strongly and deeply—the complete escape from imperialistic tonality and rhythm, the climb to an ecstatic change for the better.²⁴

Schulhoff and Jazz

²¹ Derek Katz, “Erwin Schulhoff,” The OREL Foundation, accessed May 15, 2021, http://orelfoundation.org/composers/article/erwin_schulhoff

²² Ibid.

²³ Josef Bek, *Erwin Schulhoff: Leben und Werk*, 65.

²⁴ Erwin Schulhoff, “Revolution und Musik” (Revolution and music) in *Erwin Schulhoff: Schriften* (Erwin Schulhoff: Writings) ed. Tobias Widmaier, trans. Ellen Archambault (Hamburg: von Bockel Verlag, 1995), 13.

Schulhoff began incorporating jazz and other forms of popular music into concert works years before other composers. His *Five Picturesques for Piano* (1919) incorporated elements of jazz and Dadaism, and was dedicated to his friend, George Grosz. In 1921, he wrote friend and fellow composer, Alban Berg, saying:

I am boundlessly fond of nightclub dancing, so much so that I have periods during which I spend whole nights dancing with one hostess or another...out of pure enjoyment of the rhythm and with my subconscious filled with sensual delight. Thereby I acquire phenomenal inspiration for my work, as my conscious mind is incredibly earthly, even animal as it were.²⁵

Written the following year, *Suite für Kammerorchester*, subtitled a “Suite in the new style,” contained the movement titles: Ragtime, Valse Boston, Tango, Shimmy, Step, and Jazz. Both compositions predate other notable concert works influenced by American jazz, including *La Creation du Monde* (1923) by Darius Milhaud and *Rhapsody in Blue* (1924) by George Gershwin. Schulhoff credited himself with the creation of “art jazz”:

As you could see, I was the first to succeed with ‘art jazz’...compare the dates of origin and you will discover that the other composers followed me. I certainly admit that I have refrained from prospering from this, but for me the fact that I at least still hold the lead in this direction is enough for me.²⁶

Hot-Sonate für Alt-Saxophon und Klavier exemplified Schulhoff’s skills in utilizing American jazz in concert works. Written in 1930, the work was commissioned by Berlin Radio and received its premiere by American saxophonist Billy Barton with Schulhoff accompanying on piano. The work incorporated jazz vernacular, including rhythmic grooves, syncopation, jazz harmonies and scales (including the blues and whole-tone scales) into the traditional form of a sonata.²⁷

Schulhoff’s Dadaist Works

Schulhoff often mixed his Dadaist works with elements of popular music. In addition to incorporating jazz dances into his 1919 composition, *Five Picturesques for Piano* (WV 51), the middle

²⁵ Albrecht Riethmüller, *Ervin Schulhoff’s Vitalisierung der Musik durch Tanz und Jazz* (Ervin Schulhoff’s vitalization of music through dance and jazz) ed. Tobias Widmaier, trans. Ellen Archambault (Hamburg: von Bockel Verlag, 1996), 36.

²⁶ Josef Bek, *Ervin Schulhoff: Leben und Werk*, 58.

²⁷ Ervin Schulhoff, *Hot-Sonate* (1930) arr. Richard Rodney Bennett. Paton International: Mainz (2002-04).

movement, “In Futurum,” is an example of Dadaism (**Appendix A**). Over thirty years before John Cage wrote *4’33”*, “In Futurum” required the performer to sit at a piano in silence for an extended period before continuing to the fourth movement.²⁸ Schulhoff’s Dadaist music often contained elements of satire and overt disdain for politics. His *Sinfonia Germanica* (1919) is nothing more than a series of mutterings and shouts set to a distorted version of the German national anthem (**Appendix B**).²⁹ Another Dadaist work was his 1919 composition for soprano, *Sonata Erotica* (**Appendix C**), in which a female performs a carefully notated orgasm on stage.³⁰

Schulhoff’s 1926 work, *Le Bourgeois Gentilhomme* (*The Bourgeois Gentleman*), is an example of a Dadaist work for chamber winds. Based on a 1670 play by the French author Molière, *Le Bourgeois Gentilhomme* satirizes attempts at social climbing and the bourgeois (middle-class) personality, while poking fun at the vain, snobbish aristocracy.³¹ The work is a collage of traditional and popular forms of music alongside non-musical textures such as ratchets, car horns, sirens, and other industrial sounds.³² The political satire resonated with the lower social classes living in the tumultuous Weimar Republic, who remained disillusioned following World War I. After the theatrical premiere, Schulhoff rearranged the music as a dance suite for radio broadcast.³³

Influences of New Objectivity in Schulhoff’s Works

Written in 1930, *Konzert für Streichquartette und Bläser-Ensemble* (Concerto for String Quartet and Wind Orchestra) combined a modern musical vocabulary with compositional structures of a Baroque *concerto grosso*. Neue Sachlichkeit, or New Objectivity, in German music was like the Neoclassical art movement that emerged in France during the same time. The style was prevalent in the works of Paul Hindemith, Ernst Toch, and the politically charged music of Kurt Weill.

²⁸ Erwin Schulhoff, *Five Picturesques for Piano* (1919), Ries & Erler, Berlin, 1991.

²⁹ Erwin Schulhoff, *Sinfonia Germanica*, Ebony Band Edition (2016)

³⁰ Erwin Schulhoff, *Sonata Erotica*, Ebony Band Edition (2016)

³¹ Molière, *Le Bourgeois Gentilhomme* (*The Middle Class Gentleman*) (1670), trans. Philip Dwight Jones (2008).

³² Josef Bek, *Erwin Schulhoff: Leben und Werk*, 66.

³³ Erwin Schulhoff, *Le Bourgeois Gentilhomme*, Paton International, Mainz (2006).

Schulhoff scored *Konzert für Streichquartette und Blaser-Ensemble* for pairs of orchestral winds and a string quartet, with the strings appearing as a homogenous unit rather than an ensemble of four soloists.³⁴ Schulhoff frequently divided the ensemble part into woodwind and brass choirs, which stood in stark contrast to the string quartet. The work received its premiere by the Czech Philharmonic in 1932 and broadcast over Czechoslovak Radio.³⁵

Schulhoff: The Educator and Performer

Throughout the 1920s and early 1930s, Schulhoff's career as a pianist, composer, and teacher began to flourish. He started his teaching career at the Prague Conservatory in 1923, and his role at the Conservatory expanded in 1929 to include composition and instrumentation.³⁶ With radio broadcasts spanning from London to Prague, his name became more prominent throughout Europe as a respected performer of both traditional and popular music.³⁷ His concert appearances included critically acclaimed residencies in Paris and London in 1927, and a concert tour of the Weimar Republic in 1929. His tour of the Netherlands in 1930 culminated in a performance as a featured soloist on his *Double Concerto for Flute and Piano* with the Concertgebouw Orchestra in Amsterdam. Schulhoff's compositions received regular performances at the annual festivals of the International Society for Contemporary Music and the Donaueschingen Festival.³⁸

Music and Art in Nazi Germany

In the spring of 1933, the Nazi Party presented a series of exhibits of “degenerate” art with the premise of denouncing and stigmatizing most modern works. Despite attempts to clarify what was classified as “degenerate” art, the regime's definition remained unclear until the mid-1930s when they began targeting works by Jewish artists. In the summer of 1937, the party created an exhibition

³⁴ Erwin Schulhoff, *Konzert für Streichquartette und Blaser-Ensemble* (1930), Paton International, Mainz (1961).

³⁵ Ibid.

³⁶ Derek Katz, “Erwin Schulhoff,” The OREL Foundation, accessed May 15, 2021, http://oreloundation.org/composers/article/erwin_schulhoff

³⁷ Ibid.

³⁸ John C. Carmichael, “The Wind Band music of Hindemith, Krenek, Pepping, Toch, and others from the 1926 Donaueschingen Music Festival,” *DM. Diss*, 62.

called “Degenerate Art” in a makeshift gallery in Munich. The day before the opening of the exhibition, Adolf Hitler delivered a speech declaring a “merciless war” on Jewish artists, whom he called “chatterboxes, dilettantes, and art swindlers.” The exhibition presented hundreds of artworks confiscated from German museums and displayed with slogans such as “madness becomes method” and “revelation of the Jewish racial soul.”³⁹

The Nazi Party leaders also began targeting music in their assaults on artistic freedom in a campaign to align politics, culture, and art with their ideology. Music that upheld the standards of conventional beauty and conveyed the values of militarism, racial purity, and heroism were exalted; works depicting the horrors of war, corruption, and the brutality experienced under the regime were forbidden.⁴⁰ In the view of the party leadership, art could influence the development of a nation, thus their priority was to identify and attack the works viewed as dangerous.⁴¹ The party disparaged well-known Jewish composers Felix Mendelssohn, Gustav Mahler, and Arnold Schoenberg, citing them as “anti-German.” While fellow composers Paul Hindemith and Kurt Weill escaped persecution by emigrating to the United States, Schulhoff relocated his family to Czechoslovakia.

As Germany invaded Czechoslovakia in 1938, they continued their assault on artistic freedom.⁴² In the Greater German Reich, the government continued to exert complete control over every avenue of free thought from the press, radio, and cinema to theater, churches, and academic institutions. This control was executed through the Reich Chamber of Culture, which oversaw the production of all the arts, including film, theater, and music, in Nazi-controlled lands. By the late 1930s, membership in the Reich Chamber of Culture was required for employment in professional ensembles and academic institutions. Artists wishing to become members were required to prove

³⁹ United States Holocaust Memorial Museum. “Degenerate Art.” Holocaust Encyclopedia. <https://encyclopedia.ushmm.org/content/en/article/degenerate-art-1>. Accessed on May, 5, 2022.

⁴⁰ Ibid.

⁴¹ Michael Hass, *Forbidden Music*, 225-26.

