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THE TRUMPET IN SELECTED SOLO AND CHAMBER WORKS OF PAUL  
HINDEMITH: ELEMENTS OF TRUMPET TECHNIQUE AND  
THEIR RELATIONSHIP TO THE GEBRAUCHSMUSIK  
CONCEPT, A LECTURE RECITAL, TOGETHER  
WITH THREE RECITALS OF SELECTED  
WORKS OF J. N. HUMMEL,  
A. JOLIVET, C. CHAYNES  
AND OTHERS

Dissertation

Presented to the Graduate Council of the  
University of North Texas in partial  
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

by

Rickey G. Bogard, B.M.E., M.M.

Denton, Texas

August, 1994

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Bogard, Rickey G., The Trumpet in Selected Solo and Chamber Works of Paul Hindemith: Elements of Trumpet Technique and Their Relationship to the Gebrauchsmusik Concept, A Lecture Recital, Together with Three Recitals of Selected Works of J. N. Hummel, A. Jolivet, C. Chaynes and Others. Doctor of Musical Arts (Performance), August, 1994, 106 pp., 56 musical examples, bibliography, 52 titles.

Paul Hindemith was unquestionably one of the most important composers of the twentieth century. He was internationally acclaimed as a performer, composer, and teacher. His theory and composition books are landmarks in theoretical study, and his compositions encompass every genre from solo and chamber to opera and symphonic works.

Hindemith was one of the first twentieth-century composers to utilize wind instruments extensively in his chamber music. While Post-Romantic composers before him preferred strings and piano in their chamber music, Hindemith achieved a more extensive palette of instrumental colors by including at one time or another most of the wind instruments. His inclusion of winds is all the more extraordinary in that he produced a solo work for every major orchestral wind instrument.

The trumpet was one of the wind instruments Hindemith used frequently in his chamber music, and he employed it prominently in five works from 1925 to 1954. These works are the Sonate für Trompete (1939), the Konzert für Trompete in B und Fagott mit Streichorchester (1954), Drei Stücke (1925), the Septett für Blasinstrumente (1949), and "Morgenmusik," from the collection Plöner Musiktag (1932). This study examines and compares Hindemith's writing for the trumpet in these selected works, noting features in his use of the instrument which determine the applicability of the works to the Gebrauchsmusik concept.

Hindemith's concern for making his works playable in part reflects his philosophy of composition embodied by the term Gebrauchsmusik. This term is not used exclusively in connection with Hindemith's music, but is often used by historians to explain the idiomatic writing in evidence in his compositions compared to the more abstract and technically demanding works of his contemporaries. Gebrauchsmusik is defined as music intended for practical use by amateurs, as opposed to virtuosic music conceived for the professional player. From about 1927, Hindemith committed a period of his compositional output to music of this nature, which he preferred to call Sing und Spiel Musik. Works from this group are briefly considered to determine the elements which extend their accessibility to amateurs.

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I am greatly indebted to Claudia Moorehead for her assistance in translation, and to my colleagues and students at the University of Texas at Arlington who have offered encouragement.

Sincere appreciation is due my family. My parents, Bobby and Melba Bogard, have supported my every effort and motivated me to persevere. Finally, my wife Kathy and my daughter Lauren have endured with me every step of the doctoral process with encouragement, exceeding patience, and tireless assistance.

It is to these people that I dedicate my work.

Tape recordings of all performances submitted as dissertation requirements are on deposit in the University of North Texas Library

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North Texas State University  
School of Music

*presents*

**RICK BOGARD**

*in a*

**Graduate Trumpet Recital**

*Assisted by*

**Elizabeth Seidel, Piano**  
**Herman Hess, Organ**

**Monday, June 27, 1983                      6:15 p.m.                      Concert Hall**

Sonate de Concert . . . . . Alessandro Stradella  
Allegro moderato                      (Piccolo trumpet in A)                      (1644-1682)  
Moderato  
Allegro non troppo  
Allegretto scherzando

Concerto . . . . . Charles Chaynes  
Moderato                      (1925- )  
Adagio  
Allegro giocoso

***Intermission***

Sonata . . . . . Flor Peeters  
Allegro                      (1903- )  
Aria  
Finale

Sonatine . . . . . Bertold Hummel  
Bewegt                      (1925- )  
Langsame Achtel  
Ziemlich lebhaft

***Presented in partial fulfillment of the  
requirements for the degree  
Doctor of Musical Arts***



North Texas State University  
School of Music

*presents*

**RICK BOGARD**

*in a*

**Graduate Trumpet Recital**

assisted by

**Donna Tan-Meinecke**

Monday, June 25, 1984      6:30 p.m.      Concert Hall

Suite in D Major (1733) . . . . . George Frideric Handel  
(Piccolo trumpet in A)

