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ERWIN SCHULHOFF (1894 – 1942): LIFE, WORK, AND ANALYSIS OF *STRING  
QUARTET NO. 2 (WV 77)*

by

Miguel Alejandro Lesmes

A Dissertation

Submitted in Partial Fulfillment of the

Requirements for the Degree of

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Schulhoff FÜNF STÜCKE FÜR STREICHQUARTETT

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Finally, I want to thank the National Museum of Prague – Czech Museum of Music for allowing me to purchase pencil sketches of Schulhoff's *String Quartet No. 2* and copies of correspondence letters, contracts, and accounts between Erwin Schulhoff and Universal Edition.

## ABSTRACT

Erwin Schulhoff was a Czech composer and pianist of Jewish heritage whose life came to an untimely end in the Holocaust. His work incorporated elements of several avant-garde and popular styles of his day, and he advocated for popular styles, such as jazz and folk music, to be included on the classical stage. His career was hindered by the Nazis through the last decade of his life until he was captured and sent to the Wülzburg concentration camp, where he died at the age of 48. After his death, his work did not receive much attention for about forty years. In the late 1980s, a recording of some of his works featuring the famous violinist Gidon Kremer was praised by a review in the *Neue Musikzeitung* publication of 1988. A few years later, the author Josef Bek wrote a detailed biography titled *Erwin Schulhoff: Leben und Werk*, which was published in 1994. The work of pioneers such as these has led to more research and discovery on the life of Erwin Schulhoff. This dissertation is a small part of an ongoing effort to revive an awareness of Schulhoff and his work. This document opens up with a historical background which illustrates how Schulhoff's life was effected by the environment in which he lived. It then gives a biography followed by a study on his compositional style during his "polystylistic" period (1923 – 1932), during which he wrote his *String Quartet No. 2* (WV 77). Chapters 4 – 7 give an in-depth movement-by-movement analysis of the quartet. The body of the dissertation ends with reflective thoughts on how the quartet fits into the context of his other works, including critical thoughts on how his stylistic choices and aesthetics, from all periods of his life, are reflective of his environment, character, and his political beliefs. This document does not cover every aspect of Schulhoff's life, but it will discuss Schulhoff's most creative period in his compositional career and

hopefully shed light on his *String Quartet No. 2*, a rare gem in the string quartet repertoire that deserves to be recognized and enjoyed by performers and audiences worldwide.

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# CHAPTER 1

## INTRODUCTION

Erwin Schulhoff (1894 – 1942) was a Jewish composer of Czech and German heritage who was raised in Prague and spent much of his career in Czechoslovakia and Germany. He led a career as a concert pianist, composer, conductor, teacher, and music critic. Although his student works are modeled after late Romantic composers, his compositional style after his experience in the First World War turned towards Expressionism and Dadaism. He was inspired by American jazz and other “pop” styles that were popular at the time, and he quickly began using jazz elements and dance rhythms, combined with avant-garde techniques and a wide variety of styles, in his works. The last decade of his life includes a shift in his political views towards Communism and a turn towards Socialist Realism in his works. He was blacklisted by the Nazis because he was Jewish and became a Soviet citizen at the end of his life. He died of tuberculosis in the Wülzburg concentration camp in 1942.<sup>1</sup> It wasn’t until the 1980s that Schulhoff was rediscovered, and scholars are still working today to uncover his life and works in an effort to make his work known to musicians worldwide. The purpose of this dissertation is to contribute to an ongoing effort to bring Schulhoff and his work to light. Since Schulhoff changed his writing style so often throughout his life, it would be difficult to discuss his writing style as a whole; therefore, this dissertation focuses on his compositional style during his “polystylistic” period (1923 – 1932), with specific focus on his Second String Quartet, written in 1925. This dissertation opens with a broad historical background exploring the tension between Germans and Jews before going on

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<sup>1</sup> Michael Haas, *Forbidden Music: The Jewish Composers Banned by the Nazis* (New Haven: Yale University Press, 2013), 256.



to Hitler's invasion of Czechoslovakia and the imposition of the Nuremberg Laws on the Czech Jews, an act which had a direct impact on Schulhoff's everyday life. A brief discussion of the Theresienstadt composers, many of whom were Schulhoff's Czech contemporaries, is then followed by a biography of Erwin Schulhoff himself. This document then explores his compositional style during his "polystylistic" period (1923 – 1932) by looking briefly at several of his other works from that time period. The second half of the dissertation includes an in-depth analysis of Schulhoff's *String Quartet No. 2*.

### **The Fight for Jewish Equality in German Nations**

Tension between German and Jewish culture existed long before the Nazi regime. In the nineteenth century, the German Jewish poet Heinrich Heine (1797 – 1856) learned to overcome the conflict between his German cultural heritage and the exclusion that he faced as a Jew. He, along with many German Jews, had a complicated connection with his own sense of national identity. An excerpt from Heine's epic poem *Germany: A Winter's Tale* demonstrates his loathing for the direction in which the German nation was headed in his time:<sup>2</sup>

This a magic cauldron be,  
Wherein we find bewitching forces;  
If you place your head inside  
You'll witness all your future courses

A German future here to see  
Within this fetid sink;  
Yet don't be sickened by the scum,  
Or its penetrating stink

With a smile, she bade me hither,  
I quickly hid my fear  
I hurried towards her, ever eager  
To see what held this sphere

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<sup>2</sup> The standard resource on this subject is Haas, *Forbidden Music*. See especially pages 1 – 5, 225, 256, 269 – 272.

What I saw, I shall not say  
To silence I am vowed  
Indeed I hardly dare describe  
The stench-enfolding cloud

With reluctance I recall  
That dreadful, cursed smell  
It seemed a mix of unwashed masses:  
Ovens from a tannery in hell

Hideous the stench! Oh God help!  
That still continued to rise  
The fanning of dung it seemed to me  
Of three-dozen fields in size.

Of Saint-Just's words, I know quite well  
Once uttered on charitable boards  
That sore afflictions, with rose-oil and musk  
Won't work to cure the hoards

This rancid reek of a German future  
Overwhelmed the senses  
My nose had never inhaled the like  
It shattered my defenses.

Heinrich Heine, *Germany: A Winter's Tale*, from Caput 26, 1844<sup>3</sup>

Heine was distressed over a national identity that was harshly exclusive, not only toward him, but also toward an entire population of native Germans, the Jews, who were an essential part of German cultural society. Despite the exclusion, Heine's foreword to the same poem also shows his strong sense of German patriotism, where he writes of the whole world one day becoming German. His patriotism shows his love and appreciation for all things German, yet he is disturbed by German exceptionalism that tried to exclude him, a native, from equality with its national identity. Heine learned to deal with the exclusion by reshaping "German culture through his own work," and according to historian Michael Haas, many other Jews who came after him learned to counter this

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<sup>3</sup> Ibid., 1 – 2.

same exclusion through their own creativity.<sup>4</sup> This resulted in a high level of creativity and inventiveness from the Jewish community of artists over the following years. Many Jewish artists reacted by following Heine's example. Many non-Jewish Germans unfortunately did not see Jewish culture as an integral part of the German society and often ignored any Jewish claims to equality. According to Haas, the more forcefully the anti-Semites rejected Jewish claims to national equality, the more the Jews showed that they were bringing creativity and inventiveness that enhanced the artistic life in German society.<sup>5</sup> He even states that, in fulfillment of Hugo Bettauer's depiction in his 1922 novel *Die Stadt ohne Juden* (*The City Without Jews*), Germany and Austria failed to keep up their lead in musical development after 1945, in the decades following the eviction of Jews; in fact, they were overtaken by the very nations to which many of the Jews fled.

The emergence of German Jewish composers, such as Felix and Fanny Mendelssohn, Offenbach, Meyerbeer, Mahler, Weill, and Schoenberg, over the course of the nineteenth and early twentieth centuries created a kind of Jewish dominance in the German musical world. Because of this, the Nazis built an exhibit in Düsseldorf and named it "Entartete Musik" ("Degenerate Music") to show the "negative" or "degenerate" impact that Jewish composers brought to German musical society. "Entartete Musik" was a part of a larger idea known as "Entartete Kunst" ("Degenerate Art"), which referred to any art from "outside the Aryan [Germanic] race, including

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<sup>4</sup> Ibid., 2.

<sup>5</sup> Ibid., 3.

music involving any reference to jazz, Jews, Communists or styles deemed dangerous.”<sup>6</sup>  
Much of Schulhoff’s music met all of these criteria.

### **The Nazis Conquer Czechoslovakia**

In September of 1935, the Nazi Party Conference was held in Nuremburg. It was here that the Nuremburg Laws were announced. The purpose of the Nuremburg Laws, in the eyes of the Nazis, was to protect the Aryan race from being contaminated by Jewish blood by prohibiting interracial marriage and sexual relations.<sup>7</sup> These laws also mandated that anyone who could not prove their Aryan lineage was stripped of many fundamental rights. They would be stripped of their employment, and they would not be allowed in many public venues, such as public parks and live entertainment. Scott Cole adds that Jews were required to wear the Star of David in public so that they could be easily identified; that they were “prohibited from owning such things as radios, cameras, musical instruments, or even pets;” and that there were “bans on the use of telephones... and the purchase of cigarettes and newspapers.”<sup>8</sup>

In September of 1938, the Sudetenland (northern, southern, and western borders of Czechoslovakia inhabited by German speakers) surrendered to Germany after Adolf Hitler gave a promise of peace. The promise proved false; this surrender of territory weakened Czechoslovakia before Hitler’s army invaded the area in March of 1939. After the Nazi invasion of Czechoslovakia, the Czech Jews became subject to the Nuremburg

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<sup>6</sup> Maria D. Alene Harman, “Erwin Schulhoff (1894 – 1942): An Analytical Study and Discussion of Concertino for Flute, Viola, Double Bass, WV 75, and Sonata for Flute and Pianoforte, WV 86” (DMA diss., University of North Texas, 2011), 9.

<sup>7</sup> Haas, *Forbidden Music*, 225.

<sup>8</sup> Scott Cole, “Ervín Schulhoff: His Life and Violin Works” (DM diss., Florida State University, 2001), 1.

Laws on June 21 of that year. Following the imposition of the Nuremberg Laws, education for Jews was abolished, musical works by Jewish composers were banned from performance in Czechoslovakia, and Jewish performers were banned from the public concert stage. This was all put into effect by 1942.<sup>9</sup>

### **Theresienstadt**

In the effort to rid Europe of all Jewish people and Jewish influences, the Third Reich set up many concentration camps meant to incarcerate and, in many camps, to exterminate the Jewish people. The Nazis had 1,095 camps throughout Europe, nineteen of which were in Czechoslovakia.<sup>10</sup> One of the more well-known camps in Czechoslovakia was Theresienstadt, or Terezín. Erwin Schulhoff was incarcerated in Wülzburg, not Theresienstadt; however, many of his contemporaries were sent to Theresienstadt, a camp where the arts were allowed to flourish and composers were able to continue their art. Norbert Troller, a survivor from Theresienstadt, writes that the Nazi guards would taunt the victims by saying “no one would believe.” They were constantly told that the world would never know about the Nazi destruction of Jews in Europe, and that nobody would ever discover how these peoples just “vanished.”<sup>11</sup> In fact, the Nazis did keep up a convincing charade by working feverishly to hide their hideous deeds from the rest of the world, and Theresienstadt played an important role in the show. It was used by the Reich as a model camp, with more lenient conditions than the other extermination camps in the East, to fool international inspectors such as the Red Cross into thinking that

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<sup>9</sup> Ibid.

<sup>10</sup> Ibid., 1 – 2.

<sup>11</sup> Norbert Troller, *Theresienstadt: Hitler's Gift to the Jews*, ed. Joel Shatzky, trans. Susan E. Cernyak-Spatz (Chapel Hill: University of North Carolina Press, 1991), xx.

the Jews were actually receiving humane treatment.<sup>12</sup> A review from Dr. Franz Hvass of the Danish Red Cross, after an inspection of Theresienstadt, goes as such: “I cannot but express my admiration, which one must have for the Jewish people, who through their unique dedication have managed...to create such relatively good living conditions for their fellow Jews.”<sup>13</sup> This was all a facade, since the guards spent months preparing for the inspections. The actual living conditions for the victims in Theresienstadt were much worse than what the inspectors saw, although the conditions still did not compare to those of the extermination camps, and over 5,000 of the inmates were deported to death camps just before inspection day on June 23, 1944, so that the ghetto would not appear as overcrowded as it normally was.<sup>14</sup> The statistics of Theresienstadt are quite frightening. Of the 140,000 people who entered Theresienstadt between 1941 and 1945, only 16,832 survived. Most of the inmates, almost 90,000, were sent off to die in death camps, and 33,000 died in Theresienstadt of old age, hunger, and disease.<sup>15</sup> In reality, most of the Theresienstadt inmates would enter the walled town, become deluded over time by a more “humane” treatment than that in the extermination centers, and then be suddenly sent off to die in a death camp.

### **Music in Theresienstadt**

One of the most interesting charades of Theresienstadt was the fact that the arts were allowed to flourish throughout the camp. Many of the inmates were artists,

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<sup>12</sup> Eka Gogichashvili, “Erwin Schulhoff (1884 – 1942): A Brief History; Examination of the Sonata for Violin and Piano (WV 91)” (DMA diss., Louisiana State University, 2003), 1.

<sup>13</sup> Troller, *Theresienstadt*, xxiv.

<sup>14</sup> *Ibid.*

<sup>15</sup> Gogichashvili, “Erwin Schulhoff,” 1 – 2.

musicians, poets, composers, conductors, and so forth. Performances and lectures were permitted in Theresienstadt,<sup>16</sup> and they were held quite often. This created a false sense of freedom, both for the world to believe, and even for the inmates themselves. The years 1941 – 1945 proved to be a highly productive period of creativity among the inmates of Theresienstadt, so much so that the topic of Theresienstadt composers is highly pursued by many musicologists today. An essay written in Theresienstadt by the composer Viktor Ullmann describes how creativity can prevail in such desperate situations:

Theresienstadt was and continues to be for me the school of form. In earlier days, when the magic of civilization suppressed the weight and fury of material life, it was a simple matter to create beauty in form. Our true master-class in form, however, is to be found within our present situation, where we require form to dominate everything that makes up the material of our daily life, and any inspiration the muses may offer stands in the starkest contrast to our surroundings. ... It's only worth emphasizing how much my work as a musician has gained by being in Theresienstadt: in no manner did we just sit on the banks of the rivers of Babylon and weep that our cultural needs were not able to keep pace with our will to live. I am quite convinced that anyone who has ever had to wrestle art from life will confirm how true this is.<sup>17</sup>

Some of the most talented musicians in Theresienstadt included Gideon Klein, Pavel Haas, and Victor Ullmann.<sup>18</sup> Some of the lesser-known figures composing in Theresienstadt were Zikmund Schul (a student of Hindemith and Alois Hába), Karel Berman, Robert Dauber, and Carlo Taube, who composed a *Terezín Symphony*, which is unfortunately lost.

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<sup>16</sup> Ibid., 1.

<sup>17</sup> Haas, *Forbidden Music*, 269.

<sup>18</sup> Cole, "Life and Violin Works," 2.

## Erwin Schulhoff

Although the Theresienstadt ghetto became the home of many Jewish artists during World War II, there were also other composers who were not sent to Theresienstadt, but were instead sent off to more severe and inhumane concentration camps, and who are consequently not as well known as those who went to Theresienstadt. One of these was Schulhoff, who was, as mentioned before, incarcerated in Wülzburg, in Bavaria, and died of tuberculosis in 1942. Schulhoff had written nearly two hundred works in many different genres and compositional styles. Many of his works are a kaleidoscope of various different styles of composition that were popular during the early twentieth century. Schulhoff's compositional career can be divided into four major periods. The first period, from his birth through the First World War (1894 – 1918), covers his education and student compositions, which are influenced by his teachers, most notably Max Reger, and by previous late Romantic composers such as Grieg and Richard Strauss. His second period extends from the end of the war to 1923 and is characterized by avant-garde interests, such as Expressionism and Dadaism, as a reaction to the war. His third period, known by some Schulhoff scholars as his “polystylistic” period, is his most prolific period as a composer and includes the widest diversity of styles, where he intertwines the avant-garde aggression with American jazz and Eastern European folk music. His final period, from 1932 until his death in 1942, focuses on his political turn to Socialist Realism. After his death in the 1940s, Schulhoff's work did not receive much attention until the late 1980s, when a recording, featuring violinist Gidon Kremer, of Schulhoff's *Five Jazz Etudes*, the *Sextett*, and the *Duo for Violin and Cello*,



was praised by a review in the *Neue Musikzeitung* publication of 1988.<sup>19</sup> The purpose of this dissertation is to encourage a curiosity and awareness of Schulhoff and his work, which reflects his character, political beliefs, and the environment in which he lived.

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<sup>19</sup> Josef Bek, *Erwin Schulhoff: Leben und Werk*, ed. Beate Schröder-Nauenburg, trans. Rudolf Chadraha (Hamburg: von Bockel Verlag, 1994), 8.

## CHAPTER 2

### ERWIN SCHULHOFF BIOGRAPHY

#### Early Life and Training

Erwin Schulhoff was born in Prague on June 8, 1894, into the Jewish family of Gustav and Louise Schulhoff. Gustav was a successful businessman who traded wool and cotton. His mother, born Louise Wolff, came from Frankfurt and was the daughter of the well-respected violinist Heinrich Wolff, a long-time concertmaster of a theater orchestra.<sup>1</sup> The notable pianist Julius Schulhoff, who was a student of Chopin, was Erwin Schulhoff's great-great-uncle on his paternal side.<sup>2</sup> Of his mother and father, his mother had been the more involved in the artistic life in Prague and was heavily involved in her son's musical education. Erwin's mother rejoiced when her three-year-old son began to show an extraordinary ear for music and immediately had him studying piano with professional musicians. His continuing development gave her the inclination to seek the guidance of Antonín Dvořák, who was the leading musical authority in Prague at the time. Upon their visit, Dvořák refused to take Schulhoff as a student, as he did not care for child prodigies, but he at least agreed to test Erwin's ear and assess his musical skills.<sup>3</sup> As a result of the visit, Schulhoff received recommendation from Dvořák to study piano with Heinrich Kaan at the Prague Conservatory.<sup>4</sup>

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<sup>1</sup> Josef Bek, *Erwin Schulhoff: Leben und Werk*, ed. Beate Schröder-Nauenburg, trans. Rudolf Chadraha (Hamburg: von Bockel Verlag, 1994), 11.

<sup>2</sup> Tobias Widmaier, ed., *Erwin Schulhoff: Schriften* (Hamburg: von Bockel Verlag, 1995), 77.

<sup>3</sup> Bek, *Leben und Werk*, 11 – 12.

<sup>4</sup> Scott Cole, "Ervin Schulhoff: His Life and Violin Works" (DM diss., Florida State University, 2001), 5.

Schulhoff spent two years studying there with Kaan. The young Schulhoff was very successful in school and quickly surpassed his fellow students at the conservatory. His mother felt that Prague was becoming “too small” for her son, and she began to seek out world-class teachers in Vienna. Upon arriving in Vienna in 1906, Erwin began studying piano with Hungarian pianist Willy Thorn at the Horáks institute. However, Schulhoff was dissatisfied with his education in Vienna. He did not feel comfortable with Thorn, but more importantly, he was limited to studying only piano, despite his desire to study composition.<sup>5</sup> He therefore left Vienna in 1908 and studied at the Leipzig Conservatory from 1908 to 1910. He enjoyed a well-rounded curriculum in Leipzig, including piano performance, harmony, and form and composition. It was here that he studied composition with Max Reger.<sup>6</sup> Of all Schulhoff’s teachers, Max Reger had the biggest influence on the fifteen-year-old’s development as a composer. Schulhoff biographer Josef Bek explains the lasting impact that Reger had on Schulhoff as a composer:

As short as the stay with Reger was, his influence on Schulhoff’s musical thinking was distinct and permanent at certain moments. This was understandable, for the encounter with Reger had come in the most sensitive period of Schulhoff’s life, when he was still receptive to suggestions and unaffected by prejudices. During this time, Reger became a fascinating model for many young composers. His popularity in Germany grew, but he also had many enemies at the same time. Some of the critics accused him of crude violations of the laws of harmony and counterpoint and ignorance of psychological rules of musical reception...<sup>7</sup>

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<sup>5</sup> Bek, *Leben und Werk*, 15.

<sup>6</sup> Elizabeth K. Lara, “Dance to This! Parallels in Harmonic and Metric Organization in *Alla Valse Viennese* of Erwin Schulhoff’s *Fünf Stücke* for String Quartet” (DMA diss., The Juilliard School, 2011), 5.

<sup>7</sup> Bek, *Leben und Werk*, 17.

Reger was praised, but at the same time often persecuted, for exceeding the boundaries of tonality. The techniques that Reger was criticized for were often the most admired by Erwin, who felt that these techniques would break from the traditional tonal method and further enhance the development of modern music.<sup>8</sup>

Erwin completed his studies in Leipzig and returned home to Prague in the summer of 1910. He was now ready to begin the career of a concert pianist at the age of sixteen. He prepared for a concert tour of Germany, and the following fall he appeared in concerto and recital performances in Berlin, Leipzig, and other German cities performing works by Beethoven, Mendelssohn, Chopin, Liszt, and himself, before returning home to Prague.<sup>9</sup>

His education was placed on a brief hold during the summer and fall of 1910 while he was on tour. He returned home to Prague before enrolling at the Cologne Conservatory in the fall of 1911. It was here that he studied piano with Lazzaro Uzielli and Carl Friedberg, counterpoint with Franz Bölsche, instrumentation with Ewald Strasser, and conducting and composition with Fritz Steinbach.<sup>10</sup> At this time he was introduced to the work of the notable French Impressionist Claude Debussy. Debussy's music sparked an immediate excitement in the young composer, inspiring him to compose his *Four Pictures for Piano* (WV 22) and his *Klavierstücke* (WV 23) in the style of French Impressionism during his studies in Cologne. Debussy also left a lasting impression that permeated Schulhoff's compositional style until the 1930s. He felt that

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<sup>8</sup> Ibid.

<sup>9</sup> Cole, "Life and Violin Works," 8 – 9.

<sup>10</sup> Lara, "Dance to This!" 5.

Debussy's influence liberated him from the restraints of the strict classical style that he had been taught.<sup>11</sup> At the end of his studies in Cologne, Schulhoff was awarded the conservatory's Wüllner Prize for conducting a successful performance of Richard Strauss's *Till Eulenspiegels lustige Streiche*.<sup>12</sup> Shortly after graduating from Cologne, Schulhoff set out to Paris to study with Claude Debussy, but the lessons with Debussy lasted only a brief time. Schulhoff was disappointed because Debussy would only teach him within the traditional principles of composition. Fed up with traditional teaching, Schulhoff soon left Paris. The recent graduate also won the Mendelssohn Prize for piano performance in 1913. He received the Mendelssohn Prize a second time in 1918 for composition with his *Klaviersonate* (WV 40).<sup>13</sup>

### **Schulhoff in World War I**

In 1914 an event occurred which changed Schulhoff's life forever: the outbreak of World War I. Schulhoff served in the Austro-Hungarian Army from 1914 to 1918.<sup>14</sup> He was able to complete a few works during his service in the years 1914 – 15, but from 1915, the events of war prevented him from composing any other works until 1917.<sup>15</sup> In 1916, Schulhoff was commanding the artillery unit in Hostivice near Prague when his hand was injured by shrapnel that same year, and he had to be treated in a military

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<sup>11</sup> Bek, *Leben und Werk*, 29.

<sup>12</sup> Lara, "Dance to This!" 6.

<sup>13</sup> Bek, *Leben und Werk*, 34, 38.

<sup>14</sup> Maria D Alene Harman, "Erwin Schulhoff (1894 – 1942): An Analytical Study and Discussion of Concertino for Flute, Viola, Double Bass, WV 75, and Sonata for Flute and Pianoforte, WV 86" (DMA diss., University of North Texas, 2011), 8.

<sup>15</sup> Cole, "Life and Violin Works," 18 – 19.

hospital.<sup>16</sup> In 1917 he fought on the Russian front before being transferred to the Italian front. He was wounded again that year and suffered frostbite on his feet.<sup>17</sup> After two years without composing, he began his *Fünf Grottesken* (WV 39) on the battlefield of Asiago in the Dolomites in 1917.<sup>18</sup> Schulhoff was allowed to return home for Christmas in 1917 and spent the following spring in Prague with his parents. It was during this leave that he was able to focus on composing and received his second Mendelssohn prize.<sup>19</sup> After returning briefly to war in May, he received another twelve-week leave from July 11 to October 10, during which he composed many works, performed as a soloist at the Cologne Opera under Otto Klemperer, and found his first publisher in Carl Hermann Jatho in Berlin, with whom he published his *Neun kleinen Reigen* (WV 31) and *Fünf Grottesken* (WV 39).<sup>20</sup> By the end of the year, Schulhoff's services in the war were finally over.

### **Dadaism and Jazz**

The experiences of war had left Schulhoff cold and bitter. His cynical attitude is shown in a diary entry from January 13, 1918, near the end of the war:

I must confess to myself that I lead a mercurial existence! I was told that I was once a young man with hopeful eyes, well I have changed my whole existence! Indeed, the eyes are no longer hopeful ... Chopin, the fatalist, and Maeterlinck, the atheist, are my current respective fancies. I will probably reverse my fancy in a short while and will pay homage to cynicism ... I may have lost much of my passion and sensuousness for events. I have become old! I have become hard as steel and look at things so coldly and dispassionately, so, how they are ... There

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<sup>16</sup> Ibid., 17.

<sup>17</sup> Bek, *Leben und Werk*, 38.

<sup>18</sup> Josef Bek, "Schulhoff, Erwin [Ervín]," *Grove Music Online* (2001).

<sup>19</sup> Bek, *Leben und Werk*, 38.

<sup>20</sup> Ibid., 38 – 39.

are few things that satisfy me. I credit that to my current mood – I am restless and fickle about them now!<sup>21</sup>

As a result of the war, Schulhoff found that he could no longer continue on the artistic path that he had followed thus far. He was at a loss and, like many artists during the post-war years, needed to find a new artistic path, a new system of composition that would replace his previous system of late Romanticism and tonality.<sup>22</sup> Schulhoff moved to Dresden in 1919 and lived for a short time with his sister Viola, who was a painter. Painters, musicians, and literati often met together at the Schulhoffs' apartment to discuss developments in modern art, music, and politics.<sup>23</sup> Being immersed in the artistic life of Dresden, Schulhoff became interested in a new anti-establishment movement called Dada. Dadaism is an artistic movement that began in Switzerland as an angry reaction to World War I. The Dada movement was a means of ridiculing convention and tradition long held by generations of pre-war societies which were, in the eyes of the Dadaists, so corrupt that such inhumanity could result in a catastrophe such as the First World War. Many of the angry soldiers placed the blame on older generations for bringing about the horrors they had to face. Schulhoff sought out radical ways to manifest Dadaism in his music and harshly rebelled against even the most fundamental principles of composition. For example, Schulhoff's *Sonata Erotica* (1919) was written just after the war for a solo soprano who is supposed to fake a carefully notated orgasm. Another example of Schulhoff's Dadaism exists in *Fünf Pittoresken* (WV 51). The third movement, titled "In

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<sup>21</sup> Ibid., 41.

<sup>22</sup> Bek, "Schulhoff, Erwin."

<sup>23</sup> Cole, "Life and Violin Works," 19.

futurum,” is a silent movement made up entirely of extravagantly written-out rests.<sup>24</sup> This predates John Cage’s famous work titled *4’33”*, where the performer walks on stage and plays nothing for four minutes and thirty-three seconds, by about thirty years. Through his artistic network in Dresden, Schulhoff became friends with the highly eccentric Dadaist painter George Grosz, who was fascinated with American culture and introduced Schulhoff to American jazz with his own jazz recordings.<sup>25</sup> Schulhoff quickly became so fascinated with American jazz that it permeated his compositional style from 1919 to the mid-1930s. He used elements of jazz music in many of his works in almost every genre throughout this time period.

### **Expressionism**

While Schulhoff was inspired by Dadaism, the open-minded musician also became curious, for a short time, about the Expressionist works of the Second Viennese School, led by Arnold Schoenberg. Schulhoff began a friendship with the Expressionist composer Alban Berg, and soon afterwards the two corresponded to organize a series of “Progressive concerts” (Fortschrittkonzerte) as a means of promoting the avant-garde and audience appreciation of new music. The series consisted of four concerts that were organized by Schulhoff and presented in the fall of 1919.<sup>26</sup> For a brief time, Schulhoff was curious about the aesthetics of the Expressionist composers, most importantly those

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<sup>24</sup> Erwin Schulhoff, *Fünf Pittoresken* (Berlin: Ries & Erler, 1991).

<sup>25</sup> Cole, “Life and Violin Works,” 20.

<sup>26</sup> Lara, “Dance to This!” 9, 11 – 12.



of musical prose<sup>27</sup> and atonality. *Zehn Klavierstücke* (WV 50) and *Fünf Gesänge mit Klavier* (WV 52) are some of his works inspired by Expressionism.

Despite his open-minded attitude and his advocacy for new music, his admiration for Expressionism lasted for only one or two years. Between Dadaism and Expressionism, he was growing less convinced of his Expressionist aesthetics and felt that his personal nature identified more with the revolutionary attitudes of Dadaism.

Schulhoff ultimately shunned Expressionism in the following entry:

When all others are sobbing in sweet tones on the violins, then – mind you – I always lash out in opposition to all you little puppets, soul-fops, horn-rimmed salon intellectuals, you pathological tea plants and decayed Expressionists...<sup>28</sup>

Over the following years, Schulhoff gradually became more interested in art forms that were inclusive to the masses. Popular jazz forms, such as ragtime and foxtrot, strongly identified with the people of the time. Expressionism, on the other hand, was an exclusive art form that was only understandable to a small circle of intellectuals. Therefore, Schulhoff ultimately rejected Expressionism in favor of Dadaism and popular music.

### **Marriage and Child**

In the fall of 1920, Schulhoff moved to Saarbrücken to assume a teaching position at the Bornsheim Conservatory. But he became unhappy in Saarbrücken and expressed his discontent in his diary:

Saarbrücken! Bornsheim's Conservatory of Music!! Beginning wages 12,000 marks! Pupil material shitty! They think they can play piano, make music! It makes me sick!!! Since October 15, "teacher" of the upper level! My father, the

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<sup>27</sup> "Musical prose" is an Expressionist technique where the composer removes the bar lines and time signatures in order to give the performer greater freedom of interpretation and expression.