⁴² Ibid.

their “Aryan” ancestry. Because Erwin Schulhoff was ineligible for membership due to his ethnicity, he lost his teaching post at the Prague Conservatory in 1938, a position he held since 1923.⁴³

Schulhoff in the Greater German Reich

After losing employment at the Prague Conservatory, Schulhoff feared capture and began the process of emigrating to either Great Britain, France, or the United States. Although other composers such as Arnold Schoenberg and Paul Hindemith were able to expedite their emigration process due to their established international reputations, Schulhoff’s paperwork was denied and his financial means were limited.⁴⁴ As he became disillusioned with the political climate in Europe, Schulhoff began composing works influenced by Social Realism. He participated in the workers’ theater competition in Moscow and began the process of emigrating to the Soviet Union.⁴⁵

To generate income and support his family, Schulhoff produced many popular jazz pieces for the radio using pseudonyms such as Hanus Petr, John Longfield, Joe Fuller, Eman Balzar, George Hanell, and Lu Gaspar.⁴⁶ In August 1935, he began working for the radio station in Ostrava as an accompanist for light musical works, including dance music, jazz, and folk tunes. Though he was seldom featured as a soloist, he was able to perform several classical works by Liszt, Brahms, and Mozart.⁴⁷ Despite his misfortune, he clung to the belief that the Nazis would not be in power long, which he indicated in his journal in March 1941, a year before his arrest:

One says today ‘bad luck’ has broken out over the world. Nonetheless I see, with intense interest, the breaking apart of the old order taking place, very many disillusioned faces of existence, which every inner being has indeed lost, because they do not have the proper attitude toward outer occurrences and cannot see the facts, or, better said, do not want to see.⁴⁸

⁴³ Derek Katz, “Erwin Schulhoff,” The OREL Foundation, accessed May 15, 2021, http://orelfoundation.org/composers/article/erwin_schulhoff

⁴⁴ Ibid.

⁴⁵ Ibid.

⁴⁶ Josef Bek, *Erwin Schulhoff: Leben und Werk*, 139.

⁴⁷ Ibid, 140.

⁴⁸ Ibid, 142-143.

In 1941, Schulhoff received Soviet citizenship for his family and began the process of emigrating to the Soviet Union, but his emigration status came too late. As Schulhoff made plans to leave, Hitler violated the non-aggression pact with the Soviet Union and invaded on June 22, 1941, making it impossible for Schulhoff to leave Czechoslovakia for the Soviet Union. Despite having his petition for citizenship approved, he was arrested the day after the invasion before he could escape.⁴⁹

Schulhoff was initially held in the Prague YMCA before being deported to a concentration camp in Wülzburg, Bavaria. Unlike fellow imprisoned Czech composers (Pavel Haas, Gideon Klein, and Viktor Ullmann) who were arrested for their Jewish ethnicity, Schulhoff was placed in a camp specifically for Soviet citizens.⁵⁰ Despite his imprisonment, Schulhoff continued to compose, including writing piano sketches of his Seventh Symphony while detained in Prague and sketches of his Eighth Symphony while imprisoned in Wülzburg. Still steadfast in his Socialist ideals, his Eighth Symphony incorporated vocal quotations from Marx, Lenin, and Stalin in the first movement. Schulhoff managed to complete the second movement, Scherzo, and sketches of the finale.⁵¹ Before the work could be completed, Schulhoff caught tuberculosis and died on August 28, 1942. He was buried in a straw bag in an unmarked grave outside the Wülzburg Concentration Camp.⁵²

When Erwin Schulhoff was approved for emigration, he shipped much of his music to the Soviet Union, allowing his compositions to survive the Nazi purge. Diplomacy after the end of the Cold War allowed for further research into art from this period, and with the fiftieth anniversary of the end of World War II a few years later, music from the Weimar Republic saw a resurgence of scholarship. Today, through scholarship and research, the music of composers like Erwin Schulhoff is being performed again for the first time in several generations.

⁴⁹ Derek Katz, "Erwin Schulhoff," The OREL Foundation, accessed May 15, 2021, http://orelfoundation.org/composers/article/erwin_schulhoff

⁵⁰ Michael Hass, *Forbidden Music*, 248.

⁵¹ Scott Cole, "Erwin Schulhoff: His Life and Violin Works." DM diss., Florida State University (2001), 62-63.

⁵² Derek Katz, "Erwin Schulhoff," The OREL Foundation, accessed May 15, 2021, http://orelfoundation.org/composers/article/erwin_schulhoff

PART II

DADAISM: *Le Bourgeois Gentilhomme*

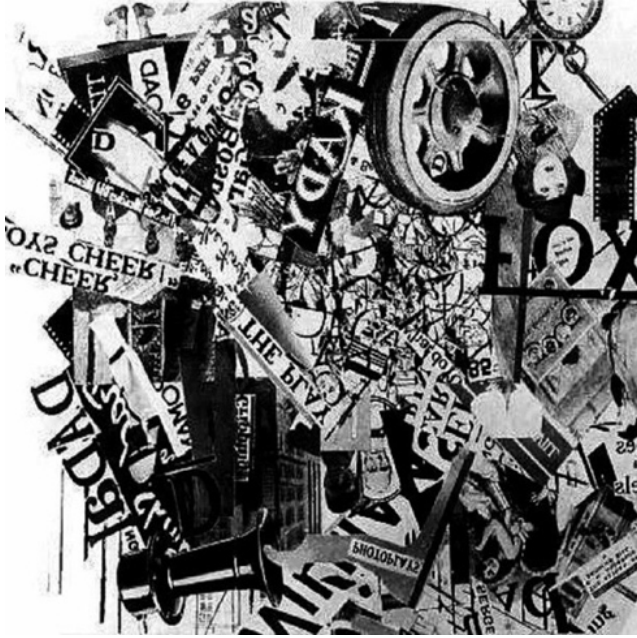


Figure 1: *Life and Work in Universal City, 12:05 Noon* (1919) by George Grosz and John Heartfield

My drawings expressed my despair, hate and disillusionment. I drew drunkards; puking men; men with clenched fists cursing at the moon ... I drew a man, face filled with fright, washing blood from his hands ... I drew lonely little men fleeing madly through empty streets. I drew a cross-section of a tenement house: through one window could be seen a man attacking his wife; through another, two people making love; from a third hung a suicide with body covered by swarming flies. I drew soldiers without noses; war cripples with crustacean-like steel arms; two medical soldiers putting a violent infantryman into a straight-jacket made of a horse blanket ... I drew a skeleton dressed as a recruit being examined for military duty. I also wrote poetry.⁵³

— George Grosz

The Birth of Dadaism

With a shifting world order ushered in by the end of World War I, a movement emerged to destroy traditional values in art and replace them with a new satirical medium known as Dadaism.

The origins of Dadaism can be traced back to a 1916 Zurich nightclub called Cabaret Voltaire. As a public space with a focus on the spoken word, dance, and music, Cabaret Voltaire became a haven for artists to safely meet and express their thoughts on topics like war and politics.⁵⁴ Artists presented new genres of poetry, abstract paintings, various types of music, and film to express their abhorrence to the horrors of war and resentment of the social hierarchy. In an announcement of the opening of Cabaret Voltaire, founder Hugo Ball wrote:

The Cabaret Voltaire. Under this name a group of young artists and writers has formed with the objective of becoming a center for artistic entertainment. In principle, the Cabaret will be

⁵³ Otto Friedrich, *Before the Deluge: A Portrait of Berlin in the 1920s*, (New York: Harper Perennial, 1995), 37

⁵⁴ Jacqueline Lewis, "Hugo Ball: Founder of the Dada Movement." *The Collector*, 13 Mar. 2020, <https://www.thecollector.com/hugo-ball-founder-of-the-dada-movement/>.

run by artists, permanent guests, who, following their daily reunions, will give musical or literary performances. Young Zürich artists, of all tendencies, are invited to join us with suggestions and proposals.⁵⁵

In his 1916 “Dada Manifesto,” Ball declared that the aim of Dadaism was “to remind the world that there are people of independent minds – beyond war and nationalism.”⁵⁶ In the aftermath of the First World War, this anti-war and anti-bourgeois message spread to France and other countries in Europe, but it was especially well-received in the war-ravaged Weimar Republic. The movement was espoused by artists who rejected logic and reason, instead expressing nonsense and irrationality. Dadaist artists maintained leftist political views and expressed discontent with war, nationalism, violence, and the bourgeois ruling class through media such as collages, sculptures, and poetry.⁵⁷ Dadaist art was innovative and diverse, encompassing visual art, literature, music, and the spoken word. The artwork, *Greed/Eclipse of the Sun* by George Grosz, is an example of Dadaist art:



Figure 2: *Greed/Eclipse of the Sun* (1926) by George Grosz is a masterpiece of political art. As signaled by the dollar sign darkening the sun, a symbol of life, the artwork critiques the greed and violence of Germany’s military, politicians, and industrialists. In the work, Grosz depicts mindless bureaucrats in a grim setting surrounding the decorated general. An industrialist carrying weapons whispers in the general’s ear. A donkey representing the German people stands near a bloody sword and listens with big ears yet wears blinders of ignorance.⁵⁸

⁵⁵ Ibid.

⁵⁶ Hugo Ball, “Lorsque je fondis le Cabaret Voltaire” [“Why I founded the Cabaret Voltaire”]. in *Cabaret Voltaire*, Zürich, 1916.

⁵⁷ Jacqueline Lewis, “Hugo Ball: Founder of the Dada Movement.” *The Collector*, 13 Mar. 2020, <https://www.thecollector.com/hugo-ball-founder-of-the-dada-movement/>.

