



CHANNEL CLASSICS

CCS 9997

# ERWIN SCHULHOFF

solo & ensemble works - volume 2

EBONY BAND  
AMSTERDAM

Werner Herbers  
*conductor*



*W. Schulhoff*

- |   |       |
|---|-------|
| 1. Orinoco (Carioca-Fox) (1934)                     | 04.42 |
| 2. Sonata Erotica<br>für Solo-Muttertrompete (1919) | 03.42 |
| 3. Susi (1937)                                      | 02.18 |
| 4. Symphonia Germanica (1919)                       | 01.48 |

**Bassnachtigall, Drei Vortragsstücke für  
Kontra-Fagot (1922)**

- |                     |       |
|---------------------|-------|
| 5. Melancolia       | 01.53 |
| 6. Perpetuum Mobile | 00.50 |
| 7. Fuga             | 01.11 |
| 8. Epilog           | 01.10 |

**Zehn Klavierstücke op.30 (1919)**

- |                             |       |
|-----------------------------|-------|
| 9. I Sehr einfach und ruhig | 01.20 |
| 10. II Mit Brutalität       | 02.06 |
| 11. III Einfach             | 01.52 |
| 12. IV Schnell              | 00.40 |
| 13. V Fließend              | 00.38 |
| 14. VI Brutal               | 00.32 |
| 15. VII Sehr fließend       | 01.06 |
| 16. VIII Ruhige Bewegung    | 01.16 |
| 17. IX Mit Aufschwung       | 00.29 |
| 18. X Ruhig erklärt         | 01.12 |

**19. Dneska každá modní žena (ca.1934)** 01.56  
(Heute jede Modelfrau/eri. Werner Herbers)

- |                                |       |
|--------------------------------|-------|
| 20. Syncopated Peter (ca.1934) | 02.46 |
| 21. Žebrák (1936)              | 01.30 |
| 22. Oráty (1936)               | 00.46 |
| 23. Ukolebavka (1936)          | 03.06 |

**Die Wolkenpumpe (1922)**

Ernste Gesänge für eine Baritonstimme  
mit vier Blasinstrumenten und Schlagzeug  
nach Wortendes heiligen Geistes  
Hans Arp, op.40

- |                           |       |
|---------------------------|-------|
| 24. Prolog                | 01.38 |
| 25. aus Karaffen          | 01.52 |
| 26. das nackte Körperlein | 02.23 |
| 27. eitel ist             | 01.46 |
| 28. sternenninniger       | 02.07 |

**Hot Sonata (1930)**

- |         |       |
|---------|-------|
| 29. I   | 04.02 |
| 30. II  | 01.53 |
| 31. III | 04.04 |
| 32. IV  | 04.45 |

**33. Kassandra (Arabia-Fox) (ca.1934)** 02.35

**TOTAL TIME:** 67.08

# ERWIN SCHULHOFF

(1894-1942)

solo & ensemble works  
volume 2

## EBONY BAND

AMSTERDAM

**Werner Herbers**  
conductor

*soloists:*

**Marleen Asberg**  
violophone

**Guus Dral**  
contra-bassoon

**Harrie de Lange**  
trombone

**Leo van Oostrom**  
alto saxophone

**Gerard Bouwhuis**  
piano

*guest soloists:*

**Franciska Dukel**  
mezzo-soprano

**Loes Luca**  
actress/singer

**Lieuwe Visser**  
actor

**Jaap Blonk**  
performer

*Recording date:*

1996

*Recording location:*

Amsterdam, The Netherlands



CHANNEL CLASSICS

CCS 9997

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recorded and edited in the digital

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## Performers:

**Orinoco:** Franciska Dukel, mezzo soprano / Leo van Oostrom, Hens Otter, Marc Scholten, saxophone / Peter Masseurs, Frits Damrow, trumpet / Harrie de Lange, trombone / Marleen Asberg, Anita de Vey Mestdagh, violin / Roland Krämer, viola / Daniël Esser, cello / Rudolf Senn, double bass / Paul van Utrecht, banjo / Hans van der Meer,

Steeff Gerritse, René Spierings, percussion

**Sonata Erotica:** Loes Luca, actress/singer

**Susi:** Marleen Asberg, violophone / Gerard Bouwhuis, piano

**Symphonia Germanica:** Jaap Blonk, performer / Panc Daalder, percussion

**Zehn Klavierstücke op.30:** Gerard Bouwhuis, piano

**Bassnachtigall:** Guus Dral, contra bassoon / Lieuwe Visser, speaker

**Dneska každá modní žena:** Franciska Dukel, mezzo soprano /

Leo van Oostrom, Hens Otter, Marc Scholten, saxophone / Marleen Asberg, violin / Rudolf Senn, double bass / Gerard Bouwhuis, piano / Paul van Utrecht, banjo

