

THESIS

PAUL HINDEMITH'S *SYMPHONY IN B FLAT* AND *SEPTET*: A CONDUCTOR'S ANALYSIS

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ABSTRACT

PAUL HINDEMITH'S *SYMPHONY IN B FLAT* AND *SEPTET*:

A CONDUCTOR'S ANALYSIS

The *Symphony in Bb* and *Septet* by Paul Hindemith are cornerstone works in the wind repertory. The conductor's analysis of these works is a resource and a tool that includes a biographical sketch covering the major events in Hindemith's life, an outline of the composer's compositional style, a detailed analysis of the formal components of each work, and specific issues that require consideration when planning rehearsals. With this tool, the conductor who intends to study and conduct these works will find information that is vital to the preparation required to create an authentic performance. This body of information can be a source for discovering new ideas and analyses or to substantiate ideas and information that have been acquired either from other sources or developed by the conductor himself.

ACKNOWLEDGEMENTS

For their unwavering support through my academic endeavors, I must extend infinite gratitude to my parents, without whom I most certainly would not have accomplished all that I have thus far. To my teacher and mentor Dr. Rebecca Phillips, I owe many thanks for the opportunity to pursue this degree and the daily inspiration to strive for excellence as a musician, teacher, and human being. To my esteemed colleague and teammate Mr. Michael Bowles, this adventure would not have been the same without your support. To each of my professors at both the University of South Carolina and Colorado State University, the time I have been afforded to learn from each of you has only deepened my desire to make learning a part of the rest of my life. And finally, to the members of the committee who have dedicated time and effort to review this project, thank you.

PREFACE

The conductor's analysis is a comprehensive tool for conductors and musicians who seek to study and/or perform the music that is the subject of the analysis. It is comprised of two main sections – background information and analysis. The background section contains a biographical sketch of the major events in Hindemith's life, both personal and professional, and a brief summary of Hindemith's compositional voice with a focus on the elements that are related most to the *Symphony in B flat* and *Septet*. The acquisition of this information is a critical first step for the conductor when studying and preparing any work. A thorough understanding of a composer's style and the events that influenced the creation of the work in question can provide crucial information for the conductor to guide decision-making about the interpretation of the score.

The analysis section covers two types of analyses. This section is a tool to aid the conductor in the examination of the structural elements of the work and the preparation for rehearsal. The first is a formal analysis, which includes detail about the form, melody, harmony, orchestration, texture, rhythm, and dynamics in each movement of both the *Symphony* and *Septet*, all of which require consideration during score study and preparation. A commanding knowledge of this information is crucial to understand and put into practice the suggestions provided in the rehearsal analysis. In the rehearsal analysis, specific areas of concern in terms of individual and ensemble rehearsal and performance are highlighted with suggestions for rehearsal techniques to navigate these issues. Altogether, the combination of background information and analysis provides supplemental support during each part of the process of preparing a piece of music for an authentic performance.

DEDICATION

*Dedicated to the memory of Professor James K. Copenhaver, under whose direction I first
discovered the music of Paul Hindemith. "Forever to thee."*

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PART I: BACKGROUND INFORMATION

Early Life

Paul Hindemith was born in 1895 to parents Maria Sophie Warnecke and Robert Rudolph Emil Hindemith in Hanau, Germany. Hindemith and his two younger siblings, Toni and Rudolph, were each exposed to musical training at young ages by their father. Robert Hindemith had grown up in a family of music lovers, though he had run away from home upon his family's rejection of his wish to become a professional musician. Unsuccessful in his hopes to make music his profession, Robert was relentless in his endeavor to navigate his children to careers in music. Paul performed frequently together with his brother Rudolf and sister Toni in Frankfurt as the *Frankfurter Kindertrio* (Frankfurt Children's Trio), accompanied by their father on the zither. The intensity with which Robert forced his children's musical training was cause for the development of a bitter relationship between Paul and his father, though each of the children had a positive and nurturing relationship with their mother.¹

Hindemith began violin lessons in 1906. Upon demonstration of exceptional talent after only a few years, he was recommended to study with Adolf Rebner, leader of the Frankfurt Opera Orchestra and professor at the Hoch Conservatory in Frankfurt, where Rebner arranged for Hindemith to study for free. His skills as a violinist developed quickly during his time at the Conservatory. At age nineteen, he became a section violinist in the Frankfurt Opera Orchestra and, a year later, second violinist in his teacher's string quartet. His promotion in 1917 to leader of the Frankfurt Opera Orchestra afforded him the opportunity to work closely with

¹ Geoffrey Skelton, *Paul Hindemith: The Man Behind the Music* (Southampton, UK: The Camelot Press Ltd., 1975), 65.

accomplished and influential conductors, several of whom would later become passionate advocates for Hindemith and his work.²

Shortly after his promotion in the Frankfurt Opera Orchestra, Hindemith was conscripted for military service in World War I. Though his original assignment was an appointment as bass drum player in a regimental band stationed in Alsace and later in Flanders, he was moved during the last few months of the war to the trenches where he worked as a sentry. In 1919, he returned to the Frankfurt Opera Orchestra as its leader and to the Rebner Quartet, now as a violist, though his focus had begun to shift from performance to composition. In June of that year, members of the newly established Society for Contemporary Music and Drama organized and held a concert comprised solely of Hindemith's works.³ The success of the concert attracted the attention of brothers Ludwig and Willy Strecker, owners of the famed publishing house B. Schott's Söhne, and led to both a publishing deal and a subsequent friendship with Willy that lasted throughout Hindemith's life.

With a newfound confidence in the promise of a professional career in composition, Hindemith's compositional output increased significantly during the early 1920s in both quantity and recognition. His compositional style transformed rapidly during this time period as he dispensed with the lavish harmonic sonorities of his earlier Romantic style for his own brand of expressionism, the style of composing associated with the larger artistic trend of the time characterized as the *Neue Sachlichkeit*, or "New Objectivity." Following the 1921 premieres of his one-act operas, *Mörder, Hoffnung der Frauen* and *Das Nusch-Nuschi*, Hindemith began to gain recognition as a composer of serious artistic merit.⁴ His reputation as a composer was kindled by his success as a performer, especially with his own Amar String Quartet, which was

² Ibid., 56.

³ Luther Noss, *Paul Hindemith in the United States* (Chicago: University of Illinois Press, 1989), 5.

⁴ Giselher Schubert, "Paul Hindemith," in *Grove Music Online*, <http://www.oxfordmusiconline.com>.

formed in the summer of 1921 at the newly established Donaueschingen Festival.⁵ Hindemith's Second String Quartet had been selected for performance at the festival, but the ensemble that was to give its premiere performance, The Havemann String Quartet, refused to go through with the performance, presumably because the ensemble was either unable to understand the complexity of the work or devote the rehearsal time needed to master its technical challenges.⁶

Upon discovery of the quartet's refusal to perform the work, Hindemith proposed that he and his brother Rudolf, a renowned and accomplished cellist, perform the work along with violinists Walter Casper and Licco Amar, the member after whom the group was named. The debut performance was followed by a performance at the inaugural festival in Salzburg held by the International Society of Contemporary Music (ISCM). These performances in the summer of 1921 were the beginning of a litany of similarly successful and celebrated performances and the foundation for the group's reputation as one of the foremost proponents for chamber music in Europe.⁷ A letter in September of 1922 to Emmy Ronnefeldt reveals Hindemith's excitement about the quartet's rise in the musical community, along with the flourishing confidence he had developed in terms of his progress as a composer. Hindemith writes,

Last year I finally left the Rebner Quartet, but in May I founded a proper quartet of my own: the Amar Quartet. We play only modern music and are kept very busy. In the summer we played at both the Donaueschingen and Salzburg festivals – with great success. We are off soon to Denmark and Czechoslovakia and in the winter to Paris. At both the above festivals I succeeded once again in scoring over all the other composers, and since then my affairs have been blooming beyond all expectations. All over the place my things are being performed – my operas are to be done in Dresden, Prague and Kiel and have already come out here. Publishers are falling over one another to get me, and I am making use of the favourable

⁵ Conceived by Heinrich Burkard, music director for Prince Max Egon Fürst zu Fürstenberg, the festival aimed to highlight and celebrate the works of contemporary composers, especially those lesser-known and perhaps disputed talents, and to explore new forms of expression. Josef Häusler, "Donaueschingen," in *Grove Music Online*, <http://oxfordmusiconline.com>.

⁶ Skelton, *Paul Hindemith: The Man*, 65.

⁷ Ibid.

*constellation to pick out the one who will pay me the most, and then I shall get out of the orchestra and spend my full time composing and playing in the quartet.*⁸

After successful negotiations in 1923 to secure a guaranteed monthly income with Schott, Hindemith resigned his position in the Frankfurt Opera Orchestra. Shortly thereafter, he became a member of the program committee for the Donaueschigen Festival.⁹ In the third summer of the festival's existence, Hindemith joined two of the four original committee members, Heinrich Burkard and Joseph Haas.¹⁰ In the first few years of Hindemith's tenure, the festival featured mostly works for string quartet, reflected aptly in Hindemith's compositional output during this time. He was writing a great deal for the Amar Quartet, and the ensemble had a large number of performances throughout Europe in 1924. For twelve years, Hindemith toured the continent with the Quartet performing mostly his own works until his additional professional and personal commitments, including marriage to Gertrud Rottenberg in 1924, forced his leave from the group in 1929.¹¹ During his time with the Quartet, he was also a member of the selection committee for the ISCM festival in Salzburg, an event during which he also had several works premiered.

In 1926, the thematic focus for works to be featured at the festival shifted to music for mechanical instruments – more specifically, music for military band.¹² Hindemith's contribution, *Konzertmusik für Blasorchester* op. 41, was featured alongside other works for winds by Krenek, Toch, and Pepping. The *Konzertmusik* was finished shortly after the completion of Hindemith's first full-length opera, *Cardillac*, a pinnacle of Hindemith's repertory, as it is the most representative vocal work of the *Neue Sachlichkeit* period and demonstrated his commitment to Baroque and Classical formal designs. In its sixth year of operation, the festival at

⁸ Geoffrey Skelton, *Selected Letters of Paul Hindemith* (New Haven, CT: Yale University Press, 1995), 29.

⁹ Schubert, "Paul Hindemith."

¹⁰ Skelton, *Paul Hindemith: The Man*, 71.

¹¹ Noss, *Paul Hindemith*, 7.

¹² Skelton, *Paul Hindemith: The Man*, 78.

Donaueschingen had transformed from a mere experimental gathering to an internationally recognized event. However, the economic strain on the town coupled with Burkard's intended resignation from the Prince Fürstenberg's services resulted in the need for a new location for the festival's home. After deliberation and efforts from local authorities in the German province of Baden, Baden-Baden was chosen as the new host city.

Berlin

Much to the surprise of his friends and colleagues, Hindemith accepted an offer in 1927 to teach at the *Staatliche Hochschule für Musik* in Berlin. He had discovered a disturbing trend during his time at Donaueschingen. He found that incompetency in compositional technique, undetected by an uneducated audience, was dismissed in music that was deemed unique and innovative. He believed that the traditional principles of composition were in need of replacement or expansion, but that the majority of those dedicated to composition were ill equipped to do so. Upon arrival in Berlin, he embarked on a mission to deepen his understanding of composition and to simultaneously impart his knowledge, both previously acquired and newly discovered, to his students.¹³ He studied Latin and mathematics to facilitate the exploration and understanding of the treatises of early philosophers like Boethius and St. Augustine, using his discoveries as the foundation for his new approach to teaching composition.

It was during this time that Hindemith set out on a mission to compose a new type of music that was more accessible to amateurs and younger musicians who lacked the technical proficiency required for the performance of most modern music. In a letter to Willy Strecker Hindemith wrote, "The music will be designed, according to the degree of difficulty, to be not only of use for teaching purposes, but also to provide material for amateurs interested in modern

¹³ Ibid., 87.

music.”¹⁴ As a name for this new genre of modern music, Hindemith initially suggested *Haus- und Gemeinschaftsmusik*, (music for home and general use) though in the end the music was dubbed *Sing- und Spielmusik*, or music to sing and play.

A change in the German political climate in the first several months of 1933 set into motion a series of events that led to the need for Hindemith to flee Germany and later emigrate to the United States. In January of 1933, Adolf Hitler was appointed Chancellor of Germany and the National Socialists Party rose to power after the passage of the Enabling Act on March 23. In April, Hindemith learned that the party had accused half of his compositions of purporting “cultural bolshevism” and banned them from any performance in Germany.¹⁵ Though he witnessed the majority of his Jewish colleagues lose their positions at the *Hochschule*, he initially dismissed the change in power as a phase that did not require his serious or immediate concern. In April, he wrote to Willy Strecker,

*To judge by what is happening here I don't think we need worry too much about the musical future. One must just be patient for the next few weeks. So far in all the changes nothing has happened to me. Recently, just after my return from England, I had a long talk with some of the higher-ups in the Kampfbund. It concerned only educational matters, but I got the impression (after I had satisfied them that I was neither a half nor any other fractional Jew) that they have a good opinion of me there.*¹⁶

Either by strategy or because Hindemith truly failed to see the potential for the disastrous eventualities of the National Socialist agenda, the composer did not react in protest to the initial actions of the party, including the dismissal of his Jewish colleagues and friends. The assurance that he would remain unaffected by the change in regime was likely supported by his associations with colleagues inside the Nazi Propaganda Ministry: Richard Strauss and Wilhelm Furtwängler, president and vice-president of the *Reichskulturkammer*, and Gustav Havemann

¹⁴ Ibid., 86.

¹⁵ Schubert, “Paul Hindemith.”

¹⁶ Skelton, *Letters*, 69.

and Fritz Stein, members of Alfred Rosenberg's *Kampfbund*. However, Hindemith's lack of protest did not preclude an acknowledgement of his disapproval of the Nazi party and its ideals. In fact, according to Franz Reizenstein, one of Hindemith's Jewish students, "Hindemith did not make any secret of his anti-Nazi convictions. He was not afraid of being given away to the authorities, though he could have been a hundred times over."¹⁷ Over the next four years, Hindemith's status of acceptance with the Nazi party gradually declined, despite periods of fluctuation and ambiguity when it seemed that those in power still had either the need or the desire for Hindemith's continued presence in the German musical community.

In the summer of 1933, Hindemith began work on the libretto for an opera based on the life of German painter Matthias Grünewald, a project that Hindemith had rejected only a year earlier when Willy Strecker had suggested it. After an August meeting with Hindemith in Wiesbaden, Strecker wrote to his brother Ludwig,

*Hindemith is clearly conscious that he must write in a more popular way, and he believes that he can do it. For the Grünewald opera he is writing four preludes and interludes based on pictures from the Isenheim altar, and designed more or less to set the scene for each of the four acts. – This can become the German opera. The figure of Grünewald, who went his own way in spite of being misunderstood, and resisted the foreign influence of the Italian Renaissance, is of course a reflection of himself, and that is why it interests him so tremendously.*¹⁸

The premiere of the Grünewald opera, eventually entitled *Mathis der Maler*, was preceded by the Berlin Philharmonic Orchestra's premiere of the suite of preludes and interludes mentioned in Strecker's letter as the *Mathis der Maler* Symphony. The symphony was premiered by Furtwängler in March of 1934.

Despite its overwhelming public success and critical praise, performance and broadcast of the symphony was banned only a month after its premiere following accusations against

¹⁷ Skelton, *Paul Hindemith: The Man*, 108.

¹⁸ *Ibid.*, 111-112.