Overture  
Gigue  
Menuetto  
Bouree  
March

Concerto (1953) . . . . . Wayne R. Bohmstedt  
Briskly  
Slowly  
Spirited

Intermission

Sonata (1963) . . . . . Thomas Beversdorf  
Allegro decisivo  
Largo  
Allegro

Caprice (1943) . . . . . Eugene Bozza  
(C trumpet)

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requirements for the degree  
Doctor of Musical Arts*

University of North Texas

College of Music

presents

A Graduate Recital

**RICK BOGARD, trumpet**

assisted by

Linda Booth, piano

Monday, April 12, 1993

6:30 p.m.

Concert Hall

*Sinfonia in D (G-1)* ..... Giuseppi Torelli  
*Moderato* (1658-1709)  
*Allegro*  
*Grave*  
*Allegro*

*Concertino* ..... André Jolivet  
(1905-1974)

- Intermission -

*Concerto in E-flat* ..... Johann Nepomuk Hummel  
*Allegro con Spirito* (1778-1837)  
*Andante*  
*Rondo*

*Parable XIV* ..... Vincent Persichetti  
(1915-1987)

*Caprice* ..... Joseph Turrin  
(b. 1947)

Presented in partial fulfillment of the  
requirements for the degree of  
Doctor of Musical Arts

University of North Texas

College of Music

presents

A Graduate Lecture Recital

**RICK BOGARD, trumpet**

assisted by

Kathryn Fouse, piano

Bobby Francis, conductor

Grant Peters, trumpet • Jill Rodriguez, horn • Efrain Sain, trombone

Joseph Boylan, tuba • Jackie Akin, flute • Rogene Russell, oboe

Ken Krause, clarinet • Forest Aten, bass clarinet • Paul Stebbins, bassoon

Monday, April 25, 1994

5:00 pm

Recital Hall

**The Trumpet in Selected Solo and Chamber Works of  
Paul Hindemith: Elements of Trumpet Technique and their  
Relationship to the *Gebrauchsmusik* Concept**

*Morgenmusik*, from Plöner Musiktag (1932) . . . . . Paul Hindemith

*Mässig Bewegt*

*Lied*

*Bewegt*

*Sonata for Trumpet* (1939) . . . . . Paul Hindemith

*Mit Kraft*

*Mässig Bewegt*

*Trauermusik Sehr Langsam*

*Septet for Wind Instruments* (1948) . . . . . Paul Hindemith

*I. Lebhaft*

*III. Variationen*

*V. Fuge Alter Berner Marsch*

Presented in partial fulfillment of the  
requirements for the degree of  
Doctor of Musical Arts

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Notes referred to in the text are in concert pitch, regardless of the pitch of the instrument involved. The octave designation follows the pattern employed in The New Harvard Dictionary of Music, in which the middle C on the piano keyboard is designated c', with the other octaves designated as follows:

C<sub>1</sub> C c c' c" c''' c''''

For the purposes of this paper, the trumpet range has been divided into three parts, based on whether the notes are below the treble clef staff, within the staff, or above the staff. Low range: e to d'; middle range: e-flat' to f-sharp"; high range: g" to b-flat".

## CHAPTER I

### INTRODUCTION, PAUL HINDEMITH BIOGRAPHY, AND BACKGROUND INFORMATION

#### Introduction

Paul Hindemith was unquestionably one of the most important composers of the twentieth century. He was internationally acclaimed as a performer, composer, and teacher. His theory and composition books are landmarks in theoretical study, and his compositions encompass every genre from solo and chamber to opera and symphonic works.

Hindemith was one of the first twentieth-century composers to utilize extensively wind instruments in his chamber music. While Post-Romantic composers before him preferred strings and piano in their chamber music, Hindemith achieved a more extensive palette of instrumental colors by including at one time or another most of the wind instruments. His inclusion of winds is all the more extraordinary in that he produced a solo work for every major orchestral wind instrument. Not even the tuba, an instrument rarely favored with solo works by other composers of Hindemith's stature, was overlooked.

The trumpet was one of the wind instruments Hindemith used frequently in his chamber music, and he employed it prominently in five works from 1925 to 1954. These works are the Sonate für Trompete (1939), the Konzert für Trompete in B und Fagott mit Streichorchester (1954), Drei Stücke (1925), the Septett für Blasinstrumente (1949), and "Morgenmusik," from the collection Plöner Musiktag (1932). This study examines and

compares Hindemith's use of the trumpet in these selected works, noting similarities and differences in the five instrumental combinations.