<sup>28</sup> Bek, *Leben und Werk*, 52.

millionaire, and I, the poor devil!... Bornschein, the dilettante, haha, I should sink to the level of this bourgeois city? I would rather eat my own waste!!!<sup>29</sup>

The following summer, he married Alice Libochowitz on August 6, 1921. The couple had to remain in Saarbrücken for one more semester until they were finally able to move to Berlin in January of 1922.<sup>30</sup> It was during this year in Berlin that Schulhoff's son Peter was born. The birth of his son was a source of great joy for Schulhoff. "On Monday, July 10," wrote Schulhoff, "Alice gave birth to my son Peter Heinrich Wolf Edmund! I am terribly happy, because I will not be alone. I will possess a friend in life – my son!"<sup>31</sup> He also wrote *Bassnachtigal* (WV 59) that same year. *Bassnachtigal* (Bass Nightingale) is one of Schulhoff's more well-known Dada pieces and is written for solo contrabassoon, which represents the "bass nightingale." This selection of instrument for a solo work makes the piece sound quite ridiculous. Schulhoff soon became frustrated with the musical life in Berlin, and the family moved to Prague in October of 1923.<sup>32</sup> The move to Prague put an end to the composer's Dadaism phase and set the stage for his most creative, innovative, and successful period of his musical career, known as his "polystylistic period."

### **Polystylistic Period**

Schulhoff's phase of radical modernism, manifested in musical Expressionism and Dadaism after his experiences in the First World War, was fueled by anger and hatred towards pre-war humanity and tradition. By 1923, his anger from the war probably

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<sup>29</sup> Cole, "Life and Violin Works," 30.

<sup>30</sup> Ibid., 32 – 33.

<sup>31</sup> Harman, "Analytical Study," 9 – 10.

<sup>32</sup> Lara, "Dance to This!" 20 – 21.

began to subside, and so his radical modernism gave way to a new creative style. His work was still founded on a rejection of traditional principles in Western European art, philosophy, and literature, but he now began to fuse this revolutionary attitude together with certain elements of the European mainstream tradition, most notably Neoclassicism and Czech folk music. While the artistic society in Germany was advancing in the areas of Expressionism and Dadaism, the musical life in Czechoslovakia “retained its ties with native folklore.”<sup>33</sup> Moving back to Prague brought Schulhoff into contact with many sources of national Czech folk music. One of these was the Czech composer Leos Janáček, whom Schulhoff admired for his “youthful vigor, his break with the traditional Germanic musical language, and the genuine flavor of his nationalistic style.”<sup>34</sup> Schulhoff had ended his Dadaism phase upon his move to Prague, but he carried over some modern elements such as French Impressionism and American jazz into the next decade of his life. The addition of Czech folk music and Neoclassicism gave him an eclectic mix of the “avant-garde aggression and the continuing European mainstream tradition,” as described by Josef Bek.<sup>35</sup>

The second half of the 1920s through the early 1930s was Schulhoff’s most successful time as a pianist, composer, and writer; it was also his busiest. He wrote many vocal, orchestral, chamber, and jazz works, most of which were soon published, and he often traveled abroad to perform or attend the premieres. He often performed as a concert pianist and accompanist both at home and abroad, on the radio and in the concert hall.

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<sup>33</sup> Bek, “Schulhoff, Erwin.”

<sup>34</sup> Cole, “Life and Violin works,” 36.

<sup>35</sup> Bek, “Schulhoff, Erwin.”

During these years, Schulhoff found periods of financial and occupational success, but he found very little time for breaks and recuperation, which may have contributed to illness later in life.

Schulhoff first found work in Prague as a music editor of the *Prague Evening Sheet* for a monthly salary of 800 crowns.<sup>36</sup> This was not very substantial; he was, however, able to depend on it as a steady source of income. Upon his arrival in Prague, he became associated with members of an artistic avant-garde society called Devetsil, a group with a diverse interest in the avant-garde and a political stance that supported Soviet socialism.<sup>37</sup> The formation of Devetsil brought the term “avantgarda,” relating to the arts, into the Czech-speaking lands. It began around 1920 with literati and later included composers.<sup>38</sup> His association with Devetsil no doubt led to his attraction to communism in the last decade of his life. Shortly after his arrival in Prague, he completed his first work in the new style, *Fünf Stücke für Streichquartett* (Five Pieces for String Quartet) (WV 68). This piece helped launch his career as a composer. The piece was premiered at the ISNM (International Society for New Music) Festival in Salzburg in 1924 and led him into contact with the publishers Schott and Universal Edition (UE), both of whom published many of his works in the following years.<sup>39</sup> According to Leo Black, UE published Schulhoff more than any other composer between the years 1925

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<sup>36</sup> Bek, *Leben und Werk*, 62.

<sup>37</sup> Cole, “Life and Violin Works,” 34, 45.

<sup>38</sup> Petr Haas, “The Czech Interwar Avant-garde as a Revolution of Return, Civilism, the Microtonal System and the Atonal Style,” *Czech Music* 4 (2010): 35 – 36.

<sup>39</sup> Harman, “Analytical Study,” 7.

and 1929.<sup>40</sup> After this, many of his works were performed at ISNM festivals and published by Universal Edition and Schott.

In September of 1924, he completed the sketch of his String Quartet No. 1. He worked closely with members of the Zika Quartet to explore the technical and tonal possibilities of the four stringed instruments. Some of these include higher positions in the viola and cello, ponticello, the Lydian mode characteristic of East Slavic folklore, and pizzicato with both hands, perhaps to emulate the sounds of traditional plucked string instruments. The work was premiered in Venice by the Zika Quartet on September 3, 1925. The critiques were very positive, and soon many other well-known ensembles wanted to add the quartet to their repertoire.<sup>41</sup>

In April 1925, Schulhoff began the condensed score of his *Symphony No. 1* in Prague and finished in August while he was on holiday in Doksy.<sup>42</sup> The symphony was orchestrated with a rather large and unconventional percussion section which included drums, bells, xylophone, castanets, timpani, tam-tam, cymbals, bass drum, triangle, flexatone, and two anvils. The symphony was premiered later, in 1928, by the Czech Philharmonic and was soon performed by several other orchestras.<sup>43</sup> While working on the symphony, he also took some time to write some smaller works such as the *Concertino for Flute, Viola, and Double Bass* (WV 75) and the *String Quartet No. 2* (WV 77). The *String Quartet No. 2* was written in July of 1925, while the composer was on

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<sup>40</sup> Leo Black, "The Return of the Repressed," *Musical Times* 136, no. 1827 (May 1995): 230.

<sup>41</sup> Bek, *Leben und Werk*, 75 – 76.

<sup>42</sup> *Ibid.*, 79.

<sup>43</sup> Cole, "Life and Violin Works," 38 – 39.

holiday in Doksy, as a sort of relaxation before working on the symphony's instrumentation. The quartet was premiered in Berlin on November 12 of that year and shares a similar mood and aesthetic to those of the symphony.<sup>44</sup> The quartet represents a typical synthesis of several modern and traditional styles. It contains Neoclassicism, Impressionism, Czech folk music, and elements of jazz, including an American foxtrot in the second movement. In November of that same year, his ballet *Ogelala* was premiered in Dessau. It is based on an American Indian subject, and Schulhoff had consulted Erich Hornbostel from the University of Berlin regarding rhythms in American Indian war music.<sup>45</sup>

In 1926, Schulhoff decided to write his *Third Piano Suite for the Left Hand* (WV 80) for a war veteran, Otakar Hollman, who had suffered a wound on his right hand. The suite was premiered in Belgrade in the fall of 1927; this suite was written three to four years before Maurice Ravel wrote his famous *Piano Concerto for the Left Hand*.<sup>46</sup> In the spring of 1926, Schulhoff received a commission from Karel Hugo Hilar, director of the National Theater in Prague, to compose scenic music for Molière's *Le bourgeois gentilhomme*. The plot was transformed to a modern-day setting, and therefore Hilar wanted new music by a composer with "a sense of wit and grotesque" who would compose modern dances. Schulhoff accepted the offer; the work is now titled as *Music to "Le bourgeois gentilhomme" by Molière* (WV 79).<sup>47</sup>

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<sup>44</sup> Bek, *Leben und Werk*, 80.

<sup>45</sup> Cole, "Life and Violin Works," 41.

<sup>46</sup> *Ibid.*, 42 – 43.

<sup>47</sup> Bek, *Leben und Werk*, 87 – 88.

In early 1927, Schulhoff set off on a concert tour of Paris and London together with the Zika Quartet. All performances in both cities were successful. While he was on tour, he befriended the Parisian flautist René Le Roy and quickly composed two works for Le Roy: the *Sonata for Flute and Piano* (WV 86) and the *Double Concerto for Flute and Piano accompanied by String Orchestra and Two Horns* (WV 89). Schulhoff and Le Roy premiered the *Flute Sonata* on April 10 in Paris.<sup>48</sup> The *Double Concerto* continued to be a successful concert work throughout Schulhoff's performing career. Later, during his tour of 1930, he performed it with the Concertgebouw Orchestra. He also performed it in many other European cities, including Paris, London, Berlin, and Prague, among others.<sup>49</sup> In April of 1927, Schulhoff performed at the Villa Tereza in Paris. This was the home of the USSR ambassador. Other concerts here followed, and Schulhoff was soon brought into contact with a network of Soviet artists and government officials.<sup>50</sup> The encircling Soviet environment contributed to Schulhoff's left-leaning communist beliefs in the 1930s.

In 1928, Schulhoff found success as a jazz performer. In January, he traveled to England for a BBC radio performance in which he performed his *Cinq études de jazz* (Five Jazz Etudes) (WV 81), Dvořák's *Piano Quintet*, and his jazz-inspired *Piano Concerto* (WV 66). Inspired by his own success as a jazz pianist, Schulhoff decided that he wanted to establish himself as the founder of a school of jazz piano playing; therefore, he composed ten short jazz etudes under the original title of *Schule der Geläufigkeit des*

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<sup>48</sup> Ibid., 92 – 93.

<sup>49</sup> Cole, "Life and Violin Works," 51.

<sup>50</sup> Ibid., 45.

*Jazzspiels* (School of Familiarity of Jazz Playing) (WV 92). The work was published and given its current title of *Hot Music*.<sup>51</sup>

Newfound financial success in the years 1929 – 1930 gave him the freedom to devote more time to composition, and he was able to finally complete and premiere his first opera, *Flammen* (WV 93), which he had been working on since 1923. Schulhoff had much difficulty in finishing the opera. He had lost his momentum multiple times because he had to set aside the opera to perform, travel, teach and compose smaller-scale works in order to support his family. The original title of the opera was *Don Juan*, but the title was changed to *Flammen* (Flames). The poetry was completed by Karel Benes as early as 1922, before Schulhoff began working on the sketches in 1923. He finally completed the sketches in June of 1928 and spent the following fifteen months working out the score. The work was premiered on January 27, 1930, at the State Theater in Brno.<sup>52</sup> The work was unsuccessful at its premiere and was not performed again until its renewal in Leipzig in 1995. The opera features familiar characters from Mozart's *Don Giovanni* and is rather polystylistic in nature; the "music incorporates diverse styles and genres, from Gregorian chant, through reminiscences of Mozart, passionately fiery music of Wagner, to strident jazz."<sup>53</sup>

After two brief years of financial success, Schulhoff was once again burdened with money and health problems in 1930 – 1931. His wife and son were both ill, and he himself suffered from a kidney inflammation. Additionally, he had to look after his own

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<sup>51</sup> Bek, *Leben und Werk*, 101 – 102.

<sup>52</sup> Cole, "Life and Violin Works," 49 – 50.

<sup>53</sup> Bek, "Schulhoff, Erwin."



parents, who had been wealthy for years and were suddenly in need. He now had to depend on state support, which was helpful, but not substantial enough to satisfy his family's needs.<sup>54</sup> In spite of these hardships, he was able to complete his jazz oratorio, *H.M.S Royal Oak* (WV 96) in June of 1931. The oratorio is scored for jazz orchestra with soprano, tenor, mixed choir and a narrator and features such dances as the waltz, tango, and foxtrot. The oratorio was premiered on a Frankfurt radio station, but afterwards it did not appear on any more German radio stations because of the German government's growing resistance to jazz music.<sup>55</sup>

### **Socialist Realism**

Growing political and economic crises in Europe in the 1930s, including the rise of the Nazi regime, pushed Schulhoff towards the ideals of Soviet communism. Other events in his past, such as his experiences in the First World War, his concern for the masses while composing in popular genres of the day, his membership with the Devetsil society in Prague, and his acquaintance with a network of soviet artists and diplomats from the Villa Tereza, have contributed to his later beliefs in communism. As a non-Aryan Jew and well-known composer of “degenerate” avant-garde and jazz music, he was not on good terms with the Nazis. In the last decade of his life, he placed his faith in Stalin's Communist nation, hoping that the Soviet Union would come to power in the face of the Nazis. The growing Nazi party, together with Schulhoff's worsening kidney inflammation, slowed down his performing career, as his concert presence in Germany was declining. As much as his health conditions would allow, he was still able to perform

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<sup>54</sup> Bek, *Leben und Werk*, 110.

<sup>55</sup> Cole, “Life and Violin Works,” 53.

in Prague to earn some money as a pianist. Schulhoff's push towards socialist ideals compelled him to radically change his compositional style in the early 1930s, when he suddenly abandoned his creative polystylistic aesthetics. The artistic constraints of Socialist Realism became the source of his new style for the remainder of his life. He sought ways to take the ideals of Socialist Realism in art, such as simplicity and concern for the masses, and manifest those ideals in his music.

Schulhoff's rising interest in Communism soon culminated in a large-scale oratorio, *Das Manifest* (WV 100), in which he set the text of the Communist Manifesto to music. *Das Manifest* was completed in September of 1932.<sup>56</sup> The work was not performed until 1962 with piano reduction; it was performed again in 1976 with full orchestration after the manuscripts were returned from the Soviet Union with the help of Dmitri Shostakovich.<sup>57</sup> According to Michal Tal, Schulhoff's commitment to Communism was made manifest, and probably strengthened, after his visit to Moscow in 1933 when he became an advocate for Socialism.<sup>58</sup> Soon afterwards, he could not continue his career in Germany due to his Communist ideals and his Jewish heritage.<sup>59</sup> Despite his political priorities and his turn towards socialist realism in his music, he continued to perform as a jazz pianist on Czech radio to earn some income, although he was no longer composing jazz works. He worked for the Czech radio from 1935 to 1938, in Ostrava and Brno.<sup>60</sup> Schulhoff was blacklisted by the Nazis in 1935 because of his

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<sup>56</sup> Michal Tal, "Erwin Schulhoff: The Lost Generation," *Piano Bulletin* 34, no. 1 (2016): 26.

<sup>57</sup> Cole, "Life and Violin Works," 56.

<sup>58</sup> Tal, "The Lost Generation," 26 – 27.

<sup>59</sup> *Ibid.*, 27.

<sup>60</sup> *The Harvard Biographical Dictionary of Music*, s.v. "Schulhoff, Erwin."

Jewish background, his reputation for jazz and the avant-garde, and his Communist convictions. Therefore, he performed for the Ostrava radio under several pseudonyms such as John Longfield, Lu Gaspar, Hanus Petr, George Hanell, Jíri Hanell, and Franta Michálek.<sup>61</sup> While he was working in Ostrava, Schulhoff had an affair with a piano student and went through a bitter divorce with Alice, leaving her alone with his son Peter. He soon married his new lover, Mimi, and settled with her in Ostrava. In 1938, the people of Ostrava were forced out by Poland. Schulhoff moved to Brno on December 8, 1938 to work for the radio station.<sup>62</sup> Unfortunately, he could not keep this position long. In March of the next year, Czechoslovakia was invaded by the Nazis, and on March 15, 1939, Hitler announced that the nation of Czechoslovakia no longer existed and was now the Protectorate of Bohemia and Moravia.<sup>63</sup> The land, and its inhabitants, were now under German rule.

### **Schulhoff Captured**

As a Jew, Schulhoff could no longer work in Germany, nor in the protectorate. He knew that he needed to emigrate quickly. When Stalin signed a non-aggression pact with Hitler in August of 1939, Schulhoff applied for emigration papers for himself, his wife, and his son to move to the Soviet Union. The Schulhoffs had to wait twenty months to receive their Soviet citizenship. After receiving their papers on April 26, 1941, he still had to apply for travel visas, which they did not receive until June 13, 1941. Nine days

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<sup>61</sup> Harman, "Analytical Study," 12.

<sup>62</sup> Cole, "Life and Violin Works," 60.

<sup>63</sup> Harman, "Analytical Study," 12 – 13.

later, on June 22, Hitler broke his pact and attacked the Soviet Union. Erwin and his son Peter were both captured the next day.<sup>64</sup>

Many of Schulhoff's Jewish colleagues were sent to the Theresienstadt concentration camp. Schulhoff's new Soviet citizenship, however, landed him in a much more severe camp as a citizen of an enemy nation. Schulhoff and his son were interned in Prague on June 23, 1941, and Schulhoff was deported to the Wülzburg concentration camp.<sup>65</sup> The camp was located in the Wülzburg castle, which overlooks the town of Weißenburg in Bavaria. Schulhoff died in the camp on August 28, 1942 of tuberculosis, likely brought on by malnourishment and exhaustion.<sup>66</sup> According to Lew Bereskin, a survivor from Wülzburg who knew Schulhoff and wrote a detailed account of daily life in the camp,<sup>67</sup> when a prisoner died, the straw was dumped out of his/her mattress and the body put inside. The deceased was then placed on a cart and carried to the "carrion grave," an area where animals had always been buried. The graves remain unmarked.<sup>68</sup>

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<sup>64</sup> *Ibid.*, 13.

<sup>65</sup> Tal, "The Lost Generation," 27.

<sup>66</sup> Harman, "Analytical Study," 13 – 14.

<sup>67</sup> To see the testimony of Lew Bereskin, see Cole, "Life and Violin Works," Appendix A.

<sup>68</sup> Cole, "Life and Violin Works," 104.

## CHAPTER 3

### POLYSTYLISTIC PERIOD AND WORKS

In the fall of 1923, Schulhoff moved with his wife and son from Berlin to Prague. Schulhoff's horrifying experiences in World War I initiated long-term attitudes of bitterness and anger towards pre-war society. In his opinion, the past generations of Western European society, especially its conventions in the arts, religion, literature, and philosophy, were to blame for bringing about the catastrophe that he and his colleagues suffered. He therefore in 1919 adopted Dadaism. The object of Dadaism in art was to ridicule, often by radical means, the fundamental conventions long esteemed by previous generations. In addition to Dadaism, Schulhoff quickly adopted American jazz. Jazz music reached Europe after the First World War when African-American troops arrived in France and Germany. France became a European go-to source of American culture in the early 1920s.<sup>1</sup> According to Brian Locke, the import of American culture was of the utmost importance to the younger generation of composers in Prague; some believed that this new jazz style reflected the character of the modern metropolitan society in Prague at the time.<sup>2</sup> By 1923, his rebellious attitude began to subside. The mellowing of his aggressive rejection of musical traditions gave him more opportunity for creativity as a composer. While musical life in Germany was advancing in the area of musical modernism, Czechoslovakia retained much of its traditional folklore. Czech musical society held more strongly to the European mainstream tradition as well as traditional Czech folk music. Schulhoff's relocation to Prague exposed him once again to an

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<sup>1</sup> Brian Locke, "'The Periphery is Singing Hit Songs': The Globalization of American Jazz and the Interwar Czech Avant-Garde," *American Music Research Center Journal* 12 (2002): 26 – 27.

<sup>2</sup> *Ibid.*, 25 – 26.

environment of Czech folklore. Although his music after 1923 was still fueled by a rejection of past traditions, he was now able to fuse elements of modernism and jazz together with mainstream European and lively Czech folk idioms to create a new versatile artistry in his work. This chapter focuses on Schulhoff's new "polystylistic" character while briefly discussing some of his works composed after his move to Prague.

### **Five Pieces for String Quartet (1923)**

*Fünf Stücke für Streichquartett* (WV 68) is the first work Schulhoff composed after his return to Prague. It was completed in 1923, was premiered in 1924 at the International Society for New Music (ISNM) in Salzburg, and was afterwards published by Schott Music.<sup>3</sup> According to Yoel Greenberg, it is a transitional work that was started as a Dadaist piece, in response to the war, and gradually mellowed to a much less aggressive and more constructive rejection of past conventions.<sup>4</sup> The first movement is a Viennese waltz notated in cut time. Two movements, the Dadaist *Alla marcia militaristica* and the Minimalist *Nepoletana*, were started but ultimately excluded from the final version. According to Greenberg, Schulhoff's decision to cut these movements shows that he had turned aside from his initial Dadaist intentions in favor of a less provocative style.<sup>5</sup> The *Five Pieces* are representative of several popular dance styles of the day. The work was designed as a Neoclassical dance suite consisting of several dances from different countries, in the large-scale form of a Baroque suite. The final

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<sup>3</sup> Josef Bek, *Erwin Schulhoff: Leben und Werk*, ed. Beate Schröder-Nauenburg, trans. Rudolf Chadraha (Hamburg: von Bockel Verlag, 1994), 65 – 66.

<sup>4</sup> Yoel Greenberg, "Parables of the Old Men and the Young: The Multifarious Modernisms of Erwin Schulhoff's String Quartets," *Music and Letters* 95, no. 2 (May 2014): 231.

<sup>5</sup> *Ibid.*, 232.

version of the *Five Pieces* includes a Viennese waltz, a serenade possibly of Hungarian nationality, a Czech folk dance, a Latin-American tango, and an Italian tarantella.

Dance music became extremely important to Schulhoff ever since he was introduced to jazz music by the Dadaist painter George Grosz. Schulhoff wrote many times concerning his thoughts on rhythm and dance. “Music, first of all, is supposed to induce through rhythm the physical sensation of well-being, ecstasy even, it is never philosophy, it emanates from an ecstatic state and finds its expression in rhythmic movement.”<sup>6</sup> He wrote elsewhere that “dance music, rather its rhythm, should jolt the nerves and encourage to dance (everyone has probably observed how people perform rhythmic body movements when listening to a jazz band).”<sup>7</sup>

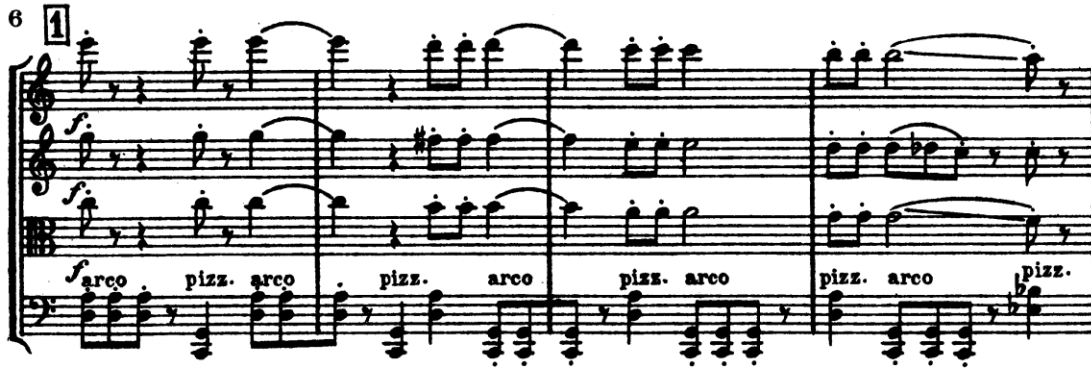
One thing that each piece has in common is a continuous rhythmic ostinato, providing a metric foundation for the piece. The *Alla Valse viennese* is written in cut-time, but is supposed to be played so that it sounds like 3/4 time from the listener’s point of view (fig. 1).<sup>8</sup>

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<sup>6</sup> Tobias Widmaier, ed., *Erwin Schulhoff: Schriften* (Hamburg: von Bockel Verlag, 1995), 12 – 13. “Musik soll in erster Linie durch Rhythmus körperliches Wohlbehagen, ja sogar Ekstase erzeugen, sie ist niemals Philosophie, sie entspringt dem ekstatischen Zustande und findet in der rhythmischen Bewegung ihren Ausdruck!”

<sup>7</sup> Ibid., 27. “Tanzmusik, vielmehr noch ihr Rhythmus soll an den Nerven rütteln und zum Tanzen auffordern (die Beobachtung, wie Menschen schon beim bloßen Hören einer Jazzband rhythmische Körperverrenkungen vollführen, hat wohl jeder gemacht).”

<sup>8</sup> Erwin Schulhoff, *Fünf Stücke für Streichquartett* (Mainz: B. Schott’s Söhne, 1925).



**Figure 1** Erwin Schulhoff, *Fünf Stücke für Streichquartett, Alla Valse viennese*, primary theme of waltz notated in cut time, mm. 13 – 16.

The underlying ostinato pattern in the cello line (three eighth notes, followed by an eighth rest and pizzicato quarter note) provides a stable triple-meter pulse, making it clear to the listener where the strong beats lie (fig. 1). The Argentinian Tango is also based rhythmically on an ongoing ostinato in the cello. For this ostinato cell, Schulhoff uses the distinctive Habanera rhythm, consisting of a dotted eighth-and-sixteenth followed by two straight eighth notes (fig. 2).<sup>9</sup>



**Figure 2** Erwin Schulhoff, *Fünf Stücke für Streichquartett, Alla Tango milonga*, Habanera rhythm ostinato cell, cello, mm. 1 – 2.

The *Czeca* movement uses rhythms that resemble those found in Czech, Slovak, and Moravian folk dances. The rhythms of the folk dances are straightforward; they consist almost entirely of quarter and eighth notes. The “Czech polka” dance includes, in the words of Elizabeth Lara, the dance movements “step, close, step” and aligns with the

<sup>9</sup> Ibid.



rhythm of eighth-eighth-quarter.<sup>10</sup> This rhythm comes from the Paterka and Javorník folk dances.<sup>11</sup> The “Czech polka” can be found in the primary theme in measure 2 of the *Czeca*, as seen in figure 3.<sup>12</sup>



**Figure 3** Erwin Schulhoff, *Fünf Stücke für Streichquartett, Alla Czeca*, “Czech polka” rhythm in primary theme, violin 2, mm. 1 – 3.

Another rhythmic staple of Czech and Slovak folk dance is the syncopated rhythm of eighth-quarter-eighth, which can be found in the Manchester and Černá Vlinka folk dances in alternation with the “Czech polka” rhythm.<sup>13</sup> This idiomatic alternating pattern can be found in the violins in measures 45 – 46 (fig. 4).<sup>14</sup>

<sup>10</sup> Elizabeth K. Lara, “Dance to This! Parallels in Harmonic and Metric Organization in *Alla Valse Viennese* of Erwin Schulhoff’s *Fünf Stücke* for String Quartet” (DMA diss., The Juilliard School, 2011), 124 – 126.

<sup>11</sup> For more information on Czech folk dances, see Marjorie Crane Geary, comp., *Folk Dances of Czecho Slovakia* (New York: A. S. Barnes, 1922).

<sup>12</sup> Schulhoff, *Fünf Stücke*.

<sup>13</sup> Lara, “Dance to This!” 125 – 126.

<sup>14</sup> Schulhoff, *Fünf Stücke*.



**Figure 4** Erwin Schulhoff, *Fünf Stücke für Streichquartett, Alla Czeca*, “Czech polka” rhythm alternates with syncopated rhythm in measures 45 – 46, mm. 43 – 46.

### Sonata No. 2 for Violin and Piano (1927)

The *Sonata No. 2 for Violin and Piano* (WV 91) is one of Schulhoff’s most substantial works for the violin. The work was composed in 1927 with the help of violinists Richard Zika and Ervína Brokesová in utilizing all of the technical possibilities of the violin. The piece was premiered with Schulhoff on the piano and Richard Zika on the violin at the 1929 International Society for New Music festival in Geneva. The reviews of the premiere were mixed.<sup>15</sup>

Schulhoff used the traditional four-movement form in many of his works, and the *Sonata No. 2* is no different. The large-scale organization of the movements is fast-slow-dance-fast. The first movement is, as usual, written in sonata form.

The sonata does not include a key signature, indicating his departure from common-practice tonality after the First World War. Chord structures are mostly non-functional, and many are created to emulate the sounds of Czech folk music. Frequent use of open strings helps capture the lively timbre of Czech folk music. The addition of biting

<sup>15</sup> Scott Cole, “Ervín Schulhoff: His Life and Violin Works” (DM diss., Florida State University, 2001), 46 – 47, 67.

dissonant intervals against an open-string drone works as a folk effect<sup>16</sup> and is used frequently throughout the sonata (fig. 5).<sup>17</sup>



**Figure 5** Erwin Schulhoff, *Sonate für Violine und Klavier*, first movement, chromatic biting dissonance against open E-string drone, violin, mm. 4 – 5.

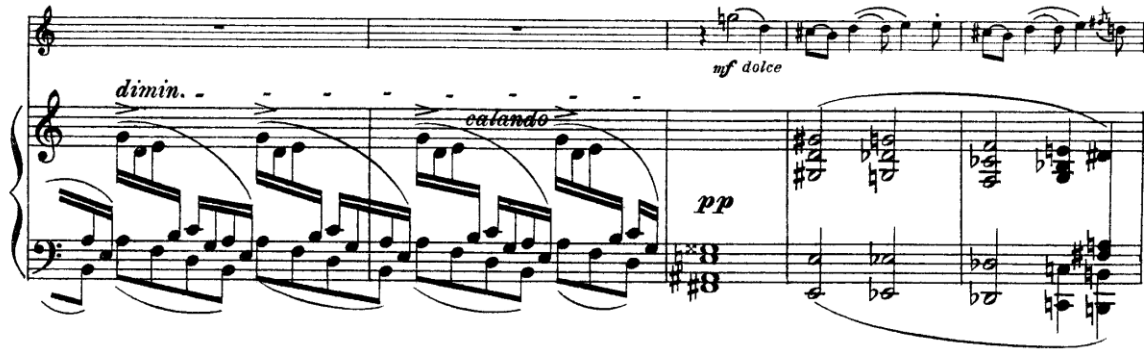
Some other chord structures come from the influence of the French Impressionist composers of the time. Schulhoff was heavily influenced by the music of Claude Debussy during his formative years as a student. He adopted Debussy’s trait of “planing” harmonies, repeating a chord several times in parallel motion, not for any tonal function, but rather for the sound of the chord. Figure 6 demonstrates a short passage from the fourth movement of *Sonata No. 2* where the pianist plays a progression of V7 chords descending in stepwise parallel motion, not resolving in the traditional manner to an implied tonic, but rather for the planing sound quality of the V7 sonority. This accompanies the violin theme, characterized with syncopations that resemble both jazz and Czech folk rhythms (fig. 6).<sup>18</sup>

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<sup>16</sup> Ibid., 77 – 78.