**Syncopated Peter:** Harrie de Lange, trombone / Gerard Bouwhuis, piano

**Žebrák :** Franciska Dukel, mezzo soprano / Paul Verhey, flute / Roland Krämer, viola / Daniël Esser, cello

**Oráty :** Paul Verhey, flute / Roland Krämer, viola / Daniël Esser, cello

**Ukolébavka:** Franciska Dukel, mezzo soprano / Paul Verhey, flute /

Roland Krämer, viola / Daniël Esser, cello

**Die Wolkenpumpe:** Lieuwe Visser, singer / Willem van der Vuurst, E flat clarinet / John Mostard, bassoon / Guus Dral, contra bassoon / Peter Masseurs, trumpet / Hans van der Meer, Paul Koek, percussion

**Hot Sonate:** Leo van Oostrom, alto saxophone / Gerard Bouwhuis, piano

**Kassandra:** Paul Verhey, flute / Jan Spronk, oboe / Peter Masseurs, trumpet /

Harrie de Lange, trombone / Marleen Asberg, Anita de Vey Mestdagh, violin / Roland Krämer, viola / Daniël Esser, cello / Rudolf Senn, double bass /

Gerrit Hommerson, harmonium / Hans van der Meer,

Steeff Gerritse, René Spierings, percussion

The **Ebony Band** was founded in 1990 by Werner Herbers, solo oboist of the Royal Concertgebouw Orchestra. For many years he was one of the artistic directors of the Netherlands Wind Ensemble. The core of the group consists of musicians from the Royal Concertgebouw Orchestra.

The Ebony Band is concerned with the performance of modern, unusual, and adventurous music, primarily from the first half of this century. Attention is devoted to the work of less well-known composers worthy of (re)discovery.

The Ebony Band devoted several programs to German music at the time of the Weimar republic ('degenerated music'). A program was also given during the 1991 Holland Festival with composers who were involved in the Spanish Civil War.

Meanwhile the Ebony Band has performed over thirty different programs, such as 'Unknown Russians in the Twenties', 'Prague, City of music and exile', 'Viennese school Influences', 'A portrait of Silvestre Revueltas', a music theatre piece by Walter Gronostay, a pupil of Schönberg, ('In zehn Minuten'), world premiers of cabaret - operas by Stefan Wolpe, concert music from Cool-Jazz composers and a program in collaboration with the Netherlands Filmmuseum called 'a Scherzo of Fragments'.

In the 1993 and 1996 Holland Festival, the Ebony Band (in Big Band formation) performed music by Robert Graettinger, the legendary arranger for the Stan Kenton band; a live recording of this concert has been issued (City of Glass, CCS 6394 Channel Crossings), another recording will be issued later this year.

The mezzo-soprano **Franciska Dukel** studied piano, musicology, and voice at the Utrecht Conservatory. She attended master classes with Arlene Auger and Sarah Walker and appeared with various orchestras in the Netherlands and abroad, and with the Netherlands Opera.

The versatile actress/singer **Loes Luca** has performed on virtually every stage in the Netherlands. She also acted in a number of films (including Alex van Warmerdam's 'Abel') and appeared frequently on television.

**Lieuwe Visser** has been a soloist with the Ebony Band since its earliest hour. He also appears both in the Netherlands and abroad in a wide-ranging repertoire which reaches from Monteverdi to Maurizio Kagel (at whose 65th birthday celebrations he played a leading role).

**Jaap Blonk** is a performer, sound poet, and word composer. He has appeared in solo programs and in collaboration with classically trained as well as improvising musicians in various European countries and the USA.

**Erwin Schulhoff** (Prague 1894-Wülzburg 1942), a renowned pianist/composer during his lifetime, long forgotten in the years after his death, is beginning to win back the place he deserves on the international musical scene. His rediscovery is worthwhile in every sense. Schulhoff was a greatly talented and versatile musician and his music holds a fascinating mirror up to the time in which he lived; but no matter how much his music was a product of the times, his works rarely sound dated.

He began as a follower of his idols, Grieg, Reger (with whom he studied in Leipzig), Strauss, and Debussy. He won the Mendelssohn prize twice, amply fulfilling the promise seen in the seven year old by Antonin Dvořák.

However, the real Erwin Schulhoff did not make an appearance until after the first World War, after time spent in Italian and Russian trenches. These horrifying experiences made his work less romantic, giving it a rawer, scornful quality ("inspired by the rubble and garbage of Europe", to quote one of his diaries).

In 1919, Schulhoff settled in Germany, the cultural center of the western world. He explored and absorbed all the new developments in the arts which he encountered: expressionism, dadaism, atonality, quarter tone music (which he only performed, but did not compose), surrendering to the newest American rage: jazz. He triumphed as pianist and composer throughout Europe.

At the end of 1923, as a result of the recession, accompanied by growing prejudice against foreigners, Schulhoff felt compelled to return to Prague, the city of his birth.