Hindemith for allegedly speaking negatively about Hitler during an earlier visit to Switzerland.¹⁹ The success of the premiere also sparked denigration from the German press where journalists criticized Hindemith's acceptance of the performance of his works for Jewish audiences. After a meeting with Gustav Havemann, during which Hindemith threatened to leave the country if similar attacks from the press were to continue, and a subsequent meeting of the *Reichsmusikkammer* on Hindemith's behalf, it seemed again at least to Hindemith and Strecker that he might finally overcome the opposition that he was facing. However, when Wilhelm Furtwängler was denied permission to produce the *Mathis der Maler* opera without Hitler's approval, it was clear that resistance against Hindemith was still present in the highest circles of the Nazi party.

In a desperate but resolved attempt to reconcile Hindemith with the party, Furtwängler devised a plan to convince Hitler and the National Socialists of Hindemith's rightful place in German society and of the disservice done to him by the negative image propagated by the German press. He planned to write and publish an article outlining his argument and afterwards to meet personally with Hitler in order to further plead his case. *Der Fall Hindemith* (*The Hindemith Case*), published on November 25, 1934 on the front page of the *Deutsche Allgemeine Zeitung*, was an overwhelming failure and, instead of being the source for renewed support for Hindemith, the appeal quickly led to his total and absolute rejection. A headline three days later in Joseph Goebbels's newspaper *Der Angriff* branded Hindemith as an opportunist who had taken advantage of his position as a member of the *Reichsmusikkammer* to promote his own works over others.^{20 21} In a speech at the *Sportpalast* on December 6, Goebbels (without actually

¹⁹Ibid., 117.

²⁰ Joseph Goebbels was a German politician that rose in the ranks of the National Socialist Party to the position of Reich Minister of Propaganda.

²¹ Skelton, *Paul Hindemith: The Man*, 121-122.

speaking Hindemith's name) voiced more clearly this rejection: "Certainly we cannot afford, in view of the deplorable lack of truly productive artists throughout the world, to turn our backs on a truly German artist. But he must be a real artist, not just a producer of atonal noises."²²

Turkey and United States Tours

Hindemith was granted temporary leave from the *Hochschule* at the end of term in 1934 to work on *Mathis der Maler*, and he and Gertrud left Berlin to settle in Lenzkirch in the Black Forest. Despite the fallout resulting from Furtwängler's article, Hindemith maintained his resolve and refused to buckle under political pressure, unlike Furtwängler himself who had resigned all of his professional positions. In a letter to Havemann in February, Hindemith wrote: "Meanwhile I shall carry on with my 'opportunist' policy of writing music as well as I can, hoping in that way to do German art a better service than is being achieved by this rejection of me. Time judges fairly and without envy, and I put my trust in it and in my good intentions."²³

While away from Berlin, Hindemith received an offer from the Turkish Ministry of Education to establish a school of music in Ankara and to organize the restructuring of musical training in the Turkish education system. More specifically, he was tasked with creating a method of musical training that would expose Turkish composers to the more advanced techniques employed by European composers while maintaining the connection to Turkish culture and tradition. He left for Ankara in April of 1935 to inspect the existing system and to begin planning for the new school. The Turkish authorities were extremely pleased with Hindemith's enthusiasm and dedication to the project, so much so that they requested an application from the German Embassy for a one-week extension of Hindemith's leave. Upon

²² Ibid., 123.

²³ Ibid., 126.

return from this first trip and the submission of a report of his work to the *Reichmusikammer*, it seemed that his efforts in Ankara had possibly improved his standing with the Nazi party when Goebbels expressed no objection several weeks later to a performance of *Mathis der Maler* in Frankfurt.

During this time, Hindemith was also working diligently to complete his theory text, *Unterweisung im Tonsatz* (Theory of Composition), the concepts and principles of which were significantly influenced by his studies and interactions with students at the *Hochschule*.²⁴ Despite a number of signs that pointed to an ostensible warming of relations between Hindemith and the Nazi party, including the positive reception of a performance of his little *Sonata in E* for violin and piano in Baden-Baden and even a commission in the summer of 1936 from the German Luftwaffe, Hindemith returned from his third trip to Turkey to find his status in Berlin irreparable. In March of 1937, he submitted his letter of resignation from the Berlin *Hochschule* and boarded the *S.S. Deutschland*, arriving on April 2 in New York City for the first of three tours in the United States.

Hindemith had developed two very important connections in the United States earlier in his career. The first, Mrs. Elizabeth Sprague Coolidge, was one of the most prominent and devoted advocates of contemporary chamber music in the United States during the first half of the twentieth century. She had coordinated and promoted several U.S. premieres of Hindemith's compositions in the 1920s and commissioned him in 1930 to compose a work for a contemporary music concert in Chicago. After a great deal of communication between the two concerning instrumentation and compensation, the *Concert Music for Piano, Two Harps, and Brass* op. 49 was premiered in Chicago in October, 1930. The second of Hindemith's connections was with Serge Koussevitzky, conductor of the Boston Symphony Orchestra, whose

²⁴ Ibid., 143-144.

interest in Hindemith and his work began during the conductor's time living in Paris in the 1920s. Koussevitzky also commissioned Hindemith to compose a new work in 1930. This resulted in his *Concert Music for Strings and Brass op. 50*, written for the Boston Symphony Orchestra's fiftieth anniversary concert.²⁵

The first of Hindemith's American tours developed from an invitation in 1936 from Oliver Strunk, then chief of the music division of the Library of Congress. Strunk requested that Hindemith appear as guest artist for a concert of Hindemith music during the Eighth Washington Festival of Contemporary Music to take place the following spring. Hindemith agreed, and after arriving in April, Willy Strecker collaborated with Ernest Voigt, President of Associated Music Publishers (AMP) in New York, to arrange additional appearances and performances during Hindemith's intended sixteen-day visit. The program at the festival in D.C. included his newly completed *Sonata for Flute and Piano*, and the *Solo Viola Sonata op. 25*, which Hindemith performed himself. He then performed the U.S. premiere of his viola concerto, *Der Schwanendreher*, conducted by Carlos Chavez, and went on to perform the same work with the Boston Pops Orchestra, New York Philharmonic, and the Buffalo Philharmonic. All of the performances were well received by audiences, aside from a few unenthusiastic reviews by Olin Downes of the *New York Times*.²⁶

Aside from successful performances in several major American cities and the expansion of his audience and support, the first of Hindemith's U.S. tours was significant for two specific reasons. Cameron Baird, a wealthy industrialist and accomplished violist, composer, and conductor himself, had arranged the events in Buffalo. Baird would prove later to be a vital resource and ally for Hindemith during his process of emigration to the United States. Secondly,

²⁵ Noss, *Paul Hindemith*, 8.

²⁶ *Ibid.*, 21-24.

Hindemith's correspondences during the trip with Gertrud, as well as with Mrs. Coolidge, and writings from his personal diary indicate his developing interest and acceptance of the possibility that he might return to the U.S. for a second tour and even consider exploring an opportunity for a more long-term engagement in the country.²⁷ In a letter to Gertrud on April 14 he wrote, "I must certainly come here again next year. In what capacity I don't yet know, probably a mixture of courses and concerts. Despite the comical aspects of its official machinery, music here does have its serious and prospectively very rewarding side."²⁸

Hindemith's time and effort during the second half of 1937 was monopolized with his work on *Symphonic Dances* and the ballet *Nobilissima Visione*, which, among other factors, prevented him from making plans for his second tour.²⁹ Consequently, a number of second tour appearances did not materialize, at least not in the abundance for which Hindemith and Ernest Voigt had been so hopeful. During the second tour, Hindemith found himself plagued with boredom and frustration during the first uneventful days after his arrival in New York on February 18 and suggested in his diary that the United States was the "land of limited impossibilities."³⁰ His temperament was transformed, however, after his first appearances in Boston and Philadelphia. The tour consisted mostly of chamber performances with pianists Lydia Hoffman-Behrendt and Jesús Maria Sanroma. There were a few high-profile events including appearances for regular subscription concerts featuring his music with the Boston and Chicago Symphony Orchestras, the second of which Hindemith conducted himself for the U.S. premiere of his *Symphonic Dances*.

²⁷ Ibid., 20.

²⁸ Skelton, *Letters*, 102.

²⁹ Noss, *Paul Hindemith*, 31.

³⁰ Ibid., 32.

After the first Boston concert, Koussevitzky shared with Hindemith his plans to create a large-scale summer academy in Berkshire County, Massachusetts, in conjunction with a newly established music festival there and offered the composer a teaching position alongside Igor Stravinsky.³¹ The academy was, of course, to become Tanglewood, the internationally renowned institute and summer home of the Boston Symphony Orchestra, and would constitute a significant part of Hindemith's professional career in the United States during this time. After a lecture on inspiration at Smith College, his first true teaching engagement in the United States, Hindemith returned to New York where he spent the days before his return to Europe with AMP officials planning the details for his third tour the following year.

Hindemith continued to experience significant success outside of Germany. By September of 1938, Hindemith had finally overseen the premiere production of his opera *Mathis der Maler* in Zürich, conducted the premiere performance of his ballet *Nobilissima Visione* in London, and conducted the *Nobilissima Visione Suite* premiere in Venice. His status in Germany, however, had plummeted. Shortly after the *Mathis* premiere, Hindemith and his *Unterweisung im Tonsatz* were part of an exhibition in Düsseldorf entitled *Entartete Musik* (Degenerate Music), the motto for which was "Who eats with Jews, dies of it."³² After the London premiere, Hindemith found that his love for and commitment to his home country were no longer strong enough to offset the downward spiraling political climate and outright condemnation that he faced in Berlin. In September, he and Gertrud met to close on their apartment in Berlin and moved to their new home in Bluche, Switzerland, where Hindemith immediately began his work on the second volume of *Unterweisung im Tonsatz*.

³¹ Ibid., 35.

³² Skelton, *Paul Hindemith: The Man*, 139.

The third U.S. concert tour in 1939 (the longest of the three tours, lasting nearly eleven weeks) was in Hindemith's own words to Gertrud, "more important and successful in every way than the other two combined."³³ The third tour was also the busiest, including four cross-country trips by rail, performance and conducting engagements with major symphonies in Cleveland, Chicago, and San Francisco, a number of chamber performances with Lydia Hoffman-Behrendt, lectures at four New York educational institutions, and extensive negotiations with two separate ballet directors over new productions. After the move to Switzerland, the status of Hindemith's financial resources was less than ideal, forcing him to accept and even solicit commissioned projects more than he ever had before. While troubled with his finances, Hindemith was encouraged in April when Koussevitsky reassured Hindemith that the invitation to teach at his new summer academy still stood. His prospects were brightened further with an opportunity to teach composition at Wells College during the summer term of 1940, offered by Nicholas Nabokov, chairman of the Music Department at Wells.

Upon his return to Bluche in April, Hindemith immersed himself in composition and completed a large number of works. He also began work on the libretto for a new opera and sketches for the story line of a new ballet for Leonide Massine for whom he had written *Nobilissima Visione*. Hindemith and Gertrud were enjoying the simple village life in Switzerland, which contrasted the bustle and angst they had grown accustomed to in Berlin.³⁴ Included in the completed works during this time were additions to a growing list of instrumental sonatas – violin, clarinet, harp, horn, and trumpet – works that would each find a place as an important standard in the instrumental repertoire. In a letter to Strecker about the sonatas, Hindemith said, "You must be wondering if I intend to 'sonatize' all the winds. I had always

³³ Noss, *Paul Hindemith*, 55.

³⁴ *Ibid.*, 59.

thought of making an entire series of these pieces. Firstly, there is nothing decent available for these instruments except the few classic examples.”³⁵

Emigration and Yale

The positive atmosphere surrounding Hindemith’s progress and his plans for a fourth U.S. tour was darkened by the German invasion of Poland in September of 1939 and the subsequent onset of World War II. These developments provoked fear in his American friends and colleagues more than in Hindemith himself. Motivated by this concern and no doubt by Hindemith’s demonstrated value as an asset in American musical society, Ernest Voigt began to discreetly arrange permanent employment for Hindemith in the United States. After weeks of negotiations, and with the enlisted help of Nicholas Nobokov and Cameron Baird, Voigt relayed to Hindemith offers for paid positions at Wells College, Cornell University, and the University of Buffalo, which, combined with his salary from Tanglewood, was sufficient to qualify for an immigrant visa. On February 8, 1940, Hindemith boarded the *S.S. Rex* and arrived in New York on February 15 for the beginning of what became a thirteen-year residency in the U.S.

As with the first few days of his second U.S. tour, Hindemith was afflicted with doubt and frustration after emigrating. He was apprehensive about his part-time positions and, to some degree, disappointed initially with the caliber of the students with whom he was working. He wrote to Gertrud, “The last few days have really been wretched for me and I have concluded I could never feel at home living here...Even if the money situation were to be satisfactory one could only stay here temporarily, that is, if you don’t go out of your mind and become an alcoholic.”³⁶ However, once he began a series of lectures at Cornell and Wells, his outlook was

³⁵ Ibid., 60.

³⁶ Ibid., 81.

again transformed with the prospects for a worthwhile and rewarding long-term experience in America. His weekly teaching schedule involved a wearisome amount of travel, but Hindemith remained steadfast in his commitments.

His positions and lectureships during the spring of 1940 included a full schedule of courses at the University of Buffalo, six weekly lectures at Cornell University and Wells College, and three two-day engagements at Yale University that included masterclasses in theory and composition and two public lectures. The officials at Yale were overwhelmingly impressed with Hindemith after his first visit and insisted that Professor Richard Donovan, acting dean for the 1940-41 school year, should arrange an offer for a more substantive position. Hindemith was invited to join the Yale faculty as Visiting Professor of the Theory of Music during his second two-day visit and he accepted immediately. The position helped to fully extinguish the uncertainty that had weighed on Hindemith since his arrival in the states, and he was now convinced that he would be content with a long-term stay.

On July 8, Hindemith began teaching courses for the summer session of Koussevitsky's inaugural music academy at the Tanglewood estate. Despite concerns with his teaching assignments, he enjoyed the interactions with his students and the general atmosphere at the academy. One week into the session, he wrote to Gertrud: "The whole thing is like a combination of the Donaueschingen Festival and the Berlin *Hochschule* and everything going on here seems to be good. I am looked on as a very 'famous' teacher and the students are already spreading rumors about all of the startling things I am doing with them."³⁷ Hindemith's uniquely strict style of teaching, developed during his time as professor at the *Hochschule*, was met initially with some frustration in his composition class. Hindemith was not influenced by the accolades accumulated by his students, impressive as they were, and refused to review the compositions

³⁷ Ibid., 74.

they had submitted for acceptance to the program. Instead, he insisted that they start from scratch and demonstrate proficiency with basic counterpoint, strictly following the guidelines he set forth. By the fourth week, Hindemith wrote to his wife that the students' frustrations had dissolved and they were wishing that the session would only last longer.³⁸

At the end of Hindemith's first year at Tanglewood, Koussevitzky not only extended the invitation to Hindemith to return the following summer but also proposed that he return as the program's director. Hindemith was not interested. In fact, he wrote to Gertrude that he believed his time during the summer should be spent focused on writing and composition and that directing music schools could be left to "less important composers."³⁹ He no doubt expected the time he would have to dedicate to composition would already be reduced the following year as he had accepted a three-year appointment at Yale in January on the condition that he would be able to present and implement ideas for change in the school's curriculum. Hindemith left the Berkshires in September for New York to meet Gertrude, who had been delayed in getting to the U.S. after Italian liners had been ordered to stay at port, leading to Mussolini's declaration of war against the Allies and his subsequent allegiance with Hitler.

Much like his reception at Tanglewood, his teaching methods at Yale were uncompromisingly strict and rigorous by American standards, though eventually accepted and even embraced by his students. At the onset of his appointment as Visiting Professor, he insisted against the one hour-private session model under which the program had previously operated. Instead, he organized classes where students were combined for extended periods of time, creating a more collaborative problem-solving environment.⁴⁰ He found his American pupils lacking in comparison to his students in Berlin with regard to their foundational knowledge and

³⁸ Ibid., 74.