<sup>17</sup> Erwin Schulhoff, *Sonate für Violine und Klavier* (Mainz: B. Schott’s Söhne, 1929).

<sup>18</sup> Ibid.



**Figure 6** Erwin Schulhoff, *Sonate für Violine und Klavier*, fourth movement, “plaining” V7 chords in measures 18 – 19 from the influence of Impressionism, mm. 15 – 19.

Schulhoff did not use diatonic scales as often as the pentatonic, Octatonic, and whole-tone scales in his later works. An example of the Octatonic scale from *Sonata No. 2* is shown in figure 7.<sup>19</sup> He also used modal and other synthetic scales, likely in reference to folk music.



**Figure 7** Erwin Schulhoff, *Sonate für Violine und Klavier*, first movement, octatonic scale in violin part, mm. 18 – 21.

The Burlesca third movement is written in 5/8 time. As is typical with some Czech and Slovak folk dances, the meter alternates frequently between 2+3 and 3+2 groupings.<sup>20</sup>

The rhythm in the opening of the first movement contains two accented fast notes on the downbeat followed by a longer note on a weak beat (fig. 8).<sup>21</sup>

<sup>19</sup> Ibid.

<sup>20</sup> Eka Gogichashvili, “Erwin Schulhoff (1884 – 1942): A Brief History; Examination of the *Sonata for Violin and Piano* (WV 91)” (DMA diss., Louisiana State University, 2003), 18.

<sup>21</sup> Schulhoff, *Sonate*.



**Figure 8** Erwin Schulhoff, *Sonate für Violine und Klavier*, first movement, violin, mm. 1 – 2.

According to Scott Cole, the accented fast notes on a strong beat followed by a long note on a weak beat, are often used in Czech and Hungarian folk music and are tied directly to the native languages. The Czech and Hungarian languages often start with a stressed syllable, which is then followed by unstressed syllables. This linguistic trait has naturally carried over into folk music, which is being emulated in Schulhoff’s sonata.<sup>22</sup>

There are many instances of left-hand pizzicato in alternation with bowed notes. This is common in many of Schulhoff’s violin and string chamber works during this time. The left-hand pizzicato notes are indicated by a “+” sign (fig. 9).<sup>23</sup> The rapid alternation of pizzicato and saltando (bouncing bow) notes on the open E string in measures 76 – 77 gives a bright and sparkling texture to the passage while creating the traditional sound of a plucked string instrument.



**Figure 9** Erwin Schulhoff, *Sonate für Violine und Klavier*, first movement, alternation between left-hand pizzicato and saltando (bouncing) bow stroke, violin, mm. 75 – 77.

There are also occasional instances in Schulhoff’s string works where the performer will use the right hand to pluck rapid pizzicato chords in and up-and-down strumming

<sup>22</sup> Cole, “Life and Violin Works,” 83.

<sup>23</sup> Schulhoff, *Sonate*.

manner. An example from the Burlesca movement of *Sonata No. 2* is shown in figure 10,<sup>24</sup> where the right-hand strumming pizzicato alternates with left-hand pizzicato notes.



**Figure 10** Erwin Schulhoff, *Sonate für Violine und Klavier*, third movement, rapid four-note chords strummed up-and-down with the right hand in alternation with left-hand pizzicato, violin, mm. 18 – 22.

The right-hand pizzicato undoubtedly emulates the strumming effect of a guitar or similar plucked stringed instrument.

### Jazz Style

While writing his chamber works, sonatas, concerti, and other serious works at this time, Schulhoff was also composing numerous jazz works, especially for the piano. The jazz piano works were often used in his own performances and for study purposes for young pianists who were interested in learning how to play jazz. Some of them include *Hot Music* (1928), *Esquisses de Jazz* (1927), *Five Etudes de Jazz* (1927), *Hot-Sonate* for alto saxophone and piano (1930), and *H.M.S Royal Oak* (1930), a jazz oratorio. During his earlier Dadaist phase, he composed his first jazz-inspired *Piano Concerto* (1921) and *Suite for Chamber Orchestra* (1921), which is a jazz suite with movements titled as “Ragtime,” “Shimmy,” “Boston Valse,” “Tango,” etc.... As he had one foot in the jazz world and another in the classical world, elements of jazz style often carried over into his other works during this time.

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<sup>24</sup> Ibid.

Jazz rhythms, especially syncopated rhythms, are used extensively throughout Schulhoff's classical works during this time and are often fused together with the timbres and effects of Czech folk music. The second movement of the *String Quartet No. 2*, which will be analyzed in the following chapters, is written in a theme-and-variations form; one of the variations is a lively foxtrot, with a jazz-like syncopated version of the theme in the first violin and viola, accompanied by syncopated four-note pizzicato chords in the second violin and cello (fig. 11).<sup>25</sup>



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**Figure 11** *String Quartet No. 2*, second movement, Foxtrot variation, 4<sup>th</sup> bar of 40 – 6<sup>th</sup> bar of 40.

Schulhoff's relocation to Prague in 1923, in addition to his Czech heritage, exposed him to the folk music and dance of his native homeland, enabling him to fuse elements of folk music and dance together with his previous encounters with jazz, Impressionism, and other modernist styles – thus giving rise to the most creative and versatile period of his composing career.

<sup>25</sup> Erwin Schulhoff, *2. Streichquartett* (Vienna: Universal Edition, 1929).

**CHAPTER 4**  
**ALLEGRO AGITATO**

The following four chapters will present a movement-by-movement analysis of Schulhoff’s *String Quartet No. 2*. On a large scale, the quartet is arranged in the traditional four-movement form (fast-slow-dance-fast), with its own quirks and twists. It consists of a fast first movement (*Allegro agitato*) with driving rhythmic energy, a slow second movement (*Tema con variazioni*) with a foxtrot variation in the middle, a dance-like third movement (*Allegro gajo*) depicting Czech folk music, and a slow introduction before the fast *Finale*.

A note before we proceed: Schulhoff’s score to the quartet gives a measure number after every ten measures, but it sometimes miscounts in the first two movements. As a result, to avoid ambiguity, I shall express measure numbers in the first two movements as, for example, “4<sup>th</sup> bar of 20” throughout.<sup>1</sup>

**Allegro Agitato**

The *Allegro agitato* movement is a compact one and lasts approximately three-and-a-half minutes in length. The form of the movement can be interpreted as a large-scale ternary form (ABA') with a fiery codetta at the end. A large outline of the first movement is shown in Table 1:<sup>2</sup>

**Table 1** Large-scale formal outline of the first movement

A Section	B Section	A' Section	Codetta
mm. 1 – 50	2 <sup>nd</sup> bar of 50 – 4 before 90	3 before 90 – 1 before 100	100 – end

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<sup>1</sup> To clarify how a sequence of measures works in this analysis, “1 before 20” refers to the measure before number 20. The next measure is “measure 20,” and the following measure is the “2<sup>nd</sup> bar of 20.”

<sup>2</sup> Erwin Schulhoff, *2. Streichquartett* (Vienna: Universal Edition A.G., 1929).



## Introduction

When beginning an analysis of a twentieth-century work such as this, it is often best to begin with a detailed study of the opening measure(s), since the opening statement often provides, in its simplest form, a melodic, rhythmic, or harmonic basis from which the rest of the movement unfolds. Such a statement is found in the first five beats of the Allegro agitato movement and is stated by the viola alone (fig. 12).<sup>3</sup>

Allegro agitato (♩=120) ERWIN SCHULHOFF

Violino I  
Violino II  
Viola  
Violoncello

*f* *sfz* *f sempre*

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**Figure 12** First movement, viola introduction, mm. 1 – 2.

Here, the drama and agitation are immediately sparked by the first note, B, marked “sforzando” with an accent, and the stinging accented sixteenth notes that lead up to the quick thirty-second notes on the downbeat of measure 2, where the melodic line peaks at B before it settles on a long F#. Because the opening viola line starts on B, the resulting scale in measure 1 can be interpreted as a B minor pentatonic scale. The opening pentatonic scale spans an octave, ranging from the low B to the higher B (except for the

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<sup>3</sup> Ibid. All excerpts used in this chapter are taken from 2. *Streichquartett* unless stated otherwise.

lower A, which may be interpreted as a lower neighboring tone that remains a part of the B minor pentatonic scale).

The viola's opening measure states a rhythmic motive of a long note (half note) followed by several faster notes of shorter value (sixteenth notes). This rhythmic motive is prominent throughout the entire first movement and appears in several variants. The last part of the opening viola line, on the first beat of measure 2, features two quick thirty-second notes on the downbeat, followed by a longer note. As mentioned earlier, this rhythmic gesture is reflective of Czech and Hungarian speech, where the main stress comes on the first syllable of a word.<sup>4</sup> This rhythmic idea occurs many times in the quartet.

The viola's agitated opening line is immediately followed by a background of rolling sixteenth notes in the second violin and cello on beat 2 of the second measure (fig. 12). Schulhoff spotlights this Alberti-like ostinato in the forefront before it takes on a subservient role in measure 3, when the first violin enters with the melody. This ostinato provides a relentless rhythmic drive. The cello pitches outline a C – E – G major triad, while the second violin pitches A – B – D suggest a pentatonic sonority (fig. 12). When put together, the two lines create a series of oscillating consonance and dissonance which alternates on every sixteenth note. On beat 2 of measure 2, the second violin's A creates a dissonance against the cello's G. The next sixteenth note is an E/B perfect fifth. The sonorities alternate as such. Beat 3 contains a low C in the cello against a D in the second

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<sup>4</sup> Elizabeth K. Lara, "Dance to This! Parallels in Harmonic and Metric Organization in *Alla Valse Viennese* of Erwin Schulhoff's *Fünf Stücke* for String Quartet" (DMA diss., The Juilliard School, 2011), 132.

violin. Whatever the dissonance may be, it is always followed by an E/B perfect fifth (fig. 12).

### A Section

The A section spans measures 1 – 50, ending on the downbeat of the 2<sup>nd</sup> bar of 50.

A possible interpretation of the A section is shown below in Table 2.

**Table 2** Overview of the A section of the first movement

intro	a theme	triplets bridge	b theme	bridge	c viola theme	bridge	a' theme	bridge
1 – 2	3 – 4 <sup>th</sup> bar of 10	5 <sup>th</sup> bar of 10 – 2 before 20	1 before 20 – 4 <sup>th</sup> bar of 20	5 <sup>th</sup> bar of 20 – 1 before 30	30 – 4 <sup>th</sup> bar of 30	5 <sup>th</sup> bar of 30 – 6 <sup>th</sup> bar of 30	3 before 40 – 4 before 50	3 before 50 – 50

The A section begins with a two-bar introduction which includes a statement of the main rhythmic motive in the viola (long note followed by several faster notes), a front-stressed rhythmic gesture on the downbeat of measure 2, and a B minor pentatonic scale. The “a” theme begins in measure 3 with the entrance of the primary theme in the first violin and ends at the 4<sup>th</sup> bar of 10. In the first two measures of the “a” theme (measures 3 and 4), the second violin and cello continue the Alberti-like accompaniment, oscillating between consonance and dissonance. The statement of the primary theme in the first violin in measure 3 is based on the rhythmic motive in the viola’s opening solo, with a small pick-up note G added at the beginning (fig. 13).

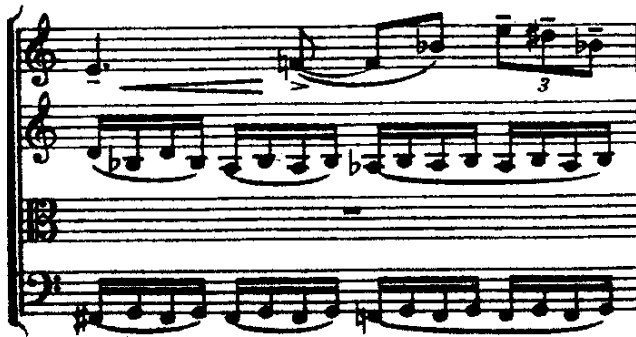


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**Figure 13** First movement, primary theme in first violin line, violin 1, mm. 3 – 4

The rhythmic motive of a long note (half note) followed by several faster notes (sixteenth notes) is also immediately followed by the front-stressed rhythm on the downbeat of measure 4. This primary theme is also stated in contrary motion to the viola's opening.

In measure 5, Schulhoff shifts with the use of tritones and chromaticism towards more dissonant sonorities (fig. 14). The harmony in measure 5 appears to be in G minor, with an F# dissonance underneath the pedal G in the cello line, creating a G minor seventh chord in third inversion. In measure 5, the second violin first sneaks out of its pentatonic sonority with a change from B to B<sup>b</sup>, creating a tritone with the E in the first violin. Shortly after, the first violin gets thrown off track by the second violin and goes to F natural rather than the familiar F#, causing the cello to also go from F# to F natural on beat 3, changing the harmony. On beat 3, the second violin changes from A to A<sup>b</sup>. The first violin melody in m. 5 rises an octave, like the viola introduction, from E to E, this time with a B<sup>b</sup> on the way creating two sets of tritones.



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**Figure 14** First movement, measure 5.



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**Figure 15** First movement, second violin and cello play an arpeggiated V9 chord with slurred sixteenth notes, hints of Octatonic harmonies found in violin 1 melody, mm. 5 – 8.

Measure 6 begins an aggressive dialogue between the first violin and the viola (fig 15). The first three notes of the chromatic viola line (D – C# – C) are often quoted and developed throughout the movement. The syncopations and conflicting rhythms, as well as the constant running sixteenth notes in the second violin and cello, help to maintain an agitated and energetic rhythmic drive. There are several instances of triple vs. duple rhythmic conflict between the first violin and viola (fig. 15). Any triplets here are also going against a sixteenth-note accompaniment. Syncopations such as those in mm. 8 – 9 in the first violin provide an extra forward thrust in the melody.

The sixteenth-note arpeggiations in the second violin and cello lines beginning in measure 7 contain the pitches C – E – G – B<sup>b</sup> – D<sup>b</sup>, which form a V9 chord. The first

violin contains two passing tones (A and F#) on beat 1 of measure 7. This passage is not entirely Octatonic because of many chromatic notes that fall outside the Octatonic pattern, but there are hints of the Octatonic scale in this passage. The Octatonic scale is made up of alternating whole steps and half steps. There are three different Octatonic scale sets: One starts on C and goes up a half step, one starts on C and goes up a whole step, and another starts on C#/D<sup>b</sup> and goes up a half step. Because labeling Octatonic scale sets according to letter names can be confusing due to enharmonic relationships such as C#/D<sup>b</sup>, it is easier to refer to pitches by pitch class numbers so that C = 0, C#/D<sup>b</sup> = 1, D = 2, A = 9, A#/B<sup>b</sup> = t (ten), B = e (eleven), etc... Elizabeth K. Lara labels in her dissertation the three Octatonic scale sets as follows:<sup>5</sup>

**Table 3** Octatonic scale sets with pitch-class numbers according to Lara

Octatonic 1	0 1 3 4 6 7 9 t
Octatonic 2	0 2 3 5 6 8 9 e
Octatonic 3	1 2 4 5 7 8 t e

The passage beginning at measure 7 contains hints of the Octatonic scale. For example, all the pitches of the C<sub>9</sub> chord played by the second violin and cello in measure 7 belong to the “Octatonic 1” scale set. The first violin’s sixteenth notes on beat 1 of measure 7 belong to the same Octatonic scale and appear Octatonic in a linear fashion. The pitches A – B<sup>b</sup> – F# in measure 8 of the first violin melody could be a hint of the Octatonic scale, especially if there is an implied G from the C<sub>9</sub> harmony below. All pitches in measure 9 belong to the “Octatonic 1” scale set, and the first violin seems to play an Octatonic

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<sup>5</sup> Ibid, 60.

melody from beat 2 of measure 8 to beat 3 of the 2<sup>nd</sup> bar of 10. The first violin and viola continue their conflicting dialogue, filled with triple and duple rhythms being passed around and/or layered together, until they reach a short bridge characterized with triplets. This passage will be referred to as the “triplets bridge,” and the passage spans from the 5<sup>th</sup> bar of 10 – 2 before 20 (fig. 16).

The “triplets bridge” can be divided into two small parts: the first two measures are made up of triplets being passed back and forth between the first violin and viola against sixteenth notes in the second violin and cello; the polyrhythms here create tension in the texture. The last two measures are made up entirely of triplets in rhythmic unison played by the violins in octaves, except for the last two beats, which accelerate to sixteenth notes. In terms of texture, the first two measures are dense, with all four instruments playing at forte and fortissimo levels, polyrhythms, and a crescendo into the third measure of the passage (fig. 16).



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**Figure 16** First movement, four-bar triplets bridge, 4<sup>th</sup> bar of 10 – 2 before 20.

The lower voices drop out at 3 before 20 and leave the violins alone to continue the triplets in rhythmic unison. This sudden change of texture is very similar to the beginning of Bedřich Smetana's famous overture from *The Bartered Bride*, shown in figure 17. At measure 8 of the *Bartered Bride*, all of the strings are playing running eighth notes together at the fortissimo level. At measure 14, every section drops out except for the second violins, who continue a long string of eighth notes at the pianissimo level (fig. 17).<sup>6</sup> It is not certain whether or not this reference to Smetana was intentional, but it is

<sup>6</sup> Bedřich Smetana, *The Bartered Bride*, ed. František Bartoš (Boca Raton: Edwin F. Kalmus & Co., Inc., after 1988).



likely because there are more explicit references to *The Bartered Bride* in other movements of the quartet.

The image shows a musical score for the Overture to *The Bartered Bride*. It consists of six staves: Violin I, Violin II, Viola, Violin I, Violin II, and Cello. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score features a 'triplets bridge' of sixteenth notes. In measure 14, all instruments except the second violin drop out. The second violin continues with eighth notes from measure 12 to 17.

**Figure 17** Overture to *The Bartered Bride*, all voices drop out in m. 14, but the second violins continue the eighth notes alone, mm. 12 – 17.

The sixteenth notes at the end of the “triplets bridge” in Schulhoff’s quartet provide a strong sense of direction leading to the “b” theme, which starts at 1 before 20.

The “b” theme is brief and only spans five measures, but the fugal dialogue between the violins can be considered its own theme. The theme is constructed of half notes, which may be derived from the first long note of the movement (fig. 18). The first two measures of 20 even include a fuller statement of the primary theme in the second violin. The long C in measure 20 is followed by a string of sixteenth notes that run upwards until they arrive at the front-stressed rhythm on the downbeat of the following measure. The front-accented rhythm here is intensified by the chromatic A<sup>b</sup> before it settles on a long F (fig 18).

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**Figure 18** First movement, the “b” theme in the violins, mm. 1 before 20 – 4<sup>th</sup> bar of 20.

The second violin states the subject at 1 before 20. The most noticeable feature of the subject is the octave leap on half notes which resolves up a half-step, with an escape tone on the dotted rhythm. The answer in the first violin arrives early, before the second violin has finished the subject. The octave half notes in the first violin line rise chromatically. The first violin plays the octaves on G in measure 20, followed by A<sup>b</sup> in the 2<sup>nd</sup> bar of 20, and A-natural in the 3<sup>rd</sup> bar of 20. The “b” theme is followed by a five-measure transitional bridge that leads to a short viola theme (“c” theme) beginning at 30. This bridge spans from the 5<sup>th</sup> bar of 20 to 1 before 30.

The first two measures of this five-measure bridge holds a rhythmic conflict between the triplets in the first violin and the sixteenth-note subdivisions and duple

rhythms in the other voices (fig. 19). The chromatic triplets F# – F – E in this passage may be reflective of the chromatic viola entrance in measure 6 (D – C# – C).



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**Figure 19** First movement, bridge, 5<sup>th</sup> bar of 20 – 3 before 30.

The first violin finally succumbs to the sixteenth-note rhythm in the third measure of the bridge (3 before 30). The chromatic notes from the measure before are embellished in these sixteenth notes. This measure contains an ascending “Octatonic 1” scale in the second violin and viola lines, written a minor third apart. The first violin sixteenth-note passage is clearly chromatic, but it shares some elements of the Octatonic scale played by the inner voices; the first and last notes of each beat are taken from the “Octatonic 1” set, and the interval between the first and last notes of each beat spans a minor third, which is filled in with the chromatic notes that come between (fig. 19). The bridge continues with

an aggressive fortissimo dialogue between the viola and cello in the last two measures of the bridge (fig. 20).



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**Figure 20** First movement, dialogue between viola and cello in the bridge with “Octatonic 1” ostinato in the violins, mm. 2 before 30 – 1 before 30.

The viola and cello pass a short fragmented rhythmic motive of sixteenth-sixteenth-quarter back and forth in a call and response manner. The violins are providing an Octatonic-1-based ostinato written major sixths apart. The “Octatonic 1” set begins to fade away, with the use of chromaticism, in the second half of 1 before 30. The violins end up in parallel fifths for the last three sixteenth notes in the bar before 30 in preparation for the parallel fifths in the next passage.

The bridge then leads to a brief theme stated by the viola in measures 30 – 4<sup>th</sup> bar of 30 (fig. 21). Although brief, it can be considered a theme for a few reasons: first, it is more melodic than the fragmented transitional bridges that come before and after it. Secondly, measure 30 marks a rapid change to harmonic consonance from the Octatonic, chromatic, and other dissonant sonorities in the preceding bridge and therefore suggests a new formal section. Third, the texture thins out slightly at measure 30 to spotlight the viola, similarly to the overture of *The Bartered Bride*. All voices are still playing, but

every voice drops to subito piano accompaniment except for the viola, who plays mezzo forte.

The image shows a musical score for a string quartet. The top system contains measures 30 through 33. The viola part (second staff) is the focus, showing a four-measure theme. The theme starts with a long note on E natural in the first two measures, followed by a rising sequence to G in the next two measures. The other parts (violin I, violin II, and cello/bass) provide accompaniment. The bottom system contains measures 34 through 37, continuing the accompaniment. The score is in G major and 3/4 time. The viola part is marked 'stacc.' and 'sub. p'. The cello/bass part is marked 'mf' and 'sub. p'.

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**Figure 21** First movement, “c” theme in the viola, mm. 30 – 4<sup>th</sup> bar of 30.

The viola theme will be referred to as the “c” theme. However, an argument can also be made that this viola theme could simply be a part of a larger transitional section leading to the big a' theme at 3 before 40. First, the viola theme is very short and only four measures in length. Secondly, the rhythmic material in the viola theme is taken from the opening rhythmic motive. Additionally, the rhythmic motive in the viola theme is developed in a sequential pattern. The long note is based on E natural in the first two measures before rising up to G in the next two measures.

The four-bar viola theme at measure 30 can be divided into two two-bar subphrases. The first two measures of the theme state the opening rhythmic motive in what seems like E minor (fig. 22), while the next two measures state the same motive on G Lydian (fig. 23). On the other hand, because of the G pedal tone in measure 30 of the cello line, the entire four-bar theme could be in G Lydian (fig. 21).



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**Figure 22** First movement, E minor statement of opening rhythmic motive, viola, m. 30.



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**Figure 23** First movement, G Lydian statement, viola, 3<sup>rd</sup> bar of 30.

The theme at measure 30 is accompanied by running parallel fifths in the violins (fig. 21). In the third bar of 30, the violins switch from C to C# to conform to the G Lydian scale on slurred notes. The cello’s pedal tone changes to an E/F# trill (fig. 21).

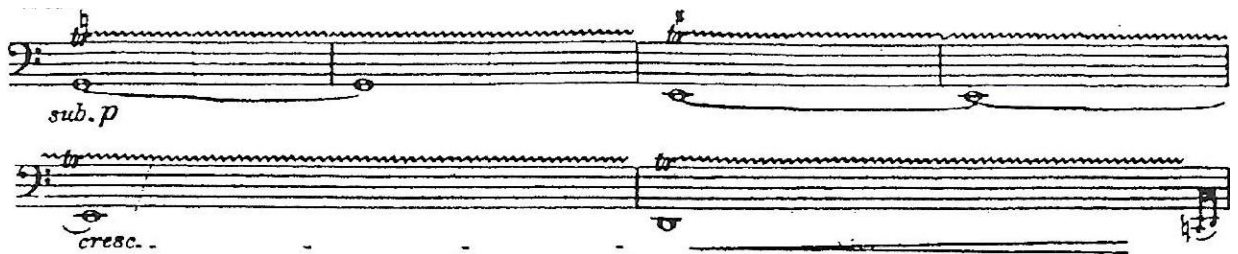
The viola’s “c” theme is followed by a brief two-measure bridge (5<sup>th</sup> bar of 30 – 6<sup>th</sup> bar of 30) that leads to the a' theme at 3 before 40 (fig. 24). The viola ceases the melody and gets pulled along into the stream of sixteenth notes, although the viola’s notes are bowed separately while the violins are slurred. All voices remain within the G Lydian mode. The cello continues to trill on long notes while the others continue running up and down a G Lydian scale on sixteenth notes. The cello line throughout the “c”

theme and bridge is worth noting. The long trilled notes in the cello from mm. 30 – 6<sup>th</sup> bar of 30 present two sets of pentatonic lines: the bottom notes of the trills spell out G – E – D in descending order, and the top notes of the trills spell out A – F# – E (fig. 25).



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**Figure 24** First movement, two-bar bridge connecting the viola’s “c” theme to the a’ theme, 5<sup>th</sup> bar of 30 - 6<sup>th</sup> bar of 30.

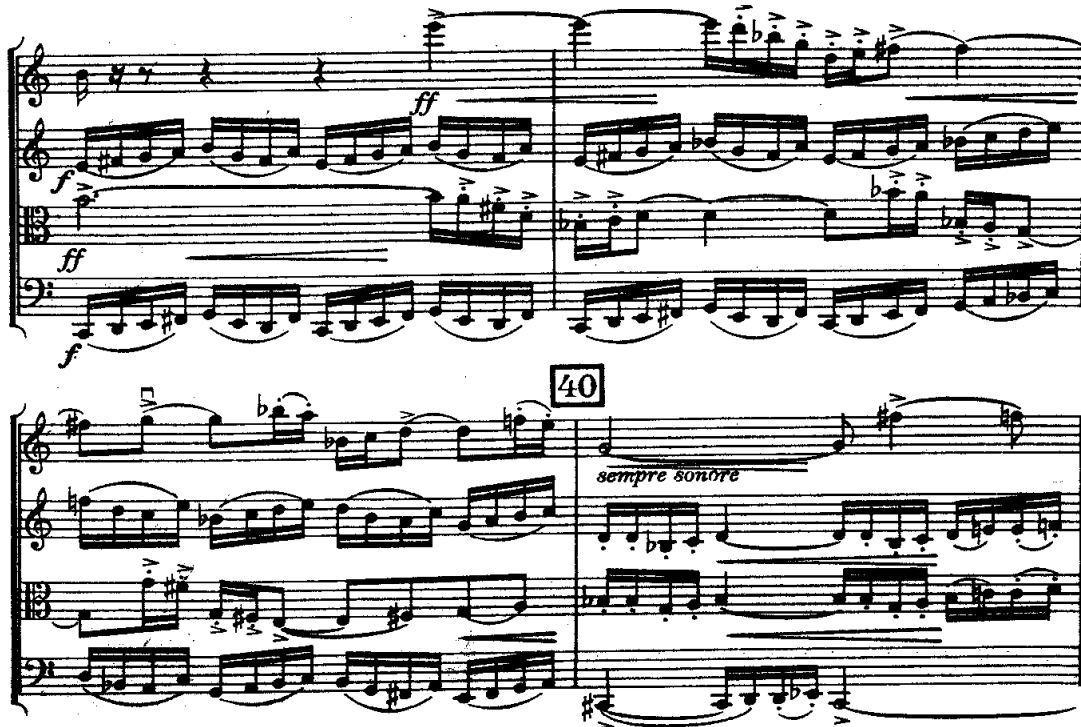


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**Figure 25** First movement, pentatonic line in cello’s pedal tones, mm. 30 – 6<sup>th</sup> bar of 30.

The a’ theme begins at 3 before 40 and goes through 4 before 50. The a’ theme is then followed by a short bridge that closes out the A section of the movement. Like the “a” theme, the a’ theme maintains a stretto-like sixteenth-note subdivision to maintain a relentless and energetic rhythmic drive. The a’ theme compacts the material from the original “a” theme. The a’ theme also has a dialogue between the first violin and viola,

but this time the viola starts the dialogue, and the violin follows immediately (fig. 26). Previously in the “a” theme, the viola does not join the violin immediately, but the viola joins after three measures of the violin theme.



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**Figure 26** First movement, three-bar dialogue between first violin and viola, mm. 3 before 40 – 40.

The dialogue in the a' theme differs from that in the “a” theme because of the shorter duration of the dialogue itself, a four-measure break in which the violin is left alone with the theme, and the switch to a first violin/cello dialogue in the 5<sup>th</sup> bar of 40. As seen in figure 26, the dialogue between the violin and viola lasts only three measures (3 before 40 – 1 before 40). In the “a” theme, it lasts eight measures (mm. 6 – the 4<sup>th</sup> bar of 10). At measure 40, the viola leaves the dialogue and joins an accompaniment figure with the second violin and cello, leaving the first violin alone with the theme for the next four



measures (fig. 28). The cello line here provides a C# pedal tone with chromatic material filling in the sixteenth notes against the inner voices. Here the cello and the inner voices are passing around the sixteenth notes. The cello pitches C# – D – E<sup>b</sup> in measure 40 may be an inversion of the viola’s chromatic entrance in measure 6. At the 5<sup>th</sup> bar of 40, the cello enters into dialogue with the first violin, but it only lasts about two measures.

Another D – C# – C chromatic line is found in the 4<sup>th</sup> and 5<sup>th</sup> bars of 40 in the first violin line. The D – C# – C in the 4<sup>th</sup> bar of 40 is then followed by E – D# – D in the following measure (fig. 27).



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**Figure 27** First movement, chromatic lines in first violin reminiscent of viola’s chromatic entrance in measure 6, violin 1, 4<sup>th</sup> bar of 40 – 5<sup>th</sup> bar of 40.