⁵⁸ “George Grosz’s ‘Eclipse of the sun’ (1926).” The Heckscher Museum of Art. (2022, January 11). Retrieved September 20, 2022, from <https://www.heckscher.org/exhibitions/george-groszs-eclipse-of-the-sun-1926/>

Dadaism in Music

Dadaist music often consisted of collages of unrelated musical styles, non-musical sound effects, overt political commentary, and musical satire. The impact of Dadaism can be heard in prominent musical works of the 1920s, including a short-lived genre called the “zeitoper” or “opera of the times.” *Neues vom Tage* (*News of the Day*) by Paul Hindemith is a satirical zeitoper that reflects a nihilistic perspective of German democracy between the world wars. For the production, Hindemith composed music that echoed popular dance music and parodied the music of Puccini and the Berlin cabaret to depict a satire about marriage, infidelity, and fame.⁵⁹ While not inherently Dada, jazz and other popular music were used in concerted Dadaist works because they were considered “low art” and anti-bourgeois.⁶⁰

Neues vom Tage became notorious for a scene in which the lead soprano sang about the news and celebrated the marvels of modern plumbing while laying nude in a bathtub. The Nazi Party scandalized the scene in 1934. Because of its incorporation of political satire, a pessimistic perspective of modern Germany, anti-bourgeois sentiments, and incorporation of popular music, the Reich Chamber of Culture labeled *Neues vom Tage* as “degenerate.”⁶¹

Historical Context: *Le Bourgeois Gentilhomme*

In early 1926, the Director of the National Theater in Prague, Karel Hugo Hilar, needed incidental music for a modern day setting of Molière’s drama *Le Bourgeois Gentilhomme* (*The Bourgeois Gentleman*). Throughout the original drama, Molière critiques the bourgeoisie and nobility, both of which are subject to corruption and driven by superficial desire. In Molière’s France, a “gentleman” had to be nobly born, meaning there could be no such thing as a bourgeois gentleman.⁶² Hilar,

⁵⁹ Alex Ross, *The Rest Is Noise: Listening to the Twentieth Century*. New York: Farrar, Straus and Giroux, 2007, 348.

⁶⁰ Jonathan O. Wipplinger, *The Jazz Republic: Music, Race, and American Culture in Weimar Germany*, 30-31.

⁶¹ Alex Ross, *The Rest Is Noise: Listening to the Twentieth Century*. New York: Farrar, Straus and Giroux, 2007, 348.

⁶² Molière, “The Middle Class Gentleman.” Translated by Philip Jones, *The Middle Class Gentleman*, by Moliere, 6 Feb. 2013, <https://www.gutenberg.org/files/2992/2992-h/2992-h.htm>.

believing the sentiment would resonate in modern day Weimar, wanted to create a contemporary setting of the theatrical work that included vocal settings, instrumental dances, and dramatic scenes. He translated the French text to German and billed the new production as *Der Bürger als Edelmann* (*The Bourgeois Gentleman*).⁶³

For the German setting, Hilar approached Schulhoff with the commission. By then, Schulhoff had an established reputation throughout Europe for his modern musical vocabulary and flair for the grotesque. Hilar set the story in contemporary Weimar and wanted Schulhoff to incorporate elements of popular music and jazz. Schulhoff's participation in the Dada movement also played a role in the choice, as it was the most current style among theatrical artists throughout Europe. Hilar offered Schulhoff a generous advance of 3,000 crowns and three percent of the proceeds from each performance. Schulhoff initially tried to transform the theatrical work into a *zeitoper*, but Hilar insisted on a play with incidental music. Schulhoff worked on the commission from May until August, first in the city of Prague and then on Lake Mácha in northern Bohemia throughout the late summer of 1926.⁶⁴

The production of *Le Bourgeois Gentilhomme* premiered on September 23, 1926, and received critical acclaim from the press. The music primarily consisted of an overture and a series of dance scenes in which Schulhoff juxtaposed “high art” musical forms with “low art” popular dances. In addition, the production was interspersed with brief musical interludes and elements of musical satire.⁶⁵ The instrumental accompaniment for the theatrical work is scored for a small ensemble and piano. Critic Alois Haba, a staunch advocate for modern classical music, wrote:

Schulhoff understands how to create musical fun but with a strict contrapuntal style. He has an undeniable sense of the character of peculiar situations and enough artistic taste to temper the banality. His scenic music is completely worth hearing, for its own sake, and provides

⁶³ Erwin Schulhoff, *Der Bürger als Edelmann: "Le bourgeois gentilhomme"* (1926). Paton International, Mainz, 2006.

⁶⁴ Ibid.

⁶⁵ Ibid.

proof that Schulhoff also takes such projects seriously, which other composers might trivialize.⁶⁶

After the successful production of the play, Schulhoff considered reworking the music into a zeitoper but eventually abandoned the project. Believing the instrumental music was substantial enough to stand on its own, Schulhoff set the music as a concert suite for flute, oboe, clarinet, bassoon, horn, trumpet, trombone, piano, and an extensive percussion section. The chamber suite was premiered via radio broadcast on October 26, 1928, conducted by Hermann Scherchen with Schulhoff at the piano.⁶⁷ In spite of the initial success, Universal Edition criticized *Der Bürger als Edelmann*, and Schulhoff was unsuccessful in publishing the work. The manuscript was rediscovered in 1999 in the Museum of Czech Music in Prague and published by Schott in 2006 under the German title, *Der Bürger als Edelmann: Konzertsuite für Klavier, sieben Bläser und Schlagzeug*.⁶⁸

Theatrical Connections: *Le Bourgeois Gentilhomme*

Ouverture

The stage work of *Le Bourgeois Gentilhomme* is set in the home of Monsieur Jourdain, a middle-aged “bourgeois” whose father grew rich as a cloth merchant. The foolish M. Jourdain has one aim in life: to rise above his middle-class background and be accepted as an aristocrat. Other main characters of Act I are the Music Master and the Dancing Master, both of whom have been hired to teach him the noble arts of music and dance. Although M. Jourdain consistently makes a fool of himself, the Music and the Dancing Masters coach him to avoid losing their healthy salaries. As the Ouverture begins, the Music Master is guiding a pupil to compose a serenade for M. Jourdain and the Dancing Master is completing choreography to accompany the music; M. Jourdain is asleep

⁶⁶ Josef Bek, *Erwin Schulhoff: Leben und Werk*, 88.

⁶⁷ Erwin Schulhoff, *Der Bürger als Edelmann: "Le bourgeois gentilhomme"* (1926). Paton International, Mainz, 2006.

⁶⁸ Ibid.

in the next room, unaware of the rustle of activity. The *Adagio* introduction of the Overture is the serenade being composed (**Figure 3**).



Figure 3: *Le Bourgeois Gentilhomme* – Overture: ms. 3-8

The faster *Allegro con spirito* follows the slow introduction and consists of two themes. One can hear the contrast of song and dance in the two main themes of the *Allegro con spirito*, which depicts the Music and Dancing Masters waiting for M. Jourdain to awake. The six-measure introduction at the beginning of the *Allegro con spirito* contains a descending three quarter note motive, C-G-C, which serves as a building block for the accompaniment throughout the Overture (**Figure 4a**). The light, nimble primary theme (m. 26-29) is first heard in the clarinet and oboe, while the smooth, lyrical second theme (m. 38-41) is scored in the clarinet and bassoon (**Figure 4b**). The dramatic contrast between these themes continues to build throughout the Overture.



Figure 4a: *Le Bourgeois Gentilhomme* – *Allegro con spirito* – Opening Motive (m. 20)



Figure 4b: *Le Bourgeois Gentilhomme* – Overture: Theme I (m. 26-29) & Theme II (m. 38-41)

In the middle section of the Overture (m. 62-95), the musical intensity is reinforced through thematic fragmentation, as well as trills in the upper woodwinds, oscillating sixteenth notes in the piano, and flutter tonguing throughout the wind section. Additionally, the work includes extensive writing for percussion, especially xylophone and timpani, both of which require highly skilled percussionists. The final section of the *Allegro con spirito* (m. 96-134) contains restatements of the two themes within an abbreviated phrase structure and a return of the opening *Adagio* (m. 121). The coda (m. 135) begins with the three quarter note motive (**Figure 4a**) which gradually builds to bring the Overture to a dramatic ending.

Scenes de Ballet: Danse de Tailleurs

The plot of *Le Bourgeois Gentilhomme* is essentially non-linear, meaning the characters are revealed through a series of situations instead of a narrative or developing plot. This concept is reinforced in the sectional construction of the suite, first in the *Scenes de Ballet* and finally in the *Grand Ballet du Finale*. The *Scenes de Ballet* follows the Overture and consists of three movements (*Danse de Tailleurs*, *Le Banquet*, and *Marcia*) that correspond to the end of Act II, Act III, and Act IV.

In stage production, the *Danse de Tailleurs* occurs at the end of Act II, with M. Jourdain dressing in a custom suit. The Master Tailor and four apprentice tailors make a ceremony out of trying on the new suit. Like the Music and Dance Masters, the Master Tailor and four apprentices' sole purpose is to present M. Jourdain as an aristocrat, despite his embarrassing blunders. The opening motive (**Figure 5a**) is the building block for the movement. In *Danse de Tailleurs*, the motives and melodic fragments are repeated four times as each of them represent the four apprentices changing Monsieur Jourdain while the Master Tailor does last minute measurements. An example of this repeated pattern can be found in primary theme (**Figure 5b**). Ratchet solos, trombone glissandi, and ascending and descending woodwind lines depict the sound of a tape

measure. *Danse de Tailleurs* contains a variety of unique color combinations, including English horn, bass clarinet, contrabassoon, and ratchet to create an atmosphere of musical satire.



Figure 5a: *Danse de Tailleurs* opening motive



Figure 5b: *Danse de Tailleurs* – Primary Theme (m. 17-25)

Scenes de Ballet: Le Banquet and Marcia

Throughout *Le Bourgeois Gentilhomme*, Schulhoff juxtaposes the “high art” of Western classical music with the “low art” popular music, including *Le Banquet*, which consists of a fugato composed in the style of a foxtrot. The beginning of *Le Banquet* is notated “Otaguf alla Foxtrot,” indicating that Schulhoff constructed the otaguf (fugato spelled backwards) in retrograde, saving the fugal statement (**Figure 5c**) and answer for the end of the fugue. The movement begins with a densely orchestrated episode in which fragments of the fugal subject can be heard in the oboe, clarinet, trumpet, and horn, while the piano and percussion serve as accompaniment. Beginning at m. 14, the movement contains the juxtaposition of three statements of the fugal theme, with an augmentation of the theme in the trumpet, diminution in the xylophone, and an inversion of the theme in the trombone (**Figure 5d**). The trio is accompanied by split percussion (snare, bass, cymbals) configured like a drum set.