³⁹ Ibid., 76.

⁴⁰ Skelton, *Paul Hindemith: The Man*, 189, 191.

basic theoretical skills. Based on this perceived deficit, Hindemith began work on and published in 1943 a new theory text entitled *A Concentrated Course in Traditional Harmony*, most of which he worked out with his students while teaching at Yale. A subsequent and more practical text entitled *Elementary Training for Musicians* was published three years later.

His demands were tough, and he insisted that his students compose, sing, and play an instrument in his classes. Much like his process at Tanglewood, he required his students to start with fundamental concepts and principles and progress according to his philosophies, most of which came from his *Craft*. In response to a student who expressed concern about the influence of Hindemith's style in his students' works he said, "If you study with me, you might as well write like me. If you have anything to say, it will come out."⁴¹ Tough though he was, his feedback and demeanor was only ever critical and never deliberately harsh or mean-spirited.

Louis Hemingway, one of Hindemith's students at Yale, shared the following about the professor:

*I thought in the beginning he was extremely demanding and extremely meticulous: that it must be done almost in his particular style or he wasn't going to be interested in it – if you got off the track into something that might have been a little more your style. Often in the beginning I was very frustrated. Then, as the year progressed, he without telling us was giving us more and more latitude to go off in our own direction. It was a very subtle thing, the way his moulding of ideas that he was imposing on us suddenly became – I won't say our own ideas, but we felt we were going off on our own much more perhaps than we really were.*⁴²

The amount of time that Hindemith committed to each of the professional facets of his career – composing, teaching, and performing – shifted significantly after his emigration to the United States, the last of which was diminished almost entirely. The intensity with which Hindemith dedicated himself to teaching and only composing in the rare free time he had allowed for no time to continue an active performance schedule. Though his compositional

⁴¹ Ibid., 192.

⁴² Ibid., 198.

output was notably reduced, a number of important works were completed and published during this time: *Ludas Tonalis*, his last work for piano, the breadth and construction of which is likened to Bach's *Well-Tempered Klavier*; *Symphonic Metamorphosis after Themes by Carl Maria von Weber*, a product of an earlier failed collaboration with Leonide Massine on a Weber ballet; and *Hérodias*, subtitled "récitation orchestrale, after the poem by Stéphane Mallarmé," commissioned by Elizabeth Sprague Coolidge for the American dancer Martha Graham, and premiered at the Library of Congress in 1944.

Later Years

After the conclusion of World War II, Hindemith began to receive invitations for professional engagements in Germany. However, he was skeptical about the convenient timing of support and interest from those who had previously supported the ostracism of the National Socialists. He consequently had no interest in their requests.⁴³ In 1946, the Hindemiths acquired United States citizenship. In that same year, Hindemith was inducted into the selective and prestigious group of faculty at Yale known as the "Club," and completed his *Symphonia serena*, a commission by the Dallas Symphony Orchestra, one of only two completed works in 1946. Hindemith and Gertrude left in April 1947 for a five-month tour of conducting engagements, lectures, and courses across the European continent. Though he took no professional engagements in Germany during this tour, he did return to Germany at the end of his second European tour from 1948 to 1949 for a professional engagement upon the request of the U.S. military government in Germany (OMGUS).⁴⁴

⁴³ Schubert, "Paul Hindemith."

⁴⁴ Noss, *Paul Hindemith*, 129.

Perhaps the pinnacle of Hindemith's teaching experience in the United States was the offer in the spring of 1949 from Harvard University to become the Charles Eliot Norton Chair of Poetry for the 1949-1950 winter term. The series of lectures given at Harvard would later be compiled and published as *A Composer's World* in 1952. In the fall of 1949, Hindemith was offered a position at the University of Zürich and, with permission from the dean at Yale, the composer accepted the position on the condition that he would alternate years teaching at Zürich and Yale. Ultimately, the arrangement would prove to be too taxing for the composer with his other professional engagements, including a commission UNESCO (United Nations Educational, Scientific and Cultural Organisation).⁴⁵ He resigned from Yale in 1953 and returned permanently with his wife to Switzerland. With his sights set on more time spent conducting, he taught only one additional term at the University of Zürich and resigned in 1954.

After resettling in Switzerland, Hindemith accepted an increasing number of conducting engagements, both to satisfy his developing interest and passion and to restore his finances, which had suffered during his post World War II European tours.⁴⁶ Though he continued to experience the success of conducting his own music, Hindemith wished to be taken seriously as a conductor of the traditional orchestral repertoire. Despite a demanding series of tours throughout the European continent and a tour with the Vienna Philharmonic in Japan, Hindemith was discouraged by the lack of invitations for conducting in the United States. Further disappointment came in the form of the lackluster reception of the 1957 premiere of his opera *Die Harmonie der Welt*, the libretto for which he had struggled for years. During the last ten years of his life, his declining health and commitment to conducting reduced his compositional output to only eleven completed works. Among these were the opera *Die Harmonie der Welt*, his

⁴⁵ Guy Rickards, *Hindemith, Hartmann and Henze* (London: Phaidon Press Ltd, 1995), 136.

⁴⁶ *Ibid.*, 161.

last instrumental sonata (bass tuba), and his sixth and final symphony. Five days after the premiere of his final work, an unaccompanied choral setting of the Roman Catholic Mass, he fell ill and died in his sleep after a series of strokes on December 28, 1963.

Compositional Elements

A comprehensive examination of Hindemith's compositional voice including an analysis of his stylistic transformation over the span of his career is beyond the scope of this paper. However, a general outline of the overarching characteristics of his music will help to provide a framework for the material discussed in the formal and rehearsal analyses to follow. Despite important stylistic transformations, which in most cases result from the writing of the theoretical texts during his teaching appointments in Berlin and in the United States, there are specific trends and commonalities in Hindemith's music that combine to create an almost instantly recognizable voice.

One of the most foundational and consistently present elements in Hindemith's music is the unwavering commitment to musical forms and structural designs of the Baroque and Classical time periods, the main reason that scholars and historians have aligned Hindemith with the neoclassic or "back to Bach" movement in music in the first decades of the twentieth century.⁴⁷ The employment of these formal designs – sonata-allegro, fugato, variation, aria form, ostinato and passacaglia – is present in some of the earliest of Hindemith's serious works, including the first of his one-act operas, *Mörder, Hoffnung der Frauen* (1919), which dabbles in expressionist themes and sonorities.

⁴⁷ Marion Scott, "Paul Hindemith: His Music and Its Characteristics," *Proceedings of the Musical Association* 56 (1929-1930): 96.

Melodic material in much of Hindemith's music from the 1930s forward is significantly influenced and inspired by folksong and traditional German melody, aligning him with other nationalist twentieth century composers like Bartók, Grainger, and Stravinsky. Though direct quoting of folksong is seldom found in his music, his melodies are usually folk-like in structure and sonority. His interest in folksong increased significantly during the *Sing- und Spielmusik* period. The German folk melodies used as the basis for his counterpoint exercises at the *Hochschule* were also used in works like the *Schwanendreher* concerto and *Mathis der Maler*.⁴⁸

The structure of Hindemith's harmonic language is outlined in the first volume of *The Craft of Musical Composition*, published in 1937. He dispenses with the system restricted by the traditional dichotomy of major and minor and proposes instead the concept of harmonic freedom within a tonal center, where each note of the chromatic scale can be employed while a central "tonality" is still maintained.⁴⁹ The progression of tones and chords is governed not by common practice period rules, but by a series of relationships derived from the ratio of tension in relation to the central pitch in which the tones are ordered in diminishing degree of relationship to the given tone.⁵⁰ These progressions are defined in Hindemith's *The Craft of Musical Composition* as Series 1 and Series 2. The inversion of the second interval in Series 2, a perfect fourth, is especially significant in much of Hindemith's melodic and harmonic construction.

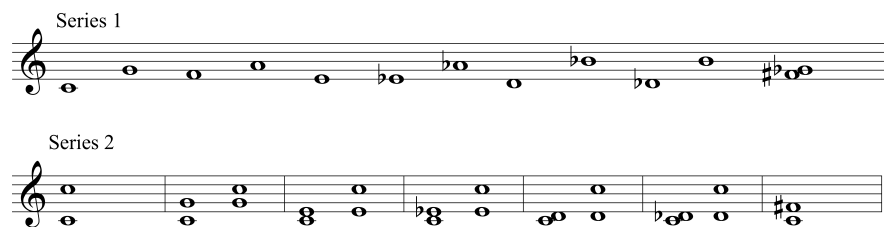


Figure 1. Series 1 and Series 2 from *The Craft of Musical Composition*.⁵¹

⁴⁸ Skelton, *Paul Hindemith: The Man*, 130.

⁴⁹ Frani B. Muser, "The Recent Work of Paul Hindemith," *The Musical Quarterly* 30, no. 1 (January 1944):

34.

⁵⁰ Paul Hindemith, *The Craft of Musical Composition*, (Mainz: B. Schott's Söhne, 1970), 56.

⁵¹ *Ibid.*, 57, 81.

The rhythm and meter in Hindemith's music often presents a unique opportunity for the performer to make choices regarding the interpretation of pulse and/or melodic grouping. In works like the *Symphony in B flat* and the *Septet*, the temporal structure of melodic figures does not always coincide with the prescribed meter, which has the consequence of shifting strong beats to unexpected and non-intuitive places in the figure. Frequently, this technique is used to facilitate the future layering of materials that could not otherwise be cohesive simultaneously in the same meter. This method of layering also highlights one of the most celebrated of the compositional elements in Hindemith's music, the craft and genius of his counterpoint.

The complexity of texture is another defining characteristic in Hindemith's music and contributes to the unique sound that is so recognizably "Hindemith." In works like the *Symphony in B flat* and the *Septet*, thematic material that is introduced separately is often layered simultaneously later in the work. The craft of each melodic idea is such that three or four of these ideas combine seamlessly with one another to create an elaborate and multi-layered sonority. The combination of these melodic ideas is frequently supported by additional layers of accompaniment figures that often consist of rhythmic or tonal material derived from the original melodic ideas. The orchestration of these textures shows Hindemith's mastery of developing timbre and color through the combination of varying instruments in alternating choirs. This variety is mirrored in the wide range of genres to which Hindemith contributed a number of successful and celebrated works, among them sonata, concerto, chamber ensemble, brass band, wind band, orchestra, and opera.

PART II: ANALYSIS

Formal Analysis: *Symphony in B flat*

Late in 1950, Hindemith received a phone call from Army Sergeant Keith Wright inviting him to appear as a guest conductor with the Army Band on an upcoming concert in February. Hindemith agreed, but proposed that if he could appear at a later date he “just might write a little something.”⁵² This “little something,” his *Symphony in B flat*, is the earliest example of an extended symphonic work for concert band. It is recognized as one of the greatest masterpieces in the concert band repertoire as well as the catalyst and inspiration for many iconic works written in the second half of the twentieth century for concert band by other esteemed composers, many of whom had previously been reluctant at best to consider the ensemble as a serious performance medium. Hindemith conducted the premiere on April 5th, 1951 in Washington, D.C. and gifted the original manuscript score to the band’s director inscribed with the following message: “To Captain Hugh B. Curry after a very pleasant time with the Band and many thanks.”⁵³

The symphony is set in three movements. Each of the three movements is structured in some type of basic ternary form where themes presented in the first two sections return simultaneously in each third section. This strategic layering culminates at the conclusion of the third movement with the reprisal of theme 1 from the first movement of the symphony in an ingenious display of contrapuntal technique. The prescribed instrumentation is as follows:⁵⁴

⁵² Noss, *Paul Hindemith*, 136-137.

⁵³ Ibid.

⁵⁴ Paul Hindemith, *Symphony in B flat* (Mainz: Germany, Schott Music GmbH & Co., 1951), 1.

1 Piccolo	1 Solo Bb Cornet	Percussion (3 players)
2 Flutes	3 Bb Cornets	Glockenspiel
2 Oboes	2 Bb Trumpets	Tambourine
1 Eb Clarinet	4 F Horns	Triangle
1 Solo Bb Clarinet	3 Trombones	Snare Drum
3 Bb Clarinets	1 Baritone (Euphonium)	Cymbal
1 Eb Alto Clarinet	2 Bases	Bass Drum
1 Bb Bass Clarinet		
2 Bassoons		
2 Eb Alto Saxophones		
1 Bb Tenor Saxophone		
1 Eb Baritone Saxophone		

Figure 2. *Symphony in B flat* instrumentation.

Movement 1

The first movement, marked “Moderately fast, with vigor,” is cast in sonata form with only a few deviations from the conventional components of this formal structure (see Figure 3).

Exposition	Development	Recapitulation	Coda
mm. 1–77	mm. 78–154	mm. 155–208	mm. 209–end
Bb – F – Eb	modulating	Eb – Bb	Bb

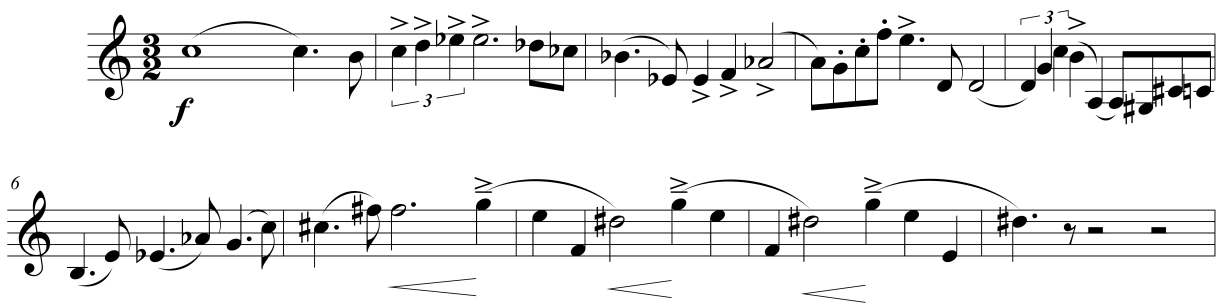
Figure 3. Form chart for *Symphony in B flat*, movement 1.

The exposition consists of three main sections with corresponding themes. The three themes are each tonally and structurally contrasting from one another. Theme 1 is introduced beginning in measure 1 in the trumpets/cornets and repeated (beginning in measure 11) by the high woodwinds. Theme 1 is a ten-measure phrase consisting of a five-measure antecedent and five-measure consequent with both triple and duple-based rhythms (see Example 2-2). Central to the entire melodic content of the first movement are the first five notes of measure 1 found in the

tuba and bassoon parts (see Example 2-1). This five-note motive returns later in the first movement and constitutes the group of intervals that is the basic foundation for most of the thematic construction in the symphony.



Example 2-1. *Symphony in B flat*, movement 1, measure 1 (tuba/bassoon).⁵⁵



Example 2-2. *Symphony in B flat*, movement 1, theme 1 (trumpet/cornet mm. 1–10).⁵⁶

The meter is written with the half note receiving the pulse – 3/2 and 2/2 – with an occasional alteration to truncate or extend phrases in 3/4 and 5/4. Though the majority of the movement is written in a 3/2 time signature, the construction and the placement of accentuation in theme 1 and especially later in theme 2 create more of a duple than a triple feel when the music is performed, as it often displaces from the downbeat what sounds like the strongest beat in the measure.

One of the most strategic ways that Hindemith uses rhythm is found first in the material that accompanies theme 1 where the high woodwind parts beginning in measure 1 create a “tonal fabric” behind the trumpet/cornet statement of theme 1. In this tonal fabric, a seemingly frenzied

⁵⁵ Paul Hindemith, *Symphony*, 1.

⁵⁶ *Ibid.*, 1-4.

sound results from the alternation of triplet and eighth note figures with quarter notes in each part whereby a continuous line of triplets and sixteenth notes is sounding simultaneously as the parts are overlapped. Variation in articulation with slurs in the solo clarinet part coupled with the overlay of triplets and eighth notes contribute to the diminution of clarity in the woodwind parts that strengthens the perception of this sound as more of a background fabric than several independent lines.