The a' theme uses chromatic, diminished, and modal harmonies. In 3 before 40, the C Lydian mode is suggested by the second violin and cello (fig. 26). The chromatic change from B to B<sup>b</sup> in the next measure creates a C Lydian Dominant harmony, with the sharp 4 and flat 7 (C – D – E – F# – G – A – B<sup>b</sup>). The cello uses chromaticism and diminished harmonies for four measures after 40. The a' theme also includes syncopations in the melody that give an extra forward thrust of energy, many of which can be found in figure 28.

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**Figure 28** First movement, viola leaves the dialogue, leaving the violin alone with the theme for four measures, 1 before 40 – 3<sup>rd</sup> bar of 40.

The a' theme is followed by a four-measure bridge that brings about the close of the A section. The first two measures of the bridge are shown in figure 29. The pitches in measure 3 before 50 in the first violin line form a tetrachord (E – F# – G – A) around which the bridge is based melodically (fig. 29).



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**Figure 29** First movement, first two measures of bridge, mm. 3 before 50 – 2 before 50.

The last two measures of the bridge become increasingly dissonant as it approaches the B section. In 1 before 50, the second violin creates its own tetrachord (B – C# – D – E), as well as the viola (D – E – F# – G). The cello holds a C#/G tritone in measure 50, bringing the harmonic dissonance to a peak (fig. 30). The rhythmic augmentation in the first violin line against the constant sixteenth notes in the other voices increases the tension of the texture in the last two measures of the bridge. The bridge includes several instances of polyrhythms (fig. 29 and 30); triplets are set against the sixteenth notes in the second violin, creating a 3-against-4 rhythm in the first two measures of the bridge. This

becomes 5-against-2 on beats 3 and 4 in the bar before 50, and finally 5-against-4 in measure 50 (fig. 30).

The image shows a musical score for a string quartet. The top part of the score shows measures 48 and 49, with a triplet of eighth notes in the first staff and a quintuplet of eighth notes in the second staff. Measure 50 is marked with a box containing the number 50. The tempo changes to "Poco meno mosso" at the start of measure 50. The dynamics are marked as fortissimo (ff) and staccato (stacc.). The score includes staves for violin I, violin II, viola, and cello/double bass.

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**Figure 30** First movement, bridge builds in harmonic and rhythmic intensity before the arrival of the B section at Poco meno mosso, mm. 1 before 50 – 2<sup>nd</sup> bar of 50.

While the movement is titled "Allegro agitato," the agitated nature reaches its peak in measure 50. The tension continues to grow through the measure as each player crescendos to fortissimo. A powerful chord on the downbeat of the 2<sup>nd</sup> bar of 50, or "Poco meno mosso," ends the agitated A section and begins a slightly calmer B section.

### B Section

The B section spans from the "Poco meno mosso" at the 2<sup>nd</sup> bar of 50 to 4 before 90. A possible interpretation of the B section is shown in Table 4.

**Table 4** Overview of the B section of the first movement

transition	part 1	part 2	transition	part 3	one-bar bridge
2 <sup>nd</sup> bar of 50 – 3 <sup>rd</sup> bar of 50	Pickup to 4 <sup>th</sup> bar of 50 – 4 <sup>th</sup> bar of 60	5 <sup>th</sup> bar of 60 – 5 <sup>th</sup> bar of 70	4 before 80 – 2 before 80	1 before 80 – 5 <sup>th</sup> bar of 80	4 before 90

After a fast and vigorous “Allegro agitato,” and after the rhythmic tension in measure 50, the arrival of the B section brings a much calmer atmosphere. The tempo relaxes slightly due to the “Poco meno mosso” marking, the rhythms return to simple duple rhythms, and the upper voices drop out suddenly, leaving the cello to carry on a two-bar transition that begins the B section. The cello begins the two-bar transition with a repeated sixteenth-note ostinato on the pitches C – D – E (fig. 31). The addition of the pitches F# and A in the 4<sup>th</sup> bar of 50 suggests that the ostinato could be in the C Lydian mode.



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**Figure 31** First movement, cello ostinato in the transition beginning the B section, cello, mm. 50 – 4<sup>th</sup> bar of 50.

Part 1 of the B section is filled with thematic and motivic material from the A section that is fragmented and developed. Meanwhile, there remains a continuous flow of sixteenth notes underneath everything that is happening. The sixteenth notes are carried

by the cello from “Poco meno mosso” to 3 before 60 before being taken by the second violin and viola from 2 before 60 through the rest of part 1.

The sixteenth-note-pickup motive from the “a” theme in measure 3 is quoted in the pickup to the 4<sup>th</sup> bar of 50 in the upper three voices (fig. 32 and 33). The motive here is fragmented in the violins, but the entire phrase is quoted by the viola; like the primary theme at the beginning of the movement, the long F# in the viola line is followed by fast descending sixteenth notes (E – C – B<sup>b</sup> – G – E) which then change direction and turn upwards (E – F# – G) on the downbeat of the next measure, in the manner of the front-accented rhythm from measure 4 of the A section.



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**Figure 32** First movement, primary theme in A section, violin 1, mm. 3 – 4.

Both A-section and B-section statements have a long note on F#, but the viola statement in the 4<sup>th</sup> bar of 50 follows the “Octatonic 1” scale set along with the violins, although the cello remains in its own separate C Lydian mode (fig. 33).



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**Figure 33** First movement, motivic material in the beginning of the B section, 3<sup>rd</sup> bar of 50 – 5<sup>th</sup> bar of 50.

**Table 5** Octatonic 1 scale set

0	1	3	4	6	7	9	t
C	C#/D <sup>b</sup>	D#/E <sup>b</sup>	E	F#/G <sup>b</sup>	G	A	A#/B <sup>b</sup>

A peculiar spot in part 1 of the B section lies in the 3<sup>rd</sup> and 4<sup>th</sup> measures before 60, spanning a brief two measures (fig. 34). Inspired by the music of French Impressionists, most notably Claude Debussy, Schulhoff uses an Impressionist-inspired compositional technique known as “planing,” which involves writing a single chord and then repeating the same chord several times on different pitch levels, all in parallel motion.



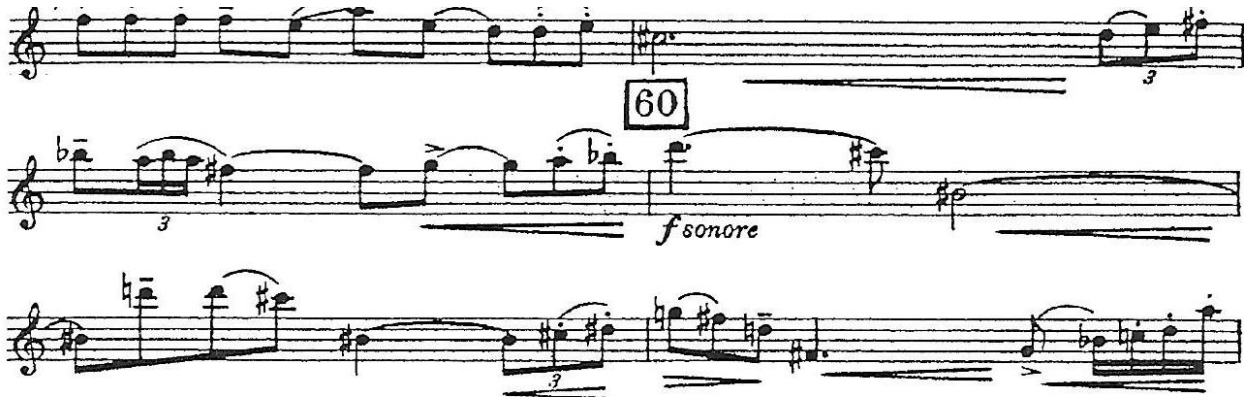
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**Figure 34** First movement, Impressionism-inspired planing of parallel major/minor triads in measures 4 before 60 – 3 before 60, mm. 5 before 60 – 2 before 60.

In this case, Schulhoff writes a series of parallel major/minor triads in root position in the 3<sup>rd</sup> and 4<sup>th</sup> measures before 60 (fig. 34). The sixteenth-note cello accompaniment, filled with perfect fifths and tritones, give this “planing” passage an eerie sensation, as if the ghost of Debussy is floating by. The only chord that differs in these two measures is the chord on beat 3 of 3 before 60, where the first violin glissandos up from E to a harmonic on A. The front-accented rhythm is found on beat 3 of 4 before 60.

The remaining six measures of part 1 consist of a dialogue between the first violin and cello in which several motives from the A section are quoted and developed (fig. 35 and 36).





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**Figure 35** First movement, the first violin line develops several motives from the A section, mm. 3 before 60 – 3<sup>rd</sup> bar of 60.



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**Figure 36** First movement, measure 2 before 60 contains several motivic ideas from the "a" theme packed into one measure, cello, mm. 3 before 60 – 2 before 60.

The long C# in measure 2 before 60 in the first violin refers to the long first note of the movement. The triplets that follow are reminiscent of the triplets in measure 4 of the primary theme. All of the pitches in measure 1 before 60 (F#, G, A, and B<sup>b</sup>) are taken directly from the 3<sup>rd</sup> and 4<sup>th</sup> bars of 40 in the a' theme. The pitches D – C# – B# in measure 60 are taken directly from the 4<sup>th</sup> and 5<sup>th</sup> bars of 40 at pitch level, where the pitches are D – C# – C; however, they originate from the viola's chromatic entrance in measure 6. These same pitches in measure 60 are then diminished to eighth-note value in the next measure. The cello line in 2 before 60 has a long note followed by a glissando that refers to the viola's glissando motive in measure 7. The sixteenth-note before beat 3 is likely reminiscent of the sixteenth-note pickup in measure 3 of the primary theme.

Part 2 of the B section begins at the 5<sup>th</sup> bar of 60 and ends at the 5<sup>th</sup> bar of 70. The first four measures of part 2 share the same rhythmic interplay as that in measure 40. The sixteenth notes here are passed back-and-forth between the cello and the upper three voices. This interplay is developed in a rather consonant, but increasingly dissonant, manner (fig. 37). The cello line is intervallically dissonant due to tritones and several augmented and diminished intervals. The upper strings begin rather consonantly and increase in dissonance. The first violin is centered melodically around the pentatonic scale (C or G pentatonic in 5<sup>th</sup> bar of 60, C or F pentatonic in 4 before 70, and F pentatonic in 2 before 70). The homophonic chords played by the violins and viola begin with simple major/minor triads in the 5<sup>th</sup> bar of 60. In the following measures, the chords become increasingly dissonant. Measure 4 before 70 contains seventh chords and an E<sup>b</sup> diminished triad. Measures 1 before 70 – 2<sup>nd</sup> bar of 70 use a string of sixteenth notes to develop fragments of the first violin's previous pentatonic line with the use of diminution, which gives the effect of increased urgency (fig. 38).



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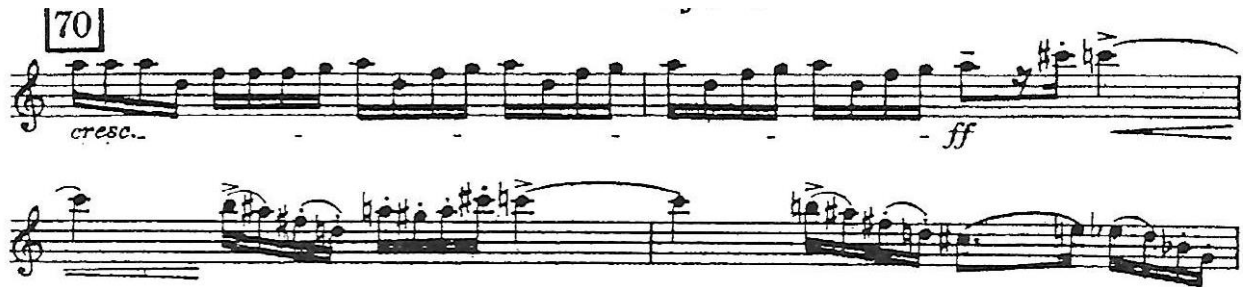
**Figure 37** First movement, the beginning of part 2 of B section develops previous material from measure 40, 4<sup>th</sup> bar of 60 – 3 before 70.



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**Figure 38** First movement, two-beat fragments of the previous F pentatonic line begin in 1 before 70. It changes to one-beat fragments in measure 70, violin 1, mm. 2 before 70 – 2<sup>nd</sup> bar of 70.

The following three-and-a-half measures contain the opening rhythmic motive stated chromatically by the first violin (fig. 39), and a series of planing triads in the second violin, viola, and cello, written as running sixteenth notes accompanying the first violin melody (fig. 40).



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**Figure 39** First movement, chromatic statements of opening rhythmic motive beginning in 2<sup>nd</sup> bar of 70, violin 1, mm. 70 – 4<sup>th</sup> bar of 70.



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**Figure 40** First movement, planing triads in second violin, viola, and cello, 3<sup>rd</sup> bar of 70 – 4<sup>th</sup> bar of 70.

The chromatic statements of the opening rhythmic motive by the first violin are most clear in the 2<sup>nd</sup> and 3<sup>rd</sup> bars of 70 on the pitches C# – C – B. Of the series of planing triads shown in figure 40, beat 2 of the 3<sup>rd</sup> bar of 70 is the most peculiar. These three

pitches in the lower three voices are built upon the whole-tone scale. The pitches of the second violin, viola, and cello combined are B – C# – D# – E# – G – A (fig. 40). These chords are stacked as tertian chord structures which are built only on major thirds.

The 4<sup>th</sup> bar before 80 begins a three-bar transition into part 3 of the B section (fig. 41). The transition begins with the viola and cello. The cello plays pizzicato eighth notes on the open C/G strings. The viola is playing slurred sixteenth notes, creating a “bubbling” effect, on the pitches D<sup>b</sup>/E<sup>b</sup>. The second violin, with the pitches G/A, is added in the second measure of the transition, where the cello goes up a minor third to E<sup>b</sup>/B<sup>b</sup>, and the viola moves up a minor third to F<sup>b</sup>/G<sup>b</sup>. In the third measure of the transition, the viola and cello return down a minor third to their original ostinatos on C/G and D<sup>b</sup>/E<sup>b</sup>, but the second violin goes up a minor third to B<sup>b</sup>/C. The lower three voices then alternate between these respective pitches until the 3<sup>rd</sup> bar of 80, with the viola and cello moving in contrary motion to the second violin. The pitch class numbers in the second measure of the transition (3 before 80) are {3, 4, 6, 7, 9, t}, and the following measure contains {0, 1, 3, 7, t}, all of which belong to the “Octatonic 1” scale. This Octatonic transition paves the way for part 3 and serves as an accompaniment to a first violin melody based on the “Octatonic 1” scale.

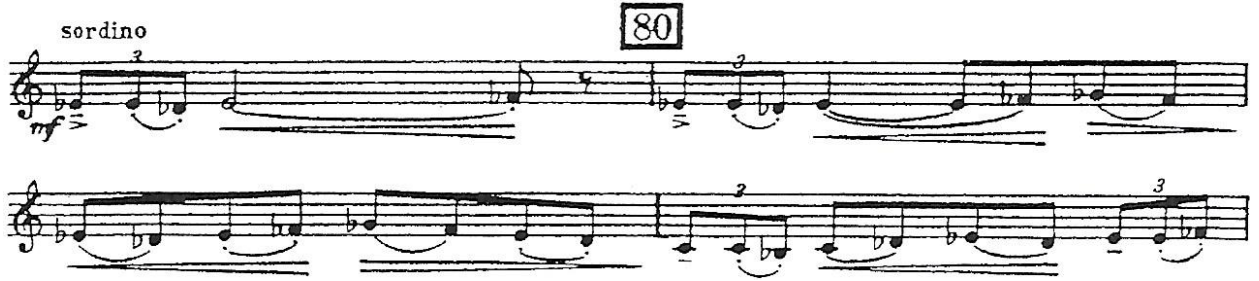
Part 3 begins in measure 1 before 80 upon the entrance of the enchanting first violin melody (fig. 42). The second violin, viola, and cello continue their material from the previous transition as an accompaniment to the violin melody, keeping within the “Octatonic 1” scale set. The last two measures of the violin melody in part 3 depart from the “Octatonic 1” set while the accompaniment becomes highly chromatic. Part 3 is followed by a brief one-bar bridge at measure 4 before 90 which connects quickly to the

A' section. Here the viola and cello begin a rapid upward scale in thirds, which is taken over by the violins just before the entrance of the primary theme at 3 before 90 (fig. 43). The viola entrance at 3 before 90 serves as a recapitulation and the beginning of the A' section.

The image displays a musical score for a string quartet, specifically a three-bar transition. The score is presented in two systems. The top system features the viola and cello parts, both playing a rapid upward scale in thirds. The bottom system shows the violin and violoncello parts. The violin part begins to take over the scale just before the entrance of the primary theme. The score includes dynamic markings such as 'p' and 'p>' and a 'SOPRANO' marking. The notation is in a standard staff format with treble and bass clefs.

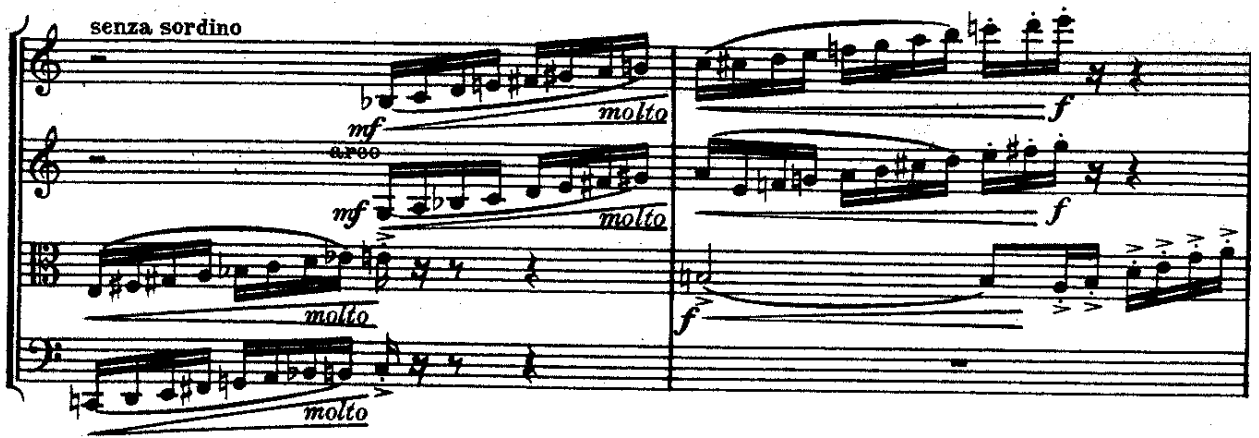
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**Figure 41** First movement, three-bar transition to part 3 of the B section, mm. 4 before 80 – 2 before 80.



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**Figure 42** First movement, Octatonic melody in part 3 of the B section, violin 1, mm. 1 before 80 – 3<sup>rd</sup> bar of 80.



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**Figure 43** First movement, the one-bar bridge leading into the recapitulation of the A' section, mm. 4 before 90 – 3 before 90.

### A' Section

The A' section begins with a restatement of the introduction in measure 3 before 90 and ends on the downbeat of measure 100, where the codetta begins. The A' section is much shorter than the A section. The former A section spans from measures 1 – 50, while the A' section spans only twelve measures. An overview of the A' section is shown below.

**Table 6** Overview of the A' section

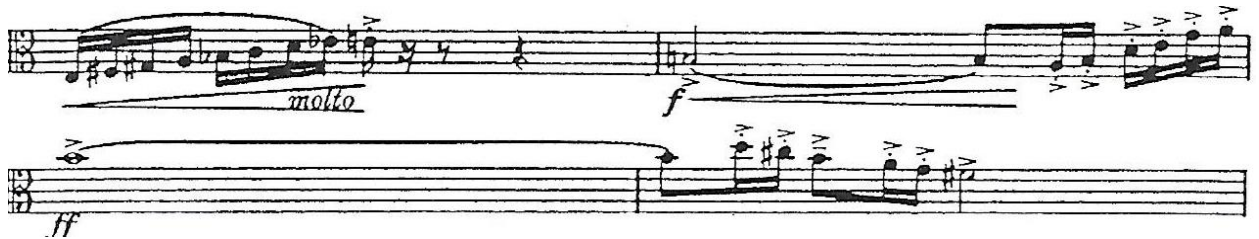
Introduction	a' theme	triplets bridge
3 before 90 – 1 before 90	Pickup to 90 – 3 before 100	2 before 100 – 1 before 100

Measure 3 before 90 marks a recapitulation where the viola finally restates the introduction. The introduction in measure 1 spells out a B minor pentatonic scale, but the recapitulation in measure 3 before 90 seems to go up a G pentatonic scale (fig. 44 and 45).



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**Figure 44** First movement, viola, m. 1.

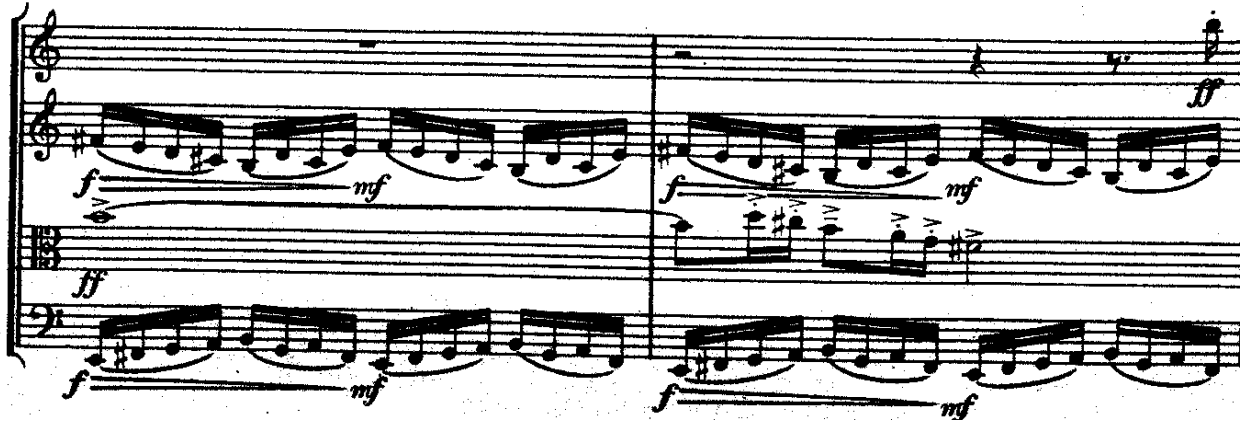


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**Figure 45** First movement, viola, mm. 4 before 90 – 1 before 90.

The viola’s introduction in measure 1 has an immediate melodic descent from the peak, B, to the long F# (fig 44). The introduction of the A' theme holds out the B for over a measure in 2 before 90. Instead of going down from B, the melody jumps up to D before descending to the long F# (fig. 45). Measure 2 descends rapidly with thirty-second notes, but the latter passage descends with slower rhythmic values.





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**Figure 46** First movement, slurred sixteenth-note ostinato determines the harmonies, mm. 2 before 90 – 1 before 90.

In measure 2 before 90, the second violin and cello return to the Alberti-like ostinato with sixteenth notes running in exact inversion to one another (fig. 46). These pitches determine the underlying harmony of E Dorian. In this analysis, the bass pitch in the cello voice of the ostinato will determine the root of the underlying scale. The cello part runs up and down the first five scale degrees of the E Dorian scale, E – F# – G – A – B. The second violin takes the scale degrees 5, 6, 7, 1, and 2, an octave above, with the pitches B – C# – D – E – F#. Because the two voices are in inversion, they meet together at the pitch class B, an octave apart, on beats 2 and 4 of each measure. The viola line in these two measures is conformed to E Dorian, especially with the use of C#, which is the raised sixth scale degree of the Dorian mode.

The a' theme spans from the pickup to measure 90 – 3 before 100. In these measures, the primary theme is stated three times by the first violin; once at the pickup to measure 90, once at the pickup to the 4<sup>th</sup> bar of 90, and once again in measure 4 before 100. Each statement of the primary theme is in a different mode, and the mode is best

determined by the ostinato in the second violin and cello parts. The first statement of the primary theme at measure 90 is still in the E Dorian mode. In the 3<sup>rd</sup> bar of 90, the second violin and cello change the harmony to C Lydian (fig. 47).

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**Figure 47** First movement, first statement of the primary theme in a' theme, mm. 90 – 3<sup>rd</sup> bar of 90.

When the first violin makes its second statement of the primary theme at the 4<sup>th</sup> bar of 90, the second violin changes one of its pitches from B to B<sup>b</sup> and therefore creates a C Lydian Dominant harmony, which includes both the raised fourth scale degree of the Lydian mode (F#) and the lowered seventh scale degree of the dominant (B<sup>b</sup>) (fig. 48).



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**Figure 48** First movement, second statement of the primary theme in a' theme, pickup to 4<sup>th</sup> bar of 90 – 4 before 100.

When the first violin makes its third statement of the primary theme in 4 before 100, the second violin moves the B<sup>b</sup> back up to B, and the cello changes its bass pitch from C to C#, creating a C# Locrian harmony. The pitches in the cello part are C# – D – E – F# – G and contain the half-step in between scale degrees 1 and 2 as well as the tritone in between scale degrees 1 and 5, two characteristics of the Locrian scale (fig. 49).



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**Figure 49** First movement, third statement of the primary theme in a' theme, mm. 4 before 100 – 3 before 100.

Overall the a' theme from measure 90 to 3 before 100 increases in dissonance. From measure 90, the first two measures are in E Dorian, the third measure is in C Lydian, the next two measures are in C Lydian Dominant, and the last two measures of the a' theme are in C# Locrian.

As the second violin and cello are determining the underlying harmony through their ostinato, the first violin is stating the primary theme several times in the different modes provided by the ostinato, remaining entirely conformed to the present harmony. The viola countermelody remains almost entirely within the present harmony. The exception is in the 5<sup>th</sup> bar of 90, where the viola has two chromatic passing tones that do

not belong to C Lydian Dominant (B natural and F natural). Both of these pitches serve as chromatic passing tones. The viola's quirky countermelody is filled with material from previous sections. The front-stressed rhythm is found on the downbeat of measure 90. The pitches and rhythms in the 2<sup>nd</sup> bar of 90 are an elaboration of the viola's recapitulation a few measures earlier. Like the primary theme in the A section, there are several instances of triplets against sixteenths as well as viola glissandos that are reminiscent of the glissando in measure 7 (fig. 48 and 49).

The a' theme is followed by another "triplets bridge" similar to that at the 5<sup>th</sup> bar of 10. The original triplets bridge in the A section lasts four measures. The A' section uses only the first two measures of the original "triplets bridge" in the two measures before 100, where the codetta begins. This new triplets bridge increases in harmonic intensity and builds up to the fully-diminished seventh chord on the arrival of the codetta. The first measure of the bridge is in C Lydian Dominant, with an added D# serving as an incomplete chromatic neighbor tone to the E in the cello part (fig. 50). The second measure of the bridge is entirely in the "Octatonic 1" scale set (fig. 50 and table 7).

14

*mf* molto cresc. e stringendo -

*p* molto cresc. e stringendo -

*mf* molto cresc. e stringendo -

*ub. p* molto cresc. e stringendo -

100

*ff se*

*detaché*

*ff se*

*detaché*

*ff se*

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**Figure 50** First movement, "triplets bridge," mm. 2 before 100 – 1 before 100.

**Table 7** Octatonic 1 scale set

0	1	3	4	6	7	9	t
C	C#/D <sup>b</sup>	D#/E <sup>b</sup>	E	F#/G <sup>b</sup>	G	A	A#/B <sup>b</sup>

### Codetta

The codetta begins with a fortissimo G# fully-diminished seventh chord on the downbeat of measure 100 (fig. 51) and runs until the end of the movement. At measure 100, the running sixteenth notes finally change to triplets. It is important to notice that the

underlying sixteenth notes throughout the movement begin in measure 2 and continue non-stop until the arrival of the codetta. The only exception is in the 2<sup>nd</sup> and 3<sup>rd</sup> measures before 20, during the “triplets bridge” in the A section. The constantly-running sixteenth notes serve as a rhythmic backbone to the agitated nature of this Allegro agitato movement, relentlessly striving and running forward without rest. The switch from sixteenths to triplets in measure 100 by no means takes away from the agitated nature of the movement. The rhythmic augmentation increases the tension of the texture, as if an exhausted runner is working harder to maintain his pace as he approaches the finish line. Beginning at measure 101, all four players are playing together in rhythmic unison and in octaves all the way to the end of the movement (fig. 51).

As mentioned before, the measure before 100 is written in the “Octatonic 1” scale set. All Octatonic sections of the movement have been in the “Octatonic 1” set. Schulhoff decided to use a new Octatonic scale set at the arrival of the codetta in measure 100. Since 100 is the last printed measure number in the edition, any measures after 100 will be referred to according to their distance from 100.

**Table 8** Octatonic 3 scale set

1	2	4	5	7	8	t	e
C#/D <sup>b</sup>	D	E	F	G	G#/A <sup>b</sup>	A#/B <sup>b</sup>	B

Measures 100 – 103 are in the “Octatonic 3” scale set. There is a chromatic passing tone (A) at the ends of measures 100 and 101, and a chromatic passing tone (F#) at the end of measure 103. Measures 100 – 103 are written in three octaves with the two violins playing together in the same octave.

The image shows a musical score for a string quartet, measures 100-103. The score is in G major and 3/4 time. Measures 100-103 feature a triplet of eighth notes in all four voices, played in octaves. The first four measures of this triplet are shown. The notation includes dynamic markings 'ff sempre' and articulation 'détaché'. The bottom staff is marked 'détaché' at the beginning of the first measure.

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**Figure 51** First movement, first four measures of the codetta played in triplet octaves by all four voices, mm. 100 – 103.

In measure 104, the texture splits out into four different octaves, and the rhythm returns briefly to sixteenth notes. The A-naturals and the B<sup>b</sup> in beats 3 and 4 of measure 104 may serve as chromatic steps to get from the A<sup>b</sup> in beats 1 and 2 to the B-natural on the downbeat of measure 105 (fig. 52).





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**Figure 52** First movement, codetta, mm. 104 – 105.

The dotted-rhythm scale in measures 105 – 106 ascends from the B by broken thirds and is written entirely in the "Octatonic 3" set. The dotted rhythms here can be seen as a series of several sixteenth-note pickups derived from the sixteenth-note pickup in the primary theme in measure 3 (fig. 53).



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**Figure 53** First movement, codetta, mm. 105 – 107.