Figure 5c: *Le Bourgeois Gentilhomme* – *Le Banquet* – fugal subject



Figure 5d: *Le Banquet* – fugal subject in augmentation, diminution, and inversion (m. 14-21)

The following phrase (m. 22-33) presents partial statements of the fugal theme, first in the flute (m. 22) and clarinet (m. 26). The third and final section begins at m. 34 in which the counterpoint of the fugue texture becomes simplified with the subject stated in horn, trombone, trumpet, and clarinet. A defining characteristic of the accompaniment in final section of “Otaguf alla Foxtrot” is the syncopated rhythm, ♯♯ ♯, commonly found in a foxtrot. As is typical of a traditional fugue, the trumpet ‘answer’ (D-flat) and the clarinet ‘statement’ (A-flat) are written a fifth apart, with the A-flat serving as the tonic. In the case of the “otaguf”, the answer (m. 45) comes before the statement (m. 49). The clarinet subject serves as an attacca transition to the beginning of the Marcia.

The Marcia immediately follows *Le Banquet* and contains a progression of melodies in the trumpet (both muted and unmuted), oboe, and xylophone. The beginning of Act IV is marked by the arrival of a man whom M. Jourdain thinks is the son of the Turkish Sultan. The movement begins and ends with a steady pulse of triplets in the snare drum. Each phrase contains a melodic statement accompanied by a steady quarter note progression in the piano and percussion. A solo on ‘gran cassa a piatti turque’ (bass drum with Turkish cymbals) separates each statement of the theme. M. Jourdain dreams of his daughter, Lucille, marrying a nobleman, but she instead falls in love with

the middle-class Cléonte. M. Jourdain refuses to allow Lucille to marry Cléonte. Determined to marry Lucille, Cléonte disguises himself to M. Jourdain as the son of the Sultan of Turkey and asks his daughter's hand in marriage. M. Jourdain greets the "son of the Turkish sultan" in an extravagant costume, turban, and sword. Schulhoff captures the satire and extravagance of Marcia with melodic material in the oboe, trumpet, and xylophone accompanied by a steady progression of quarter notes in the piano and triplets in the snare drum.

Grand Ballet du Finale

The sectional construction of *Grand Ballet du Finale* is based off the series of scenes presented in the fifth and final act of *Le Bourgeois Gentilhomme*. As a dignified gentleman, M. Jourdain devotes himself to the gentlemanly arts of fencing, dancing, music, and philosophy, continually managing to make a fool of himself. In the *Grand Ballet du Finale*, M. Jourdain oversees a parade of his teachers to honor the "dignified Turkish guest." The final movement of the suite is a procession of philosophers, artists, ballerinas, musicians, and boxers who present themselves in the parade for the guest of honor.

The music of *Final Grand Ballet* consists of several style shifts as each of M. Jourdain's teachers present their skills. The movement begins with a brief introduction followed by a *commedia dell'arte* with the theme first presented in the trombone. A *commedia dell'arte* ("comedy of art" or "comedy of the profession") is a type of theatrical scene meant to seem unwritten or improvised; actors perform clever pantomime, acrobatic feats, and comical interruptions. In the music, one can hear the constant dramatic interruptions (m. 70) and stylistic shifts as actors process in the parade. The theme to the *commedia dell'arte* (**Figure 5e**) is brisk and lively, characterized by shifting accents. The movement contains a diverse collage of "high art" musical forms and "low art" popular music, including a tango (m. 123), a march (m. 143), a pastorale (m. 181), a waltz (m. 226), and a dramatic

“knockout” (m. 310) as two boxers make their appearance. The movement concludes with a return of the theme from the *commedia dell’arte*, which helps to unify the variety of stylistic changes.



Figure 5e: *Le Bourgeois Gentilhomme* – *commedia dell’arte* – Theme (m. 22-29)

Schulhoff’s *Le Bourgeois Gentilhomme* contains a unique juxtaposition of overt political commentary, musical satire, and creative combinations of musical styles. The work requires mastery of a diverse musical vocabulary, from a foxtrot to a fugue. The incorporation of “high art” musical forms (fugue, waltz, pastorale) and “low art” popular dances (foxtrot, tango) is prevalent throughout *Le Bourgeois Gentilhomme*. Musicians must also be able to draw connections between the drama by Molière and the composition of Schulhoff, which informs much of the music interpretation. Examples include the duality of the Music Master and Dancing Master depicted in the Overture, the repetitions coinciding with the four tailors in *Danse de Tailleurs*, the satire connected with arrival of the son of the Turkish Sultan in the Marcia, and the role the *commedia dell’arte* serves in the *Grand Ballet du Finale*. The unlikely pairing of a fugato and foxtrot creates an element of satire in *Le Banquet*. Similarly, the role of *commedia dell’arte* sets the atmosphere of satire and drama as Schulhoff juxtaposes “high” and “low” music in *Final Grand Ballet*. Schulhoff provides musicians the opportunity to explore the relationship between music and drama through a diverse collection of musical styles in *Le Bourgeois Gentilhomme*.

PART III

JAZZ: *Hot-Sonate für Alt-Saxophon und Kammerensemble*



In that year, 1919, we walked the unlighted streets hugging the house fronts, and ducking under high archways... *Je m'en fous* [I do not care] was the motto, at last I am going to have a good time. A few young Americans who a few days before had been playing in an army band came to Berlin, and the orchestras playing Vienna waltzes changed overnight into jazz bands. Instead of first and second violinists, you saw grinning banjo and saxophone players. Everybody was happy. Frightfully happy. The war was over!

– George Grosz⁶⁹

Figure 6: Saxophone Illustration by George Grosz from *George Grosz: An Autobiography* (p. 90)

Jazz Invades Europe

Eager to look ahead after the crushing defeat of World War I, people in the Weimar Republic embraced the modernism of jazz that swept Europe throughout the 1920s. While jazz became popular in America in the mid-1910s, Germany remained isolated from the American art form until the end of World War I. Through influential live performances by New York's band leader, James Reese Europe, and recordings of the Original Dixieland Jazz Band during the war, jazz began circulating the continent in 1919 following the war.⁷⁰

In the years immediately after the war, the German territory west of the Rhine River was divided into occupation zones by the United States, Belgium, England, and France. American forces, which occupied parts of the Weimar Republic from 1919-1923, brought with them forms of American entertainment, including early recordings of musicians like cornetist “King” Oliver.⁷¹ According to American journalist Harry A. Franck, American soldiers “commandeered the poor man’s drinking-places and transformed them into enlisted men’s barracks... ‘jazz’ and ragtime and

⁶⁹ George Grosz (Trans. Nora Hodges). *George Grosz: An Autobiography*. University of California Press, 1955 (trans. 1983), 119.

⁷⁰ Jonathan O. Wipplinger, *The Jazz Republic: Music, Race, and American Culture in Weimar Germany*, 24-25.

⁷¹ Ibid.

burnt-cork jokes took the place of *Lieder* and *Männerchor* (men's chorus).⁷² As a result, the new "jazz" dances replaced the music of the old German Empire.

Jazz in Concert Works

In the early years of the Weimar Republic, "jazz" was used as a loose term to describe popular dance music like the tango, two-step, shimmy, foxtrot, and ragtime. In 1922, Paul Hindemith began borrowing jazz dance idioms as a compositional resource in *Kleine Kammermusik*, op. 24, no. 1, a suite for chamber orchestra including two movements titled "Shimmy" and "Ragtime."⁷³ Written later that year, his *Suite 1922*, op. 26, consists of a collection of popular dances in a five-movement suite reminiscent of a baroque dance suite: "March," "Shimmy," "Nocturne," "Boston," and "Ragtime."⁷⁴ Other European composers, such as Darius Milhaud and Igor Stravinsky, began incorporating jazz into their music. Milhaud's *La Creation du Monde* (1923) incorporates the saxophone in a chamber orchestra, as well as blending American jazz harmonies and rhythms with the compositional structures of classical music.⁷⁵

Schulhoff's Contributions to Jazz

Arguably, no other European composer of the 1920s dedicated himself to incorporating jazz in concert works more than Erwin Schulhoff. His involvement with jazz in the decade that followed World War I attests to his appreciation of the artform as both a musical aesthetic and rebellious cultural movement. Hindemith and Milhaud experimented with jazz in concert works by 1922; Schulhoff incorporated jazz elements in his works as early as 1919, upon his return from the war. In that year, Schulhoff composed *Five Picturesques for Piano*, a suite consisting of five movements: "Foxtrot," "Ragtime," the Dadaist movement titled "In Futurum," "One-Step," and a Brazilian

⁷² Ibid.

⁷³ Bokyung Park, Paul Hindemith's *Suite 1922: Influences of Jazz and Baroque Styles*, DM Dis, The University of Arizona (2013), 42-43.

⁷⁴ Ibid.

⁷⁵ Juliette Appold, "Darius Milhaud and the Americas." *Darius Milhaud and the Americas* | NLS Music Notes, 6 Aug. 2020, <https://blogs.loc.gov/nls-music-notes/2020/08/darius-milhaud-and-the-americas/>.

tango called “Maxixe.” Schulhoff dedicated the work to George Grosz, who introduced Schulhoff to jazz through his collection of recordings and captivating drawings of jazz musicians.⁷⁶ In a 1921 letter to Alban Berg, Schulhoff wrote:

I am writing a suite of modern dances (for chamber orchestra) made up of: Valse Boston, Foxtrot, Slingan, and Jazz. I say to myself, if Bach and his contemporaries, as well as Mozart, Brahms, Schubert, etc. wrote and also loved the dances of their time, why should I not also love and write these?!⁷⁷

Despite not having the notoriety of other Weimar composers such as Paul Hindemith, Kurt Weill, or Ernst Toch, Schulhoff was in the forefront of composing what he called “art jazz.”⁷⁸ In 1924, Schulhoff expanded on this philosophy in an essay “Der Mondäne Tanz” (“The Fashionable Dance”), published in the contemporary German music journal, *Au takt*. In it, he reiterated his belief that using jazz dances in concert music is akin to Bach borrowing baroque dance forms and Chopin utilizing mazurkas and polonaises. He asserted that “peculiar rhythms and characters... represented the major source of jazz’s influence.”⁷⁹

Historical Context: *Hot-Sonate für Alt-Saxophon und Kammerensemble*

In 1930, the Funkstunde A.G. in Berlin, one of many emerging German radio broadcasting companies, commissioned Schulhoff to compose *Hot-Sonate*. To engage with composers, the station commissioned works to be broadcast in this new mass medium. By 1930, Schulhoff was a well-respected performer and composer of traditional concert works, as well as popular music. Although it is unclear if the radio broadcaster made the request for a jazz sonata, Schulhoff’s versatile compositional style made him one of the strongest candidates for such a project.⁸⁰

By the end of the 1920s, Schulhoff was no stranger to incorporating jazz into concert works.