The melody of theme 1 with the accompanying tonal fabric creates a homophonic texture during the first phrase. Hindemith flips the orchestration of this melody and accompaniment at rehearsal A where the high woodwinds repeat theme 1 and the trumpet/cornets have a version of the earlier tonal fabric in the woodwinds. The complexity of the fabric is reduced with the removal of the eighth notes, leaving only a continuous line of triplets, facilitated by the alternation of triplets and quarters between trumpets and cornets. The trumpet/cornets are also marked a dynamic level lower than the high woodwinds are at the beginning – mezzo forte instead of forte. The result is a less prominent and less chaotic tonal fabric to accompany the second statement of theme 1.

The second statement of theme 1 is extended beginning at measure 20 with a repetition of the descending minor third-descending major seventh-ascending augmented sixth figure from measures 7–9 of theme 1 and a two measure codetta at measure 24. The tonal fabric continues through this extension with repeated triplets first in the flute and alto saxophone and eventually in all high woodwinds. A secondary line of counterpoint is added collectively in the horn and low reeds during the restatement of theme 1. This secondary component is essentially an embellished descent from Bb to the dominant F, sustained by the horns in measures 19–21, setting up a resounding F major chord at the end of this section at measure 26. The codetta in

measures 24–26 recalls the declamatory entrance of the trumpets/cornets at the beginning of the movement and concludes this section with the material from the second measure of theme 1.

The second section of the exposition contrasts significantly to the previous section with a theme that is more nimble and introspective in character with a more simplified and thinly scored harmonic accompaniment. Theme 2 is introduced by solo oboe at measure 28 in the dominant key of F after a two-measure introduction in measures 26–27 of flute tremolos and sustained concert A in the solo clarinet. The first five notes from the tuba part in measure 1 return as the first five notes of theme 2 (see Example 2-3). The metric ambiguity mentioned earlier is especially ostensible in the second theme when this five-note motive on the downbeat of measure 28 returns in the next measure on beat two and in the following measure on beat three.



Example 2-3. *Symphony in B flat*, movement 1, theme 2 (oboe mm. 27–33).⁵⁷

The orchestration here is significantly reduced. Only flutes, solo bassoon and solo clarinet accompany the oboe soloist. The first statement of theme 2 lasts for five measures in the solo oboe before the tenor saxophone interrupts it with a repetition of the theme. This tenor saxophone restatement is also cut short after three measures with an interruption of a canonical repetition of the five-note motive from theme 2. The interruption is initiated by the clarinets and continues throughout rest of the woodwinds excluding flute and piccolo. This series of

⁵⁷ Hindemith, *Symphony*, 9-10.

interruptions beginning with the tenor saxophone functions as a modulatory transition to the restatement of theme 2 in its entirety by the clarinets in the tonal center of C.

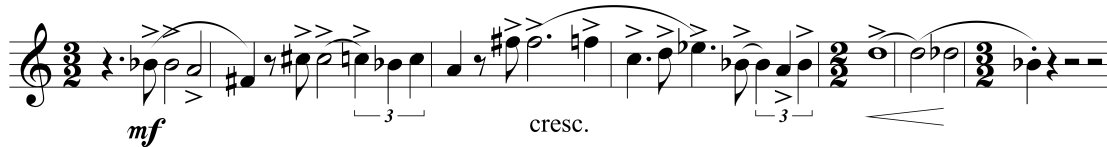
Measures 48–50 extend the second section of the exposition and function as a transition to the third section and the presentation of theme 3. The extension has a tonal center around Gb though the chromaticism weakens the aural discernibility of this tonal emphasis. An abrupt change in dynamics at measure 51 reinforces a structural theme in Hindemith's treatment of form. As he did at measure 26 before the introduction of theme 2, a drop in dynamic level after a crescendo marks the beginning of a new section.

The third section of the exposition begins at measure 51. Unlike the first two sections, the new theme is not presented at the beginning of this section. The third theme, introduced in measure 57, is resilient in character, and though similar to theme 1 in terms of rhythmic structure and articulation, consists of shorter statements broken up by eighth rests (see Example 2-4b). The material introduced at the beginning of the section, though thematic in nature, is not theme 3.⁵⁸ This first thematic idea is actually an ostinato figure that is repeated twice as an accompaniment to theme 3 (see Example 2-4a). This melodic material is the least rhythmically complex of the thematic material in the first movement and, though the tonal center of Gb from the transition preceding the third section does continue in this ostinato figure, it is the most tonally ambiguous material thus far in the symphony in terms of aural perception.

⁵⁸ Other analysts have described the material at measure 51 as the third theme and the thematic idea presented in the horns in measure 57 as a second line of counterpoint or even a fourth theme. (Charles Gallagher, "Hindemith's Symphony for Band," *The Journal of Band Research: A Repertoire Anthology (1964-1989)* (Chicago: GIA Publications, Inc.) 35.)



Example 2-4a. *Symphony in B flat*, movement 1, ostinato (oboe mm. 51–57).⁵⁹



Example 2-4b. *Symphony in B flat*, movement 1, theme 3 (F horn mm. 57–63).⁶⁰

Theme 3 is firmly rooted in the tonal center of the subdominant Eb, a minor third below the tonal center of the ostinato figure. It is stated three times beginning with the horns in octaves at measure 57. The trumpet/cornets and trombones repeat theme 3 at measure 63 where the horns relinquish the melody for a chordal accompaniment. The third statement, now scored for the full brass at fortissimo, is structured differently than the first two statements. The rhythmic structure of the ostinato figure first introduced in measure 51 as a series of eighth notes and quarter notes is transformed into a rapidly moving series of triplets in the woodwind parts at measure 70, statements of which are broken up by fragmented portions of theme 3 in the brass. The complexity of theme 3 is also developed with the addition of ascending and descending quarter note figures in the horns, reinforced by moving quarter notes in measure 71 in the second trumpet and first trombone. The alteration of rhythm creates a growing sense of momentum at the end of this third section. With the metric instability caused by the insertion 5/4 and 3/4 measures (mm. 72, 77) and an increase in orchestration and dynamics, the music arrives at a

⁵⁹ Hindemith, *Symphony*, 13-14.

⁶⁰ Ibid., 14-15

climax with the greatest point of tension in the symphony thus far at the conclusion of the exposition.

The development section begins after a pause marked by a fermata over the last measure in the exposition, which is an explicit indication that a new section is beginning. The development consists of two main sections, the first from measures 78–128 and the second from measures 129–154. The first part of the development section is essentially the development of the intervallic structures used in the thematic material of the exposition and not necessarily a development of the thematic material in the conventional sense of a sonata form development. A repeated rhythm of dotted eighth-sixteenth is exchanged around the ensemble in different choirs and groupings of instruments, passing through a number of tonal centers. The rhythmic content and the repetitiveness of the dotted eighth-sixteenth motive contrasts from the rhythmic content of the exposition.

In the development section, gradual increases in dynamics and orchestration create several escalations in momentum and tension before abrupt returns to softer dynamics and thinner orchestration, similarly to the way that Hindemith delineates sections in the exposition. These “resets” in dynamics occur in measures 99, 115 and 129. Additionally, there are three “interruptions” during the first section of the development that are contrasting in dynamics and style, which foreshadows the “theme” in the second part of the development. These interruptions occur at measures 89, 104, and 115, the second of which is the most similar rhythmically to the material in the second section of the development.

The last interruption consists of a trio of woodwinds (oboe, clarinet and bassoon) with a stretto-like treatment of the dotted eighth-sixteenth motive, joined midway through the interruption by an ascending line of counterpoint in the tuba. The interruption segues

immediately to the final “shout” of the first section of the development with a frantic ascending repeated figure in the flutes and a new declamatory line in the horns echoed by the saxophones, all overlapping with the repeated dotted-eighth sixteenth rhythm exploited in this section.

The second section of the development is marked by the dramatic reduction in orchestration from full band to solo bassoon, alto saxophone, cornet, tuba and glockenspiel after a resounding F minor chord on the downbeat of measure 129. In this contrapuntal texture of four solo lines, the cornet introduces the new thematic idea, beginning with a sixteenth note pickup to a triplet (foreshadowed in the earlier interruptions) followed by material that is much more melodic and lyrical compared to the repeated dotted eighth-sixteenth motive from the first section (see Example 2-5). This theme is repeated an octave higher in the solo flute, and then a fragment of the theme is repeated first by the horns and clarinets and finally by the bass clarinet, saxophones, and baritone. This series of restatements occurs with an incessant repetition of the dotted eighth-sixteenth figure in woodwinds and trombones with a gradual crescendo on a sustained dominant F in the horns and roll in the snare drum. This last “building-up” section leads to the climax of the development section at measure 147 where the five-note theme from measure 1 and theme 2 returns in two altered versions at fortissimo for the entire ensemble excluding the snare drum.



Example 2-5. *Symphony in B flat*, movement 1, development, (trumpet, mm. 129–133).⁶¹

Similarly to the end of the exposition, Hindemith uses a rhythmic alteration in the last part of the development section. The opening five-note motive introduced in measure 1 and the

⁶¹ Hindemith, *Symphony*, 26-27.

first five notes of theme 2 return in two forms simultaneously. The rhythmic duration is doubled in the low reeds, saxophones and brass transforming the character of this motive from the initial introspective quality into a more aggressive and declamatory statement like theme 1. Meanwhile, the woodwinds repeat the five-note figure structured rhythmically with the dotted eighth-sixteenth motive imitative of the rhythms introduced in the first part of development section. The result is the layering of another tonal fabric in the woodwinds behind the augmented version of the five-note figure. The development concludes with a resounding unison quarter note triplet/quarter note figure in the brass descending to a concert Eb while the woodwinds sustain a trill an augmented second higher on F#.

The recapitulation begins at measure 155, lasts until measure 208, and consists of three main sections. Hindemith breaks with the conventional structure of sonata form in the first main section with the simultaneous reprisal of theme 1 and theme 2 in the tonal center of Eb. This reprisal is preceded by a two measure introduction of a tonal fabric similar to that of the opening except only in the clarinets and now solidly in the key of Eb. Theme 1 is presented in the flute and oboe, now in open fifths, with an elongation of the first note of the theme by one measure. Theme 2 begins one measure later in the bass clarinet, bassoon and baritone saxophone also in the tonal center of Eb. This three-part texture of theme 1, theme 2 and the tonal fabric in the clarinets continues with a simple harmonic reinforcement in the tuba consisting of quarter notes until measure 168.

The second section of the recapitulation begins at measure 168. Theme 1 is repeated in the solo clarinet, still in the key of Eb, while flute 1 repeats theme 2, now in the key of F# (augmented 2nd) and displaced metrically from theme 1 by one and one-half beats. This section is extended much like the second statement of theme 1 in the exposition with the repetition of the

last four notes of theme 1 exchanged between the solo clarinet and oboe, tenor saxophone and finally tuba. At the end of this second section, Hindemith breaks with the pattern of intensification at the end of each section by increasing dynamics and orchestration with a gradual decrease in tessitura coupled with a steady diminuendo and descending figure in the accompaniment. The chord at measure 138 functions as a timbre element that concludes this section and not as a specific harmony.

The third section of the recapitulation begins with the return of the ostinato accompaniment to theme 3 in an almost identical way to its presentation in the exposition, aside from the new tonal center of Db. As in the exposition, the ostinato is followed six measures later by the entrance of theme 3 now in the home key of Bb. Aside from the change in tonal center and slight changes to orchestration (most notably the joining of the tuba with the woodwinds on the ostinato in measure 203), this section unfolds exactly as it did in the exposition until the third statement of theme 3. The ostinato and third theme are unaltered in the recapitulation where the two elements are broken up in the exposition by the rapid triplet version of the ostinato in the woodwinds. In the coda, the woodwinds repeat a one-measure motive of eighth notes centered in Bb on top of a repeated rhythmic figure consisting of three quarter notes emphasizing the following progression on the downbeats of each measure: Bbmin – F# – Eb – Bb.

Movement 2

The second movement, marked “Andantino grazioso,” is cast in an overarching ternary form with contrasting A and B sections and a third section that overlaps these two sections (see Figure 4). The ternary formal structure permeates the construction of this movement on several levels (see Appendix A).

A	B	A+B'
mm. 1–48	mm. 49–90	mm. 91–end
Gmin	Fmin	Gmin

Figure 4. Form chart for *Symphony in B flat*, movement 2.

Hindemith presents two contrasting sections, each with different thematic material and style. The third section constitutes the repetition of the second section in an altered form with the simultaneous and nearly identical restatement of the first section with only a few changes in scoring. The main theme in the A section of this movement is comprised of two pairs of antecedent and consequent phrases, each having the same antecedent phrase with contrasting consequent phrases. These two pairs (a and a') are separated by a b section which functions as an interlude between the two pairs.

The construction and character of the second movement differs a great deal from the first movement. The meter for the majority of the first section is written in 2/2, and the duple melody fits comfortably in the meter. Hindemith does alter the meter to extend phrases as he does in the first movement. Accompaniment figures in this first section are generally marked piano under solo voices, and the texture is homophonic with harmonic support from the tuba, clarinets and bassoons, including grace note embellishments in the woodwinds. The harmonic accompaniment is enforced with the addition of eighth notes in the trombone section in measure 8 and again in measure 34. Though the reduced instrumentation and dynamics create a more subdued character compared to the first movement, the accompaniment figures add a subtle intensity that creates an underlying layer of unease in the character of the music.

The antecedent phrase in the main theme is presented compositely at the beginning of the movement in the first alto and solo cornet. The two voices alternate measures of the actual theme

in measures 1–3 and 5–6. Each of these voices has a melodic embellishment in the dotted eight-sixteenth rhythmic motive from the first movement when the other voice has the actual melody (see Example 2-6). Not until measure 27 do we hear the theme without the embellishments and the exchange from one instrument to another. The rhythmic structure and melodic contour of the first consequent phrase at measure 5 is very similar to its antecedent, whereas the second consequent phrase at measure 16 is strikingly different (see Example 2-7). Interestingly, the contour and repetition of the same descending motive in the second consequent phrase is similar to the end of theme 1 from the first movement, especially with the first interval of a descending minor third.

The musical score for Example 2-6 is presented in three systems. The first system (measures 1-3) shows the Alto Sax and Cornet parts. The Alto Sax part has a melodic line with a dotted eighth-sixteenth note figure, marked *mf* and *p*. The Cornet part has a similar melodic line, also marked *mf* and *p*. The second system (measures 4-6) shows the continuation of the melodic lines, with the Alto Sax part marked *mf* and *p*, and the Cornet part marked *mf*. The third system (measures 7-9) shows the continuation of the melodic lines, with the Alto Sax part marked *mf* and *p*, and the Cornet part marked *mf*. The score includes various musical notations such as notes, rests, and dynamic markings.

Example 2-6. *Symphony in B flat*, movement 2, first antecedent/consequent pair (mm. 1–11).⁶²

⁶² Hindemith, *Symphony*, 41-42.

The image shows a musical score for two instruments: Alto Sax and Cornet. The music is in 3/2 time. The first system (measures 12-15) is labeled 'antecedent phrase'. The Alto Sax part starts with a half note G4, followed by a quarter note A4, then a quarter rest, and a half note B4. The Cornet part starts with a half note G4, followed by a quarter note A4, then a quarter rest, and a half note B4. The second system (measures 16-20) is labeled 'consequent phrase'. The Alto Sax part starts with a half note G4, followed by a quarter note A4, then a quarter rest, and a half note B4. The Cornet part starts with a half note G4, followed by a quarter note A4, then a quarter rest, and a half note B4. The score includes various musical notations such as slurs, ties, and dynamic markings.