The high A<sup>b</sup> in measure 106 is the peak of the ascending scale but also serves as a pickup to the last full statement of the opening theme (fig. 53 and 54). Both examples are characterized by a long half note followed by several faster sixteenth notes. The melodic contour of the final statement in measures 106 – 107 is contrary to that of the opening.



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**Figure 54** First movement, viola opening, mm.1 – 2.

The last three notes of the piece are a final gesture of the front-stressed rhythmic motive (fig. 55).



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**Figure 55** First movement, last three measures of the movement, violin 2, mm. 106 – 108.

As seen in figure 55 above, the last three pitches of the penultimate measure (D – E – F#) set up a whole-tone sonority to which the final C belongs. The sudden chromatic D<sup>b</sup> on the downbeat of the final measure adds a surprising emphasis to the final gesture of this agitato movement.

Although the inner content of the piece is distinctly modernist, the overall ternary form is neoclassical. Schulhoff often used Neoclassicism in the formal structures of his works at this time. A large part of his works from this time remain in the traditional Western European style when it comes to formal structure and the organization of movements, although the inner content is typically modernist.

This movement can either be viewed as a large ABA' ternary form, or it can be viewed as a variant of the sonata form with an exposition (A section) that has a third subject (viola “c” theme) which is followed by a return to a primed version of the primary subject (a' theme). Whether or not the movement is seen as a variant of sonata form, it is clearly a traditional ABA' ternary structure. It begins with a large and rather complex A section, a B section where much of the melodic content is developed, and a much shorter

A' section that only uses the primary subject of the A section. The movement ends with a typical first movement codetta.

Although the movement lasts only around three minutes in length, a large amount of substance is found within the movement. Many of the styles and techniques present include neoclassical form and tonal tertian structures, several avant-garde idioms such as elements of the Octatonic scale and extensive use of parallel fifths motion, and hints of Impressionist idioms such as pentatonic sonorities, brief usage of the whole tone scale, and planing triads. There are also several Czech folk idioms such as modal scales and the use of the front-stressed rhythmic gesture. Such a diverse movement is only a small example of Schulhoff's creativity and variety in his writing.

## CHAPTER 5

### TEMA CON VARIAZIONI

The second movement of Erwin Schulhoff's *String Quartet No. 2* is written in a theme-and-variations form and lasts approximately six minutes. The opening theme is followed by seven variations. An outline of the movement is shown below in Table 9.<sup>1</sup>

**Table 9** Large-scale outline of the second movement

Theme	Var. 1	Var. 2	Var. 3	Var. 4	Var. 5	Var. 6	Var. 7
mm. 1 – 7	8 – 2 before 20	1 before 20 – 2 <sup>nd</sup> bar of 30	3 <sup>rd</sup> bar of 30 – 2 <sup>nd</sup> bar of 40	2 <sup>nd</sup> bar of 40 – 60	2 <sup>nd</sup> bar of 60 – 2 <sup>nd</sup> bar of 70	3 <sup>rd</sup> bar of 70 – 5 before 90	4 before 90 – end

#### Theme

The movement opens with a seven-measure theme stated by the viola alone. The first two notes, D – C#, form a chromatic “sighing motive” that begins each statement of the theme (fig. 56).<sup>2</sup>



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**Figure 56** Second movement, opening theme, viola, mm. 1 – 8.

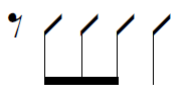

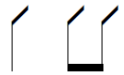
<sup>1</sup> Erwin Schulhoff, 2. *Streichquartett* (Vienna: Universal Edition A.G., 1929).

<sup>2</sup> Ibid. All excerpts in this chapter are taken from 2. *Streichquartett* unless stated otherwise.

The “sighing motive” is then followed by an ascending C major triad at the end of the first measure. The ascending triad crescendos and leads directly to a fourth note, F#, creating a four-note motive where the first three notes lead to a stronger fourth note. The three-note triad in measure 1 ascends tonally, but the brief tonal structure is quickly broken apart by the chromatic descent of G – F# – F – D – C# in measure 2. This D – C# may be an embellished repeat of the “sighing motive.” The C# – G tritone in measure 2 is followed by a functional G – C authentic cadence on the downbeat of measure 3. The C major triad in measure 2 and the V – I cadence on the downbeat of measure 3 are subtle references to tonality and may be due to Schulhoff’s German training and to the composer’s close proximity to Germany (the sketches of the quartet were written while the composer was on holiday in Doksy, which is located less than 30 miles from the nearest German border). In measure 3, the three moving eighth notes (A – B – C) serve as pickups to G. This four-note motive is likely reflective of the four-note motive in measure 1, but the melodic contour is slightly narrower, with the range of a perfect fourth (fig. 56). This four-note motive, characterized by two ascending stepwise intervals and a larger downward leap, permeates the rest of the theme from measures 3 to 7. It appears in the pickups to measure 5, in measure 6, and in the pickups to measure 8 (fig. 56). Because of its frequent occurrence, this motive will be referred to as the “four-note motive” to avoid confusion. Meanwhile, the overall range of the theme is descending largely due to the downward leap in the motive. Measure 6 contains the “four-note motive” on beats 1, 2, and 3 (fig. 56). Instead of leaping down by a perfect fourth, this motive leaps down by a minor seventh from C down to D.

Another separate motive that occurs in the theme on occasion first appears on the downbeat of measure 2, and it consists of three notes with the rhythms eighth-eighth-quarter, with the first eighth note coming on a strong beat. This creates a front-stressed rhythm, where the stress is placed at the front of the beat. This motive will be referred to as the “three-note motive.” Variants of the three-note motive are found throughout the theme. It appears again on the downbeat of measure 4, creating a pentatonic sonority with the pitches G, A, and E (fig. 56). In measures 5 and 6, the rhythms of the three-note motive are reversed to quarter-eighth-eighth. The reversed three-note motive occurs in alternation with the four-note motive. For maximum clarification, the rhythmic motives throughout the theme are listed below in Table 10.

**Table 10** List of thematic motives and their rhythms or characteristics

Motive	Rhythm/characteristics
Four-note motive	
Three-note motive	
Reversed three-note motive	
Sighing motive	Two quarter notes descending chromatically

### Variation 1

The first variation begins in measure 8 and ends at 2 before 20. This variation is highly polyphonic and chromatic. The first measure of the variation (m. 8) begins with

the chromatic “sighing motive” in the first violin on the notes E and E<sup>b</sup> (fig. 57). There are several hidden references to the “sighing motive” in this measure.



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**Figure 57** Second movement, “sighing motives” at beginning of Variation 1, mm. 2 before 10 – 1 before 10.

In the second violin, the half-step descent from B<sup>b</sup> to A on beat 3 is an immediate echo of the motive. There are some whole-step descents that may be considered as variants of the otherwise chromatic “sighing motive.” The cello moves down from G to F on beat 3, and the second violin moves down from F to E<sup>b</sup> on beat 4 (fig. 57).

The theme in measure 10 cadences with a perfect fifth descent from A to D in the first violin (fig. 58). This is a reference to the V – I cadence in measures 2 – 3 (fig. 56).



This V – I cadence is accompanied by several instances of melodic perfect fifth intervals underneath. The second violin leaps down a perfect fifth from E to A on the downbeat. In addition, the cello is going down from C to F in beats 1 and 2, while the viola is going up from F to C.



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**Figure 58** Second movement, several instances of melodic fifths in measure 10 that emphasize the perfect fifth descent in the melody, mm. 9 – 11.

As shown in figure 58 above, the “sighing motive” returns canonically, beginning on beat 3 of measure 10. It begins with a B<sup>b</sup> – A in the first violin, it is followed by a D – C# in the second violin, and it finishes with an F – E in the viola.

The downbeat of the 4<sup>th</sup> bar of 10 is a reference to the front-stressed “three-note motive” (eighth-eighth-quarter) in measure 4. The motive in measure 4 has a pentatonic sonority with the pitches G – A – E (fig. 56). Its counterpart in the 4<sup>th</sup> bar of 10 is stated with an interval of a perfect fifth (fig. 59).



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**Figure 59** Second movement, three-note motive on the downbeat of the 4<sup>th</sup> bar of 10, 4<sup>th</sup> and 5<sup>th</sup> bars of 10.

The "reversed three-note motive" (quarter-eighth-eighth) is stated on the downbeat of the following measure by the first violin, and it is repeated by the viola on beat 3.

### Variation 2

Variation 2 begins at 1 before 20 and ends in the 2<sup>nd</sup> bar of 30. The texture is not as dense as the polyphonic first variation, but the phrases are extended as motives are developed. The first one-and-a-half measures are a transition to the theme, which begins on beat 3 of measure 20 (fig. 60). The viola and cello play unison accented long notes on down-bow. The two slurred notes that cross over into measure 20 (D – C in the viola, B – A in the cello) are an ominous echo of the opening "sighing motive." After the "sigh" is heard, the first violin begins the theme.

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**Figure 60** Second movement, viola and cello have a one-bar transition before the entrance of the theme in first violin, mm. 2 before 20 – 2<sup>nd</sup> bar of 20.

As the first violin is playing the theme, the second violin is accompanying with an ostinato of flowing triplets (fig. 60). The triplets in the second violin pull against the duple eighth notes in the first violin theme and the pizzicato eighth notes played by the lower voices. The 2+2+2 hemiola in the bowing pattern creates even more rhythmic complexity. The descending seconds in the second violin line may be extensions of the “sighing motive” that contain hints of pentatonic sonority. Beats 2 and 3 of the 2<sup>nd</sup> bar of 20 contain perfect fifth intervals with a leap of a minor seventh from G up to F.

A “pochissimo stringendo” begins in the 5<sup>th</sup> bar of 20. As the tempo increases slightly, tension builds as the composer prepares for the development of the triplet material. The climax arrives at 2 before 30, where the developing triplets are changed to sixteenth notes on the downbeat (fig. 61). On beat 3 of 3 before 30, where the ritard begins, the upper three voices are moving together in parallel planing triads set up in a tertian structure. All pitches in the upper three voices here come from the Octatonic 3 scale set (Table 11). The upper three voices continue in homophonic planing Octatonic triads until the end of the variation. Meanwhile, the cello is not playing the same scale as

the other voices. The cello is playing perfect fifth double stops, alternating between C/G open strings and E<sup>b</sup>/B<sup>b</sup> (fig. 61).



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**Figure 61** Second movement, measures 4 before 30 – 2 before 30.

**Table 11** Octatonic 3 scale set

1	2	4	5	7	8	t	e
C#/D <sup>b</sup>	D	E	F	G	G#/A <sup>b</sup>	A#/B <sup>b</sup>	B

### Variation 3

The ominous third variation is slightly shorter than the original theme. The variation begins at the 3<sup>rd</sup> bar of 30 and ends on beat 2 of the 2<sup>nd</sup> bar of 40. The variation begins with a gloomy ostinato of pianissimo rolling eighth notes played by the viola alone (fig. 62). At first the pitches of the ostinato alternate between C and E<sup>b</sup>, creating a dark C minor sonority. In the following measure, the pitches G and B<sup>b</sup> are added, revealing an arpeggiated C minor seventh harmony in the ostinato. The other voices join in the second measure.



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**Figure 62** Second movement, viola ostinato in Variation 3, 3<sup>rd</sup> – 4<sup>th</sup> bars of 30.

In addition to the viola’s rolling eighth notes on a C minor seventh arpeggio, the cello enters in the second measure of the ostinato (4<sup>th</sup> bar of 30) by playing pizzicato notes that outline a descending C Dorian scale (fig. 63). The first two notes of the cello line in the 4<sup>th</sup> bar of 30 are a rhythmic augmentation of the “sighing motive” in the first measure of the main theme.



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**Figure 63** Second movement, descending C Dorian scale with pizzicato, cello, 3<sup>rd</sup> bar of 30 – 3 before 40.

If the F<sup>b</sup> in 4 before 40 is considered a chromatic passing tone, then the resulting scale in descending order is B<sup>b</sup> – A – G – F – (F<sup>b</sup>) – E<sup>b</sup> – D – C, with the C coming on the downbeat of the next measure. It is from this scale that the viola ostinato takes its four pitches, C – E<sup>b</sup> – G – B<sup>b</sup>. The first violin enters with the theme in the 4<sup>th</sup> bar of 30, which is the second measure of the variation.

The first violin begins the theme being faithful to the original theme in measure 1. This faithfulness is shattered in the next measure when the second violin interrupts with a dissonant variant of the material in measure 2 (fig. 64). The second violin’s D creates a

biting dissonance against the E<sup>b</sup> in the first violin and the E<sup>b</sup> in the viola. The V-I cadence from measures 2 – 3 of the original theme is now replaced with a D – G# tritone which mocks the tonality from the original theme.

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**Figure 64** Second movement, beginning of Variation 3, 3<sup>rd</sup> bar of 30 – 4 before 40.

Towards the end of the variation, the first violin deviates further from the melody to develop the “four-note motive” through the use of repetition, sequencing and rhythmic diminution (fig. 65).

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**Figure 65** Second movement, development of the “four-note motive,” violin 1, 3 before 40 – 3<sup>rd</sup> bar of 40.

Here, the “four-note motive” is slightly altered. The sustained G on the downbeat of 2 before 40 is considered the first note of the motive and is joined by the following three

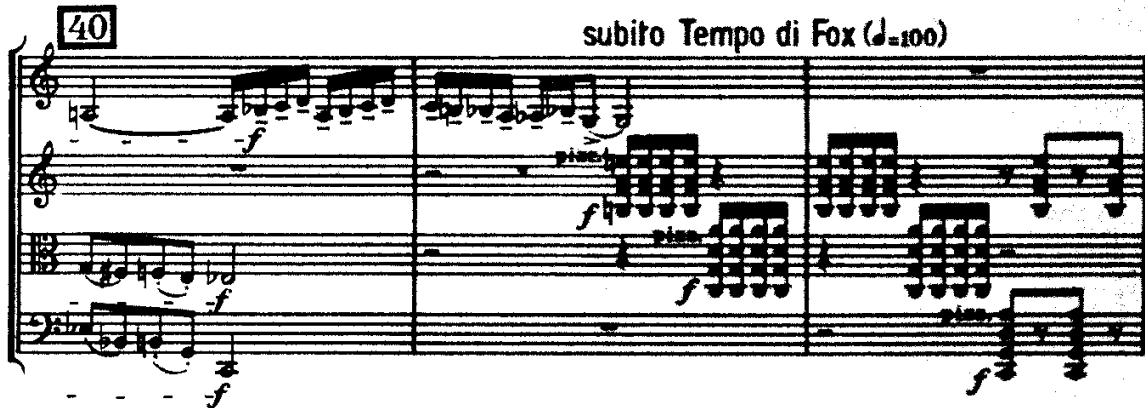
notes, A – B<sup>b</sup> – C. This creates a four-note motive with the pitches G – A – B<sup>b</sup> – C (fig. 65). The motive is then repeated through a series of sequences. It is repeated a fourth lower, starting on the pitch D on beat 3 of 1 before 40, and again a fourth lower on A in measure 40. The rhythm in measure 40 is changed from eighth notes to sixteenth notes through the process of rhythmic diminution. The ascending motive changes direction on the downbeat of the 2<sup>nd</sup> bar of 40 and becomes a descending chromatic line. This development of the “four-note motive” paves the way for the next variation, a fun-filled foxtrot based on the original theme.

#### **Variation 4: Tempo di Fox**

This quartet was written during the time of America’s fabulous “roaring twenties,” a decade of lavish parties and dance music for some. New York City was filled with lights, Broadway shows, dance clubs, flappers, and speakeasies, and jazz was central to the heart of the metropolitan night scene. Although Schulhoff had not spent time in America, he was fascinated with jazz music from the time that the painter George Grosz, who was himself fascinated with American culture, introduced him to his new jazz recordings. Schulhoff continued to be exposed to jazz and wrote many of his own jazz works for the piano. The fourth variation of this movement is a jazzy foxtrot that transports the listener to a smoke-filled New York night club.

The foxtrot variation is the longest variation of the movement. The variation begins on beat 3 of the 2<sup>nd</sup> bar of 40 and ends at measure 60. The variation begins with a one-and-a-half-measure ostinato of four-note pizzicato chords, played first in an up-and-down strumming motion by the second violin and viola (fig. 66). The strummed chords, emulating the sounds of a plucked string instrument, used in conjunction with open

strings tuned a perfect fifth apart, provide the aesthetic of Czech folk music, resulting in an eclectic mix of Eastern-European folk music and jazz. The viola chords consist entirely of all four open strings, with the pitches C – G – D – A. However, the second violin only uses the open A and E strings and must use the second and third fingers of the left hand to play B and F on the G and D strings (fig. 66).



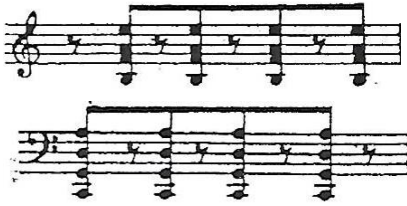
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**Figure 66** Second movement, opening ostinato of four-note chords, played with a strumming motion by the second violin and viola, mm. 40 – 3<sup>rd</sup> bar of 40.

One may wonder why the second violin does not use all four open strings like the viola. The reason may be that the B and F provided by the second violin adds a fuller set of tones to the harmony. The second violin and viola together provide the full set of seven natural tones, organized partly by fifths in the viola line and by a tertian structure in the second violin line (fig. 66). After the brief “strumming” ostinato, the cello replaces the viola to join the second violin in the pizzicato chords, keeping with the same harmony (fig. 67). The rhythm changes from strumming sixteenth notes to on-and-off-beat eighth notes, with the cello playing on the beat, and the second violin playing off-beat syncopations, in



the style of ragtime. The ostinato continues in this manner for much of the variation, until measure 50.



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**Figure 67** Second movement, on-and-off-beat ostinato in the style of ragtime, provided by second violin and cello, 4<sup>th</sup> bar of 40.

With the upbeat ostinato established and carried by the second violin and cello, the first violin and viola enter together with the theme on the 4<sup>th</sup> bar of 40 (fig. 68). The theme is doubled an octave below by the viola.



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**Figure 68** Second movement, theme in first violin, doubled an octave below by the viola, 4<sup>th</sup> bar of 40 – 6<sup>th</sup> bar of 40.

The theme here is decorated with jazzy syncopations, with most of the accented notes being played off the beat. The chromatic notes A and G# at the beginning of the theme represent the chromatic “sighing motive.” The first violin and viola are frivolously playing around with the “sighing motive” in a flirtatious manner (fig. 68). The ascending triad from measure 1 is clearly seen in beat 4 of the 4<sup>th</sup> bar of 40 in the form of an F major triad. The V – I authentic cadence from measures 2 and 3 are also found in the 5<sup>th</sup> – 6<sup>th</sup> bars of 40, with a clear C – F cadence on the downbeat of the 6<sup>th</sup> bar of 40 (fig. 68).

Planing chords are found in the measure before 50 (fig. 69). The four-note pizzicato chords, played by the second violin and cello, progress as such: D major on beat 1, E major on beat 2, G<sup>b</sup>/F<sup>#</sup> major on beat 3, G major on beat 4, and A<sup>b</sup> major on the off-beat of beat 4. A major triad is being repeated here in ascending stepwise root motion. The root motion here becomes chromatic in beats 3 and 4.



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**Figure 69** Second movement, planing triads in second violin and cello leading to measure 50, 1 before 50.



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**Figure 70** Second movement, 2<sup>nd</sup> – 3<sup>rd</sup> bars of 50.

The third bar of 50 contains some advanced bowing techniques. The second violin and viola are playing with the saltato bowing technique, which is accomplished by dropping the bow onto the string from the air and letting the bow bounce. The first violin plays spiccato notes, with occasional left-hand pizzicato notes indicated by a “+” sign (fig. 70).

The variation ends with a peculiar motive being repeated by the cello (fig. 71).



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**Figure 71** Second movement, ending motive carried by the cello to the end of the variation, mm. 6 before 60 – 60.

The motive begins at 5 before 60. It is doubled two octaves higher by the second violin in measures 5 before 60 – 4 before 60. At 3 before 60, it is doubled one octave higher by the viola. The cello is left to carry the motive alone from beat 2 of 2 before 60 to the end of the variation. The motive contains the pitches C – E<sup>b</sup> – E/F<sup>b</sup> – G – B<sup>b</sup> (fig. 71) and resembles a C chord that alternates between major and minor qualities by frequently alternating the third of the chord between E and E<sup>b</sup>. The chord is repeated several times in ascending and descending order and resembles a C seventh chord (the B<sup>b</sup> being the seventh appears only once in 5 before 60). Closer examination of this motive reveals that all pitches derive from the Octatonic 1 scale set (Table 12).

**Table 12** Octatonic 1 scale set

0	1	3	4	6	7	9	t
C	C#/D <sup>b</sup>	D#/E <sup>b</sup>	E/F <sup>b</sup>	F#/G <sup>b</sup>	G	A	A#/B <sup>b</sup>

At 1 before 60, the cello switches from arco to pizzicato. In measure 60, the motive is augmented from eighth-notes to quarter notes. Measure 60 is a new measure that may have been added sometime during the publication process, as this measure does not exist in the hand-written sketches.<sup>3</sup> Schulhoff's personal involvement in the publication process is unknown.

### Variation 5

The fifth variation begins on the 2<sup>nd</sup> bar of 60 and ends on the downbeat of the 3<sup>rd</sup> bar of 70. The viola begins the theme on middle C, but is soon interrupted by the first violin, who steals the melody in the next measure (fig. 72).

Tempo I. (♩ = 60)

*mp dolce*

*sostenuto*

*p dolce*

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**Figure 72** Second movement, opening of Variation 5, 2<sup>nd</sup> – 3<sup>rd</sup> bars of 60.

<sup>3</sup> Erwin Schulhoff, "2. Streichquartett," pencil sketches, 1925, Czech Museum of Music, National Museum of Prague.

The first two measures of the variation are similar to the beginning of Variation 3, shown below in figure 73.



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**Figure 73** Second movement, beginning of Variation 3, 3<sup>rd</sup> bar of 30 – 4 before 40.

The “four-note motive” with the minor seventh descent from measure 6 of the original theme is found in the 5<sup>th</sup> and 6<sup>th</sup> bars of 60 (fig. 74).



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**Figure 74** Second movement, “four-note motive” with minor seventh descent to sustained G, violin 1, 5<sup>th</sup> bar of 60 – 2 before 70.

This sustained low-range note may be an augmentation of the low half-notes in measures 7 – 8 of the original theme (fig. 56). This sustained G is also referenced later in the sixth variation.

One of the most peculiar passages in the fifth variation is in the 3 bars before 70 (fig. 75).



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**Figure 75** Second movement, augmentation of material from the original theme, 3 before 70 – 70.

These three measures before 70 are a rhythmic augmentation of thematic material from measures 3 – 4 of the original theme (fig. 56). The pentatonic material in the two measures before 70 is homophonic. The first violin quarter notes A – D – A in 3 before 70, and the dotted-half-note G in the next measure, resemble the “four-note motive” beginning on beat 3 of measure 3 (fig. 56). Although the dotted-half-note G belongs to the three preceding notes as a part of the “four-note motive,” the same G also serves as the first note of the “three-note motive” that follows. The pentatonic notes G – A – E in the two measures before 70 are a rhythmic augmentation of those found on the downbeat of measure 4 (fig. 56).

### Variation 6

The sixth variation closely resembles the first variation. The passage from beat 3 of 4 before 80 – 2<sup>nd</sup> bar of 80 is an exact quotation of measures 10 – 6<sup>th</sup> bar of 10 in Variation 1. This six-bar quotation takes up the majority of the variation. Only the beginning and end of Variation 6 are different from Variation 1. The sixth variation starts

in a peculiar manner; it begins with the ending of the fifth variation. As shown in figure 76, the first measure of Variation 6 is preceded by a series of ascending eighth notes in the first violin.



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**Figure 76** Second movement, the first violin’s eighth notes in the 2<sup>nd</sup> bar of 70 lead directly into the “sighing motive” in the 3<sup>rd</sup> bar of 70, which marks the beginning of Variation 6, 2<sup>nd</sup> – 3<sup>rd</sup> bars of 70.

The three eighth notes in the 2<sup>nd</sup> bar of 70 (D – E# – F#) begin the “four-note motive.”

The fourth note of the motive also serves as the first note of the “sighing motive” that begins Variation 6 (fig. 76).

The “sighing motive” in the violins is followed by a canon based on the ascending triad from measure 1 and the “three-note motive” that follows it (fig. 56).

The canon in Variation 6 is shown below in figure 77.



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**Figure 77** Second movement, canon based on first two measures of original theme, violins, 3<sup>rd</sup> bar of 70 – 5<sup>th</sup> bar of 70.

The last two measures of Variation 6 are shown in figure 78. The long sustained  $E^b$  major triad in the 4<sup>th</sup> bar of 80 may be reflective of the sustained G in 4 before 70 in the fifth variation. The long  $B^b$  in the first violin, spanning seven beats, is finished off with the chromatic "sighing motive" as it resolves down to A in the next measure (fig. 78).



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**Figure 78** Second movement, low sustained note ending with "sighing motive," 2<sup>nd</sup> – 5<sup>th</sup> bars of 80.



### **Variation 7**

The seventh and final variation of the movement is most similar to the original theme. Like the opening theme, it is carried monophonically to the end by a single voice. Despite some changes to the melody towards the end, this variation remains closest to the original theme. Schulhoff is using the last two variations to bring the music back to its original state. Some differences from the original theme include the beginning, the ending, and some minor note changes throughout.

The final variation begins with the cello's pickup to 4 before 90. A two-measure transition sets the scene before the theme begins. The first measure of the transition consists of the cello playing open fifths on the D and A strings with a glissando up to the perfect fifth harmonics an octave above (fig. 79).



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**Figure 79** Second movement, two-bar transition leading to the final theme in the cello, pickup to 4 before 90 – 2 before 90.

The second measure of the transition consists of an open-fifth chord with the pitches D and A, played by the other voices with natural and false harmonics to create a cold and lonely atmosphere for the cello's solo theme (fig. 79).

At 2 before 90, the cello begins the theme (fig. 80).



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**Figure 80** Second movement, final variation stated by the cello alone, mm. 3 before 90 – end.

It is interesting to note that the cello’s statement of the theme here is an octave above the viola’s statement at the beginning of the movement. However, it remains at the same pitch class level as the original theme until beat 2 of measure 91. In measure 4 of the original theme, the viola plays the “three-note motive” in a pentatonic setting with the pitches G – A – E on beats 1 and 2 (fig. 56). The final variation’s counterpart in measure 91 is played with a perfect fifth interval, unlike its counterpart in measure 4, with the pitches G – A – D (fig. 81).



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**Figure 81** Second movement, the “three-note motive” on the downbeat of measure 91 contains a perfect fifth interval, cello, mm. 2 before 90 – 91.

The cello’s perfect-fifth descent to D instead of E sets the rest of the melody a whole-step lower than the original.

At measure 93, the melody begins to deviate from the original theme as the movement comes to a close in measure 95. The final four measures are shown below in figure 82.



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**Figure 82** Second movement, ending, cello, mm. 92 – 95.

In measure 93, the “four-note motive” on the pitches  $F - G^b - A^b - B^b$  leaps down a minor seventh like the original theme in measure 6. This is followed by another “four-note motive” ( $B - C\# - D - E^b$ ) with a downward leap of a major seventh in measure 94. The melody then goes up a tritone from  $E^b$  to  $A$ . This tritone may be related to the  $C\# - G$  tritone in measure 2. The final two notes ( $A$  and  $G\#$ ) create a disjunct variation of the opening “sighing motive.” The “sighing motive” is characterized by a descending half-step. The  $A$  and  $G\#$  at the end are a minor ninth apart, an interval which is an octave greater than a half-step. Intervals greater than an octave can be referred to as a “compound interval.” A minor ninth is the sum of an octave and a half-step and therefore is considered a “compound half-step.” This compound half-step “sigh” brings the theme-and-variations movement to a close. As shown in figure 82, the movement ends by going “attacca” into the third movement, the *Allegro gajo*. This attacca can be accomplished if the performers can hold the silence all the way without breaking between movements.

## CHAPTER 6

### ALLEGRO GAJO

The Allegro gajo movement is a spirited Czech folk dance. The term “gajo,” as a musical directive, means “jovial” or “merry.” The movement is to be played in an exuberant style. The themes use rhythms and meters that are common in Czech folk music. The rhythms are straightforward; most Czech folk dances are in simple duple meter and consist almost entirely of quarter notes and eighth notes. Half notes appear on occasion.<sup>1</sup> The movement remains in 2/4 time throughout, and the thematic material keeps within the use of mainstream folk rhythms. The movement is organized into a large-scale ternary form. The large-scale form is outlined below in Table 13.<sup>2</sup>

**Table 13** Large outline of the third movement

intro	A	B	A'	coda
mm. 1 – 3	mm. 4 – 55	mm. 56 – 135	mm. 136 – 183	mm. 184 – end

#### Introduction

The movement opens with a brief three-measure introduction. The lower three voices play pizzicato eighth notes, using all open strings to emulate the sound of one strumming a guitar (fig. 83).<sup>3</sup> The first violin enters with the primary theme on the downbeat of measure 4.

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<sup>1</sup> For more information on Czech folk dances from this time, see Marjorie Crane Geary, comp., *Folk Dances of Czecho Slovakia* (New York: A. S. Barnes, 1922).

<sup>2</sup> The measure numbers are accurately placed in the third and fourth movements of the publication. The analysis of movements 3 and 4 will refer to measures directly by their measure number.

<sup>3</sup> Erwin Schulhoff, 2. *Streichquartett* (Vienna: Universal Edition A.G., 1929). All excerpts in this chapter are taken from 2. *Streichquartett* unless stated otherwise.



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**Figure 83** Third movement, three-measure introduction played with open-string pizzicato, mm. 1 – 3.

### A Section

The A section is outlined below in Table 14.

**Table 14** Outline of A section

primary theme	secondary theme	primary theme	third theme	transition
mm. 4 – 16	mm. 17 – 27	mm. 28 – 39	mm. 40 – 53	mm. 54 – 55

The first violin enters in measure 4 with a jovial melody in the C Lydian mode above the quintal open-string accompaniment (fig. 84). The lower three voices continue with the same ostinato throughout the primary theme.



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**Figure 84** Third movement, primary theme, violin 1, mm. 1 – 7.