⁷⁶ Scott Cole, “Ervin Schulhoff: His Life and Violin Works.” DM diss., Florida State University (2001), 20-21.

⁷⁷ Albrecht Riethmüller, Ervin Schulhoff’s *Vitalisierung der Musik durch Tanz und jazz* (Ervin Schulhoff’s vitalization of music through dance and jazz) ed. Tobias Widmaier, trans. Ellen Archambault (Hamburg: von Bockel Verlag, 1996), 36.

⁷⁸ Josef Bek, *Ervin Schulhoff: Leben und Werk*, 58.

⁷⁹ Ibid.

⁸⁰ Schulhoff’s contract with the Funkstunde; the original contract is in Prague, České Muzeum Hudby, Fonds Schulhoff, shelfmark S 173 no. 96

While composing the sonata, he was also finishing his opera, *Flammen*, which contains rhythmic influences of jazz, an on-stage jazz band, and popular dance interludes.⁸¹ In 1930, he collaborated with author Otto Rombach to produce a jazz oratorio or “radio play,” called *H.M.S. Royal Oak*. The work depicted an actual event from 1928 aboard the ship by the same name, in which jazz was the center of a violent dispute between officers. The score calls for jazz band, choir, narrator, and three violins, and consists of a variety of popular dances, jazz arias, and recitatives.⁸²

Hot-Sonate was among the first compositions that elevated the jazz saxophone from the Weimar nightclub to the concert hall. In his 1925 Dadaist article, “Saxophone and Jazzband,” Schulhoff portrayed the instrument as “the strongest necessity with regard to sexual ethos,” calling it “amongst the most common objects for the nightly needs of the Jeunesse dorée (golden youth).”⁸³ This underscores the sexual connotations often associated with the saxophone. Less than five years later, he composed a sonata in which he elevated the jazz saxophone as a concert instrument. Schulhoff’s *Hot-Sonate* was significant because it preceded other prominent saxophone works from the time, including sonatas by Wolfgang Jacobi (1931), Paul Hindemith (1943), and Paul Creston (1944). However, these saxophone sonatas are not jazz-infused.

Hot-Sonate received its premiere in 1930 by American saxophonist Billy Barton with Schulhoff accompanying on piano. The acclaimed saxophonist relocated to the Weimar Republic in 1928 and spent four years touring Europe. As a bandleader, Barton created one of the first swing bands in the Weimar Republic at the Cafe Berlin and regularly performed with the London Savoy Orpheans Band.⁸⁴ Barton had an exceptionally high register for the time. The copyist’s manuscript of *Hot-Sonate* contains a notated range of the alto saxophone as concert E₃ – Bb₅, even though the

⁸¹ Mary Huntimer, “Erwin Schulhoff’s *Flammen* Returns to the Stage 90 Years after Its Debut,” *The Operatic Saxophone*, 23 June 2022, <https://theoperaticsaxophone.com/2022/06/23/erwin-schulhoffs-flammen-returns-to-the-stage-90-years-after-its-debut/>.

⁸² “Erwin Schulhoff - H.M.S. Royal Oak,” *Ebony Band: H.M.S. Royal Oak, Erwin Schulhoff*, 17 Mar. 2014, <https://ebonyband.nl/en/library/detail/detail/contact/naam/schulhoff/title/hms-royal-oak/>.

⁸³ Erwin Schulhoff (Trans. by Klaus Gehrmann), “Zeitkunst: Saxophon und Jazzband,” *Auftakt* 5 (1925): 179-83.

⁸⁴ Horst Lange, *Jazz in Deutschland: Die deutsche Jazz-Chronik, 1900-1960* (Berlin: Colloquium, 1966), 45.

range of alto saxophones at that time typically did not exceed Ab⁵. Schulhoff utilized the high register in a purposeful manner, presumably in consultation with Barton. As Schulhoff noted in the music periodical, *Melos*, “only musicians like this (Barton) can play my Sonata.”⁸⁵

In April 1930, before the premiere, Erwin Schulhoff signed a publishing contract for *Hot-Sonate* with B. Schott’s Söhne in Mainz. The final published version included a simplified saxophone part with a modified range to make it more marketable. The Schott publishing house announced Schulhoff’s *Hot-Sonate* in the magazine *Anbruch*:

Today’s scant number of chamber music works for or with saxophone is augmented by this valuable piece. The name Schulhoff stands for the serious, artistic form of this sonata, which has been performed several times in brief succession, particularly on the radio.⁸⁶

In most modern publications, the saxophone part includes both the original part as written for Billy Barton and Schulhoff’s modified version with reduced range. In 2002, saxophonist Harry White arranged *Hot-Sonate* for saxophone and chamber orchestra, further elevating the work. During the same time, composer Richard Rodney Bennett transcribed *Hot-Sonate* for orchestral winds, percussion, and string bass under the title, *Jazz Concerto*.

Jazz Connections: *Hot-Sonate für Alt-Saxophon und Kammerensemble*

The jazz-inspired character of the *Hot-Sonate für Alt-Saxophon und Kammerensemble* requires an understanding of the jazz vernacular for an informed musical interpretation, including articulation, rhythmic groupings, and expressive use of dynamics. Performers should work to create an elastic, improvisatory feel that more closely reflects jazz performance practice. Articulations and slur groupings should be approached like a jazz musician, specifically regarding the staccato, legato, and accented articulations. *Hot-Sonate* makes extensive use of syncopation, including off-beat accents, ties across strong beats, and cross rhythms that imitate jazz grooves (**Figure 7a**).

⁸⁵ Hanns Gutman, “Neue Musik im Berliner Sender.” *Melos* 5/6 (Mai/Juni 1930): 251- 52.

⁸⁶ Publisher’s advertisement in *Anbruch*. *Monatsschrift für moderne Musik*, year XII, vol. 7/8, September/ October 1930, following p. 266.

Additionally, musicians are encouraged to use dynamics to shape the phrases freely and with elasticity, especially in passages where Schulhoff provides sparse dynamic markings. The third movement makes extensive use of glissandi, which are not to be performed in an exact manner but as casual smears. The melodic material for *Hot-Sonate* employs whole-tone and blues scales, as well as extended harmonies (9th, 11th, and 13th chords), which will be expanded upon in the following section of this document.

Movement I (m. 1-3)



between the flowing nature of the first theme (m. 2) and the biting rhythms of the second theme (m. 27) (**Figure 8b**).

A	m. 1	Ensemble ostinato B-flat major
	m. 2-10	Theme I
	m. 11-18	Theme I restatement
	m. 19-26	Transition to Theme II
B	m. 27-34	Theme II
	m. 35-48	Theme II restatement
	m. 49-60	Transition to Theme I
A'	m. 61-68	Theme I
	m. 69-72	Saxophone cadenza and two measure close

Figure 8a: *Hot-Sonate* – Movement I: Moderato (♩=66)

Theme I (m. 2-10)

Theme II (m. 27-34)

f ma sempre dolce

Figure 8b: *Hot-Sonate* – Movement I: Moderato (♩=66) Theme I and Theme II

A brief return of Theme I (m. 61) concludes with a cadenza based on the opening thematic material. Throughout the movement, the saxophone remains the primary voice of the melody, except for some minor call-and-response figures in the accompaniment. The ensemble presents more of the melodic material in the remainder of the work. The movement concludes abruptly with two measures of accompaniment after the cadenza.

Titled *Vivo*, the second movement is upbeat and contains more musical dialogue between the soloist and ensemble, with a ‘shout chorus’ played by the ensemble. The movement is constructed in a modified strophic form and contains two themes and a variant on the first theme (**Figure 9a**). The melodic material for the *Vivo* utilizes the blues scale, in which Theme I is based on

D blues [D, F, G, Ab, A, C, D] and Theme II is constructed on G blues [G, Bb, C, Db, D, F, G].

Schulhoff incorporates the raised 7th (C-sharp and F-sharp) in melodic material to emphasize the tonal centers of D and G. Both themes in the second movement follow a pattern of a sustained note every four measures and feature a driving syncopation (**Figure 9b**).

A	m. 1-16	Theme I
	m. 17-40	Expansion of Theme I/Transition to Theme II
B	m. 41-56	Theme II
	m. 57-62	Ensemble 'shout chorus'
A'	m. 63-78	Variant of Theme I
	m. 79-86	Retransition to A Section
A''	m. 87-94	Repeat of Theme I (m. 1-8)
	m. 95-99	Saxophone solo; expansion on m. 9-10

Figure 9a: *Hot-Sonate* – Movement II: Vivo ($\text{♩} = 112$)

Theme I (m. 1-16)



Theme II (m. 41-56)



Figure 9b: *Hot-Sonate* – Movement II: Vivo ($\text{♩} = 112$) Theme I and Theme II

The first section of the movement to feature the ensemble occurs in m. 57-62. Written in the style of a shout chorus, the section features rhythmically syncopated unisons, with the exception of a few bass voices. A new section begins at m. 63, which is a variant of Theme I. The theme consists of the same tonal center as the beginning (**Figure 9c**). This section (m. 79-86) serves as a transition to a return of the primary theme at m. 87. The movement concludes with a written cadenza (m. 95),

which imitates an improvised solo. The brief solo ends abruptly at m. 99, drawing the movement to a close.