Example 2-7. *Symphony in B flat*, movement 2, second antecedent/consequent pair (mm. 12–20).⁶³

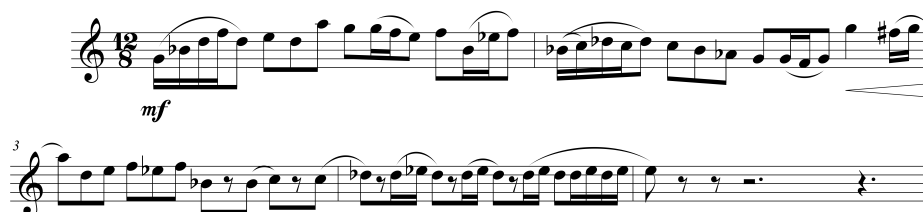
The interlude at measure 21 functions as a higher-level “B” section connecting the first 20 measures (the first pair of antecedent and consequent phrases) to the second pair from measures 27 to 48, altogether a microcosm of ternary form within this first section. The change in orchestration in this interlude, with the addition of the full trumpet/cornet section, provides a quick shift in timbre and consequently a brightening of character before the return of the antecedent phrase. The use of a 5/4 measure followed by a 3/4 measure in measures 24–25 is metrically reminiscent of measures 8–9 in the first antecedent phrase, though the melodic content is different.

Measures 27 to 48 constitute an exact repetition of the first 20 measures (two pairs of antecedent and consequent phrases separated by four-measure “B” phrase) with only a few differences. First, an additional line of echoing accompaniment is added in the flutes and horns, rhythmically reminiscent of the development in movement 1. Second, as mentioned earlier, the melody of the antecedent phrase is no longer separated between two voices with rhythmic embellishment. The composite melody is now found in the first alto saxophone and tenor

⁶³ Hindemith, *Symphony*, 42-43.

saxophone. The most significant difference is the second consequent phrase from measures 42 to 48 compared to the second consequent phrase heard previously in measures 16–20. The material in the trombones in a tonal center firmly in g minor along with the *ritardando* in the last two measures is more conclusive, which is appropriate as it concludes the main “A” section of the movement.

The second section of movement 2 is marked “Fast and gay” in a meter of 12/8, the first time Hindemith uses a compound meter in the symphony. The character of this section, as indicated by the tempo marking, is brighter and more spirited. The almost constant presence of the eighth note subdivision facilitates a momentum that is always pressing forward. The tempo is marked at dotted quarter = 112, which is exactly double the tempo of the half note pulse in the first half. The rhythmic construction and staccato articulations create a much more lilting and dance-like style compared to the first section. The theme of this second section is introduced in the solo clarinet and first clarinet part measure 49 (see Example 2-8). The first part of the theme is echoed in the alto saxophone in a *stretto*-like treatment before the clarinets complete the theme at measure 53. Overlapping of this theme occurs throughout the B section. At measure 62, the restatement of the theme in the oboe, third clarinet and alto saxophone is joined by other combinations of sixteenth notes and eighth notes in the rest of the woodwind parts to create a composite continuous line of running sixteenth notes until measure 66.



Example 2-8. *Symphony in B flat*, movement 2, Fast and gay theme (clarinet 1, m. 49–53).⁶⁴

⁶⁴ Hindemith, *Symphony*, 48.

A section of metric instability and abrupt changes in dynamics follows at measure 66 to create a tumultuous musical interlude between statements of the theme. The rhythmic motive of four ascending sixteenth notes which began on the downbeat is now displaced from the downbeat at measure 66 by one eighth note and repeated in a stretto-like texture in the solo high woodwind parts with a simple line of counterpoint between bassoon and glockenspiel as accompaniment. This very soft and delicate passage is suddenly interrupted by a two-measure sixteenth note figure in the clarinets, saxophones, and low reeds at fortissimo with accents displacing emphasis from the downbeats to the third eighth note in each beat. This figure is followed by a composite run of sixteenth notes in the flutes for three measures created by the combined piccolo and first and second flute parts, each of which have the figure of four sixteenth notes followed by an eighth note and an eighth rest where each voice is displaced by an eighth note. The fortissimo sixteenths return for a measure in the clarinets, saxophones and low reeds before the return of theme 1 and its original accompaniment at measure 77.

Having rested for the entire second section of this movement thus far, the brass section, excluding the horns, enters in measure 80 at the end of a truncated restatement of theme 1 and crescendos from below the woodwind sixteenth notes to a raucous fanfare figure at measure 84 where the horns join the rest of the brass. While this material in the brass begins in the compound meter of 12/8, the melodic component in the horns and second and third trombones transitions to a duple feel while the rest of the brass maintains accompaniment figures in the compound meter and the woodwinds incessantly repeat the ascending four sixteenth-eighth note rhythmic motive. A frenzy of continuous sixteenth notes in the woodwinds follows after the brass fanfare comes to an end in measure 87, descending in range while growing softer until the third section of the movement begins at measure 91.

In the third section (A+B'), the B section is repeated a step higher in the key of g minor simultaneously with an exact restatement of the A section, barring a few adjustments in the voicing of thematic material and a slight rhythmic alteration in the last measure. The repeat of the B section in g minor is also nearly an exact replica until the last eight measures. The theme at measure 91 is now in the baritone saxophone and horn as opposed to solo cornet and alto saxophone. Because of the construction of each of the first two sections, including the seemingly arbitrary alteration of meter in several places, the A and B sections become two cohesive layers. At measure 121, as mentioned earlier, the brass fanfare from the B section is removed and the woodwind material is altered to wind down with the second consequent phrase from the A section to conclude the movement.

Movement 3

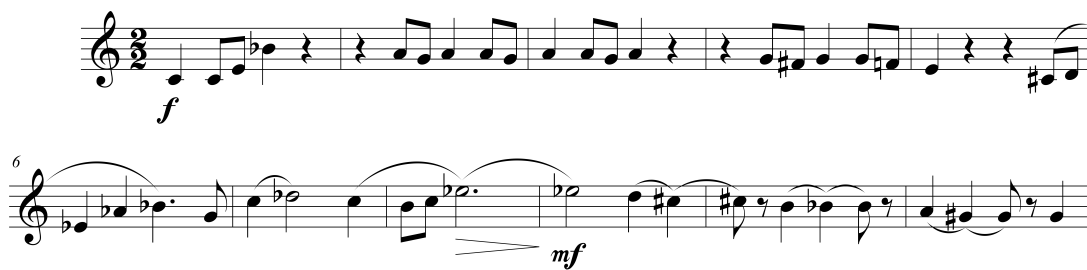
The third movement is entitled "Fugue," the first two sections of which loosely follow the typical structure of the fugue form. Hindemith continues with the basic structure of two contrasting sections with an overlapping of the two sections in the third section. However, he extends this movement with a fourth section that overlays theme 1 from the first movement with the already overlapping texture of the first and second sections of the third movement.

Introduction	A	B	A'+B'	A'+B'+Theme 1	Coda
mm. 1–9	mm. 10–76	mm. 77–160	mm. 161–177	178–212	mm. 213–end
Bb	Bb - Db	Db - B	Bb/Eb	Bb/F	Bb

Figure 5. Form chart for *Symphony in B flat*, movement 3.

The first eight measures introduce most of the first fugue subject in the saxophones and brass. The tonal center of Bb is emphasized by the crescendo to an augmented V7 chord in first inversion marked fortissimo and sustained under a fermata in measure 8. The chord is released and resolves back to Bb for the full statement of the fugue subject in the cornet/trumpet parts beginning at measure 10. The tempo here is marked slightly faster with an indication of “energetic,” which coupled with the reduction of orchestration to only trumpets and a simple line of counterpoint in the clarinets contrasts the heavy and declamatory style of the introduction.

The fugue subject begins in measure 10 and lasts eleven measures, a period consisting of contrasting antecedent and consequent phrases (see Example 2-9). The antecedent phrase has no slurs, a range of minor seventh, and consists mostly of alternating major and minor seconds, and the consequent phrase is almost entirely slurred, has a range of a diminished tenth, and consists of major and minor seconds, perfect fourths and minor thirds in a more exaggerated melodic rise-and-fall contour compared to the antecedent.



Example 2-9. *Symphony in B flat*, movement 3, first fugue subject (trumpet/cornet mm. 10–20).⁶⁵

The fugue subject is developed immediately as a restatement occurs in the horn and baritone parts in the eighth measure of the original statement in the dominant key of F. This is followed four measures later by another restatement in E by the oboe and Eb clarinet. The intervallic structure in the second statement in the horn and baritone is altered slightly in the

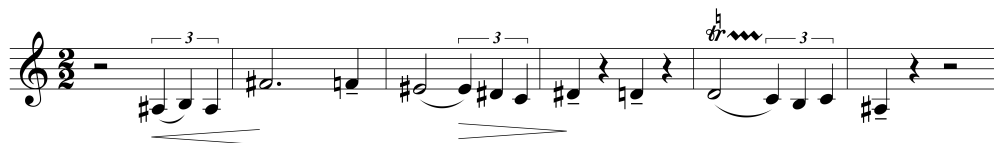
⁶⁵ Hindemith, *Symphony*, 69.

measure after this third entrance to accommodate the new key center. The second and third statements are incomplete statements of the subject, the third a shorter fragment than the second. After the first full statement by the trumpet/cornet section concludes in measure 21, the solo cornet presents the countersubject, which is also stated in a modified version in the horn beginning in measure 26. The piccolo, flute and first clarinet restate the fugue subject in its entirety in the key of A. The return of the subject in the home key of Bb occurs in measure 30 in the tuba and baritone parts in the fifth measure of this high woodwind fugue subject statement in the key of A. Upon conclusion of this home key statement, a four-measure episode occurs at measure 41 consisting of rhythmic material from the second and third measures of the fugue subject. This episode functions as a transition from what is essentially the exposition of the fugue, the first 40 measures, to the development, which begins at 45.

The development section (measures 45–65) is a section of stretto during which the fugue subject moves through several different tonal centers, statements of which become increasingly truncated and displaced from one another by fewer beats. This technique coupled with the addition of increasingly more voices builds momentum through tension and volume (though only to mezzo forte) before a relatively fast decay in dynamics starting at measure 64. The following section marked “scherzando” is a shift stylistically from what has previously occurred in the third movement. The reduction in dynamics and change in orchestration to only woodwinds, along with the addition of the triangle and the staccato articulations, facilitate this stylistic change.

This section functions as both the recapitulation of the first fugue and as the transition to the second fugue at measure 77. The presentation of the final statement of the fugue subject in the solo alto saxophone is unexpected in three ways. It is displaced from the downbeat to the

second beat in the measure; a number of slurs are added so that articulations coincide with the shift to the scherzando style; and the subject is in the tonal center of Db, not the home key of Bb. This unexpected key serves as an introduction to the tonal center of Db at the beginning of the “B” section at measure 77. The second fugue subject begins here on beat two and lasts for five measures plus one downbeat. The orchestration of this subject in the low reeds, with harmonic accompaniment in the trombones and tubas, lends itself to a much darker sonority and an almost nefarious character, at least in its initial presentation (see Example 2-10). The subject is repeated in the clarinets in measure 82 and echoed three measures later in the flutes. A section of episodic material in stretto begins at measure 89 with an altered version of the fugue subject in the flute, oboe, and Eb clarinet, along with material in the bass clarinet and bassoon that uses the rhythmic motive from the first measure of the first fugue subject. The scoring of this episodic material in the high woodwinds with the lively rhythmic motive from the first fugue subject brightens the character immediately in this section.



Example 2-10. *Symphony in B flat*, movement 3, second fugue subject (bassoon mm. 77–82).⁶⁶

The section from measures 77–98 is essentially repeated beginning with the anacrusis to measure 99 with changes in scoring in the fugue subject statements. At measure 110, the episodic material returns with a further development and extension of the quarter note triplet motive in measures 113–114 and 119–120. Similarly to the development of the first section (mm. 45–65), the development of the “B” section begins at measure 122 with a setting of the second fugue subject in stretto beginning with solo baritone and moving quickly through several tonal

⁶⁶ Hindemith, *Symphony*, 77-78.

centers as it is passed from one instrument grouping to another. The diminuendo beginning in measure 133 leads into another scherzando section mirroring the end of the fugue statements in the “A” section.

As the scherzando did in the “A” section, this section functions as another transition with a change in style and a final statement of the fugue subject in the first alto saxophone, now in the tonal center of B. The transition is extended with the repeat of the subject in the baritone saxophone accompanied still by the eighth note figures in the woodwinds. Unlike the first transition, this transition does not immediately lead to the new section. An extension of the “B” section begins at measure 147 where the orchestration is reduced to alternating solo statements of the earlier scherzando eighth note figures in the clarinet, flute, and piccolo. Accompanying these solo lines are slower changing descending passages in the second horn and baritone joined in measure 154 by first horn, bass clarinet, and soprano clarinets on a cluster chord marked *pianissimo*. This gradual winding down in the middle of the movement occurs only one other time in the symphony in the recapitulation of movement 1 before the reprise of the ostinato and third theme.

The third section of movement 3 begins after the sustained cluster chord in measure 160 with the layering of both fugue subjects. The first fugue subject is now in the tonal center of Eb while the second subject is in Bb. The third section of this movement is much shorter in comparison to the third sections of the first and second movements as Hindemith does not reprise each section in its entirety. The first fugue subject is only completely stated once in the bass clarinet, bassoon, tenor saxophone and baritone saxophone with shortened restatements in the clarinets, flutes and piccolo. The second fugue is stated three times in its entirety, first in the oboe and clarinet, then in the tuba, and finally in the alto saxophones, though not overlapping as

much as the subject was in the “B” section. The only non-thematic component is the accompaniment in the trumpets/cornets consisting of a repeated dotted quarter-eighth figure supporting the fugue subjects harmonically.

Hindemith uses a 3/2 measure to extend the last phrase of this section under which a crescendo leads into the beginning of the fourth section. The tempo here is marked “poco più largamente,” which coupled with the entrance of the trumpets and trombones with theme 1 from movement 1 establishes a more deliberate and declamatory character. Both theme 1 and the first fugue subject are now in the tonal center of Bb while the second fugue subject is centered on the dominant pitch F. To accommodate the duple meter, the rhythmic duration of certain notes in theme 1 is altered, though the melodic content remains the same. The trumpet/cornet accompaniment from the third section continues in the cornets with additional harmonic support from the horns. A final layer of accompaniment is added in the piccolo, flute, oboe, Eb clarinet, and first clarinet consisting of the first four notes of the first fugue subject in stretto.

After another 3/2 measure extension in measure 191, this complex polyphonic texture is reduced back to four parts and, three measures later, only three parts with the majority of the ensemble playing the eighth note-quarter note material from the first fugue subject. In measure 198, the entire brass section joins the trumpets and trombones at fortissimo to complete the statement of theme 1 while the woodwinds alternate highly chromatic treatments of the rhythmic motive from the first beat of theme 2 in the exposition of movement 1. This bombastic section is temporarily interrupted at measure 206 where the instrumentation is reduced to an extended form of the eighth note figure from theme 2 in the woodwinds and a stretto setting of the first two measures of theme 1 in the cornets, trumpets, horns and trombones. This section segues into the coda at measure 213.

In the coda, Hindemith concludes the symphony with the most complex “tonal fabric” presented thus far in the work – a five-layered texture of contrapuntal chaos. In the high woodwinds, except for Eb clarinet, a continuous line of highly chromatic eighth notes continues until the end of the movement. Interestingly, the Eb clarinet part is changed to quarter notes in a 6/4 meter complicating this part of the tonal fabric with a triple figure over the rest of the woodwinds duple eighth notes. Half-step trills in the alto clarinet and saxophones recall the tremolo accompaniment to theme 2 in the exposition of the first movement. Statements of the last four notes of theme 1 are reprised in quarter notes and displaced from each other in the bass clarinet, bassoon, cornets, trombones and tuba. A new figure consisting of a quickly rising and falling chromatic figure occurs in a relatively high range of the baritone, and lastly, a sustained Bb alternating with A soars on top of the fabric in the solo cornet and first horn, supported by the first and second trumpet. The “tonal fabric” continues in the high woodwinds while the rest of the ensemble concludes the symphony with three resounding Bb major chords.