The rhythm of “eighth-eighth quarter,” also known as the “Czech polka,”<sup>4</sup> opens the primary theme. The “Czech polka” rhythm is found in such dances as the Javorník, Paterka, and some others.<sup>5</sup> To avoid confusion, all instances of this rhythmic figure will be referred to as the “Czech polka.” The first two quarter notes of the primary theme, which precede the Czech polka rhythm, are played tenuto with accents. This rhythm is characteristic of the Czech dance Holka Modrooká, which means “The Blue-eyed Girl.” Other Czech dances, such as the Janko and Tancuj, often use quarter notes in sets of two (or in multiples of 2).<sup>6</sup> On the two quarter notes of the Holka Modrooká, the dancers would first step to the left with the left foot, and then cross over in front with the right foot while clapping the hands. The two quarter notes in the Czech dance are then followed by several eighth notes.<sup>7</sup> This set of two quarter notes will be referred to as the “quarter note set.” The first measure of the theme consists of the “quarter note set,” and the second measure consists of the “Czech polka” rhythm. Therefore, the primary theme

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<sup>4</sup> Elizabeth K. Lara, “Dance to This! Parallels in Harmonic and Metric Organization in *Alla Valse Viennese* of Erwin Schulhoff’s *Fünf Stücke* for String Quartet” (DMA diss., The Juilliard School, 2011), 124 – 126.

<sup>5</sup> Ibid.

<sup>6</sup> Geary, *Folk Dances*, 24 – 25, 40 – 42.

<sup>7</sup> Ibid., 4 – 5.

is built on the “quarter note set” and the “Czech polka” rhythm stated in the Lydian mode. The theme is also filled with various double stops, some of which create biting dissonances against the open-string accompaniment.

An upbeat secondary theme is played by the second violin and viola beginning in measure 17 (fig. 85). The two voices are set apart by perfect fifths and remain playing together in parallel fifths until measure 27. Each of the two voices has instances of open-string double-stops scattered throughout the passage.



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**Figure 85** Third movement, secondary theme in parallel fifths played by second violin and viola, mm. 16 – 19.

The secondary theme is accompanied by the first violin, who plays various “improvisatory” double stops against an open-string (fig. 85). This is common in folk-style fiddle playing, where the fiddler would improvise on two strings; one of the strings might remain open while the player improvises on the other string, creating a spontaneous mixture of consonances and dissonances. This technique was also commonly used by Schulhoff in his other violin works that were written around this time, most notably the *Sonata for Solo Violin* (WV 83) and the *Sonata for Violin and Piano*



(WV 91). The left-hand pizzicato in measure 18 adds more traditional flavor to the texture by emulating the timbre of a plucked string instrument. The cello accompanies the passage with open-string pizzicato.

A return to the primary theme is brought about by a sweeping upward scale in the first violin (fig. 86).

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**Figure 86** Third movement, return to primary theme, mm. 23 – 29.

The primary theme is now played by both violins set apart by sevenths (fig. 86). The melody here is more persistently dissonant. The violins remain entirely in parallel sevenths from measures 28 – 38. The primary theme is now accompanied by an eighth-note ostinato shared by the viola and cello. The ostinato remains entirely on open strings, with the two players alternating between the lower and higher strings. The two voices change strings in contrary motion to one another (fig. 86). This primary theme naturally has the “quarter note set” and “Czech polka” rhythm, but some other traditional rhythms are also present.



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**Figure 87** Third movement, syncopated rhythm in m. 37 of the theme, violin 1, mm. 30 – 37.

The syncopated rhythm of “eighth-quarter-eighth,” shown in figure 87, is another staple of many Czech folk dances. Some dances that use this rhythm frequently are the Manchester and Černá Vlinka.<sup>8</sup> This will be referred to as the “syncopated rhythm.”



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**Figure 88** Third movement, primary theme ends with cadential figure, violin 1, mm. 38 – 39.

Another rhythm that is occasionally found in Czech folk dances consists of “eighth-eighth-quarter-half note.” This rhythm is a cadential figure that is typically used to end a phrase and is used in the Slovak dance, the “Vrtěná.”<sup>9</sup> The primary theme ends with this “cadential rhythm” in measures 38 – 39 (fig. 88). This will be referred to as the “cadential rhythm.” To prevent confusion, Table 15 shows some common folk rhythms that have been discussed so far.

<sup>8</sup> Ibid., 46 – 49.

<sup>9</sup> Lara, “Dance to This!” 125.

**Table 15** Motives used from Czech folk dances

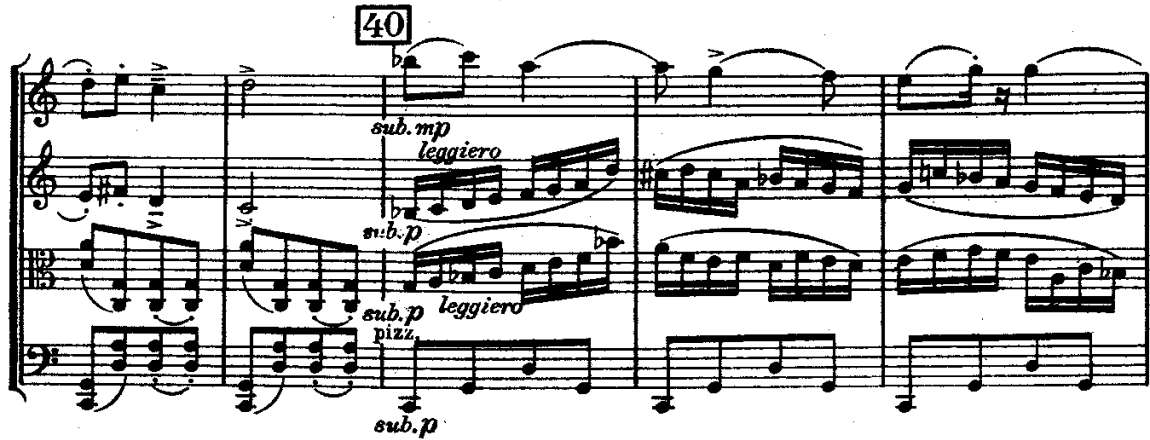
Rhythm	Notation	Dances
Quarter note set		Holka Modrooká, Janko, Tancuj
Czech Polka		Paterka, Javorník
Syncopated rhythm		Manchester, Černá Vlinka
Cadential rhythm		Vrtěná

The *leggiero* third theme begins at measure 40. This theme has more slurs but still keeps its liveliness if played with light bow pressure and quick bow speed. Yoel Greenberg points out that this third theme is an explicit reference to a prominent theme from Smetana's overture to *The Bartered Bride*.<sup>10</sup> The two passages are shown in figures 89 and 90.<sup>11</sup>

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<sup>10</sup> Yoel Greenberg, "Parables of the Old Men and the Young: The Multifarious Modernisms of Erwin Schulhoff's String Quartets," *Music and Letters* 95, no. 2 (May 2014): 213 – 214.

<sup>11</sup> Bedřich Smetana, *The Bartered Bride*, ed. František Bartoš (Boca Raton: Edwin F. Kalmus & Co., Inc., after 1988).



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**Figure 89** Third movement, third theme of Schulhoff's quartet at m. 40 is similar to the secondary theme in the overture to Smetana's *The Bartered Bride*, mm. 38 – 42.



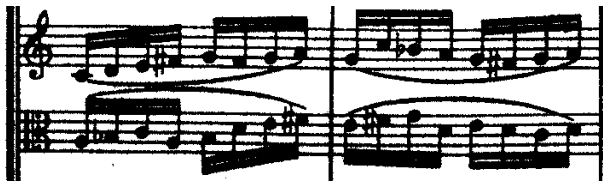
**Figure 90** Overture to *The Bartered Bride*, second theme, mm. 104 – 110.

The two themes by Schulhoff and Smetana share a similar dynamic, texture, melodic contour, and rhythmic profile.<sup>12</sup> According to Greenberg, Schulhoff's reference to Smetana here is not a gesture of reverent homage. In fact, Schulhoff criticized Smetana's music by describing it, in his own words, as "'unnatural,' 'exaggerated,' and 'intrusive,' suitable only to the 'unthinking listener' and devoid of 'dramatic credibility.'"<sup>13</sup> Having come out of his Dadaist phase as a composer, these references to Smetana are a way of

<sup>12</sup> Greenberg, "Parables," 214.

<sup>13</sup> *Ibid.*, 214 – 216.

rejecting the music of older generations. However, this type of rejection is not harsh and violent like that of many of his Dadaist works; instead, it is a passive, yet constructive, type of rejection that highlights the distance between the old generation (Smetana) and the new generation (Schulhoff).<sup>14</sup> Greenberg elaborates on Schulhoff's sixteenth-note accompaniment in the second violin and viola by saying, "we are thus given an immediate sense of distance, enhanced by the dreamlike setting of the quotation... we find ourselves reminded of something familiar yet ungraspable, standing out in sharp relief against the violent primitivistic and thoroughly modernist character of the entire movement."<sup>15</sup> The sixteenth-note accompaniment begins with the second violin and viola running up and down a G Dorian scale in measures 40 – 42, with B<sup>b</sup> being the only commonly-used accidental and G being the bottom note of the scale (fig. 89). F# is added in measure 43 and changes the harmony to a C Lydian Dominant scale, also known as an "acoustic scale" (fig. 91).



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**Figure 91** Third movement, sixteenth-note accompaniment in second violin and viola, mm. 43 – 44.

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<sup>14</sup> Ibid., 246.

<sup>15</sup> Ibid.



could be viewed as a mockery of tonality that, when placed against the C, alternates between a C major and C minor sonority. Another point of view suggests that the three pitches of the ostinato might belong to the Octatonic 1 scale set, as hints of the Octatonic 1 scale can be found in the melody. The melody shared by the first violin and viola in measures 58 – 61 appears to be derived from the C Lydian-Dominant scale that was just presented by the viola in the transition (fig. 93). The melody itself, built on the pitches C – B<sup>b</sup> – G – F<sup>#</sup>, may also be a hint of the Octatonic 1 scale, which is shown in table 17. His use of the Octatonic scale, however, is very free. He often shifts between Octatonic scales and uses many half-steps that fall out of the Octatonic pattern, but several hints and fragments of the Octatonic scales are evident.



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**Figure 93** Third movement, section 1 melody, doubled an octave below by the viola, violin 1, mm. 58 – 61.

**Table 17** Octatonic scale sets

Scale Set	0 C	1 C <sup>#</sup> /D <sup>b</sup>	2 D	3 D <sup>#</sup> /E <sup>b</sup>	4 E	5 F	6 F <sup>#</sup> /G <sup>b</sup>	7 G	8 G <sup>#</sup> /A <sup>b</sup>	9 A	T A <sup>#</sup> /B <sup>b</sup>	E B
1	X	X		X	X		X	X		X	X	
2	X		X	X		X	X		X	X		X
3		X	X		X	X		X	X		X	X

The primary theme in the opening of the movement begins with the “quarter note set” followed by the “Czech polka” rhythm. In this melody, the “Czech polka” comes first and is followed by the “quarter note set.” The violin and viola melody in measure 63 also hints towards the Octatonic scale with the pitches D – C – A – G#, which would belong to the Octatonic 2 scale (table 17). Beginning in measure 62, the cello accompanies the melody with tertian harmonies (fig. 94).



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**Figure 94** Third movement, measures 62 – 66.

The second violin and cello finally join with the first violin and viola in measure 68, where all four voices play the following passage together in octaves (fig. 95). The passage begins with the rhythms from the primary theme. The unison passage beginning in measure 68 uses the Octatonic idea very freely. It contains small passages that alternate by half steps and whole steps enough to perceive an Octatonic idea. But, with Schulhoff’s use of chromaticism, the Octatonic pattern shifts so frequently that it cannot be considered an entirely Octatonic passage (fig. 95).





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**Figure 95** Third movement, unison passage in octaves, mm. 68 – 76.

The pitches in measures 68 – 71 contain the pitches  $E^b - F - F\# - G\# - A - B$ . These pitches may be taken from the Octatonic 2 scale set, shown in table 17. The  $B^b$  on the downbeat of measure 72, however, negates the idea of this being a purely Octatonic passage. Another brief hint of the Octatonic scale is shown in measures 75 – 76. The pitches  $D - E - F - G - A^b$  may be taken from the Octatonic 3 set (table 17). The syncopated rhythms in measure 72, along with the hemiola accent patterns in measures 73 – 75, are reminiscent of jazz rhythms.

Section 2 begins on the downbeat of measure 76 and continues until measure 106.

The section opens with an ostinato in the second violin and viola which is similar to the ostinato in section 1 (fig. 96).



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**Figure 96** Third movement, second violin and viola ostinato in section 2, violin 2, mm. 78 – 81.

This ostinato contains the pitches F – A<sup>b</sup> – A – C. The ostinato goes up-and-down an F triad, and the alternation between A<sup>b</sup> and A causes the tonality to alternate between F major and F minor. The ostinato remains unchanged throughout the whole section. The section 2 melody is based on the “Czech polka” rhythm. The melody begins in measure 79 and is played by the first violin and cello together in octaves (fig. 97). The melody is marked “fortissimo” and is to be played heavily at the frog; it should be suggested for the violinist to play the passage only on the G string.



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**Figure 97** Third movement, section 2 melody played in octaves by first violin and cello, violin 1, mm. 79 – 83.

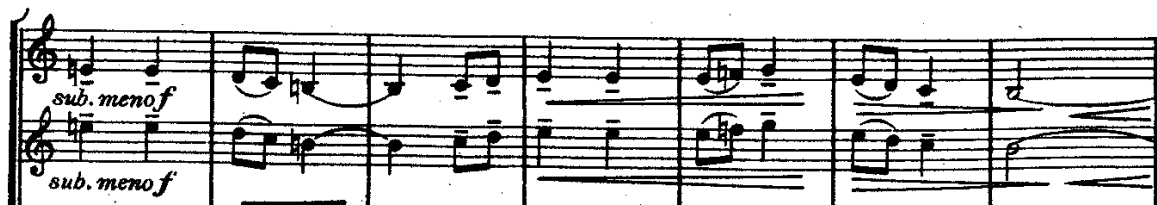
The heavy articulation, C minor mode, and low register give the sense of a heavy-footed and rather violent or primitive dance. The melody ends with the “cadential rhythm” in measures 89 – 90 (eighth-eighth-quarter-half note) (fig. 98).



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**Figure 98** Third movement, “cadential rhythm” used to end the phrase in section 2, violin 1, mm. 85 – 91.

A new melody begins in measure 92 with a legato melody in B Locrian played in octaves by the first and second violins (fig. 99). It is interesting to note that the second violin plays the top octave while the first violin doubles the melody an octave below. Since the second violinist traditionally plays the bottom octave, this might be a trait from Schulhoff’s Dadaist phase only a few years earlier, when he would deliberately flip convention upside-down merely to mock traditional values.



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**Figure 99** Third movement, section 2 melody played in octaves by both violins, mm. 92 – 98.

The melody opens with the rhythms of the primary theme in measure 92 (fig. 99) and ends with the “cadential figure” in measures 104 – 105 (fig. 100).



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**Figure 100** Third movement, "cadential rhythm" at the end of the melody in mm. 104 – 105, mm. 99 – 105.

The ostinato from measures 92 – 106, played together in octaves by the viola and cello, is a continuation of the eighth-note ostinato in the beginning of the section; however, two new pitches are added (D and F#) that give more variety to the harmonic structure (fig. 101).



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**Figure 101** Third movement, ostinato in the latter half of section 2, cello, mm. 92 – 98.

The addition of D makes D the new root in the ostinato. The ascending pitches D – F# – A – C create a D7 chord. These are often followed by the descending pitches of C – A<sup>b</sup> – F, creating an F minor triad (fig. 101). As the ostinato in the previous melody alternated between F major and F minor triads, this ostinato alternates between the F major/minor triads and the D7 chord.

Section 3 begins at measure 107 with the theme played in octaves by the viola and cello (fig. 102). The rhythms in measures 107 – 108 of the melody are based on those of the primary theme. The melody ends with the “cadential rhythm” in measures 115 – 116 (fig. 103). The accompanying ostinato, played by the violins, keeps the same rhythmic profile as in the previous sections. Here the violins are in parallel fifths throughout the section (fig. 102).



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**Figure 102** Third movement, beginning of section 3, mm. 106 – 109.



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**Figure 103** Third movement, phrase is ended with the “cadential rhythm,” cello, mm. 113 – 117.

Section 4 begins in measure 118. In this section, the eighth-note ostinato from the previous sections is placed in the foreground as the melody and is developed throughout the section (fig. 104).





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**Figure 105** Third movement, subito “fp” at beginning of section 4, mm. 118 – 123.

The subito piano is followed by an ominous crescendo that reaches “forte” in measure 126 and continues all the way to “fortissimo” in measure 130 before transitioning to the primary theme in the A' section. The ostinato theme can be organized into two four-bar phrases (fig. 104). The first four-bar phrase consists of measures 118 – 121, and the second four-bar phrase consists of measures 122 – 125. Each four-bar phrase can even be subdivided into two two-bar sub phrases. The four-bar phrase in measures 118 – 121 can be divided into two symmetrical two-bar phrases (mm. 118 – 119 and mm. 120 – 121). These four measures use tertian structures with intervals of thirds and fifths. The pitches remain on the staff lines of G, B, D, and F, giving it a sort of tertian character. The first

two-bar sub phrase (mm. 118 – 119) has a major third descent from B# to G# (m. 118) which is followed by an ascending perfect fifth from G to D (m. 119). These descending major third and ascending perfect fifth intervals are inverted in the next two measures. The second two-bar sub phrase (mm. 120 – 121) has a descending perfect fifth from F# to B (m. 120) which is followed by an ascending major third from G# to B# in measure 121 (fig. 104).

The next four-bar phrase in measures 122 – 125 can also be subdivided into two two-bar sub phrases. The first two-bar sub phrase consists of measures 122 – 123. The second two-bar sub phrase (124 – 125) modulates up a half-step and repeats the previous two-bar sub phrase in a sequential manner (fig. 104). The perfect fifths from measures 118 – 121 become diminished fifths in measures 122 – 125.

Measure 126 is the beginning of a ten-bar transition that leads ultimately to the A' section which begins at measure 136. Starting at measure 126, the second violin and cello develop a motive that is played earlier by the second violin and viola in measure 21, consisting of the rhythms sixteenth-sixteenth-eighth on beat 1, and eighth-eighth on beat 2. The viola's motive in measure 21 is shown below in figure 106. This motive is a rhythmic diminution of the "Czech polka" rhythm and the "quarter-note set."



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**Figure 106** Third movement, viola rhythmic motive in measure 21, mm. 21 – 25.



The second violin and cello repeat this 2-beat motive four times in the first four measures of the transition (fig. 107). In the pickup to measure 126, the second violin and cello both play G's an octave apart. From this G pickup, both voices move in contrary motion to one another with matching intervals (fig. 107). All stepwise intervals in this passage are matched in contrary motion with opposing qualities; for example, whenever the violin moves up by whole-step, the cello moves down by half-step. Also, whenever the violin moves down by half-step, the cello moves up by whole-step. All other intervals that are not stepwise are matched with the same quality in contrary motion, such as the minor third in measure 126 and the tritone between measures 127 and 128 (fig. 107).



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**Figure 107** Third movement, transition begins at measure 126, mm. 125 – 129.

It is interesting to note that in measure 129, each line is a retrograde version of the other (fig. 107). The first violin and viola join in measure 130, where all four voices play the motive together in rhythmic unison in mm. 130 – 133 (fig. 108).



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**Figure 108** Third movement, measures 127 – 131.

The two contrasting lines from measures 126 – 129 still continue for the next four measures. Both violins play the top line in octaves, and the lower two voices play the bottom line in octaves (fig. 108). The top and bottom lines are still in contrary motion to one another with matching intervals, and all stepwise intervals are still matched with their opposing qualities, as in measures 126 – 129. Each line is purely Octatonic at this point because there are no consecutive whole- or half-steps, but each interval alternates between whole steps and half steps (fig. 108). Measures 132 – 133 contain Octatonic scales in contrary motion with all stepwise intervals still matched with opposing qualities (fig. 109).



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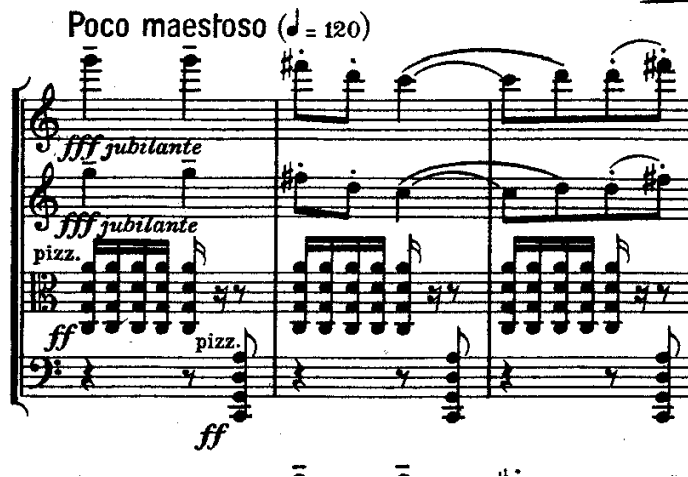
**Figure 109** Third movement, Octatonic scales in contrary motion between upper and lower voices, mm. 132 – 133.

Measures 134 – 135 make up the last two measures of the transition. These measures are no longer Octatonic but are characterized with ascending modal scales (fig. 110). In measure 134, the lower voices run up a D Mixolydian scale from D up to E on the downbeat of measure 135. This E on the downbeat of measure 135 is considered the first note of the E Lydian scale played by the violins in measure 135. The upward sweeping Lydian scale finally takes the violins up to G on the downbeat of measure 136, signifying the return to the A' section (fig. 111).



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**Figure 110** Third movement, last four measures of the transition, mm. 132 – 135.

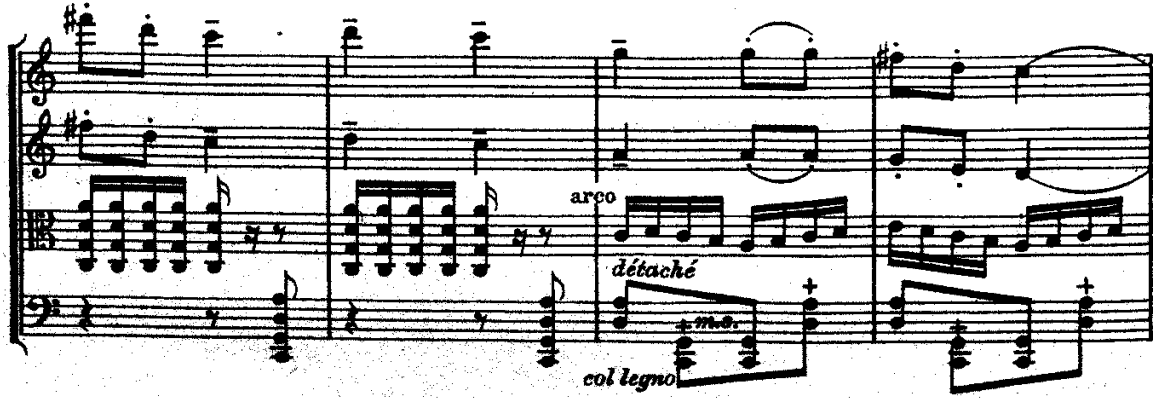


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**Figure 111** Third movement, return to the primary theme, A' section, mm. 136 – 138.

### A' Section

The primary theme returns in measure 136, signifying the start of the A' section. The tempo is taken back slightly to 120 beats per minute and is marked “Poco maestoso.” Here the violins play the primary theme in octaves until measure 147. The theme is accompanied by the viola and cello, who use pizzicato on open strings. The viola plays the pizzicato sixteenth notes in an up-and-down strumming manner, using all four open strings. The cello answers with a single strike of all four strings on the offbeat of beat 2 (fig. 111). The combination of the viola’s strummed chords and the cello’s offbeat at the end of the measure gives the impression of a traditional guitar-and-drum accompaniment. The primary theme is then repeated for another six measures from 148 – 153 (fig. 112).



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**Figure 112** Third movement, violins repeat primary theme at m. 148 in parallel sevenths, cello alternates between "col legno" and left-hand pizzicato, mm. 146 – 149.

The violins play the primary theme together in parallel sevenths, using both major and minor sevenths. The cello ostinato alternates between the "col legno" bow stroke and left-hand pizzicato on open strings for a more percussive musical effect. The left-hand pizzicato notes are indicated by a "+" sign. The "col legno" notes come on the beats while the left-hand pizzicato notes come off of the beats. Beat 1 of the measure always comes on the top two strings, and beat 2 falls on the bottom two strings (fig. 112). This ostinato continues unchanged until measure 153. The viola plays running sixteenth-note scales. The frequent reoccurrence of the low A at the bottom of the range, and the F# in measure 153, indicate that the viola is running up and down an A Dorian scale (fig. 113).



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**Figure 113** Third movement, A Dorian scales in viola line, mm. 150 – 153.

The primary theme is once again repeated for another six measures from 154 – 159. The violins now play the primary theme together in parallel fourths. Both perfect fourths and tritones are used in this passage (fig. 114).

The image displays a musical score for a string quartet. The top two staves (Violins I and II) show the primary theme repeated in parallel fourths. The bottom two staves (Viola and Cello) show the cello part using 'col legno' bowing, indicated by the instruction 'Sprbg. col legno' below the staff. The score includes various musical notations such as notes, rests, and bowing directions.

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**Figure 114** Third movement, primary theme repeated in parallel fourths, cello uses “col legno” ricochet bowing, mm. 154 – 156.

The cello ostinato now uses the “col legno” bow stroke in a ricochet manner. On each beat, the performer strikes the string with the wood of the bow, and the following sixteenth notes come from the natural ricochet. Once again, beat 1 comes on the top two open strings, and beat 2 comes on the bottom two open strings (fig. 114). The F# in the primary theme indicates that the theme is in the C Lydian mode. It is possible that the passage could be in the C Lydian-Dominant mode because of the B<sup>b</sup> from the viola’s run

in measure 154. Although this B<sup>b</sup> is so quick and unnoticed by the listener, it is the passage's only reference to the pitch class B (fig. 114).

The second theme begins abruptly, suddenly returning to the original tempo of 128 beats per minute (fig. 115).

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**Figure 115** Third movement, second theme returns to Tempo I, mm. 160 – 163.

At measure 160, Schulhoff repeats measures 17 – 24 from the A section. He cuts out measures 25 – 26 and repeats measure 27, which contains an upward-sweeping sixteenth-note scale leading to the next phrase. In measure 27, the upward sweeping scale leads with crescendo to the primary theme (fig. 116). In measure 168, the scale leads instead to an unexpected “subito mp” restatement of the third theme, which is the “Smetana” reference (fig. 117).



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**Figure 116** Third movement, upward scale in measure 27 leads back to primary theme, violin 1, mm. 23 – 29.



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**Figure 117** Third movement, upward scale leads with crescendo to “subito mp” on third theme, violin 1, mm. 167 – 170.

The third theme, or “Smetana” quotation, returns at measure 169. At measure 169, Schulhoff repeats measures 40 – 54 from the A section. The only difference in this repeat is a “poco a poco diminuendo” from measure 171 to “pianissimo” in measure 183. All notes, rhythms, and articulations are the same as in measures 40 – 54. The viola’s solo sixteenth notes in measure 183 still belong to the A' section because that measure is a repeat of measure 54, which is used as a transition at the end of the A section. The coda begins in measure 184 (fig. 118).



## Coda



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**Figure 118** Third movement, viola starts the coda with “dreamlike” slurred sixteenth notes, viola, mm. 183 – 187.

The slurred sixteenth-note passage that provided a dreamlike setting in the previous “Smetana” references is now set in the foreground (fig. 118 and 119). The viola then stops playing in measure 187 and passes the running sixteenth notes to the cello (fig. 119).

A musical score for the Coda section of the third movement of Erwin Schulhoff's "2. Streichquartett für Streichquartett". The score is written for four staves. The top two staves are in treble clef and the bottom two staves are in bass clef. The music consists of running sixteenth notes, starting with a *pp* dynamic marking. The notes are arranged in a way that suggests a dreamlike, flowing quality. The score includes markings for *arco* and *pizz.* (pizzicato).

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**Figure 119** Third movement, cello finishes the movement with running sixteenth notes from Smetana references, mm. 186 – 190.

The cello then takes the running sixteenth notes from the viola and diminishes to “*ppp*” as the dreamlike setting dissolves into nothing. The movement ends in measure 190 when all four voices come together on a final pizzicato note on the pitches C and G.

## CHAPTER 7

### FINALE

The finale is the most substantial movement of the quartet. The movement lasts around seven minutes and spans 231 measures.<sup>1</sup> The movement starts with a slow introduction before the exposition. This is more often done in the first movement, but it is sometimes done in the finale as well. What is more uncommon is that Schulhoff recapitulates back to the introduction in measure 162 rather than the primary theme. The formal outline of the movement is shown below in Table 18.

**Table 18** Large outline of the fourth movement

introduction	exposition	development	introduction	recapitulation	coda
mm. 1 – 20	mm. 21 – 59	mm. 60 – 161	mm. 162 – 180	mm. 181 - 209	mm. 210 – 231

#### Introduction

The introduction begins with a two-bar motive played by the cello alone. The motive can be divided into two one-bar motives built on half notes and quarter notes (fig. 120).<sup>2</sup>



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**Figure 120** Fourth movement, opening motive played by solo cello, mm. 1 – 2.

<sup>1</sup> Erwin Schulhoff, 2. *Streichquartett* (Vienna: Universal Edition A.G., 1929).

<sup>2</sup> Ibid. All excerpts in this chapter are taken from 2. *Streichquartett* unless stated otherwise.

The first motive in measure 1 contains the pitches E – C – D. The melodic contour goes down a third from E to C before it turns around and goes back up by step. The contour of the first motive moves away from the starting pitch by a third and then changes direction by moving back towards the starting pitch by step. This will be referred to as the “first motive.” The second motive in measure 2 originates on E<sup>b</sup>, and the next two notes continue up by step in the same direction (fig. 120). This motive will be referred to as the “second motive.” The entire motive spans a C triad which changes from C major in measure 1 to C minor in measure 2. These two sub-motives are used as building blocks throughout the introduction and provide a melodic foundation for several themes throughout the movement.

**Finale** 1 V

**Andante quasi introduzione** (♩ = 60)

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**Figure 121** Fourth movement, entrances of variations of the opening motive at beginning of introduction, mm. 1 – 5.