Figure 9c: *Hot-Sonate* – Movement II: Vivo ($\text{♩} = 112$) Theme I Variant

Marked *lamentuoso ma molto grottesco* (lament but very grotesque), the third movement is a plaintive blues ballad. The smears and staccatos of the principal theme stand in contrast to the staccato quarter notes in the accompaniment. Theme I alternates with two contrasting themes (**Figure 10a**). The E blues scale, characterized by flattened 3rd, 5th, and 7th scale degrees, is the basis for the melodic material. Dry staccato quarter notes are a distinctive element in the accompaniment throughout the movement.

	m. 1	Ensemble ostinato [E, G#, B, D]
A	m. 2-9	Theme I in the saxophone
	m. 10-17	Restatement of Theme I
B	m. 18-25	Theme II in ensemble and answered in saxophone
A'	m. 26-33	Theme I (similar to m. 2-9)
C	m. 34-49	Theme III
A'	m. 50-57	Theme I in ensemble
B'	m. 58-65	Theme II in ensemble and answered in saxophone
A''	m. 66-75	Theme I in the saxophone

Figure 10a: *Hot-Sonate* – Movement III: Andante ($\text{♩} = 80$)



Figure 10b: *Hot-Sonate* – Movement III: Andante ($\text{♩} = 80$) Theme I

Theme II (m. 18-25) is first heard in the ensemble. The section consists of call and response between the ensemble and the saxophone. Like the previous melodic material, Theme III (m. 34-49) is based on the blues scale (key of F). Hemiola is an important rhythmic element in the third theme, particularly in m. 36-37, m. 40-41, and m. 46-47, which consists of 3+3+2 rhythmic groupings. The ensemble has a prominent role when Theme I returns at m. 50; the theme is split between the trumpets and upper woodwinds in a four-measure call and response episode. The final statement of Theme I occurs at m. 66 with alternating blues riffs in the saxophone. The movement concludes with an unharmonized tonic note in the solo saxophone.

The fourth movement (**Figure 11a**), *Molto vivo*, is a driving finale in ternary form constructed of 16-bar sections. Schulhoff creates thematic unity in the sonata by incorporating the primary theme from the first movement in the B section of this movement. Like the previous movement, *Molto vivo* contains melodic material based on the blues scale [C blue scale: C, Eb, F, F#/Gb, G, Bb, C]. Syncopation and cross rhythms are used extensively in the accompaniment, including a recurring three-note motive. This motive can also be found in the first theme (**Figure 11b**).

A	m. 1-16	Theme I in saxophone
	m. 17-32	Restatement of Theme I
	m. 33-48	Variant on Theme I transition to the shout chorus
	m. 49-64	Ensemble shout chorus
	m. 65-80	Theme II with ostinato based on opening accompaniment
	m. 81-96	Restatement of material from Theme I
	m. 97-106	Ensemble Codetta
B	m. 107-123	Primary theme from first movement
	m. 124-163	Restatement of material from m. 107-123
A'	m. 164-183	Theme I Variant (similar to m. 33-48)
	m. 184-231	Theme II with ostinato (similar to m. 65-80)
Coda	m. 232-247	Themes I & II, plus primary theme from first movement

Figure 11a: Hot-Sonate – Movement IV: *Molto vivo* (♩ = 132)

Theme I (m. 1-16)

Alto Sax

Molto Vivo

mf

Three-note motive

A. Sax.

A. Sax.

f

Figure 11b: *Hot-Sonate* – Movement IV: Molto vivo ($\text{♩} = 132$) Theme I

An ensemble interlude occurs at m. 49, which is a shout chorus like the second movement. The section consists of syncopated rhythmic unisons and serves as a transition to the second theme at m. 65. The second theme (**Figure 11c**) is based on the C blues scale and is accompanied by the syncopated three-note motive from the first theme.

Theme II (m. 65-80)

A. Sax.

A. Sax.

f

Figure 11c: *Hot-Sonate* – Movement IV: Molto vivo ($\text{♩} = 132$) Theme II

Theme I returns at m. 81, which is similar to the statement at m. 17-32, although the accompaniment consists of syncopated block chords instead of the three-note ostinato. The codetta occurs at m. 97, in which the three-note ostinato accompaniment returns throughout most of the ensemble. From m. 97-106, the orchestration thins and the melodic material dissipates to two instruments, the contrabassoon and string bass, at m. 106. The middle section of the movement begins at m. 107 and consists of material from the primary theme in the first movement (**Figure 11d**). Like the primary theme in the first movement, the theme is based on the whole-tone scale and consists of descending sixteenth-note triplets.



Figure 11d: *Hot-Sonate* – Movement IV: Molto Vivo ($\text{♩} = 132$) Theme III

The A Section returns at m. 164, along with the three-note ostinato and fragmented statements of the first theme accompanied by staccato quarter notes. The tonal center of C major is gradually re-established with the return of the A section (m. 164-183). The next section (m. 184-231) is similar to m. 33-96, without transitioning to the ‘shout chorus’ (m. 49-64). The coda (m. 232-247) utilizes the three themes used throughout the movement, now transposed to G. The key of G serves as the dominant for the return to the key of C to bring the work to a climactic ending.

In 1930s Weimar, the *Hot-Sonate* was among the first compositions to elevate the jazz saxophone to the concert hall. The construction and melding of styles make *Hot-Sonate* a distinctive work that wind musicians should have the experience of performing. The versatility of arrangements for chamber orchestra, chamber winds, and the original setting with piano allow the chance for a variety of musicians to explore one of the earliest sonatas written for jazz saxophone. For this reason, musicians should consider adding Erwin Schulhoff’s *Hot-Sonate für Alt-Saxophon und Kammerensemble* to their performance repertoire.

PART IV

NEUE SACHLICHKEIT: Konzert für Streichquartette und Blaser-Ensemble



The war was a mirror; it reflected man's every virtue and every vice, and if you looked closely, like an artist at his drawings, it showed up both with unusual clarity.⁸⁷

– George Grosz

Figure 12: *Hunger* by George Grosz (1924)

New Objectivity: A Rejection of Romanticism

Like its artistic contemporary, Dadaism, Neue Sachlichkeit (New Objectivity) emerged in the wake of social upheaval, economic instability, and the devastations of World War I. By the mid-1920s, German artists exposed the impacts of war and corruption through depictions of hard-hitting realism in an attempt to create a better society. As the Great War ended, Expressionist painters César Klein and Max Pechstein formed a group of artists whose purpose was to break down the barriers between art and society.⁸⁸ This stylistically diverse group of artists developed a new art movement that became known as New Objectivity. According to art critic Edward Sorel, the group believed that through “rejecting the sentimentality of prewar German Expressionism, and substituting a more realistic, sober view of the life around them, they could not only bring about a new society, but usher in a ‘new man.’”⁸⁹

⁸⁷ George Grosz (Trans. Nora Hodges). *George Grosz: An Autobiography*. University of California Press, 1955 (trans. 1983), 191.

⁸⁸ Edward Sorel, “‘New Objectivity’ and ‘Max Beckmann: The Still Lifes’.” *The New York Times*, The New York Times, 25 June 2015, <https://www.nytimes.com/2015/06/28/books/review/new-objectivity-and-max-beckmann-the-still-lives.html>.

⁸⁹ Ibid.

The term *Neue Sachlichkeit* first appeared in 1925 in a popular art exhibit titled “*Neue Sachlichkeit: Deutsche Malerei seit dem Expressionismus*” (“*New Objectivity: German Painting Since Expressionism*”). Artists at this exhibit produced a diverse body of work that focused on an objective worldview. Although the term commonly translates as New Objectivity, “*sachlichkeit*” can also mean “matter-of-factness,” which suggests a sober view of reality, as illustrated in *Street Scene* by George Grosz (**Figure 13**).⁹⁰



Figure 13: *Street Scene* by George Grosz (1925) is an example of *Neue Sachlichkeit* and a criticism of the unjust social order. This is a depiction of Kurfürstendamm, a centrally located area of Berlin, in which the wealthy classes contrast with the poverty of the homeless, immigrants, and numerous veterans crippled by war. In the painting, one can see the ordinary citizen who tries to make his way in a society dominated by unemployment and violence. The art reflects a scene commonly depicted in the plays of Bertolt Brecht, with bleak images of modern life.⁹¹

New Objectivity in Music

New Objectivity in music is free of overt self-expression and integrates a modern compositional language with traditions of the past. The musical vocabulary from this art movement often fuses rhythmic and harmonic influences of popular music, modern harmonies, and a prevalent use of counterpoint with Baroque and Classical musical structures. Much like the visual artists in this

⁹⁰ Ibid.

⁹¹ George Grosz, “*Street Scene (Kurfürstendamm)* (1925).” Museo Nacional Thyssen-Bornemisza, 1 Jan. 1970, <https://www.museothyssen.org/en/collection/artists/grosz-george/street-scene-kurfurstendamm>.

art movement, composers sought to narrow the gap between audience and performer by composing concise, approachable works that were easy to understand. For this reason, New Objectivity is referred to as the “democratization of music.”⁹²

One of the most common forms of New Objectivity is *Gebrauchsmusik*, or “music for use,” which serves functional and often pedagogical purposes. As music for amateurs, *Gebrauchsmusik* is a reaction against the technically and intellectually complex music from the previous generation that excludes the inexperienced musician from actively participating.⁹³ Paul Hindemith’s *Konzertmusik für Blasorchester*, op. 41, composed for the 1926 Donaueschingen Music Festival, is an exemplar of *Gebrauchsmusik*. The work contains hallmarks of New Objectivity, including a Baroque *ritornello* structure in the first movement, a set of variations on the popular German folksong “Prince Eugene, the Noble Knight,” and a satirical German march.⁹⁴

Like other art movements from the era, New Objectivity expresses overt social commentary on canvases, as well as in the concert halls and theaters. While Paul Hindemith’s *Gebrauchsmusik* was politically agnostic, Kurt Weill’s “epic theatre,” is politically charged, yet musically accessible. Weill and his playwright collaborator, Bertolt Brecht, worked on several theatrical projects, including the 1924 work, *The Threepenny Opera*. The “play with music” offers a socialist critique of a capitalist world, favoring a concise realism set to tuneful melodies. Regardless of political leanings, composers of New Objectivity rejected the sentimentalism of late Romantic music and internal emotion of Expressionism.⁹⁵

Historical Background: Konzert für Streichquartette und Blaser-Ensemble

In 1930, the Czech Philharmonic commissioned Erwin Schulhoff to write a concert work

⁹² Erica Jill Scheinberg, “Music and the Technological Imagination in the Weimar Republic: Media, Machines, & the New Objectivity” DM. Diss, 131.