Formal Analysis: *Septet*

In the fall of 1948, Hindemith toured the major cities of Europe for a series of conducting and teaching engagements during his second trip to the continent after the conclusion of World War II. After nearly three months of traveling, Hindemith settled for a period of recuperation in Taormina on the island of Sicily. He did not prescribe to the idea of musical inspiration from external surroundings. However, he shared the following sentiments about his temporary refuge in reference to a written conversation with Willy Strecker: “If it is at all true that the character of a composition is influenced by one’s immediate surroundings, then this is a place which could

only give rise to the very best ideas.”⁶⁷ It was during his time in Taormina that he began work on the *Septet*. There is no known record to indicate Hindemith’s motivation for writing the *Septet* or for what reason he chose to include the traditional Swiss melody from the *Alter Berner Marsch* in the last movement. The instrumentation includes flute, oboe, Bb clarinet, trumpet, horn, bass clarinet and bassoon. After its publication, the work was well received by the classical music community in the United States, winning the New York Critics’ Circle award for the best chamber work of the season in 1952.⁶⁸

The piece is set in five movements, the second and fourth of which contrast in style and function as interludes between the three main movements. In the first, second, and third movements, Hindemith uses three of the most basic forms of thematic and motivic treatment – development, variation, and fugue.⁶⁹ Symmetry and cyclical unity are important in the construction of the *Septet* in terms of both thematic and formal structural elements. The significance of the interval of a perfect fourth, a common thread in much of Hindemith’s music, is evident in the intervallic structure of each of the movements, especially in the fugue subjects of the fifth movement. The layout of tonal centers throughout the work is exactly chromatically symmetrical, which is emphasized by the construction of the Intermezzos (movements 2 and 4), the second of which is an exact retrograde of the first (see Figure 6).

Movement 1	Movement 2	Movement 3	Movement 4	Movement 5
Eb	Eb – E	F	E – Eb	Eb

Figure 6. Tonal center progression chart for *Septet*.

⁶⁷ Paul Hindemith, Preface to *Septet* (London: Ernst Eulenburg Ltd. 1994), III.

⁶⁸ Ibid., VI.

⁶⁹ Ibid., VII.

Movement 1

The first movement of the *Septet* loosely follows the general structure of the classical sonata form with alterations to key expectations and thematic treatment in the recapitulation.

Exposition	Development	Recapitulation	Coda
mm. 1–81	mm. 82–151	mm. 152–172	mm. 173–end
Eb – B – C#	modulating	Bb	D - Eb

Figure 7. Form chart for *Septet*, movement 1.

The meter of this movement is indicated as 2/2 side-by-side with 3/2 where groups of 2/2 measures alternate with groups of 3/2 measures. The movement is marked as “*Lebhaft*,” which designates a lively tempo and style (half note=108). The exposition consists of three main sections delineated by three themes. Theme 1 is introduced by the clarinet in measure 1 in the tonal center of D# (see Example 3-1) and repeated enharmonically in the clarinet in measure 12 joined by the flute. A third and truncated statement of the theme returns in measure 24 in the flute, clarinet and bass clarinet in the dominant tonal center of F. The measures between each of these statements are best described as linking material that uses rhythmic motives and articulations from theme 1.



Example 3-1. *Septet*, movement 1, theme 1 (clarinet mm. 1–5).⁷⁰

⁷⁰ Paul Hindemith, *Septet* (Mainz, Germany: B. Schott's Söhne, 1949), 1.

The decrescendo in measure 26, aided by the layered removal of each of the three voices from the third statement of theme 1, segues into the second section of the exposition where theme 2 is introduced at a dynamic level of mezzo forte with accompaniment at piano. The tonal center of this section is B major, a tritone away from the preceding section. The jovial character of theme 1 is contrasted with the more sustained and lyrical antecedent phrase of theme 2 (see Example 3-2), though the jovial character quickly returns in the consequent phrase with grace notes, accents, and shorter rhythmic durations. The accompaniment at measure 27 consists of a repeated rhythmic motive of a quarter note followed by two eighth notes in the flute and clarinet with a quarter note bass line in the bassoon. The rhythmic motive in the flute and clarinet foreshadow the same motive that will be used in theme 3. A sequence of abbreviated restatements of theme 2 begins at measure 36, first in the tonal center of B in the horn, then in F# in the oboe (measure 40), and finally in the bass clarinet and bassoon in B (measure 45). The grace note figures from theme 2 (mm. 31–33) are repeated several times at the end of this last restatement and function as a tonal transition to the third section beginning at measure 58.



Example 3-2. *Septet*, movement 1, theme 2 (oboe mm. 27–36).⁷¹

Theme 3 is now introduced in the oboe in the tonal center of C# (see Example 3-3) and repeated four measures later in the bassoon in the same key. The indicated articulations and the voicing of the melody in the oboe create a character here that is even lighter and more dance-like

⁷¹ Hindemith, *Septet*, 5-6.

than the first theme. The rhythmic motive of a quarter note followed by two eighths is reversed and permeates the accompaniment throughout this third section. After a statement of the first two measures of theme 3 in the oboe centered in F major, a segment of sequential material follows from measures 69–81 with a gradual crescendo and ascent in range leading into the development-like section at measure 82.



Example 3-3. *Septet*, movement 1, theme 3 (oboe mm. 58–61).⁷²

The term development-like is appropriate as only material from the first two themes is developed in its original form during this section, though the rhythmic structure of the first measure of theme 3 is present several times from measures 82–95. The development can be separated into two distinct sections. The first section begins with the development of theme 2 in the trumpet in the tonal center of D. The articulations are altered with the removal of slurs and the addition of accents, which coupled with the timbre of the trumpet transform the original lyrical character of this material into a more grandiose and declamatory musical idea. Before the conclusion of this first statement of theme 2 in the trumpet, the oboe enters in measure 89 with the first two measures of theme 1 in the tonal center of D. This fragment of theme 1 is then sequenced through different tonal centers back and forth between flute and oboe from measures 91–97. The trumpet continues with another statement of theme 2 in measure 91 now in F. The statement is cut short in the fifth measure as the trumpet repeats the theme 2 fragment a minor third higher in Ab. Before the completion of this sequence, an accompaniment figure begins in

⁷² Ibid., 7.

the bassoon in measure 93 that gradually becomes the dominant accompaniment figure in the next fifteen measures.

The rhythmic duration of theme 2 in the trumpet is doubled beginning in the fourth measure (measure 99) and the grace note figure from the fifth and sixth measures of the theme is repeated at a higher pitch level. The rhythmic augmentation along with the ascending incessant eighth note accompaniment in the flute, oboe, clarinet, and bass clarinet intensify the momentum leading to the downbeat of measure 108. Meanwhile, the bassoon sustains a pedal G, beginning in measure 101, that lasts until the beginning of a transition at measure 108. This pedal functions as a “dominant” prolongation resolving eventually on the downbeat of measure 114 where theme 1 returns in the tonal center of C. The material in the six measures preceding this statement of theme 1 are an embellished derivative of the grace note figure from theme 2 and function as a transition between the augmented statement of theme 2 and the restatement of theme 1 in the temporary “tonic” key center.

The prolonged dominant pedal and the crescendo during the transition set up the false recapitulation of the theme 1 at measure 114, which actually begins the transition from the first section of the development to the second section. After the first three measures of the statement of theme 1 in the flute, the orchestration is reduced to flute, clarinet, and bass clarinet, and a subtle reduction in tempo at measure 122 indicated by “*einleiten*” segues into the second section at measure 124, marked “a tempo” though “*etwas ruhiger*” (somewhat calmer). Measures 124 to 151 consist of an extended phrase of theme 1 development first in the oboe and repeated in the bass clarinet. The accompaniment during this section consists mostly of a chordal quarter note texture in the other voices, which, paired with the reduction in tempo and dynamics, darken the character of the theme 1 material. The repeated phrase in the bass clarinet is extended by two

measures with an additional rising and falling passage of quarter note triplets in imitation of the preceding two measures.

The section that most resembles the recapitulation of sonata form begins at measure 152, though only a recapitulation of the theme 3 occurs, now in the tonal center of Bb. A gradual ritardando from measures 168–172 concludes this brief recapitulation and sets up the coda marked “*Langsamer*” or slower. The coda begins with the complete restatement of theme 1 in the flute ending on a full-ensemble trill that rises quickly over one and one half measures to forte and returns in one measure to piano. A dramatic change in tempo, “*Viel lebhafter*,” sets off the final measures of the coda with the repetition of the figure in the clarinet in measure 180 which is repeatedly shortened until all that remains is the alternation of F7 chords and open fifths on Eb, which occur over an Eb pedal in the bassoon.

Movement 2

The second movement functions exactly as the title indicates – “Intermezzo” – an interlude between the first two major movements in this composition. This movement is only twenty-nine measures long and, as mentioned previously, is contrasting in style and tempo from the previous and successive movements. It is best described as having three main sections (see Figure 8), each of which is a variation in the treatment of the rhythmic motive of the thirty-second/double-dotted eighth figure that is the most cohesive element in the movement.

Section 1	Section 2	Section 3
mm. 1–12	mm. 13–19	mm. 20–29
Eb	Bb	E

Figure 8. Form chart for *Septet*, movement 2.

The movement opens with the clarinet statement of the thirty-second/double-dotted eighth motive with harmonic accompaniment figures in the horn, bass clarinet, and bassoon. The meter alternates between 2/4 and 3/4 with a tempo indication of “*Sehr langsam, frei*,” or very slow, free, with a tempo marking of eighth note=58. The fluctuation in meter and tempo along with the variation in rhythms throughout the Intermezzo help to accomplish the indication of “free,” to the point that some of the material has an improvisatory character. This is especially evident in the short interlude-like sections between statements of the rhythmic motive (mm. 4–8, 12, and 22–24). The significance of symmetry in the *Septet* is especially apparent upon examination of the overarching rise and fall in dynamics and in the addition and subtraction of voices in the orchestration. The first three measures and last three measures seem to be mirror images of each other rhythmically, which lends further credence to the significance of symmetry. One of the most cyclical characteristics of the *Septet* is the fact that the fourth movement, also entitled “Intermezzo,” consists of an exact retrograde version of the second movement.

Movement 3

The third movement, entitled “Variationen,” follows the classical form of theme and variation. After the presentation of the theme in the trumpet, each of the four variations is presented in a different solo voice before a short coda concludes the movement.

Theme	Variation 1	Variation 2	Variation 3	Variation 4	Coda
mm. 1–25	mm. 25–50	mm. 50–76	mm. 76–102	mm. 102–127	mm. 127–end
F	E	A	Bb	F	F
trumpet	flute	oboe	horn	bassoon/trumpet	

Figure 9. Form chart for *Septet*, movement 3.

The interval of a fourth is especially important in this movement as evidenced by both the melodic construction of the theme and the progression of tonal centers. The ascent in tonal center by a perfect fourth from Variation 1 to Variation 2 is mirrored after an ascending half step (itself a mirror of the first tonal center change from F to E) and the subsequent descending perfect fourth from Variation 3 to Variation 4. Upon examination of specific intervals in the theme itself (see Example 3-4), most importantly the first two ascending intervals, the significance of the perfect fourth is strengthened even further.



Example 3-4. *Septet*, movement 3, theme (trumpet mm. 1–25).⁷³

The third movement is cast in a triple meter throughout, including 3/4 and 9/8, though, as is common in Hindemith's music, the construction of the melody is such that the music does not always fit within a triple meter, and strong beats do not always coincide with downbeats. The

⁷³ Hindemith, *Septet*, 25-27.

theme itself consists of two sections, the first with contrasting phrases and the second with repeated phrases (see Figure 10).

Section 1		Section 2	
a	b	c	c'
mm. 1–7	mm. 8–13	mm. 14–18	mm. 19–24

Figure 10. Form chart *Septet*, movement 3 theme.

Section 1 consists of a seven measure antecedent phrase followed by a six measure consequent phrase. The overall ascending contour of the antecedent phrase is contrasted by the overall descending contour of the consequent phrase. The orchestration and dynamics, increasing through the antecedent and decreasing through the consequent, along with this melodic contour, create a phrasal climax at the beginning of the consequent phrase in measure 8. There is a sense of symmetry here reinforced by the restatement at the end of the consequent phrase of the material at the beginning of the antecedent. The second section of the theme consists of melodic material that is softer, more subdued, and also more limited in range compared to the first section. The first five measures are subsequently repeated with a one-measure extension before the beginning of the first variation.

The material that is “varied” in the first variation is not the melody as the flute restates the theme exactly as it was presented in the trumpet, though now in the tonal center of E. While the meter does not change, the clarinet and bass clarinet have alternating sixteenth note figures that are more aligned with the triple subdivisions of a compound meter. The bassoon has a repeated descending eighth note rhythmic motive with pitch alterations to support the harmonic structure of the theme, and the trumpet has staccato eighth notes that fall exclusively on the

upbeats. The result is a variation with a simpler texture and a transformation in character from jovial and dance-like to eerie and inconspicuous. The rhythmic complexity of the theme is reduced significantly in the second variation. The melody, now in the oboe, is mostly slurred and, compared to the previous variation, is much more lyrical and song-like in style. The accompaniment figures are converted to a 9/8 time signature, the subdivisions of which create a lilting accompaniment supported by simple harmonic counterpoint in the bassoon.

Similarly to the treatment of the theme in the first variation, the melody is replicated exactly in the third variation in the horn as it was in the oboe in variation 2. The accompaniment is transformed from the lilting 9/8 figures to syncopated quarter note figures embellished by grace notes with harmonic accompaniment now in the bass clarinet. The fourth and final variation returns to the tonal center of F with an exact replica of the theme in the bassoon displaced two octaves lower than the trumpet statement at the beginning. The dynamics return to forte in all parts having been restricted mostly to piano and pianissimo for each of the preceding variations. This change in dynamics, along with the continuous composite line of sixteenth notes in the accompaniment figures, creates a character that is celebratory and unrestrained. The bassoon is joined by the trumpet for the second section of the melody at measure 116. A gradual diminuendo begins in all parts at measure 121 resulting in a coda that begins in measure 127 at pianissimo. These last six measures are a final rise and fall in dynamics over the repeated dotted eighth-sixteenth motive from the first two measures of the theme, concluding in a pianissimo F major chord in second inversion.

Movement 5

The complexity of design in the fifth movement is such that it can be analyzed structurally in one of three ways. In terms of thematic material, there are three main sections, one for each fugue subject and a final section where the fugue subjects are combined. There is also an underlying binary structure when the first and second subjects are grouped together and the third subject and triple fugue are grouped together where each of the two sections is concluded by a codetta that is identical apart from transposition. If only analyzed based on the treatment of the *Alter Berner Marsch* melody in the trumpet, there are three main sections – two statements of the march separated by a section of development-like or free treatment of the *Marsch* material.

Figure 11(a-c). Form charts for *Septet*, movement 5.

Fugue 1	Fugue 2	Fugue 3	Triple Fugue
mm. 1–37	mm. 38–72	mm. 73–102	mm. 103–end
Eb	C	E	Eb

Figure 11a. *Septet*, movement 5, form chart defined by fugue subjects.