Hindemith's concern for making the works playable in part reflects his philosophy of composition as it is embodied by the term Gebrauchsmusik. This term is not used exclusively in connection with Hindemith's music, but is often used by historians to explain the idiomatic writing in evidence in his compositions compared to the more abstract and technically demanding works of his contemporaries. Gebrauchsmusik is defined as music intended for practical use by amateurs, as opposed to virtuosic music conceived for the professional player. Composers embracing this philosophy were concerned more with traditional principles of composition and making their music accessible to the player and audience. From about 1927, Hindemith committed a period of his compositional output to music of this nature, which he preferred to call Sing und Spiel Musik. Works from this group will be briefly considered to determine the elements which extends their accessibility to amateurs. The technical features which appear to have been influenced by this philosophy of composition in the works selected for this study will be identified and analyzed.

The trumpet is required to contribute in varied ways as a solo, accompaniment or rhythmic instrument in the five different previously mentioned instrumental ensembles. The role of the trumpet will be assessed in each work. Musical examples from the works will demonstrate that regardless of the combination of the instruments employed, Hindemith's use of the trumpet remains within the idiomatic capabilities of the instrument.

Of the pieces to be examined, the Sonata for Trumpet is perhaps the most important composition of the group historically and may be placed among a very exclusive group of full-scale works for trumpet by prominent composers. Although the

trumpet had been a completely chromatic instrument since about 1818, no significant composers wrote major, multi-movement works for trumpet between Johann Nepomuk Hummel's Concerto in E of 1803 and Hindemith's Sonata of 1939. While many works have been added to the trumpet repertoire since 1939, few if any have emanated from composers of Hindemith's stature. This study will illuminate the particular characteristics which make the Sonata, a staple in the twentieth-century repertoire of professional trumpet players, a part of the Gebrauchsmusik idea.

The significance of Hindemith's contribution to the repertoire for the trumpet can best be viewed in a historical context. At the time that Hindemith began to employ the trumpet in chamber music, the instrument had not experienced prominence as a solo or chamber instrument for well over one-hundred years. The valveless baroque trumpet was a distinguished member of the orchestras of Bach and Handel, and a favored instrument in the development of the Baroque solo concerto as typified by the works of the Bolognese composers, principally Giuseppe Torelli. Inherent acoustical principles restricted the natural trumpet to the notes of the harmonic series of one key, limiting the instrument's ability in its production of scalar passagework to the notes of the fourth octave and higher. Trumpeters symbolized the importance and grandeur of European royalty in the seventeenth and eighteenth centuries. The decline in number and social influence of royal courts, compounded with the changing compositional style of music which took place in the last half of the eighteenth century, signified an end to the glorious era which the trumpet had enjoyed. Owing to these factors, the trumpet fell from favor with composers as a solo instrument near the end of the Baroque period.

Experiments directed toward the development of a chromatic trumpet had begun near the end of the eighteenth century though, for one reason or another, most of these proved unsatisfactory. The invention of the keyed trumpet in the late eighteenth century

presented composers a completely chromatic trumpet for the first time and helped spawn two of the most important and frequently performed pieces in the repertoire, the Concerto in E-flat major of Franz Joseph Haydn (1796) and the Concerto in E major of Johann Nepomuk Hummel. (1803) Despite the prominence of these composers the keyed trumpet did not gain popular acceptance probably due to the unevenness of its sound, and their two works remain the only solo works for trumpet from the Classical period.

The development of valved brass instruments had begun by the early nineteenth century. In 1818, following exploratory efforts by numerous individuals, a valve design for use on brass instruments was subsequently patented by Heinrich Stoelzel and Friedrich Blühmel.<sup>1</sup> Consequently, composers had at their disposal a trumpet which could play both chromatically and with consistent sound on every note, a combination of capabilities which had previously been unrealizable. The new valved instruments received mixed reviews from composers and trumpeters alike. Some players accepted the newer more dextrous valved trumpet while others rejected it, preferring to use the natural trumpet despite the availability of a valved instrument. Likewise, composers did not universally accept the enhanced instrument. Some employed it soon after its development, but others refused to take advantage of the range of possibilities offered by the valved instrument and did not augment their scores with it until long after it was at their disposal.

The valved trumpet's earliest entrance into the orchestra came in France where it is noted by F. G. A. Dauverné, the first professor of trumpet at the Paris Conservatory, that Chelard's 1827 opera Macbeth was the first work in which the valved trumpet was specified.<sup>2</sup> Berlioz was an early advocate of the valved instrument and Rossini's Guillaume Tell (1839) also employed the valved trumpet. In Germany, Richard Wagner

scored valved and natural instruments together in his opera Rienzi (1842). Mendelssohn and Brahms, however, both being more traditional in their compositional styles, preferred not to take advantage of the increased capabilities of the valved trumpet and continued to write their trumpet parts primarily in the old-style, using the notes of the harmonic series.