After the cello’s opening statement, the viola enters in measure 3 with the “first motive” on an E<sup>b</sup> major sonority. The second violin enters in measure 4 also with the “first motive” beginning on E<sup>b</sup>, but with a different rhythmic structure. Here the starting pitch is condensed to a quarter note due to the quarter rest on beat 1. The lower three

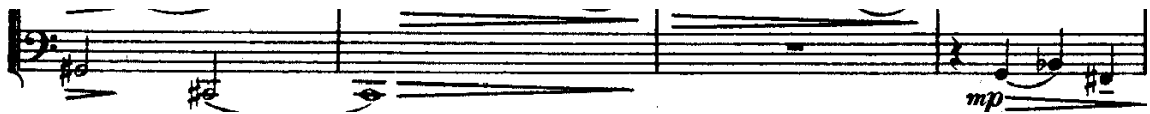
voices crescendo and build up to an accented C7 chord with an F appoggiatura on the downbeat of measure 5 (fig. 121). The first violin enters on beat 2 with the “first motive.”

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**Figure 122** Fourth movement, frequent use of subject material throughout the introduction, mm. 6 – 10.

More interesting variants on the opening subject are found in measures 6 – 8 (fig. 122). In measure 6, the first violin plays the “second motive” from measure 2 in a rhythmic retrograde, with the half note placed at the end of the motive instead of at the beginning. While the first violin is going up by step from B<sup>b</sup>, the viola is going down by step from the same pitch class, playing the same motive in contrary motion from the first violin. The first violin and viola in measure 6 are followed by an echo of the “second motive” from the second violin, slightly diminished into quarter-note triplets (fig. 122). In measure 8, the first violin plays a syncopated version of the “first motive.” The syncopations on the off-beats of beats 3 and 4 are made clear to the listener by the quarter notes on beats 3 and 4 played by the second violin and viola (fig. 122). In measure 7, the second violin and viola play the “second motive” in parallel sevenths in both rhythmic retrograde and melodic inversion from the original motive in measure 2. The inner voices

then play the “first motive” in parallel sixths in melodic inversion in measure 8. The syncopations in measure 8, along with a crescendo in all four voices, lead strongly into the next four-bar phrase starting at measure 9. Here Schulhoff begins to use chromatic stepwise motives, which may be reflective of the “second motive” in measure 2. These chromatic stepwise motives are found in measure 9 in the first and second violin lines and measure 10 in the first violin line (fig. 122). Another interesting variant of the “first motive” is found in measure 10 in the second violin line. The original “first motive” in measure 1 leaps away from the starting note by a third and then changes direction by step (fig. 120). In measure 10, the second violin goes up a third from B<sup>b</sup> to D<sup>b</sup>, changes direction, but goes down a diminished fourth to A, passing the starting pitch (fig. 122). This variant of the “first motive” is manifested more clearly by the cello in measure 14 (fig. 123).



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**Figure 123** Fourth movement, cello, mm. 11 – 14.

The introduction comes to a close with the solo cello playing three statements of the opening subject (fig. 124).



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**Figure 124** Fourth movement, introduction closes with solo cello’s statements of opening subject material, cello, mm. 15 – 20.

The first statement in measures 15 – 16 is the same as the opening except that the dynamic is one level softer. The “second motive” of the second statement in measures 17 – 18 uses rhythmic retrograde, and the third statement is played pizzicato with the “second motive” augmented into half-note triplets (fig. 124). The augmented pizzicato statement of the subject leads directly into the primary theme of the exposition.

### **Exposition**

The exposition begins at Allegro molto in measure 21 and ends at measure 59. A large-scale outline of the exposition is shown in Table 19.

**Table 19** Large-scale outline of the exposition

Primary theme	Secondary theme
mm. 21 – 49	mm. 50 – 59

As in the third movement, Schulhoff uses another prominent theme from Smetana’s overture to *The Bartered Bride* in the final movement. This theme from *The Bartered Bride* overture has its first appearance in the secondary theme of the exposition, which will be referred to as the “Smetana theme.” The “Smetana theme,” or secondary theme, starts at measure 50. It is used as the subject of a fugato in the development and as the coda to end the movement. The primary theme of the exposition merely uses small fragments of the “Smetana theme” and may be better understood after exploring its full appearance in the secondary theme. Therefore this chapter will explore the “Smetana

theme” before going into detail about the primary theme. An excerpt from *The Bartered Bride* overture is shown in figure 126.<sup>3</sup>



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**Figure 125** Fourth movement, Schulhoff’s “Smetana theme” beginning at measure 52, violin 2, mm. 49 – 56.



**Figure 126** Overture to *The Bartered Bride*, theme at measure 8 is similar to theme in Schulhoff’s quartet, violin 1, mm. 6 – 11.

The Schulhoff and Smetana themes shown in figures 125 and 126 have some differences, but they share a similar rhythmic profile, melodic contour, and accent pattern. The dotted half notes and eighth notes in measures 52 – 53 of Schulhoff’s quartet align rhythmically with the quarter notes and eighth notes in measures 8 – 9 of *The Bartered Bride*. The pitches in measures 52 – 53 of Schulhoff (G – E<sup>b</sup> – F – F#) share a similar melodic contour with the pitches in measures 8 – 9 of Smetana (F – D – E – F). Also the rhythm of four eighths and a quarter in measure 54 of Schulhoff aligns with Smetana’s rhythm on the downbeat of measure 11. The melodic intervals in measure 54 of Schulhoff inverts the intervals in measure 11 of Smetana. These two rhythmic patterns are used extensively

<sup>3</sup> Bedřich Smetana, *The Bartered Bride*, ed. František Bartoš (Boca Raton: Edwin F. Kalmus & Co., Inc., after 1988).

in Schulhoff's quartet. The rhythmic motive of eighth-eighth-dotted half note in measures 52 – 53 of Schulhoff (fig. 125) corresponds with the rhythms in measures 8 – 9 of Smetana (fig. 126) and will therefore be labeled as “rhythm 1.” The motive of eighth-eighth-eighth-quarter in measure 54 of Schulhoff (fig. 125) corresponds with the rhythm in measure 11 of Smetana (fig. 126) and will be referred to as “rhythm 2.” Yoel Greenberg points out that the Smetana references did not go unnoticed by Paul Schwers, the editor of *Allgemeine Musikzeitung*, who wrote an overall enthusiastic review of the work. “The fact that in the final movement good old Smetana plays his lively games in a fresh and alert manner, cannot dim the joy of this ‘positive’ work. Continue on this way!”<sup>4</sup> It seems from the review that Schwers may have not been a fan of the Smetana quotations but greatly admired the work overall.

The first statement of the “Smetana theme” in measures 52 – 53 of Schulhoff's quartet is based on the first four notes of the introduction, shown in figure 127.



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**Figure 127** Fourth movement, first two measures of introduction played by cello alone, mm. 1 – 2.

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<sup>4</sup> Yoel Greenberg, “Parables of the Old Men and the Young: The Multifarious Modernisms of Erwin Schulhoff's String Quartets,” *Music and Letters* 95, no. 2 (May 2014): 216.





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**Figure 128** Fourth movement, “Smetana theme” at measure 52 taken from the first four notes of the introduction, violin 2, mm. 52 – 55.

The primary theme at measure 21 begins with one measure of accompaniment in the lower two voices. The melody begins in the pickup to the second measure. The accompaniment, however, uses material from the opening subject in the introduction.



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**Figure 129** Fourth movement, viola and cello accompaniment in the first measures of the primary theme, mm. 21 – 23.

The first six notes of the viola line beginning at measure 21 ( $E^b - C - D - E^b - F - G$ ) are taken from the opening subject in measures 1 – 2. The first three notes ( $E^b - C - D$ ) may also be a reference to the viola’s subject entrance in measure 3, shown in figure 130.



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**Figure 130** Fourth movement, viola and cello lines, mm. 1 – 3.

The viola’s E<sup>b</sup> in measure 3 creates a perfect fourth sonority over the cello’s B<sup>b</sup>. This perfect fourth comes back in measure 21 with the cello’s B<sup>b</sup> on the downbeat (fig. 129). The first six quarter notes in the cello line beginning in measure 22 also refer to the opening subject (fig. 129).

The primary theme begins in the first violin in measure 21. The opening motive begins with “rhythm 1,” with the dotted-half-note falling on the downbeat of measure 22 (fig. 131).



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**Figure 131** Fourth movement, small motives from the “Smetana theme” are used in the first and second violins at the opening of the primary theme, mm. 21 – 23.

The second violin responds in measure 22 with “rhythm 2.” This is also a rhythmic motive that comes from the “Smetana theme” in measure 54 (fig. 131). This rhythmic figure comes again in measures 26 – 27 in the second violin and viola lines, measure 27 in the first violin line, and measure 28 in the cello line (fig. 132).



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**Figure 132** Fourth movement, “rhythm 2” from measure 54 appears in measures 26 – 28, mm. 25 – 28.

Measures 29 – 32 contain smaller embryonic versions of the motives from the “Smetana theme.” The rhythm of eighth-eighth-quarter on the downbeats of measures 30 and 32 is taken from “rhythm 1” in measures 21 – 22 (fig. 133).



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**Figure 133** Fourth movement, small fragments of Smetana motives found in measures 29 – 32, mm. 29 – 32.

“Rhythm 2” is found in the second violin and viola lines in measures 29 – 32. In these measures, the cello is playing repeated versions of “rhythm 1” on the open C and G strings (fig. 133).

Measures 33 – 36 contain folk-like elements in the first violin and cello. The first violin plays a string of continuous eighth notes while alternating between arco and left-hand pizzicato. The pizzicato notes are all played on open strings (fig. 134).

The image shows a musical score for measures 33-36 of a string quartet. It features four staves: Violin I (top), Violin II, Viola, and Cello/Double Bass (bottom). The Violin I part consists of a continuous eighth-note line that alternates between arco and left-hand pizzicato. The Cello/Double Bass part plays a rhythmic pattern on the open C and G strings, with the instruction 'col legno' written above the staff in measures 33 and 36. The Viola and Violin II parts provide harmonic support with various chords and intervals.

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**Figure 134** Fourth movement, folk-like elements played by the first violin and cello, mm. 33 – 36.

In measure 33, the harmony on beats 1 and 2 is an F#9 chord if the first violin’s C# is included. On beat 3, the viola leaps down a tritone from an F# chord to a C chord, indicated by the C/G on the bottom. In measures 34 and 36, the cello plays “col legno” on the open C and G strings. In measures 37 – 40, the lower two voices accompany the violins with “rhythm 1.” The motive is played on open-string double stops in contrary motion (fig. 135).

40 31

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**Figure 135** Fourth movement, “rhythm 1” is used by the viola and cello as the accompaniment from mm. 37 – 38. At measure 39, the fragment is broken up further and uses only the half note, mm. 37 – 40.

At measure 41, the first violin continues to play the primary theme while the lower voices accompany with fragments taken from the introduction manifested through a series of running eighth-notes (fig. 136). For example, in measure 41, the viola plays the pitches C – B – A – B – C – D – E<sup>b</sup>. If the first B is considered a passing tone to connect C and A, then the measure can be interpreted as C – (B) – A – B – C – D – E<sup>b</sup>, which is a variation of measures 1 and 2 of the introduction (fig. 137).

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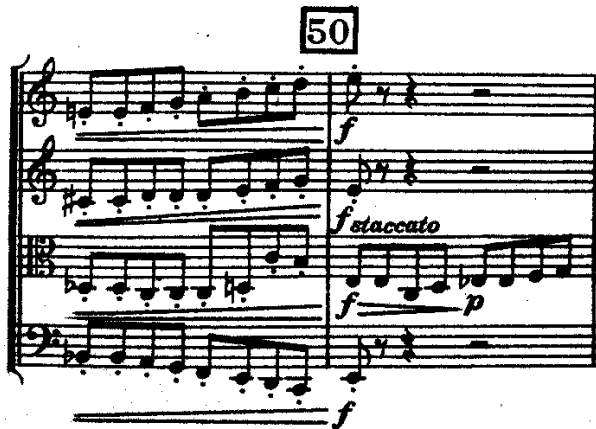
**Figure 136** Fourth movement, fragments of the introduction are hidden in the eighth-note accompaniment while the first violin plays prominent thematic material, mm. 41 – 44.



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**Figure 137** Fourth movement, opening subject from the introduction, cello, mm. 1 – 2.

More interesting is the cello line from beat 3 of measure 42 through measure 44 (fig. 136). In the second half of measure 42, the cello plays B – G – G# – A. Again, if the G# is considered a passing tone, the motive is interpreted as B – G – (G#) – A, which quotes the “first motive” of the subject in measure 1. The following three pitches in measure 43 (B<sup>b</sup> – C – D) quote the “second motive” of the subject in measure 2 (fig. 136 and 137). The inner voices join the cello on the downbeat of measure 43 to repeat the “second motive” four times while the first violin repeats fragments of “rhythm 1” (fig. 136). An upward-sweeping scalar passage in measures 48 – 49 leads in contrary motion to a strong cadence on octave E’s, ending the primary theme of the exposition (fig. 138).



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**Figure 138** Fourth movement, upward-sweeping scale ends the primary theme with a strong cadence on octave E's on the downbeat of measure 50, mm. 48 – 50.

The secondary theme begins with a two-bar ostinato in measure 50. After the cadence on E, the viola plays the ostinato alone for two measures with staccato eighth notes. The ostinato is based on repetitions of the subject in measures 1 – 2 of the introduction (fig. 139). The subject is then transposed up a minor sixth at measure 52 when the theme enters. The four-bar "Smetana theme" is followed by a series of staccato eighth notes descending by thirds for a full four measures (fig. 140). The motive is started by the first violin and contains the pitches D# – C – A – F – (E) in descending order. The E is a chromatic passing tone that connects the F with the next D#. The pattern resembles

an enharmonic F major seventh chord. The other three voices sustain a C major seventh chord, creating a tonal harmony that is somewhat stable. The pattern is then repeated and passed down to the second violin, the viola, and finally the cello (fig. 140). A new section begins at measure 60, which can be considered the starting point of the development section.

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**Figure 139** Fourth movement, viola ostinato based on opening subject in measures 1 – 2. Second violin and cello come in on the third measure with the first statement of the “Smetana theme,” mm. 49 – 52.





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**Figure 140** Fourth movement, staccato eighth notes descending by thirds, started by the first violin then passed down from voice to voice until measure 60, mm. 56 – 59.

### Development

The final movement has a substantial development section that spans over one hundred measures. The development section is divided into seven subsections, each of which will be discussed. At the heart of the development section is a fugato that uses the “Smetana theme” as the subject. The development section ends with a passage where all four voices play the “Smetana theme” in unison. The outline of the development section is shown below in Table 20.

**Table 20** Outline of the development section

section 1	section 2	section 3	section 4	section 5 (fugato)	section 6	section 7
mm. 60 – 67	mm. 68 – 81	mm. 82 – 99	mm. 100 – 113	mm. 114 – 135	mm. 136 – 147	mm. 147 – 161

Section 1 of the development begins with the ostinato and statement of the “Smetana theme,” which is immediately developed in the following measures. At measure 60, the ostinato based on the opening subject returns in the cello line. The cello plays the ostinato alone for two measures before the first violin and viola play the “Smetana theme” (fig. 141).



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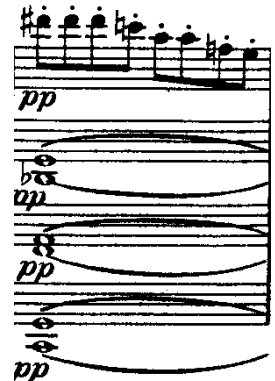
**Figure 141** Fourth movement, “Smetana theme” accompanied by an ostinato based on the opening subject, mm. 61 – 64.

After the statement of the “Smetana theme,” the descending thirds motive from measures 56 – 59 returns in measures 66 – 67 (fig. 142). This motive is a development, rather than a restatement, of the material from measure 56, shown in figure 143. This motive transitions into section 2 of the development.



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**Figure 142** Fourth movement, falling thirds motive returns as part of the development, mm. 65 – 68.



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**Figure 143** Fourth movement, earlier statement of falling thirds motive from the exposition, mm. 56 – 59.





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**Figure 145** Fourth movement, opening subject, cello, mm. 1 – 2.

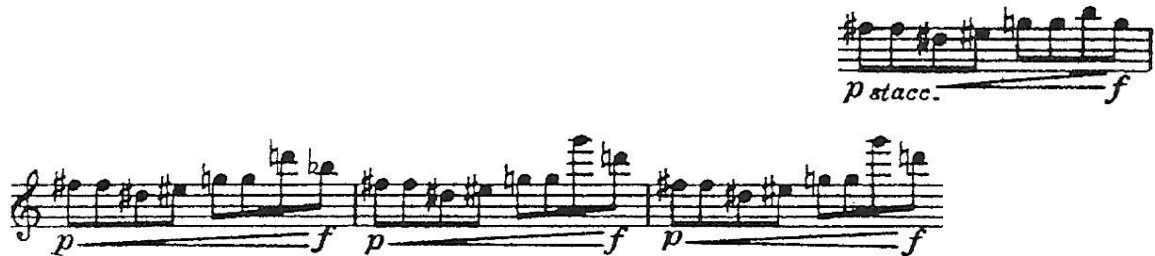
In the opening, the first note E serves as the third of the C major triad. In measure 2, the third is lowered to E<sup>b</sup>, changing the sonority to C minor. The raised third is in measure 1, and the lowered third is in measure 2 (fig. 145). The other pitches in measure 1 are lower pitches that lay below the third, and the pitches in measure 2 are the higher pitches that rest above the third. In measures 68 – 69, the pattern begins with the lowered third (E<sup>b</sup>) and changes to the raised third (E). Also, the D and F from the opening subject are treated as passing tones, since they are omitted from measures 68 – 69 (fig. 144). The following two measures (mm. 70 – 71) pass the “rhythm 2” figure back-and-forth between the lower voices and the upper voices (fig. 146). The pattern of E<sup>b</sup> – C – E – G from the previous two measures is retained here (fig. 146).



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**Figure 146** Fourth movement, “rhythm 2” passed back-and-forth between lower and upper voices, mm. 69 – 71.

The ostinato from measure 50 of the secondary theme, which is based on the pitches from the opening subject in measures 1 – 2, is developed in measures 72 – 75 with the pattern shown in figure 147.



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**Figure 147** Fourth movement, development of ostinato from the secondary theme, violin 1, mm. 72 – 75.

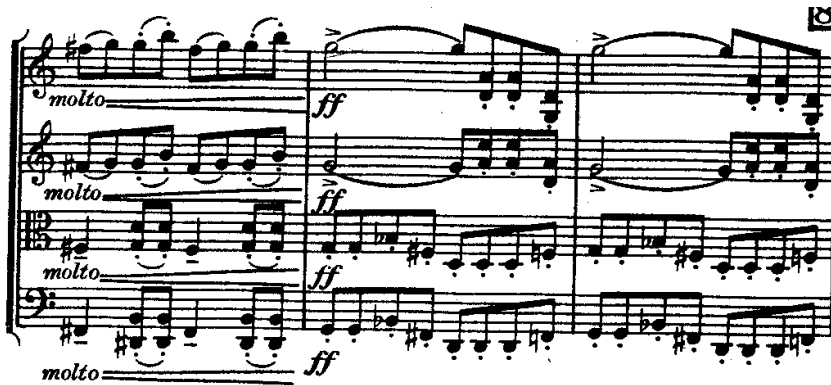
As shown in figure 147, the pattern in measure 72 starts with the lowered third (F#), and changes to the raised third (G). Each pattern spans one measure and repeats for four bars, with the pitches on beat 4 of each measure rising up a G arpeggio (fig. 147). To play this passage, the violins must play continuous spiccato eighth notes while making drastic dynamic changes in each measure. The players must first crescendo rapidly to forte and drop suddenly to a subito piano to begin a crescendo in the next measure. This requires great virtuosity in the right arm. The pitches F# – G – B from measure 72 are then used in a process of diminution in measures 76 – 77 (fig. 148).



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**Figure 148** Fourth movement, pitches from measure 72 used in process of diminution for two measures, violin 1, mm. 76 – 77.

Measures 78 – 81 continue the eighth-note ostinato in the lower voices. The pitches still come from the opening subject, but the pitch pattern is greatly juxtaposed (fig. 149).



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**Figure 149** Fourth movement, ostinato in lower voices juxtaposes the pattern of pitches from the opening subject. Violins are playing folk-like open string double-stops, mm. 77 – 79.

Here the pattern is G – B<sup>b</sup> – F# – D – F. The F# and F natural serve as the raised and lowered thirds of the pattern. Unlike the opening subject, the higher pitches (those above F or F#) come in the first half of the pattern, and the lower pitches come in the second half. This phrase continues as such until all four voices cadence on perfect fifths on the downbeat of measure 82, which begins section 3 of the development.

Section 3 begins at measure 82 with a simple two-bar ostinato in the lower voices (fig. 150). The ostinato highlights the content used to make up the melody in the violins.



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**Figure 150** Fourth movement, section 3 of the development begins with this two-bar ostinato in the lower voices, mm. 81 – 83.

This ostinato repeats as such from measures 82 – 91. The ostinato is based on “rhythm 2” and is played entirely in perfect fifths on open strings. The eighth-note rhythm from Smetana and the use of perfect fifths demonstrate what is used to make up the following melody in the violins. The violins enter on the pickup to measure 84 with the theme. The violins play the passage entirely in parallel fifths, over the perfect fifths in the ostinato. The melody also uses running spiccato eighth notes with multiple occurrences of “rhythm 2” (fig. 151).





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**Figure 151** Fourth movement, the theme in the violins is played entirely in parallel fifths. “Rhythm 2” is used in mm. 85 – 86 among other places, violins 1 and 2, pickup to m. 84 – 87.

It is possible that the melody itself may have been derived from Smetana. A further look at *The Bartered Bride* overture shows that the melodic contour of the melody in section 3 matches closely with that of the fugal section in Smetana beginning at the subito piano in measure 36 (fig. 152).<sup>5</sup>



**Figure 152** Overture to *The Bartered Bride*. This fugal passage from Smetana shares a similar melodic contour to that of Schulhoff’s melody in section 3, violin 1, mm. 34 – 38.

A new phrase begins at the pickup to measure 92. The melody is now played by the first violin and viola together in octaves. The second violin and cello accompany with on-and-off-beat pizzicato chords (fig. 153).

<sup>5</sup> Smetana, *The Bartered Bride*.



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**Figure 153** Fourth movement, melody played in octaves by first violin and viola, accompanied by on-and-off-beat pizzicato chords in the second violin and cello, pickup to m. 92 – 93.

Like the previous passage, the melodic contour here also resembles that of the fugal section of *The Bartered Bride* (fig. 152). The second violin and cello accompany with four-note pizzicato chords. The cello plays on the beat while the second violin plays the off-beats. The pizzicato chords have hints of quintal harmony because many of the tones are played on open strings and are stacked as perfect fifths. However, not all of the pitches are set apart by perfect fifths. The harmonies of the pizzicato chords alternate on beats 1 and 3. The harmonies on beats 1 and 2 contain the pitches C – G – D – B<sup>b</sup> – F in both voices, and those on beats 3 and 4 contain C – G – D – A – E. The interval between

the first violin and viola lines switches to parallel sixths on the pickup to measure 96. The pizzicato accompaniment becomes denser by adding more tones and by changing the rhythm to eighth notes (fig. 154).

The image displays a musical score for a string quartet. It consists of four staves. The top two staves, Violin I and Viola, feature a melodic line in parallel sixths. The bottom two staves, Violoncello and Double Bass, provide a dense accompaniment of eighth-note chords. The music is in a key with one sharp (F#) and a common time signature. The score is divided into two systems, with the first system containing measures 96 and 97.

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**Figure 154** Fourth movement, melody switches to parallel sixths, accompaniment grows in density, pickup to m. 96 – 97.

The pizzicato chords on beats 1 and 2 have the tones C – G – D – B<sup>b</sup> – E – A. The chords on beats 3 and 4 include the pitches C – G – D – A – F#. The F# at the top of the second violin’s chords gives more brightness to the texture. These eighth-note chords are to be played in an up-and-down strumming motion with the right hand (fig. 154).

Section 4 begins on the downbeat of measure 100. This section contains frequent alternations between rhythms 1 and 2, often battling against one another until they clash on the downbeat of measure 114, where the fugato section starts. Section 4 starts with “rhythm 2” played in octaves by the lower voices in measure 100. The second violin joins with the same motive in measure 101 (fig. 155).

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**Figure 155** Fourth movement, measures 100 – 103.

In measure 102, all four voices play in unison a variant of the ostinato from measure 50 (fig. 156) which is based on the opening subject in measures 1 – 2. This is followed by a unison statement of “rhythm 2” in measure 103 (fig. 155).



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**Figure 156** Fourth movement, ostinato from secondary theme based on opening subject, viola, mm. 49 – 51.



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**Figure 157** Fourth movement, frequent alternations between rhythms 1 and 2, first violin and viola play together in octaves, second and cello are also together, pickup to m. 104 – 105.

The previous passage is brashly interrupted by a subito “fortissimo” statement of “rhythm 1” on the pickup to measure 104 (fig. 157). The second violin and cello respond with “rhythm 2” on the downbeat of measure 104. The first violin and viola respond with

a differently articulated version of “rhythm 2” on the pickup to measure 105 (fig. 157). The pickup to measure 106 is another strong statement of “rhythm 1” (fig. 157). The passage continues in this manner until measure 108.



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**Figure 158** Fourth movement, alternations between rhythms 1 and 2 are more frequent and condensed, increasing the intensity between the motives, pickup to m. 108 – 109.

The alternations between the two rhythms become more frequent and condensed in measures 108 – 109. This helps to increase the intensity of the struggle between the two motives (fig. 158). “Rhythm 1” comes again on the pickup to measure 108. The second violin and cello respond quickly with “rhythm 2” on the downbeat of measure 108. The three-eighth-note pickup to measure 109 is a slightly altered version of “rhythm 1” (fig. 158). It is unclear whether the first violin’s rhythms in measures 110 – 111

belong to rhythm 1 or 2 (fig. 159). If the motive is considered as four eighths followed by a half note, it may appear out of context as “rhythm 2.” On the other hand, because the other voices are already playing “rhythm 2,” the first violin’s line could be interpreted as the opposing “rhythm 1” with the last two eighth notes serving as the pickup to the half note, which falls on the downbeat (fig. 159). It is more likely that the first violin’s motive here is a reference to “rhythm 1.”



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**Figure 159** Fourth movement, measures 109 – 111.

The last two measures of section 4 conclude with the ultimate battle between the two motives before the start of the fugato in measure 114 (fig. 160). All four voices play in unison octave G’s. A rhythmically-diminished version of “rhythm 1” is used in measure 112, followed by two statements of “rhythm 2” in measure 113. The struggle finally clashes with a cadence on octave G’s on the downbeat of measure 114 (fig. 160).

The fugato begins at measure 114 and ends at measure 135. The “Smetana theme” is used as the subject of the fugato, and its eighth-note ostinato from the secondary theme is used as the countersubject (fig. 161 and 162). Like the ostinato from measure 50, the countersubject remains original to the opening subject in measures 1 – 2 throughout the

entire fugato section. The section contains a total of five entrances of the subject. The viola enters in measure 114 with the first statement of the subject, starting on the pitch G. After playing an incomplete subject for only two measures, the viola then skips to the countersubject, which he/she plays alone for three measures.

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**Figure 160** Fourth movement, last two measures of section 4, “rhythm 1” used in m. 112 and “rhythm 2” used in m. 113, mm. 112 – 114.





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**Figure 161** Fourth movement, subject of fugato based on "Smetana theme," viola, mm. 113 – 115.



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**Figure 162** Fourth movement, countersubject taken from the ostinato in measure 50, viola, mm. 117 – 118.

The second violin and cello enter in measure 119 with an answer in the dominant. The first statement of the subject began on the pitch G, but the entrance in measure 119 begins on the dominant pitch D and is therefore considered an answer rather than the subject (fig. 163). The viola continues its countersubject until the end of the answer in measure 122.

**120**

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**Figure 163** Fourth movement, second violin and cello answer in the dominant over the viola’s countersubject, mm. 119 – 122.

The third statement of the subject comes in the lower voices on beat 3 of measure 123. This entrance comes after a brief “fortissimo” interruption of the countersubject played by the violins on the downbeat of the measure. This subject entrance returns to the tonic (fig. 164). The fourth entrance comes in measure 128. The lower voices drop to subito “piano” and begin the countersubject. The violins then begin the subject at “fortissimo” on the pickup to measure 129 (fig. 165).

The image shows a musical score for a string quartet. It consists of four staves. The first two staves (Violin I and Violin II) have a dynamic marking of *ff* (fortissimo) that changes to *p* (piano) and then *stacc.* (staccato). The third and fourth staves (Viola and Cello) have a dynamic marking of *ff* (fortissimo) and the instruction *molto martellato* (very accented).

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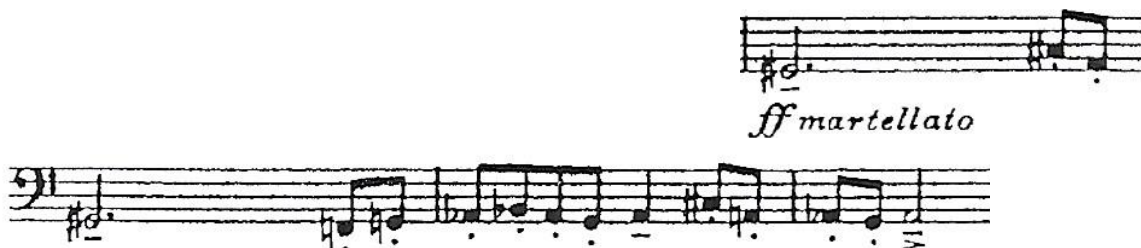
**Figure 164** Fourth movement, "fortissimo" interruption of countersubject comes a half measure before the third subject entrance in the lower voices, mm. 123 – 124.



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**Figure 165** Fourth movement, fourth entrance of the subject, lower voices play countersubject at "piano" dynamic, violins play the subject at "fortissimo," mm. 128 – 129.

The final entrance of the subject begins at measure 132. The violins drop to subito "piano" and play the countersubject while the lower voices play a slightly altered version of the subject (fig. 166).



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**Figure 166** Fourth movement, final entrance of the subject played by lower voices, cello, mm. 132 – 135.



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**Figure 167** Fourth movement, opening subject, cello, mm. 1 – 2.