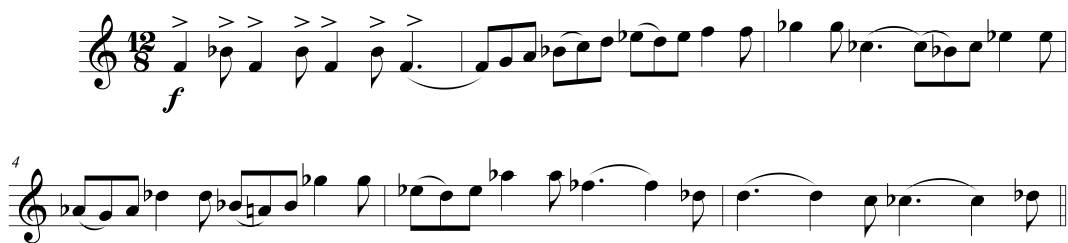
Section 1	Codetta	Section 2	Codetta
mm. 1–60	mm. 61–72	mm. 73–132	mm. 133–end
Fugue Subject 1 & 2		Fugue Subject 3 and Triple Fugue	

Figure 11b. *Septet*, movement 5, form chart defined by binary structure.

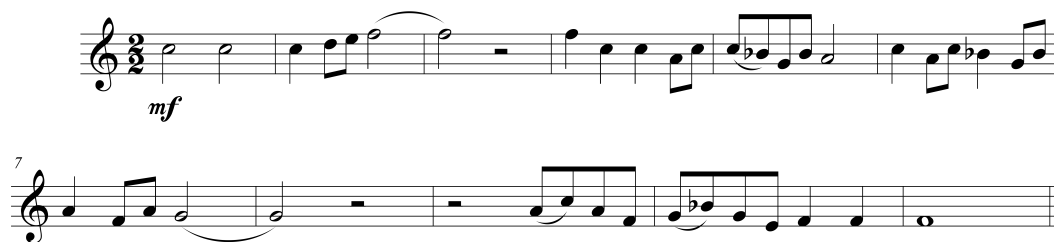
March	Free	March
mm. 1–48	mm. 49–103	mm. 104–end
Bb	Cb	Bb

Figure 11c. *Septet*, movement 5, form chart defined by *Alter Berner Marsch*.

The movement begins with the statement of the first fugue subject in the clarinet, followed in the second measure by the entrance of the *Alter Berner Marsch* in the trumpet (see Examples 3-5 and 3-6). The meter in the clarinet part is indicated by a 4 over a dotted quarter note (12/8) while the trumpet part is notated in 2/2. This combination of simple and compound meter creates a sense of metric dissonance when the *Marsch* melody sounds simultaneously with the fugue material. The first fugue subject is a romping melody centered tonally in Eb and begins with a repeated figure of perfect fourths, reinforcing the significance of this interval in the *Septet*. The flute enters at measure 7 with a statement of the fugue subject while the clarinet states the countersubject. After an incomplete statement of the subject in measure 11 in the bassoon, a full statement occurs in the bass clarinet and bassoon at measure 16. Another incomplete statement of the subject is heard in the oboe at measure 19 before episodic material begins at measure 22, lasting until the beginning of the second fugue at measure 38.



Example 3-5. *Septet*, movement 5, fugue subject 1 (clarinet mm. 1-6).⁷⁴

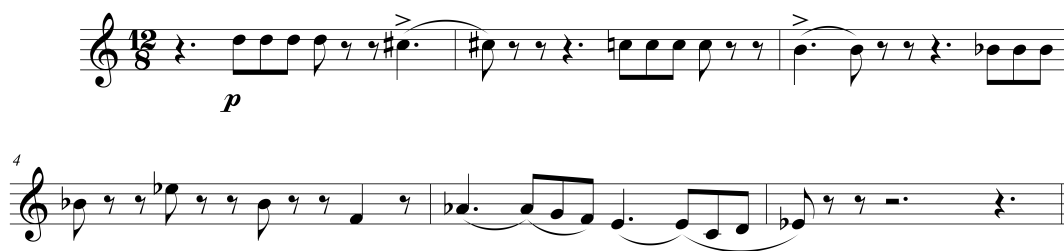


Example 3-6. *Septet*, movement 5, *Alter Berner Marsch* melody (trumpet mm. 2-16).⁷⁵

⁷⁴ Hindemith, *Septet*, 47.

⁷⁵ *Ibid.*, 47-48.

The second fugue, tonally centered in C, is introduced by the clarinet and echoed four measures later by the oboe (see Example 3-7). This subject is highly rhythmic and limited in range compared to the first subject. Though the scoring of a solo voice to introduce the subject is similar to the beginning of the movement, the marking of piano is a drastic change in dynamics. After the incomplete restatement of the subject in the oboe, an episode of developing material lasts from measure 46–51. At measure 52, a series of incomplete statements of the fugue in stretto lasts until measure 61. A gradual crescendo beginning in measure 49 during the episodic material and the entrance of the trumpet with free treatment of the *Alter Berner Marsch* material leads to the forte codetta in measure 61. The codetta functions as both a conclusion to the first main section of the movement and as a link from the second fugue statement to the third.



Example 3-7. *Septet*, movement 5, second fugue subject (clarinet mm. 38–43).⁷⁶

The third fugue subject is much shorter than the first two, lasting only two and one half measures (see Example 3-8). This subject is introduced by the bassoon in measure 73 and is immediately echoed by a restatement in the clarinet. After the statement of the fugue subject, the bassoon continues with the countersubject until measure 78 where the oboe and flute restate the subject in stretto. An episode occurs from measures 81–83 followed by a sequence of inverted subject statements in stretto that occur in all of the fugal voices except horn (the trumpet is only ever heard with the *Alter Berner Marsch* material). This sequence is followed by an episode in

⁷⁶ Hindemith, *Septet*, 52.

measure 91 lasting three measures before another sequence of stretto begins at measure 93 that combines both the original version of the subject and its inversion. The complexity of the texture is amplified in this second sequence by both the combination of subject and inversion and the reduction in time between each entrance of the repeated material in different voices.



Example 3-8. *Septet*, movement 5, third fugue subject (bassoon mm. 74–75).⁷⁷

The fourth thematic section begins at measure 103 with what seems at first to be a double fugue with fugue subjects 1 and 3, along with the reprise of the *Alter Berner Marsch* melody in the trumpet in measure 104. However, the oboe enters nine measures later at measure 112 with the second fugue subject, creating the triple fugue. Each of the fugue subjects are now in the tonal center of Eb while the *Marsch* in the trumpet returns to Bb. The dynamics are reset to piano at measure 119 to set up a gradual crescendo leading into the codetta, similarly to the treatment of dynamics during the second fugue. The codetta is an exact restatement of the previous codetta with the exception of transposition to the tonal center of Eb.

Rehearsal Analysis

General Considerations

Inherent in Hindemith's music are a number of recurring characteristics that require consideration in terms of rehearsal planning and execution. One of the most important elements to consider as a conductor is the composer's treatment of meter. As discussed in parts of the formal analyses, Hindemith is notorious for creating melody that does not consistently "fit"

⁷⁷ Ibid., 57.

within the prescribed meter. This metric incongruity usually occurs due to one or both of the following reasons: 1. Written accentuations or note groupings are placed in a way that misaligns the strongest beats in the melody from the strongest beats in the measure (*Symphony in B flat*, movement 1, ostinato, Example 2-4a). 2. The rhythmic construction and/or melodic contour are constructed in a way that naturally feels like a duple melody in a triple meter and vice versa (*Symphony in B flat*, movement 1, theme 2, Example 2-3). The conductor must use his/her judgment and musical intuition to determine the correct balance of when to emphasize downbeats for the sake of clarity and when to emphasize or accentuate parts of the melody with physical gesture that do not necessarily align with the meter. This metric incongruity also makes it easy at times to simply get lost temporarily in the conducting pattern if relying simply on aural cues.

Related to this consideration is the concept of metric dissonance. Two of the most common ways that Hindemith creates metric dissonance is by either layering simple and compound meters simultaneously in different voices, or altering the subdivision within the meter of a specific voice while others maintain the original subdivision. The result of both techniques is essentially the same. For members of the ensemble, the ability to subdivide independently and relate that subdivision to ensemble pulse is critical to navigate these areas in Hindemith's music. The ability to subdivide in these situations as well as in circumstances that are less complex metrically is also critical in terms of Hindemith's treatment of rhythm. As a performer, the ability to understand and distinguish in performance the difference between triplet and sixteenth note-based figures is important as Hindemith uses the juxtaposition of these rhythmic motives frequently in his thematic material (*Septet*, movement 3, variation 1, m. 25).

One of the most ingenious and recognizable elements of Hindemith's music is his treatment of counterpoint, the outstanding craft of which allows for the eventual overlapping of two or more musical lines. As a performer, this compositional trait requires an ability to be simultaneously independent while also completely aware of each of the other overlapping voices. In these polyphonic textures, the conductor must determine the hierarchy of voices and consequently how to balance them accordingly based on the orchestration of parts (*Symphony in B flat*, movement 3, m. 178). Additionally, one of the most recurring compositional techniques in terms of texture and counterpoint in Hindemith's music is stretto. The composer will frequently take a fragment or shortened version of a thematic idea and repeat it in several different voices, usually displaced by a consistent number of beats or measures that may or may not be reduced over time if the stretto continues or is reprised in a later section (*Septet*, movement 5, m. 52). The aforementioned requirements for the performer and conductor are also applicable to this consideration.

Symphony in Bb

Movement 1

The largest concern in the first phrase of the symphony will be the intonation and blend in the trumpet/cornet section, as each of the six parts are in unison. It would be beneficial at the beginning of the rehearsal process to have the section play the theme alone so that they can focus on pitch and timbre matching. The trumpets are supported in mm. 4–6 by the horns and trombone when the melody descends into the lowest and most unstable range of their instrument. It is also important during this first statement of theme 1 that the trumpets in measure 4 and the trumpets, trombone and horns in measure 5 release off of the tie on beat one and three

respectively in order to place the eighth notes precisely in time. Again, isolation of these parts in rehearsal will be critical to ensure the interpretation of the timing of the release is consistent. In the restatement of theme 1 beginning at rehearsal A, the woodwinds should emulate the style in which the trumpets/cornets first presented the theme. The trumpets/cornets take over the tonal fabric at rehearsal A and should match articulations through the section so that the transfer of triplets from one part to another sounds seamless. This may prove to be a challenge depending upon the range of ability in the trumpet section in terms of single versus multiple tonguing. This would be a key area for the principal player to address in sectional rehearsals.

Intonation is a challenge during the extension of theme 1 at measure 20, especially on the concert G's in the piccolo, oboe, Eb clarinet and solo Bb clarinet. Ideally, these players would be close to each other in the physical set-up of the ensemble. The crescendo beginning in measure 21 should not lose energy until the conclusion of the phrase at rehearsal B. In order to maintain momentum in measure 24 where the brass enter with the final declamatory statement in this section, the dotted quarter notes should be "blocks" of sound with no decay and should lead dynamically to the quarter note triplet on the following downbeat. The moving eighth notes in the horn part during this measure should come to the fore to support the momentum of the crescendo. In measure 25, the dotted half note voices should not become stagnant, but crescendo all the way until the following downbeat. The last few measures of this section are one of the instances where the conductor should solicit intensity from the ensemble without unnecessary tension in the body.

The flute tremolos in the introduction to the B section should pass seamlessly from the first to the second part to create one diminishing line of tremolo leading into the oboe statement of theme 2. The quarter rests have the potential to diminish the desired seamlessness, so

rehearsing with the flutes playing through the rests can help the section to hear the desired effect. The phrasing of theme 2 is clearly outlined by the indicated dynamic markings and should be consistent in each restatement of theme 2. The clarinet statement of theme 2 in measure 41 should be relaxed and sound like an arrival point after the metric instability created by the stretto treatment of the theme 2 material from mm. 36–40. The articulation of the accompaniment figures in the horn section will support this at measure 41 if the resonance of the pizzicato sound of the string bass is emulated. Also, it is important that the accompaniment figure does not push forward in time and rush the theme in the clarinets. Isolation of the accompaniment in sections like this throughout the symphony with a metronome can prove to be helpful with reinforcing ensemble pulse.

The instantaneous transition between the second and third sections should be seamless in terms of time. Subdivision of the eighth note in measure 50 is key to achieve this. The exaggeration of the crescendo in measure 50 will help to contrast the second and third sections. The woodwinds must enter precisely in sync with one another in terms of timing and pitch as the ostinato figure is stated in unison in three different octaves. The intonation of the lowest voices, bassoon and bass clarinet, must be unwavering in order for the higher voices to match. Isolating each octave in rehearsal with an emphasis on matching pitch will prove to be beneficial.

The entrance of the horns with theme 3 in measure 57 must be at a dynamic level that will allow the growth of dynamics until the fortissimo at measure 69. Each statement of the eighth note/half note (dotted half) motive in theme 3 should increase in volume from the previous statement. The gradual ascent in range and tessitura will help to facilitate this, but the burden is on the performers, as mentioned earlier, to not allow any stagnation in momentum in the longer notes. The fragmentation of the ostinato and theme 3 beginning at measure 68 will

require intense concentration by each “choir” to place the first note in each of the fragments precisely in time, especially for the brass coming out of the 5/4 measure. Working with a metronome in the beginning of the rehearsal preparation will help to establish the correct placement. Depending on the ensemble, the 5/4 measure could be conducted in five or in two. The last measure of the exposition should be conducted in a fast three, after which the conductor should pause in the rebound after beat three. This will facilitate the subsequent downbeat without a preparatory beat needed to set the development into motion.

With careful attention given to dynamic markings, the phrasing and dynamic structure of the development section will be successfully executed. The ensemble’s pulse and ability to withstand the tendency to rush will be tested in this section because of the incessantly repeated dotted eighth/sixteenth rhythmic motive. Again, metronome work can help here early in the process to reveal whether or not the ensemble is maintaining steady pulse. As this motive is transferred many times from one section or choir to another, it is important that the stylistic interpretation and articulations are consistent across the ensemble, and also that the rhythm does not devolve into a “tripletized” figure. It is also important that the character of each of the “interruptions” is relaxed and weightless, like a temporary musical repose from the intensity of the material that precedes and follows them. The texture is made more complex at rehearsal I with the addition of new material in the piccolo, flute, oboe, horn and saxophone. The material in the horn and saxophone should be the most prominent voices as it is the most melodically contrasting and declamatory compared to the material presented thus far in the development.

The cornet solo introduces the new “thematic” material in the second section of the development and should be the prominent voice in the choir of instruments from measure 129 until the flute restatement of this material at measure 134. The sustained pitches between

measure 142 and 147 should be the foundation for the crescendo leading into the concluding statement of the development, which is the most unrelenting and dramatic section of the movement since the end of the theme 1 section. The 3/4 measure (m. 149) can be conducted in a fast three or in a slow one, depending on the needs of the ensemble. Though not indicated in the score, the interpretation of a very subtle pulling back in time in the measure before rehearsal K is appropriate to express the conclusiveness of the measure as the end of the development section.

The first section of the recapitulation is simply a matter of balancing the simultaneous statements of theme 1 and 2 with the clarinet “tonal fabric.” Before balancing, isolation of these parts individually is key to reinforce the matching of pitch and style. The solo statements at rehearsal L can be challenging to put together because of the metric displacement. Isolating these two parts with the soloists outside of rehearsal is probably the most effective and time efficient way to address this, should it become an issue. The transition at rehearsal M may require the conductor to beat time passively in the preceding whole notes. The release of these sustained pitches should function as the eighth note rest on the downbeat of measure 185 so that the transition happens seamlessly without losing any time. The considerations for this section are similar to those for this same material in the exposition. The last note of the movement is not indicated any differently in articulation or length than the downbeats of the previous three measures, though a subtle increase in the weight of the note will help to express finality.