The rise of fascism around 1930 resulted in another radical change in his life. It meant a virtual end to his career, and he joined forces with the communists. He made his compositions into political manifestos (fiery protest songs, orchestral works dedicated to Spanish freedom

fighters or the Soviet army, a cantata on the manifesto of Marx and Engels). In 1941, shortly before his projected emigration to Russia, he was arrested by the Nazis and deported to an internment camp in Bavaria, where he died in 1942.

The multifaceted collection of pieces on this cd dates from the 1919-1937 period, and illustrate various aspects of Schulhoff's composing abilities.

**Wolkenpumpe**, **Bassnachtigall**, **Symphonia Germanica**, and **Sonata Erotica** all belong to his dadaistic works, rarely or never performed during his lifetime. It was the Ebony Band which gave these works their first performances (except for the **Bassnachtigall**) in the early 1990s.

Little is known about the **Symphonia Germanica** ("for the use of all the limbs of the body and the refreshment of Dresden musical life! And for the joy of like-minded reviewers") and the **Sonata Erotica** ("for Gentlemen only"). He refers to them as "Opus Extra", but they were not included in his official catalogue of works, and the manuscripts could not be found for many years. These crudely provocative dadaistic works were undoubtedly produced amidst the lively circle of friends around Schulhoff's sister Viola (in whose elegant rented home in Dresden Erwin found his first lodging in 1919). The circle also included the painters Otto Dix and Otto Griebel. As an accompaniment to Schulhoff's **Zehn Klavierstücke**, the latter produced ten abstract lithographs, which were published in a limited edition, with the title **Zehn Themen** (republished by the Ebony Band in May 1997).

The **Wolkenpumpe** (on texts from the collection of the same name by Hans Arp (1887-1966) and **Bassnachtigall** both date from 1922. Schulhoff added his own text to both pieces. In the prologue to the **Wolkenpumpe**, the names of various well-known dadaists as well as his own name are interwoven; in the **Bassnachtigall** text, the audience is roughly taken in hand.

The **Hot-Sonate**, for alto saxophone and piano, demonstrates Schulhoff's strong 'feeling' for jazz and his masterly ability to integrate the spirit of this music with classical concert music. This piece was first performed during the Berliner Funkstunde in April 1930, with Schulhoff himself taking the piano part.

The saxophonist was the famous Billy Barton of the London Savoy Orpheans Band, a professional jazz musician. "Only musicians like this can play my Sonate", Schulhoff declared in the music periodical *Melos*.

A very different aspect of Schulhoff's artistry can be heard in the vocal works **Žebrák** (The beggar) and **Ukolébavka** (Lullaby) as well as the instrumental piece **Oráty** (Threads), the musical depiction of aetherial waves. They are lyrical, moving miniatures, composed for a musical/literary radio program, "The city by light and dark".

The light pieces **Kassandra** (subtitle: Arabia-Fox), **Orinoco, Syncopated Peter** (Stomp for trombone and piano), **Susi**, and **Dneska každá módné žena** were produced between 1931 and 1937.

**Orinoco** (named after the river of the same name) is a so-called Carioca, a type of Samba which had arrived in Europe from Brazil during the 1930s. Karel Hrnčír wrote a text for it with the title 'O, donna bella', telling the story of a horseman riding through the pampas and dreaming of his beloved ('Orinoco, shadowy stream, hurries through the darkness where kisses burn upon lips...')

In **Dneska každá módné žena** (Every fashionable woman today), the story is told how a woman of today must, above all, be attractively tanned in order to be attractive to men ("...doesn't matter if my skin peels off five times...").

The Fox-Song **Susi** (probably composed as a song) only survives in an instrumental version; the solo instrument is not specified. Schulhoff would surely have enjoyed a performance on the violophone. This instrument, an English invention dating from 1899, is a violin without a sounding body; the sound of the strings is amplified by means of a membrane and projected through a trumpet-like metal horn. It was originally intended for the earliest gramophone recordings, but later, in the 1920s, it became a popular instrument for street and dance bands. Schulhoff was no doubt familiar with the violophone's sound, which is both penetrating and sultry.

Schulhoff wrote and performed all of these light works under various different pseudonyms (including John Longfield, Joe Fuller, George Hanell, and Eman Balzar), probably because at this time the serious composer in Erwin Schulhoff had acquired a different conception of the role of the composer in society; he distanced himself spiritually from frivolous, 'meaningless' jazz and popular music. Nonetheless, whether as a way of earning money or for other reasons, Schulhoff's master hand remains unmistakable.

Translation:  
David Shaper

## Colophon

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Executive producers	Werner Herbers, C. Jared Sacks

'All Channel Classics recordings are realised with extensive use of custom made Rens Heijnis Audio equipment -& microphones'

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