⁹³ Stephen Hinton, *The Idea of Gebrauchsmusik: A Study of Musical Aesthetics in the Weimar Republic (1919-1933) with Particular Reference to the Works of Paul Hindemith* (New York: Garland, 1989), 63-65.

⁹⁴ John C. Carmichael, “The Wind Band music of Hindemith, Krenek, Pepping, Toch, and others from the 1926 Donaueschingen Music Festival,” DM. Diss, 128-131.

⁹⁵ Harold Clurman, “*The Threepenny Opera*,” in his *Lies like Truth: Theatre Reviews and Essays*, Macmillan, 1958, 113-115.

for radio, which resulted in *Konzert für Streichquartette und Blaser-Ensemble* (Concerto for String Quartet and Wind Orchestra). The work is indicative of his output from the late 1920s and early 1930s, which fused the musical structures of the Baroque era with a modern harmonic language. Schulhoff began composing *Konzert für Streichquartette und Blaser-Ensemble* shortly after completing his *Double Concerto for Flute, Piano, and Strings*, which, like the *Concerto for String Quartet*, melded a neoclassical structure with rhythmic elements indicative of jazz. In the first movement of the double concerto, Schulhoff created a Baroque *ritornello* form, and in the third movement, he juxtaposed dance rhythms and blues harmonic language.⁹⁶ While conceived for different ensembles, a similar eclectic style can be heard in Schulhoff's *Konzert für Streichquartette und Blaser-Ensemble*.

Like *Le Bourgeois Gentilhomme* and *Hot-Sonate*, Schulhoff composed *Konzert für Streichquartette und Blaser-Ensemble* for radio broadcast.⁹⁷ The work received its premiere by the Czech Philharmonic and Ondříček Quartet in 1932; it was broadcast over Czechoslovak Radio. Schulhoff was one of the earliest composers to explore the possibility of writing works for radio, after Czechoslovak Radio began broadcasting in 1923.⁹⁸ Schulhoff found that wind instruments traversed the airwaves more effectively than strings, but it is uncertain if the inspiration for wind accompaniment came from his extensive experience with wind instruments in jazz and theater.⁹⁹

Baroque Connections: *Konzert für Streichquartette und Blaser-Ensemble*

Konzert für Streichquartette und Blaser-Ensemble requires an understanding of Baroque musical forms for musical interpretation, particularly the concept of a *concerto grosso* and *ritornello* form. A *concerto grosso* is a multimovement work performed by a small group of soloists (the *concertino*) and the accompanying ensemble (*ripieno* or *tutti*). The *ritornello* (“a little return”) is a recurring passage

⁹⁶ Erwin Schulhoff, *Concerto Doppio* WV 89 (1927), Paton International, Mainz (2001).

⁹⁷ Erwin Schulhoff, *Konzert für Streichquartette und Blaser-Ensemble* (1930), Paton International, Mainz (1961).

⁹⁸ <https://www.czech.radio/node/8018265>

⁹⁹ Derek Katz, “Erwin Schulhoff,” The OREL Foundation, accessed May 15, 2021, http://oreloundation.org/composers/article/erwin_schulhoff

that can be traced back to the music of sixteenth-century Italian masters such as Arcangelo Corelli and Antonio Vivaldi. Although similar to a *rondo*, a *ritornello* brings back the subject or main theme in fragments and in different keys; a *rondo* typically brings back its theme in its entirety and in the same key. The more common *ritornello* form begins with a *tutti* or full ensemble introduction of the main theme, followed by various episodes or *cadenzas* performed by the *concertino*.

Schulhoff's Konzert für Streichquartette und Blaser-Ensemble follows the structure of a traditional Baroque *concerto grosso*: the first movement consists of a *ritornello* form at a lively tempo, a slower, lyrical second movement reminiscent of a *da capo* aria, and a concluding movement, also in *ritornello* form in a faster tempo than the first movement. The idea of an orchestral *ritornello* serves an important role in the structure of the eighteenth-century opera, specifically the *da capo* aria, which consists of contrasting sections. *Da capo* arias can typically be divided further into smaller *ritornello* sections framing each of the solo sections (**Figure 14**). This is the structure for the second movement of Schulhoff's Konzert für Streichquartette und Blaser-Ensemble.

| | Ritornello – Answer – Ritornello | B section | Ritornello – Answer – Ritornello | |

Figure 14: *Ritornello* form in a *da capo* aria

Konzert für Streichquartette und Blaser-Ensemble is scored for pairs of orchestral winds and a string quartet, with the strings featured as a homogenous unit rather than four individual soloists. The musical material melds the concepts of the “Brandenburg Concerti” with a contemporary harmonic language. Like his Double Concerto for Flute, Piano, and Strings, the introduction of Konzert für Streichquartette und Blaser-Ensemble begins with a characteristic syncopated figure commonly found in jazz. The bustling *ritornello* of the first movement, with its driving eighth-note rhythm, biting sixteenths in the upper winds, and dissonant harmonies, melds concepts of the old and new.

Schulhoff's orchestration creates a reversal of the traditional *concerto grosso* style, with winds providing the ensemble accompaniment and the strings as featured soloists. The instrumentation determines the structure of the first movement, with alternating sections of winds only (*ripieno*), strings only (*concertino*), and both winds and strings (*tutti*) (**Figure 15**). The first three sections highlight the possible combinations of instruments, including wind section only in the first *ritornello* (m. 1-10), the string quartet with wind accompaniment (m. 11-28), and strings alone similar to the solo episode (m. 29-36). In addition to contrasts of instrumentation, the first movement of Konzert für Streichquartette und Blaser-Ensemble alternates between two basic tempi: the slower *ritornello* (♩=92) and the slightly faster episode (♩=120).

A	m. 1-10	Ritornello	winds only (<i>ripieno</i>)
	m. 11-28		strings enter/full ensemble (<i>tutti</i>)
B	m. 29-36	Solo Episode	strings only (<i>concertino</i>)
	m. 37-67	Episode	full ensemble (<i>tutti</i>)
A'	m. 68-98	Ritornello	winds only (<i>ripieno</i>)
	m. 99-105		Transition to Episode III
B'	m. 106-139	Episode	strings with ensemble accompaniment
	m. 140-162		full ensemble (<i>tutti</i>)
Cadenza	m. 163-224		material from Ritornello I and Solo Episode
Coda	m. 225-237		repeat of Ritornello II

Figure 15: Konzert für Streichquartette und Blaser-Ensemble – Allegro Moderato (♩=92)

The second *ritornello* (m. 68-98) is the largest section featuring the winds alone in the entire work. In this section, Schulhoff expands the original *ritornello* to a climax at m. 82, highlighted by unison syncopation in the brass and oscillating sixteenth notes in the upper woodwinds. Schulhoff also utilizes material from the second *ritornello* in the coda (m. 225-237). Following Episode II, the string quartet *concertino* plays an extended written cadenza consisting of material from the first *ritornello* and the solo episode. The coda (m. 225-237) consists of material from second *ritornello*, as the wind *ripieno* brings the movement to a close.

The second movement (**Figure 16**) begins with a lyrical *ritornello* characterized by a descending chromatic motive in the oboe and a dotted-eighth sixteenth rhythm in the clarinet. The

opening *ritornello* serves as bookends to the A section when it returns at m. 23. The movement is in a ternary form and is reminiscent of a *da capo* aria. The movement makes use of the dotted-eighth sixteenth rhythm, which is another characteristic of the *da capo* aria. Schulhoff uses instrumentation to define the structure of the second movement; the *ritornello* in the A section consists of winds only, while the answer utilizes only strings. In contrast to the opening *ritornello*, the string quartet entrance at m. 8 is lyrical and expressive, absent of the dotted-eighth sixteenth rhythm. The tranquil nature of the opening section quickly sharpens at the start of the B section.

A	m. 1-9	Ritornello	winds only (<i>ripieno</i>)
	m. 8-23	Answer	strings only (<i>concertino</i>)
	m. 23-26	Ritornello	winds only (<i>ripieno</i>)
B	m. 27-33		winds and strings (<i>tutti</i>)
	m. 34-39		winds and strings in dialogue
A'	m. 40-53	Ritornello	fragmented – winds and strings
	m. 54-63	Answer	string only (repeat of m. 8-18)
	m. 64-67	Ritornello	winds only (<i>ripieno</i>)

Figure 16: Konzert für Streichquartette und Blaser-Ensemble – Largo (♩=50)

The B section incorporates the full ensemble for the first time in the movement. In a *da capo* aria, the A section is typically more introspective and contemplative, while the B section consists of an intensification, usually marked by changes in key and tempo. In the second movement, there is a clear shift of style from the beginning, marked *dolce*, and the B section (m. 27), marked *energico*. This section is almost exclusively based on the dotted-eighth sixteenth rhythm and marcato articulations in the brass. The intensification reaches a climax at *poco pesante* (m. 34) with interlocking rhythms in the woodwinds and brass accompanying the thematic material in the strings. It is critical in the B section that the winds do not overbalance the string quartet. The intensity of the B section recedes from m. 36 to the return of the A section at m. 40.

At the return of the A section (m. 40), the *ritornello* is split for the first time between the string quartet and wind section. This is the only instance in which the strings play part of the *ritornello*. The string entrance at m. 45 is a repetition of m. 8, aside from the final chord at m. 63. The

coda consists of a descending quarter note motive first stated in the oboe at the beginning of the movement. The final chord contains harmonics in the strings accompanied by muted brass.