Movement 2

Three considerations are critical at the very beginning of the second movement. First, the selection of tempo must take into consideration the fact that this tempo is to be doubled at measure 49 where the “B” section begins. If the tempo is too fast, the more technical “B” section

could sound frantic and may exceed the tempo at which the ensemble can comfortably perform the music. If the tempo is too slow, the thematic material in the “A” section and its return at rehearsal I in the “B” could be lacking in momentum. Hindemith’s prescribed tempo marking of half note=56 seems to prevent both of these issues. The second consideration is the treatment of the grace notes in the clarinets and bassoons. A choice must be made with regard to the placement of the grace notes in relation to the beat. The tendency will be for this accompaniment part to rush. It is critical that the pulse is unwavering so that the soloists feel comfortable and the character of the thematic material is preserved. The last consideration is the stylistic interpretation of the melody exchanged between the alto saxophone and cornet soloists. The soloists will need to agree about the phrasing and style of the melody so that the audience hears one melodic idea that simply changes color. Time outside of rehearsal may be necessary with the two soloists to ensure that an agreement is arrived upon and that the execution is consistent.

The degree to which the ensemble settles into this pulse will determine for the conductor whether to conduct the subdivision in four or the half note pulse in a slower two. This will also affect the decision of how to conduct the 5/4 measures (mm. 8–9). In terms of balance, it is important that the accompaniment figures are always secondary to the solo voices presenting the melody, especially when the dynamics in the solo part are reduced to piano. Depending on the performance venue, it may be helpful for the conductor to step back from the podium to hear the balance of these voices. The dotted-eighth/sixteenth accompaniment added in measure 27 in the piccolo, flute, and horns can have a tendency to become “tripletized” over time. In this case, asking the players to conceptualize the rhythm as a double-dotted eighth note can help to maintain the rhythmic integrity of the motive. If the conductor decides to pull time in measure 37

to set up the last phrase of the A section, care will need to be taken that the horns maintain rhythmic accuracy with the dotted-eight/sixteenth figure as the tempo fluctuates.

The second section of movement two, “Fast and gay,” will test the ensemble’s mastery of pulse more rigorously than any other part of the symphony, especially in the sections of stretto (mm. 66–70, 73–75, 106–110, 113, 115). An effective tool for developing pulse and challenging the ensemble to listen critically across the ensemble is to rehearse sections of the movement without conducting. Selective use of the metronome may be required before the ensemble can play completely without the conductor. Once the ensemble can successfully play on its own, the conductor can facilitate transitions and focus more on communicating phrasing and style instead of simply beating time. The metric dissonance in the brass fanfare beginning at measure 84 will require the musicians to alternate between a compound triple subdivision to a duple subdivision to place the figures accurately in measures 85 and 86. This section will need to be isolated to focus on rhythmic accuracy and consistency of style.

Each of the considerations discussed previously for the “A” and “B” sections reoccur in this A+B’ section. The overlapping of the A section with the altered repetition of the B section beginning at rehearsal I requires consideration to properly balance the A and B material. Based on dynamic markings, it is clear that Hindemith wished for the A section themes to take priority in the texture. Only at measure 117 are the dynamics of both sections equal. The first trombone will need to play out so that the A section melody is balanced with the B section material in the clarinets and bassoons. Because of the difference in meter, measures 97 and 101 require some clarification for all woodwinds, excluding baritone saxophone. These instruments actually have two measures at 97 and 101 (3/2 measures) where the rest of the ensemble has only one. Regardless of how the conductor chooses to conduct the 3/2 measure, it is important that the

woodwinds understand exactly how to find the downbeat of the measure following the 3/2 (or for them, the measure after the 6/8).

Movement 3

The style of the opening of this movement should be as the composer marks, “Rather broad,” with march-style space between notes and resonance on the ends of each of the repeated quarter note/eighth-note figures (mm. 1, 3, 5). In this and other instances of stylistic concerns, the best way to communicate the desired style is for the conductor to sing the style and ask for the musicians to emulate it exactly. Obviously, this requires a great deal of comfort and competency in singing. The same style transfers to the first fugue statement at rehearsal A at a slightly brisker tempo. The biggest consideration in the first section of the movement is the balance of fugue subject statements with countersubject and accompaniment figures. This should be fairly easy to accomplish when the musicians follow the prescribed dynamic markings. Each musician’s continued aural engagement is also critical to achieve this. Timing issues can occur at rehearsal D when the stretto involves statements that are only displaced by one beat. The conductor can isolate small chunks in this section to ensure that those entering on beat two don’t enter early.

Pitch can be an issue between the bass clarinet and bassoon in the unison statement of the second fugue subject. The bassoonists should yield to the bass clarinet as they have more flexibility in terms of pitch adjustment. Similarly to the stretto in the first section, the stretto at rehearsal I can present problems with timing. The frequency with which entrances of the quarter note motive enters the texture is such that any hesitation or lapse in concentration can result in an incorrect entrance. The allargando at rehearsal K should feel organic and not forced. The

responsibility here belongs mostly to the soloists as the melodic material is exchanged back and forth during these fourteen measures. This is another example where rehearsal without a conductor can help the soloists to decide together how quickly the time will pull back instead of trying to rely on the conductor. Once the solo voices are in sync, the horns only need to place their eight note figures in time with the melody.

As was the primary consideration in the third section, balance and clarity of each of the thematic elements beginning at L, until the coda, is the primary concern. For example, the bass part at measure 169 is the only voice with the entrance of the second fugue subject, and as such can be covered by the rest of the ensemble without awareness of its presence. Separation of each voice in this section will be crucial so that the ensemble has an awareness of the complexity of layering. In order for the crescendo in measure 177 to effectively set up the reprise of theme 1 from the first movement, it would be appropriate to begin the crescendo two or three measures earlier. At rehearsal M, “poco più largamente,” Hindemith explicitly requests “marcato” for the style of the reprise of theme 1 in the trumpets and trombones. This statement of theme 1 is slightly more martial and resolute in character compared to its introduction in the first movement. This section from rehearsal L to the end (especially the coda) is a section of the symphony where the conductor should take care again to not allow tension in the body to transfer to the ensemble in an attempt to express intensity. The reduction at rehearsal O can function as a reset in dynamics before the final “shout” at the coda.

Septet

As is the case in most chamber music, one of the most important considerations is the balancing of parts so that melodies can always be heard. For example, the bassoon statement of

the theme in movement 3, beginning in measure 102, could be covered by the rest of the ensemble. Though each voice is marked forte, the accompanying voices should consider their forte relative to the forte of the solo bassoon. In the cases where multiple melodies are layered together, the conductor should make decisions based on the indications in the score about the hierarchy of the parts. The determination of this hierarchy will also help to provide clarity in thicker textures, especially when each of the fugue subjects returns in the finale with the *Alter Berner Marsch*. In most cases however, careful adherence to the prescribed dynamics will prevent the imbalance of melody with accompaniment and will support the proper hierarchy of parts in the more contrapuntal textures.

The almost constant exchange of thematic elements from one voice to another requires a consensus among the members of the ensemble about the stylistic treatment, articulations, and phrasing of these thematic elements. Additionally, when themes or melodies exchange voices at the same pitch level or are paired together in two voices simultaneously, the issue of pitch becomes critical. Though the latter circumstance is more rare in the *Septet*, the following examples could require special attention and isolation during rehearsal with regard to matching pitch: Movement 1, measure 45, bassoon and bass clarinet state fugue subject 2; Movement 3, measure 116, trumpet joins bassoon for the second half of the statement of the theme; Movement 5, measures 61 and 133, flute and clarinet have material separated by octaves. In terms of consistency when material is exchanged voices, it is also critical that accompaniment figures receive the same treatment stylistically. It is especially important that pulse is consistent from player to player so that accompaniment figures move seamlessly from one voice to another, especially when the intended result is a continuous line of a specific rhythmic motive. This

occurs most frequently in the third movement in the accompaniment figures in each variation where the audience should hear a composite and seamless line of sixteenth notes or triplets.

Hindemith's selection of meter and tempo are cause for several important considerations for the conductor specifically. The meter of the first movement is indicated by 2/2 and 3/2 side by side. The two meters alternate throughout the first section of the movement, though not in a specific pattern. As the natural pulse of the music does not always align with either a 2/2 or a 3/2 meter, the conductor will most likely need strategic markings to highlight the changes in meter, at least until he/she is adequately familiar with the music. In other cases, the conductor will be faced with a choice of which pulse to conduct within a measure. For example, the last movement is marked at half note = 80. The pulse of the fugue subject introduced by the clarinet could be interpreted by measures conducted in four, though the entrance of the trumpet *Marsch* melody is decidedly in the half note pulse. An alternation of conducting the macro- and micro-pulse is appropriate depending on which voice the conductor chooses to bring attention to and the strength of the ensemble's overall pulse throughout the movement.

Conclusion

With the ultimate goal of creating an authentic performance, a conductor has a responsibility to make critical decisions about how the music is to be performed. For these decisions to reflect the will of the composer, they must be guided by a wealth of information about the life of the composer, especially events that influenced the work, and about the construction of the music itself. The information in this paper is an example of the type of detail that is necessary to make well-informed decisions. It is a resource that can be used by other

conductors to find new information and ideas, to provide contrasting analytical perspectives, or to confirm information and ideas acquired elsewhere.

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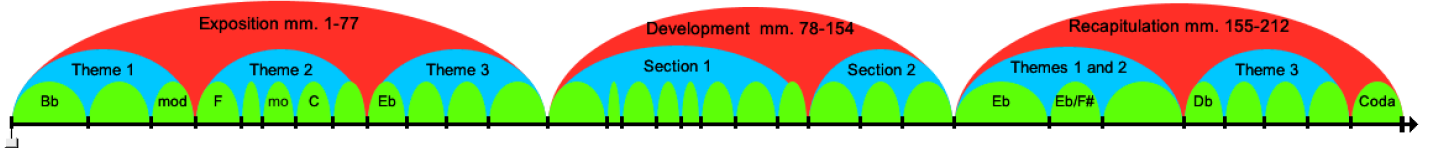
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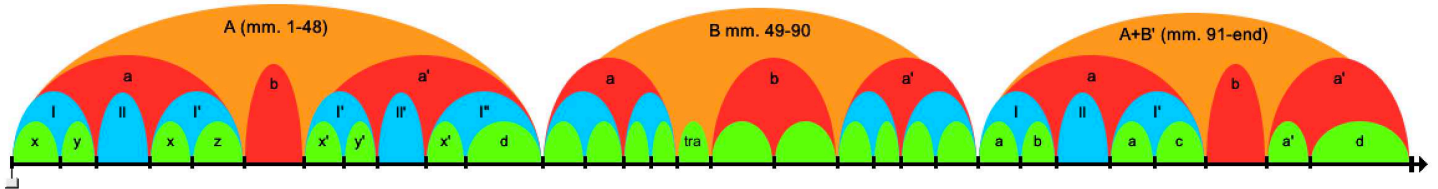
APPENDIX A

VARIATION TIMELINES: *SYMPHONY IN B FLAT*

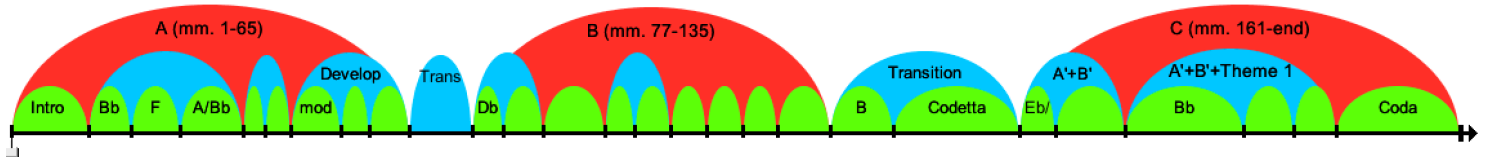
Timeline: 01 Symphony in B-flat_ Moderately fast, with vigor



02 Symphony in B-flat_ Andantino grazioso



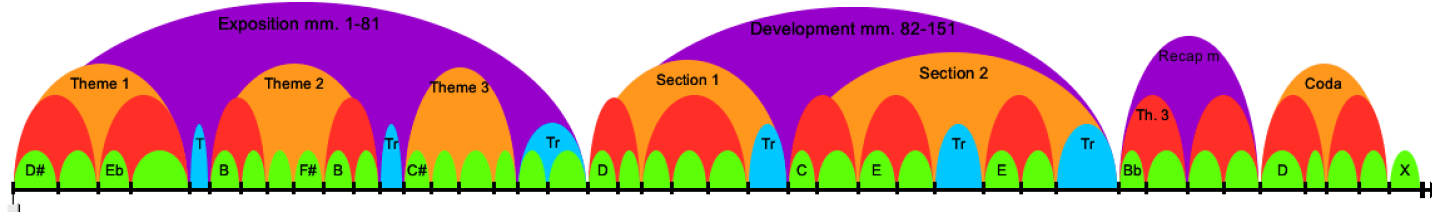
03 Symphony in B-flat_ Fugue, rather broad



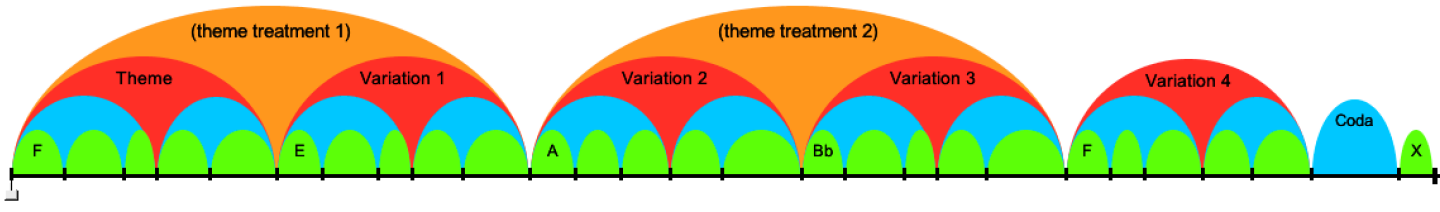
APPENDIX B

VARIATION TIMELINES: *SEPTET*

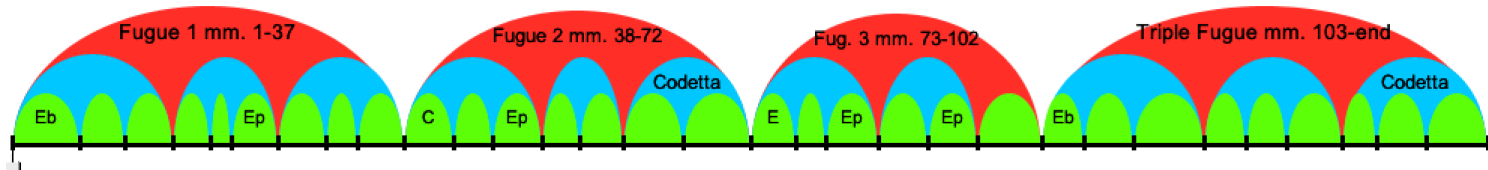
3-14 Septet_ I. Lebhaft (Hindemith)



3-16 Septet_ III. Variationen. Massig schnell (Hindemith)



3-18 Septet_ V. Fuge, _Alter Berner Marsch_ Schnell (Hindemith)



APPENDIX C

WORKS FOR WINDS BY PAUL HINDEMITH

Wind Ensemble

<i>Konzertmusik no. 41</i>	(1926)
<i>Konzertmusik no. 49</i>	(1930)
<i>Geschwindmarsch</i> from	
<i>Symphonia Serena</i>	(1946)
<i>Symphony in B flat</i>	(1951)

Chamber Ensemble

<i>Kleine Kammermusik no. 2</i>	(1922)
<i>Septet</i>	(1948)

Sonata with piano

Flute	(1936)
Bassoon	(1938)
Oboe	(1938)
Clarinet	(1939)
Horn	(1939)
Trumpet	(1939)
English horn	(1941)
Trombone	(1941)
Bass tuba	(1955)