

## ABSTRACT

As a result of Erwin Schulhoff's untimely death in 1942, his music—which was generally well received during his lifetime—was largely forgotten after the Second World War. In recent years, many musicologists, musicians, and musical societies have worked hard to bring Schulhoff's music back into the consciousness of musicians and into concert halls. Although much progress has been made in recent decades, today—in the year that marks the eightieth anniversary of his death—the name Erwin Schulhoff remains a mystery to many musicians and classical music aficionados.

Like many other artists born at the turn of the century, Schulhoff's life is marked by many dramatic experiences: Schulhoff experienced the First World War, the fall of the Austro-Hungarian Empire, the emergence of Czechoslovakia, the rise of fascism in Germany, and ultimately the Second World War, which led to his persecution and untimely death. The coexistence of different musical styles at the time, which included Post-Romanticism, Impressionism, Expressionism, Dadaism, Neoclassicism, and jazz, just to name the best-known, was a phenomenon hitherto unknown in the history of music. This mosaic of styles influenced Schulhoff greatly and allowed him to find different means of expression. Thus, while Schulhoff's first creative period, from 1894 to 1919, was linked to Post-Romanticism, his second creative period, from 1919 to 1923, was characterized by the simultaneous influence of Expressionism, Dadaism, and jazz. His third creative period, which lasted from 1923 until the early 1930s, was marked by a renewed interest in the folk

elements of his native Czechoslovakia, and a style characterized by a synthesis of many different genres.

In order to better understand the difference between Schulhoff's first and third periods, and in order to better understand his compositional process, his musical language, and his artistic development, it is necessary to compare works from each period, preferably with the same instrumentation. The violin sonatas of 1913 and 1927 are ideal for such a study; the first sonata (WV 24), written before the First World War, when Schulhoff was still a student, is attributed to the first period and is therefore associated with the aesthetics of Post-Romanticism. The second sonata (WV 91), written in the interwar period, when Schulhoff was an established composer and pianist, is attributed to the third period and is therefore associated with his mature style.

By analyzing these two sonatas, this thesis aims to show the differences between Schulhoff's first and third periods and, in doing so, provide insight into Schulhoff's compositional process and artistic development. The analyses focus on form, motivic elements, and harmony, and include some comments on the sketches and manuscripts of the works. For a better understanding of the context in which the sonatas were written, biographical chapters precede both analyses.

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