Again, the opening subject in measures 1 – 2 can be divided into two sub-motives. The “first motive” in measure 1 contains the lower pitches (those that lay under the third, E), and the “second motive” in measure 2 contains the upper pitches (those above the third). Also, the third is raised in the “first motive” and lowered in the “second motive.” In the final subject entrance of the fugato in measure 132, the third (G#) remains unchanged in the two sub-motives (fig. 166). Unlike the previous subject entrances, this entrance begins with the “second motive” (which contains the higher pitches), which is then followed by the “first motive” in measure 133. The two original sub-motives are switched in this entrance. This subject brings the fugato section to a close in measure 135.

Section 6 begins at measure 136, and the entire section is played homophonically by all four voices in octaves. This section develops the material from the opening subject

in the introduction. The first four measures of section 6 are similar to the ostinato as they are emerging from the countersubject of the fugato (fig. 168).



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**Figure 168** Fourth movement, repeated motive in the first two measures of section 6, violin 1, m. 136.

The motive in measure 136 (fig. 168) contains all the pitches of the opening subject for the exception of an implied B<sup>b</sup> that would otherwise have come in between the A<sup>b</sup> and C. “Rhythm 2” is used for this motive. This motive is stated as such for two measures before it is repeated a perfect fourth lower for two more measures (fig. 169).



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**Figure 169** Fourth movement, repeated motive moved down a perfect fourth in mm. 138 – 139, violin 1, mm. 137 – 139.

The phrase continues to build in intensity with the use of diminution in measures 140 – 141. The pitches E – C – E<sup>b</sup> – G are taken from measures 138 – 139 and are used in a series of running eighth notes with a *molto* crescendo to build up to the climax in section 7 (fig. 170).



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**Figure 170** Fourth movement, the pitches E – C – E<sup>b</sup> – G are taken from mm. 138 – 139 and used in a process of rhythmic diminution to build intensity in the phrase, violin 1, m. 141.

Measures 142 – 147 develop the “second motive” of the opening subject.



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**Figure 171** Fourth movement, “second motive” of the opening subject shown in measure 2, cello, mm. 1 – 2.

The “second motive” of the opening subject, shown above in figure 171, is an ascending stepwise motive. This motive is developed in its stepwise manner in measures 142 – 147 through the use of repeated stepwise motives, rhythmic diminution, and scales (fig. 172).

This passage is still played by all four voices in octaves.



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**Figure 172** Fourth movement, the “second motive” of the opening subject is used in fragments to build up this passage, violin 1, mm. 141 – 144.

The “second motive” is first stated in a single unit on the downbeat of measure 142 with the pitches G<sup>#</sup> – A<sup>#</sup> – B (fig. 172). It is followed by a six-note motive on the pickup to

measure 143, which can be seen as two fragments of the “second motive” pieced together with the pitches D – E – F# – G# – A# – B. This six-note pattern is then repeated in a series of continuous eighth notes beginning on the pickup to measure 144. The repetitions of this pattern is followed by an Octatonic scale in measures 145 – 146 (fig. 173).



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**Figure 173** Fourth movement, Octatonic scale played in rhythmic unison in octaves by all four voices, “rhythm 1” is found at the top of the scale, violin 1, mm. 145 – 147.

The Octatonic scale in measure 145 uses the “Octatonic 3” scale set, shown below in

Table 21.

**Table 21** Octatonic 3 scale set

1	2	4	5	7	8	t	e
C#/D <sup>b</sup>	D	E	F	G	G#/A <sup>b</sup>	A#/B <sup>b</sup>	B

On beat 3 of measure 146, Schulhoff uses D# instead of the expected E natural. He uses chromaticism here to break from the “Octatonic 3” set and shift to the “Octatonic 2” set for the last three notes (D# – E# – F#) (fig. 173). During the last three notes, all four voices forcefully pound out the “rhythm 1” motive (fig. 173) and therefore set the tone for section 7, where the “Smetana theme” is played in unison by all four voices.

In section 7, the “Smetana theme” is most clearly heard due to the unison octaves (fig. 174). In the words of Yoel Greenberg, “the connection to Smetana is at first unclear



and unlikely to be recognized, especially as the movement’s musical language is so distinctly modernist. But with each subsequent appearance, the correspondence to Smetana becomes clearer until, upon its appearance in bar 148, it is unmistakable.”<sup>6</sup> Every appearance of the Smetana theme becomes clearer and clearer until this point, where all four voices are pounding out the “Smetana theme” in unison “fff” octaves, marked “molto martellato” (fig. 174). All four voices are in unison until the end of the section around measure 160.



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**Figure 174** Fourth movement, the “Smetana theme” is harshly pounded out by all four voices in unison octaves, pickup to m. 148 – 151.

<sup>6</sup> Greenberg, “Parables,” 246.

A full statement of the theme is given from the pickup to measure 148. Unlike the opening subject shown in figure 175, this statement of the “Smetana theme” uses the lowered third (E<sup>b</sup>) first in measure 148 before using the raised third (E) in measure 149 (fig. 174).



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**Figure 175** Fourth movement, opening subject uses raised third (E) in measure 1 and lowered third (E<sup>b</sup>) in measure 2, cello, mm. 1 – 2.

A two-bar pattern based on “rhythm 2” begins in measure 152 (fig. 176).

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**Figure 176** Fourth movement, a two-bar pattern in measures 152 – 153 develop the “rhythm 2” motive, mm. 150 – 153.

The melodic turn in beats 1 and 2 of measure 152 is centered around the pitch F#. The motive is repeated up a whole step in measure 153 and is centered around A<sup>b</sup> (fig. 176).

Measures 152 – 153 combine to form a two-bar pattern, which is repeated in measures

154 – 155. Measures 156 – 157 contain a two-bar repetition of the ostinato from measure 50, shown below in figure 177.



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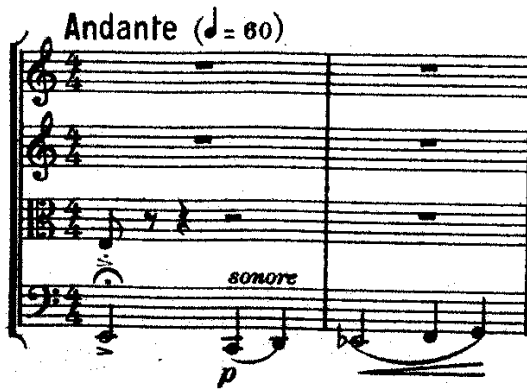
**Figure 177** Fourth movement, ostinato in secondary theme, viola, mm. 49 – 51.



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**Figure 178** Fourth movement, ostinato from secondary theme played by all four voices in unison in measures 156 – 157, mm. 154 – 157.

Like the unison tutti statement of the “Smetana theme” in measure 148, the ostinato motive in measures 156 – 157 begin with the lowered third ( $E^b$ ) in the “first motive” and the raised third (E) in the “second motive” (fig. 178). The “first motive” is then repeated with rhythmic diminution in measure 158 (fig. 179). An upward-sweeping scale leads all four voices to cadence on a unison E, which serves as the raised third of the opening subject, on the downbeat of measure 160.



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**Figure 179** Fourth movement, last four measures of the development recapitulates back to the introduction rather than the primary theme, mm. 158 – 163.

In measure 160, the first and second violins play a series of E octave eighth notes using the “rhythm 2” motive. The pattern is then passed to the lower voices in measure 161, where the eighth-note E’s finally lead to the first note of the recapitulation (fig. 179). The development section recapitulates back to the Andante introduction rather than the primary theme.

### Recapitulation with the Introduction

With the exception of a few subtle changes, the introduction at the beginning of the recapitulation repeats the first introduction almost precisely. In the first introduction, the subject is stated only once by the cello before the viola enters (fig. 180). In measures

162 – 165 of the second introduction, the subject is stated twice by the cello, extending the phrase by an extra two measures (fig. 181).



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**Figure 180** Fourth movement, beginning of the movement, the subject is stated by the cello only once before the next entrance in the viola, viola and cello, mm. 1 – 3.



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**Figure 181** Fourth movement, the subject at the return of the introduction is stated twice by the cello before the next entrance in the viola, viola and cello, mm. 162 – 166.

Measures 169 – 170 have two changes from their counterparts in measures 6 – 7 of the original introduction: one in the second violin and one in the viola (fig. 182 and 183).



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**Figure 182** Fourth movement, original introduction, mm. 6 – 7.

The second violin's line in measure 6 of the original introduction echoes the first violin's motive with an upward-climbing quarter-note-triplet motive (fig. 182). Its variation in measure 169 ascends by eighth notes with an E – B<sup>b</sup> tritone (fig. 183). Measure 7 contains the pitches C – B<sup>b</sup> – A descending by simple quarter notes (fig. 182). The motive is embellished with rhythmic diminution, and the addition of the pitch D, in measure 170 (fig. 183).



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**Figure 183** Fourth movement, introduction at the recapitulation, mm. 167 – 170.

The viola has only one small change in these two measures. In measure 170 of the recapitulation, the viola plays a B natural on beats 3 and 4 instead of B<sup>b</sup> (fig. 182 and 183). At the end of the first introduction in the beginning of the movement, the cello plays three statements of the subject. The first two statements are played arco, and the third statement is played pizzicato with half-note-triplet augmentation in the last measure (fig. 184).



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**Figure 184** Fourth movement, end of the original introduction, cello, mm. 15 – 20.

At the end of the introduction in the recapitulation, the subject is only stated twice. The first statement is played arco, and the second statement is played pizzicato (fig. 185).



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**Figure 185** Fourth movement, end of introduction in the recapitulation, cello, mm. 175 – 180.

After the introduction, the primary theme is repeated precisely as it is in the exposition. No changes from the exposition are present in the primary theme of the recapitulation. The primary theme is repeated from measures 181 – 209. The secondary theme is omitted from the recapitulation. Instead, the primary theme jumps straight to the coda, which begins at the “più mosso” in measure 210.

## Coda

The coda is played almost entirely in unison and in octaves. This coda concludes the movement with a culmination of all the major themes, ostinatos, motives and rhythms used throughout the movement. The coda includes the final statement of the “Smetana theme,” motivic material from *The Bartered Bride* overture, rhythms 1 and 2, the ostinato from the secondary theme, and motives built off of the pitches from the opening subject of the introduction, all within the span of twenty two measures. The “Smetana theme” is played in unison octaves by all four voices beginning at measure 210 (fig. 186).

The image shows a musical score for four staves, likely representing a string quartet. The score is for measures 210, 211, and 212. Above the first staff, the number '210' is enclosed in a box. Below it, the tempo marking 'Più mosso' is written, followed by a quarter note and the number '150'. The music is in a key with one sharp (F#) and a 3/4 time signature. The notation is unison across all four staves, with dynamics markings of 'f' (forte) appearing at the start of each measure. The melody consists of eighth and quarter notes, with some rests.

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**Figure 186** Fourth movement, beginning of the coda, final statement of the “Smetana theme” played in unison, mm. 209 – 212.

The last full statement of the “Smetana theme” is followed by a two-bar sequence built from “rhythm 2” (fig. 187).





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**Figure 187** Fourth movement, “rhythm 2” is used in a two-bar sequence, mm. 213 – 215.

The first motive of the “rhythm 2” sequence in measure 214 is a melodic turn around the pitch E. The second motive of the sequence in measure 215 is stated a half-step lower with a turn around the pitch E<sup>b</sup> (fig. 187).

On the pickup to measure 216, the violins drop out completely while the lower two voices drop to a subito “piano” (fig. 188). The lower voices begin the ostinato from the secondary theme in measure 50, which is built off of the pitches of the opening subject in measures 1 – 2. The ostinato here is played for four measures. The first two measures of the ostinato are played by the lower voices in octaves. The second violin enters on the third measure, and the first violin enters on the fourth measure, building up the texture on each entrance. The third and fourth measures of the ostinato contain a fast crescendo that leads to “fortissimo” in measure 220 (fig. 188).

The image displays a musical score for a string quartet. The top system consists of four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The bottom system consists of five staves (Violin I, Violin II, Viola, Cello, and Double Bass). The music is in 4/4 time. The top system shows a four-bar pattern starting with a dynamic marking of *sub. p*. The bottom system shows a similar four-bar pattern starting with a dynamic marking of *f cresc.*. The music features a rhythmic ostinato pattern of eighth notes.

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**Figure 188** Fourth movement, the ostinato from the secondary theme is used here in a four-bar pattern, with the second violin entering on the third bar and the first violin entering on the fourth bar, pickup to m. 216 – 219.

Measure 220 begins with a statement of “rhythm 1” on beats 1 – 3. The rhythm is followed by a series of spiccato eighth notes in measure 221 that may have been taken from the overture to *The Bartered Bride* (fig. 189 and 190). An excerpt from *The Bartered Bride* overture is shown in figure 190.<sup>7</sup> The eighth-note passage in measure 221 is similar to that in measures 12 – 13 of the first violin part of *The Bartered Bride* overture. The two passages share the same pitch class, and the notes are copied precisely

<sup>7</sup> Smetana, *The Bartered Bride*.

only for the exception of the last note of the measure. The last note in measure 221 of Schulhoff is F, and the last note in measure 12 of Smetana is E (fig. 189 and 190).



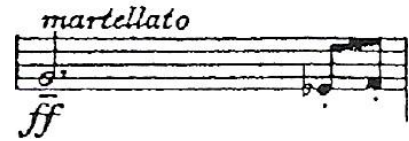
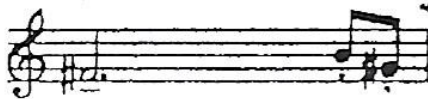
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**Figure 189** Fourth movement, the spiccato eighth notes in measure 221 may have been taken from the fugal section of Smetana's overture to *The Bartered Bride*, mm. 220 – 221.



**Figure 190** Overture to *The Bartered Bride*, the violin eighth notes in this excerpt are similar to those used in measure 221 of Schulhoff, violin 1, mm. 12 – 14.

The two-bar pattern in measures 220 – 221 is repeated for another two measures. A one-measure variant of the “Smetana theme” is used in measure 224 and repeated in measure 225 (fig. 191 and 192).



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**Figure 191** Fourth movement, original statement of the “Smetana theme,” violin 2, mm. 52 – 53.



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**Figure 192** Fourth movement, variant of the “Smetana theme” in the coda, m. 225.

The melody in measures 224 – 225 resembles the “Smetana theme” but is played with spiccato eighth notes.

The ostinato from measure 50, shown below in figure 193, is divided into two motives, like the opening subject in the introduction. The “first motive” in the first half of the measure contains the lower pitches that lay below the third. The “second motive” in

the second half of the measure contains the upper pitches that climb above the third (fig. 193). Here, the lower pitches classify the “first motive,” and the upper pitches classify the “second motive.”



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**Figure 193** Fourth movement, ostinato from the secondary theme, viola, mm. 49 – 51.

In measures 226 – 227, the “first motive” of the ostinato is repeated several times with frequent alternations between the raised third (F#) and lowered third (F) (fig. 194). The “first motive” here is characterized by the lower pitches that lay below the third.



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**Figure 194** Fourth movement, “first motive” of ostinato repeated several times with frequent alternation between the raised and lowered thirds, mm. 225 – 227.

Measures 228 – 229 contain running scales that are played in octave pairs in contrary motion (fig. 195). In measure 228, the inner voices begin on D<sup>b</sup> and play an ascending D<sup>b</sup> major scale in octaves while the outer voices rest.



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**Figure 195** Fourth movement, the inner voices play an ascending scale while the outer voices play a descending scale in contrary motion. Each pair is played in octaves, mm. 228 – 230.

In measure 229, the inner voices continue their ascending scale. The outer voices enter on C and play a descending scale in octaves in contrary motion to the inner voices. The scale is followed by a final statement of “rhythm 1” in measure 230 (fig. 195). Traditionally, the first violin would be expected to ascend and play the motive in the higher register, while the second violin accompanies in the lower register; however, the roles are switched in measures 229 – 230 (fig. 195). The first violin descends down the scale to play the “rhythm 1” motive in the lower register, while the second violin ascends up the scale to play in the high register. If the listener were to close their eyes and merely listen,

they would likely assume that the higher octave in measure 230 is being played by the first violin, and not the second. This may be a trait that comes from Schulhoff's Dadaist phase from his earlier years following World War I, where he would seek any way to break traditional establishments that have stood the test of time. The movement finally comes to a close with a strong statement of "rhythm 2" played "fff" in unison C octaves by all four voices in the final measure (fig. 196).

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**Figure 196** Fourth movement, the movement ends with a strong statement of "rhythm 2" played on octave C's by all four voices, mm. 229 – 231.

## CHAPTER 8

### REFLECTIONS ON SCHULHOFF'S *STRING QUARTET NO. 2* IN CONTEXT OF HIS ENVIRONMENT, POLITICAL STANCE, AND HIS CHARACTER

Erwin Schulhoff wrote his *String Quartet No. 2* (WV 77) in the summer of 1925, a couple of years after his move from Germany to Prague.<sup>1</sup> It was in the middle of his polystylistic period (1923 – 1932), and at that time, he was at the prime of his career as a composer, performer, and writer. He had completed his education at an early age, quickly surpassing his fellow students, and had returned from the First World War by 1919, having already won the Mendelssohn Prize in both performance and composition. After the war, he soon became interested in jazz and other modern trends at the time, such as Impressionism, Dadaism, and, for a short while, Expressionism. His move back to Prague in 1923, and his exposure to Czech folk music, made a flavorful addition to his compositional aesthetics. This was without a doubt his most creative period as a composer. He clearly had the musical capacity and creativity to flourish in his career. Also, the Nazi regime had not yet come to power to limit his performance opportunities throughout Europe. At this high point in his life, he enjoyed the freedom to perform at home and abroad, on the radio, and in the concert hall. His compositions were in high demand, his work was being published by Universal Edition and Schott Music, and he was often traveling to attend (or perform) the premieres of his works. The *String Quartet*

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<sup>1</sup> For more details on Schulhoff's life and stylistic aesthetics, see chapters 2 and 3, which are derived largely from Josef Bek, *Erwin Schulhoff: Leben und Werk*, ed. Beate Schröder-Nauenburg, trans. Rudolf Chadraba (Hamburg: von Bockel Verlag, 1994); Scott Cole, "Ervin Schulhoff: His Life and Violin Works" (DM diss., Florida State University, 2001); Elizabeth K. Lara, "Dance to This! Parallels in Harmonic and Metric Organization in *Alla Valse Viennese* of Erwin Schulhoff's *Fünf Stücke* for String Quartet" (DMA diss., The Juilliard School, 2011); Tobias Widmaier, ed., *Erwin Schulhoff: Schriften* (Hamburg: von Bockel Verlag, 1995).



*No. 2* is one of his smaller works, written while he was on holiday in Doksy in 1925 as he was taking a break from working on his *First Symphony* (WV 76). Although it is not one of his larger works, the quartet is a small and hidden gem in the chamber music repertoire that deserves to be brought to light and enjoyed by many performers and audiences.

To understand how the quartet fits into the context of Schulhoff's personal nature, it is first important to consider the environment that he grew up in. The many styles present in his works of this time may be drawn from the inquisitiveness instilled in him from an early age. Schulhoff was born and raised in Prague, and he was educated both in Czechoslovakia and Germany. His formative years as a student came around the turn of the twentieth century, a critical period in world history and in the history of Western music. The outbreak of World War I set the stage for many radical changes, not only in music, but also in the arts, literature, politics, and philosophy. In music, the universal system of tonality, which had been established for three centuries, was finally breaking down. Young generations of composers therefore sought out new systems of composition, new ways to pave their own artistic paths. Such a period of desperation brought about a wide variety of avant-garde styles. Jazz music had originated in the United States and was being brought to Europe by African-American soldiers during the war.<sup>2</sup> In addition, there still existed some late Romantic composers, like Richard Strauss, who had not yet passed away and were still working. It was in this chaotic moment in the history of Western music that the young and inquisitive Erwin Schulhoff was raised. His studies with Max Reger in Leipzig had the biggest impact on the young Schulhoff, who

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<sup>2</sup> Brian Locke, "'The Periphery is Singing Hit Songs': The Globalization of American Jazz and the Interwar Czech Avant-Garde," *American Music Research Center Journal* 12 (2002): 26.

admired the modernist idioms that Reger was often criticized for. Even in his student years, Schulhoff was always curious about the latest developments in the musical world. As an adult, he became an advocate for audience appreciation of modern music. His Czech heritage, German training, and his interest in the latest trends in modern music, would soon shape his compositional style.

His experiences in the First World War of 1914 – 1918 left him cold and bitter. Many soldiers, like Schulhoff, placed the blame on past generations of humanity for bringing about the catastrophe that they had to suffer, and politics, art, philosophy, religion, and literature were the institutions particularly responsible.<sup>3</sup> He therefore sought ways to ridicule conventional principles in music and adopted the art form of Dadaism, conceived as a radical rejection of the principles of pre-war society. His work from this point on was fueled by his anger against pre-war traditions and values, which was manifested through aggressive musical modernism, most notably radical Dadaism and, for a short while, Expressionism. Although his aggression may have mellowed down by the time he wrote the *String Quartet No. 2*, his works were still driven by a rejection of past music.

Meanwhile, Schulhoff was introduced to jazz music around this time. Schulhoff would occasionally go out to clubs at night and dance with the bar ladies. He enjoyed popular dance music, and he advocated the importance of dance rhythms in his own music. Not only did he think it fun to listen to, but he generally favored music that was accessible to the common folk, and not just to an exclusive group of intellectuals.<sup>4</sup> He

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<sup>3</sup> Yoel Greenberg, “Parables of the Old Men and the Young: The Multifarious Modernisms of Erwin Schulhoff’s String Quartets,” *Music and Letters* 95, no. 2 (May 2014): 217.

<sup>4</sup> Lara, “Dance to This!” 35 – 37, 39.

became so fascinated with jazz that he produced many jazz piano works for his own performances, and he also used elements of jazz in his own classical pieces. The most explicit reference to jazz in the *String Quartet No. 2* is the foxtrot variation in the middle of the second movement.

In 1923, Schulhoff and his family moved back to Prague from Germany. He could not find the working conditions he had hoped for in Berlin and decided not to stay. He wanted to return to Prague because he was a citizen of Czechoslovakia, and perhaps he hoped not to be seen as a stranger in his hometown as he was in Germany.<sup>5</sup> By this time, he already had a diverse mixture of styles in his palette. Upon moving to Prague, Schulhoff was exposed once again to Czech and Moravian folk music and soon became acquainted with some leading figures of Czech music, including Leoš Janáček. Schulhoff admired Janáček's nationalistic style: "Just as Marc Chagall paints his beloved Russian earth in devout simplicity, as Dostoevsky describes it in his writings, so too does Janáček musically present his Moravian earth."<sup>6</sup> He may have looked up to Janáček as a kind of role model, but either way, he adopted the aesthetics of traditional folk music into his own work. At this time, it seems that Schulhoff's anger from the war had finally begun to subside. His work was still fueled by a rejection of past principles, but by this time, his radical aggression had finally given way to a more passive, yet constructive rejection of past music. The addition of Czech folk music to his palette paved the way for his most creative and versatile period in his compositional career. When listening to a piece

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<sup>5</sup> Bek, *Leben und Werk*, 62.

<sup>6</sup> Tobias Widmaier, ed., *Erwin Schulhoff: Schriften* (Hamburg: von Bockel Verlag, 1995), 51. "So wie Marc Chagall seine geliebte russische Erde in frommer Einfachheit malt, wie sie Dostojewsky in seinem Werk schildert, so auch für musiziert Janáček seine mährische Erde, welche für ihn Klang bedeutet."

written by Schulhoff during this point in his life, a listener can often hear a collage of different styles woven together into a single piece. It is in this context that the *String Quartet No. 2* was conceived.

To understand Schulhoff's choice of styles and aesthetics, it is important to consider his political beliefs in Soviet Communism in the last decade of his life, as well as earlier events and influences in his life that foreshadow his political stance. Certain events in his life, such as growing economic crisis, the rise of the Nazi regime, his experiences in World War I, his membership with the Devetsil society in Prague, a group that supported Soviet Communism and the avant-garde artistic movement, and his acquaintances with a network of Soviet artists and diplomats, pushed him towards the ideals of Soviet Communism towards the end of his life. During Hitler's rise to power, Schulhoff put his faith in the Soviet Union, thinking that Stalin would eventually come to power in the face of the Nazis. He attained Soviet citizenship for his household and attempted to immigrate to the Soviet Union to escape the power of the Nazis, but he was captured before he was able to move. In his previous works, he had always shown an ongoing concern for the masses, which was a big influence on his political stance. His stylistic preferences and choices in his music, though subtle, strongly foreshadow his Communist convictions later in life. While he had adopted Dadaism after the war in 1919, the open-minded Schulhoff was curious, for a short time, to explore the Expressionist works of the Second Viennese School, led by Arnold Schoenberg. He had written some works in the Expressionist style, but he quickly grew less convinced of his Expressionist aesthetics until he expressed his belief that music should not be

philosophical,<sup>7</sup> but should be inclusive of the common folk. He ultimately rejected Expressionism because it was understood only by a small circle of intellectuals and could not relate to the common people. Šárka Krejčí explains that Schulhoff wanted to reach a wider public and reduce the gap between art music and the public with dance rhythms.<sup>8</sup> Any listener without musical training would not know how to respond to an Expressionist work, but if they were to listen to ragtime, they would get up and start dancing. Schulhoff's concern for the masses, which led to his beliefs in Communism, also led to his interest in popular genres of the day, such as jazz and Eastern European folk music, both of which are found in the *String Quartet No. 2* and in many of his other works written at that time.

Erwin Schulhoff was a highly-sought-after composer, performer, conductor, critic, and teacher in his own time. He was a respected performer and had concertized all over Europe, and on the radio, in the classical and popular genres. He was also a pioneer who brought popular jazz and folk music onto the classical stage in the twentieth century. Many of his classical works included elements of popular music. He also wrote several jazz pieces, such as *Five Etudes de Jazz* (WV 81), *Hot Music* (WV 92), *Hot-Sonate für Altosaxophon und Klavier* (WV 95) and the *Suite for Chamber Orchestra* (WV 58). Many of his jazz works were written for the piano for his own use. He was an advocate for the appreciation of the avant-garde. He corresponded with Alban Berg to organize a series of “progressive concerts” in the fall of 1919 as a means of promoting audience

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<sup>7</sup> Lara, “Dance to This!” 35.

<sup>8</sup> Šárka Krejčí, “Ervín Schulhoff: A Musician Without Prejudices,” *Czech Music* 3 (2006): 23.

appreciation of new music.<sup>9</sup> He often wrote about such topics as jazz, modernism, and about the works of his contemporaries. Unfortunately, he was blacklisted by the Nazis because of his Jewish heritage, his “degenerate” avant-garde and jazz works, his Communist convictions, and the Soviet citizenship that he attained in the attempt to flee the Nazis and emigrate to the Soviet Union. As a citizen of an enemy nation, he was sent not to Theresienstadt like many of his contemporaries, but to a more severe camp in the Wülzburg fortress, near the town of Weißenburg in Germany. He was captured in 1941 and died of tuberculosis and malnutrition in 1942.

Erwin Schulhoff was in the prime of his career as a composer and performer from the mid-1920s to the early 1930s. However, Schulhoff’s career opportunities began to diminish in the early 1930s with the rise of the Nazi regime. Scott Cole points out in his dissertation that Schulhoff’s jazz oratorio *H.M.S. Royal Oak* (WV 96), after its premiere on a Frankfurt radio station, was not aired on any more German radio stations because of the German government’s growing resistance to jazz.<sup>10</sup> The Nuremberg Laws, announced in Nuremberg in 1935, mandated that anyone who could not prove their Aryan lineage would be stripped of their employment, as well as many other fundamental rights.<sup>11</sup> This meant that Schulhoff, a Jewish composer with Communist convictions, could no longer perform in Germany. He was still able to earn some income performing on Czech radio stations until the Nazis invaded Czechoslovakia in 1939, when Hitler declared

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<sup>9</sup> Lara, “Dance to This!” 9 – 12.

<sup>10</sup> Cole, “Life and Violin Works,” 53.

<sup>11</sup> Michael Haas, *Forbidden Music: The Jewish Composers Banned by the Nazis* (New Haven: Yale University Press, 2013), 225.

Czechoslovakia the Protectorate of Bohemia and Moravia.<sup>12</sup> Because the Nuremberg Laws were now imposed on the Jewish people of Czechoslovakia, musical works by Jewish composers were banned from public performance, and Jewish musicians were no longer permitted to perform on the concert stage.<sup>13</sup> Schulhoff's career opportunities were further crushed by the growing Nazi party in the last years of his life. Some of his incomplete works that we might have had in print, had it not been for his premature death, include a *Violin Concerto* (WV 145), a *Piano Sonata* (WV 146), the *Jazz-Concerto pour deux pianos à l'accompagnement d'un jazzorchestre symphonique* (WV 153), and two symphonies (WV 147/148).<sup>14</sup> After his death, his friend and colleague Vlastimil Musil worked to get many of Schulhoff's pieces published by Panton in the 1960s, including the *Volkslieder und Tänze aus Schlesisch-Teschen*, *Sonata for Piano*, and the score of the *Concerto for String Quartet with accompanying wind orchestra*.<sup>15</sup> The famous violinist Gidon Kremer later brought some of Schulhoff's work to light in the late 1980s when a recording of the *Five Jazz Etudes*, the *Sextet*, and the *Duo for Violin and Cello* was praised in the *Neue Musikzeitung* publication of 1988.<sup>16</sup>

Erwin Schulhoff was an artist who had the wit and cleverness to utilize several modern and popular styles and fuse them together to create a unique polystylistic

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<sup>12</sup> See chapter 2, pages 27 – 28, which are largely derived from Cole, "Life and Violin Works," 60; Maria D Alene Harman, "Erwin Schulhoff (1894 – 1942): An Analytical Study and Discussion of Concertino for Flute, Viola, Double Bass, WV 75, and Sonata for Flute and Pianoforte, WV 86" (DMA diss., University of North Texas, 2011), 12 – 13.

<sup>13</sup> Cole, "Life and Violin Works," 1.

<sup>14</sup> Bek, *Leben und Werk*, 242, 244.

<sup>15</sup> Josef Bek, "Editions of Erwin Schulhoff," *Czech Music* 3 (2002): 15.

<sup>16</sup> Bek, *Leben und Werk*, 8.

character. His music is reflective of his character, his political beliefs, and his environment. It is interesting to think how he would have developed further as a musician had his career been allowed to flourish and he were to live a full lifetime. Schulhoff is one of many artists whose lives came to an untimely end by the hands of the Nazis, and whose works deserve to be recognized by future generations.



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