Schulhoff explores a variety of ensemble colors in the beginning of the third movement: strings only, brass only, and full wind section respectively (**Figure 17**). While the woodwinds are not featured on their own, the episodes at m. 11-16 and m. 25-39 feature solos in the piccolo, flute, and clarinet. The first *tutti* section of the third movement occurs at m. 40, which contains fugal textures between the woodwinds and strings, accompanied by muted brass. The third *ritornello* (m. 58) contains fragmented statements of the subject between choirs of strings, brass, and woodwinds. The A section concludes with a third episode that fades away into the B section (m. 90).

A	m. 1-6	Ritornello	string quartet only (<i>concertino</i>)
	m. 7-10		brass only
	m. 11-16	Episode	full wind section (<i>ripieno</i>)
	m. 17-24	Ritornello	string quartet only (up a fifth) (<i>concertino</i>)
	m. 25-39	Episode	full wind section (<i>ripieno</i>)
	m. 40-57		fugal texture – piz, mute, flutter (<i>tutti</i>)
	m. 58-70	Ritornello	fragmented A section
B	m. 71-89	Episode	full wind section (like m. 25) (<i>ripieno</i>)
	m. 90-121		foxtrot (<i>tutti</i>)
	m. 122-133		transition to A section
A'	m. 134-143	Episode	winds only (<i>ripieno</i>)
	m. 144-151	Ritornello	string quartet only (<i>concertino</i>)
	m. 152-155	Episode	full wind section (like m. 25) (<i>ripieno</i>)
	m. 156-165		full ensemble (<i>tutti</i>)
Coda	m. 166-170		

Figure 17: Konzert für Streichquartette und Blaser-Ensemble – Allegro con brio (♩=116)

Titled *Tempo di Slowfox* (♩=♩), the texture of the B section provides a contrast to the intensity of the A section. The foxtrot is divided into three parts and highlights three instruments that may be found in a jazz ensemble: clarinet, trumpet, and trombone. The foxtrot begins with a brief introduction (m. 90-104) followed by a middle section (m. 105-113) consisting of a dialogue between woodwinds, strings, and solo clarinet. The final section (m. 114-121) highlights the principal trumpet and trombones. Both parts require knowledge of jazz style, including articulations and glissandi. The melodic material is based on the blues scale. The return of the A section (m. 134) begins with the

closing material used at m. 71. The final statement of the *ritornello* (m. 144) includes strings only, while the final episode (m. 152) features winds alone. The A' section concludes with *tutti* ensemble m. 156-165 and the coda consists of opening material that brings the work to a close.

The Konzert für Streichquartette und Blaser-Ensemble allows players the opportunity to explore New Objectivity in the wind ensemble repertoire. In addition to its musical content, this unique work provides the chance to study Baroque musical forms, such as the *concerto grosso*, *ritornello* form, and the structure of a *da capo* aria, in a wind ensemble setting. There are very few works in our repertoire that explore New Objectivity or the concept of Baroque musical forms. Like the other works by Schulhoff, it also provides a platform to discuss the geopolitical connections between music and culture. Finally, through Schulhoff's Konzert für Streichquartette und Blaser-Ensemble wind players have the chance to collaborate with string musicians, which contributes to a well-rounded, diverse musical experience.

PART V

CONCLUSION

Studying and performing Entartete Musik gives voice to the silenced and raises awareness of the artistic freedoms many take for granted. Schulhoff's compositional voice was shaped by some of the most prominent musical figures in the twentieth century, and his compositions embraced a full spectrum of styles, including Dadaism, Jazz, and New Objectivity. *Le Bourgeois Gentilhomme* contains a unique juxtaposition of overt political commentary, musical satire, and creative combinations of musical styles in a suite originally intended for the stage. Schulhoff's *Hot-Sonate* requires musicians to have a knowledge of classical structures and an understanding of jazz vernacular in one of the first saxophone sonatas written in the twentieth century. *Konzert für Streichquartette und Bläser-Ensemble* is one of the few surviving works written in the Weimar Republic that employs New Objectivity for an ensemble of winds.

Erwin Schulhoff's life and music deserves more scholarship and performance, and with the emerging resources, research is easier now than any point in history. However, significant challenges still exist, including accessibility to resources like biographies, diary entries, articles, letters, and musical scores, which often remained unpublished or inaccessible without traveling to Europe. In the case of Erwin Schulhoff, materials are difficult to access, either because they are not readily available in the United States, or the material remains untranslated from Czech or German. Resources have emerged since the 1990s, including books, recordings, and publications on countless composers and works, making scholarship and performance of Entartete Musik more accessible.

The final, and most important, objective of the document was to share the story of Erwin Schulhoff because it deserves to be told. Unfortunately, there are millions of voices that were silenced and stories from this time that remain untold. The author hopes that through telling the story of Erwin

Schulhoff, the reader will gain insight into the plight of countless others and raise awareness of the artistic freedoms we take for granted in our current day. In our efforts to study diverse repertoire and champion the music of our future, it is vital to consider the forgotten voices from our past, even from our darkest moments.

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APPENDIX A

“In Futurum”

from

Fünf Pittoresken, op. 31 (Five Picturesques)

Public Domain (printed from IMSLP)

III. In futurum.

Zeitmaß-zeitlos.

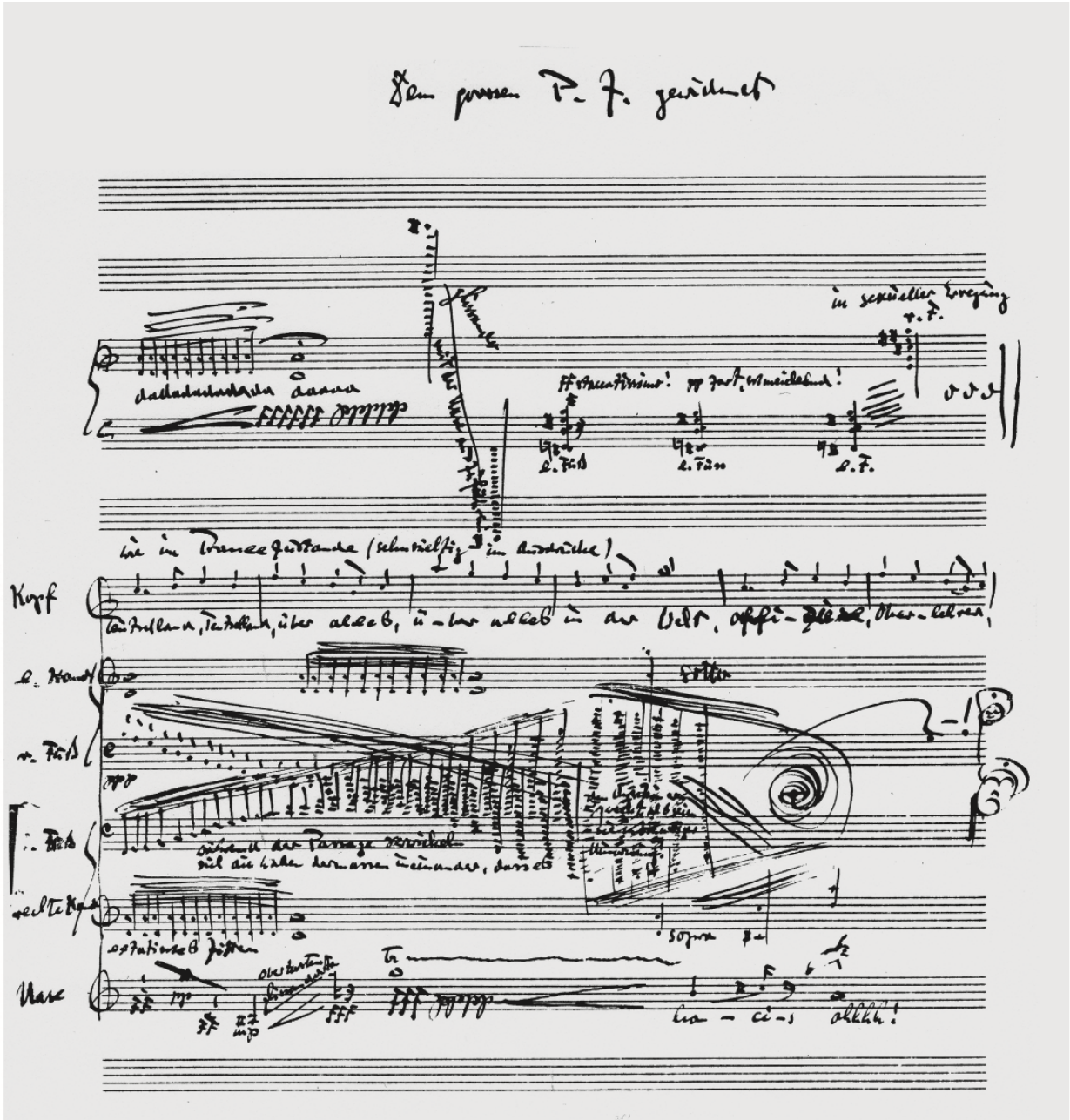
The musical score is written for piano in 3/4 time. It consists of seven systems of staves. The first system includes the tempo marking 'Zeitmaß-zeitlos.' and the performance instruction 'tutto il canzone con espressione e sentimento ad libitum, sempre, sin al fine!'. The score features various musical notations including triplets, sixteenth-note runs, and fermatas. The final system concludes with a double bar line and the instruction 'G. P. (Marschall Pause.)'.

tutto il canzone con espressione e sentimento ad libitum, sempre, sin al fine!

G. P.
(Marschall
Pause.)

APPENDIX B

Sinfonia Germanica by Erwin Schulhoff (page 1)
Public Domain



[illegible]

APPENDIX C

Sonata Erotica by Erwin Schulhoff (page 1)
Public Domain

[illegible]

Handwritten musical score for a piece titled "Die Nacht". The score is written on multiple staves, featuring various musical notations including notes, rests, and dynamic markings. The lyrics are written in German and are integrated into the musical notation. The score includes a variety of musical styles, including a section marked "Allegro risoluto e energico". The handwriting is in ink on aged paper.