The invention of the valve also gave birth to the cornet, an instrument whose history is inseparable from that of the trumpet. The cornet-a piston emerged around 1830 when Frenchman Jean-Louis Halary added valves to a posthorn, a short, conically-shaped member of the bugle family.<sup>3</sup> Early cornets were frequently pitched in A or B-flat, as opposed to the longer valved trumpet, usually pitched in F or E-flat. The shorter length of the cornet, combined with its conical shape made it the more agile of the two soprano brass instruments. This capability was not to be overlooked by a composer such as Berlioz, who, in his Symphonie Fantastique (1830), scored two cornet parts accompanying two natural trumpet parts. With its warm, smooth sound, as well as the ability to play a chromatic scale, the cornet gained popularity by mid- nineteenth century, especially as a salon instrument. More significantly, the cornet's influence was noted in the increasingly chromatic and technical character of orchestral trumpet parts.

By virtue of celebrated players such as J. B. Arban, who was professor of cornet at the Paris Conservatory, the cornet also grew in importance as a solo instrument. This popularity endured into the twentieth century through famous cornet soloists, notably Herbert L. Clarke of the United States, the Italian Alessandro Liberati, and Bohumir Kryl of Bohemia. Despite such popularity, major composers were not sufficiently enamored with the sound of the cornet to be inspired to compose solo works for it. Rather, cornet music of the nineteenth and early twentieth century tends to be of the theme and variation genre, composed by lesser known composers. Even Berlioz, an early champion of the cornet, soon termed the sound of the instrument "vulgar."<sup>4</sup> The role of the orchestral

trumpet was expanded in terms of musical function by composers such as Gustav Mahler and Richard Strauss, but the trumpet still remained to most composers an orchestral rather than a solo instrument.

While the emergence of the cornet held little enduring interest for composers, it did give impetus to further constructional development of the trumpet. The superior agility of the cornet over the trumpet was undeniable and, by the end of the nineteenth century, shorter trumpets pitched in A, B-flat and C had come to the fore. These eventually supplanted the noble sounding but longer and less lissome trumpets in F and E-flat by the early twentieth century. These shorter trumpets are conventionally used today, and it is for such instruments that Hindemith composed his Sonate für Trompete in 1939. While twentieth-century composers before Hindemith wrote solo works for trumpet, but no composer of his stature had written a major multi-movement work for trumpet since Hummel.

#### Paul Hindemith Biography

Paul Hindemith was born in Hanau, Germany, on November 16, 1895, the eldest of three children of Robert Rudolf Emil Hindemith and Marie Warnecke Hindemith. Robert Hindemith, a house painter by trade, was himself a musician, though of inadequate musical skills to successfully pursue music as a career. The elder Hindemith was a strict and dutiful father, and he made sure that musical opportunities were not denied his own children by enrolling Paul, his sister Toni, and brother Rudolf in music lessons while they were young. Paul Hindemith's relationship with his father was apparently distant, but he maintained contact with his mother until her death in 1949.

Hindemith began his music studies in 1904 on violin. An early teacher, Anna Hegner, recognized his musical gifts and introduced Hindemith to Adolf Rebner, the

violin teacher at the Hoch Conservatorium in Frankfurt. Through Rebner, Hindemith obtained acceptance into the Conservatory and he remained a student there until 1917. Hindemith's relationship with Rebner was a fruitful one, and he joined Rebner's string quartet as second violinist in 1915. The same year, Hindemith joined the Frankfurt Opera Orchestra as a first violinist, and was promoted to leader, or concertmaster, later in 1915.

Hindemith's studies in composition began at the Conservatory in 1912 with Arnold Mendelssohn, a relative of Felix Mendelssohn-Bartholdy. Though Mendelssohn's tenure at the Conservatory lasted only from 1912 to 1913, his influence on Hindemith was profound.

Following his studies with Mendelssohn, Hindemith's study of composition at the Conservatory continued with Bernhard Sekles. The contrast between the two teachers could not have been more evident. Mendelssohn preferred to allow his students freedom to develop their own style, relying heavily on instruction involving musical form. Sekles, on the other hand, did not encourage individualism in his students until they had mastered and understood basic techniques of composition.<sup>5</sup>

Hindemith had become an accomplished musician by his early twenties, and in 1917 he accepted, with a raise in pay, a new 4-year contract in his position as leader of the Frankfurt Opera Orchestra. The same year he was called up for military duty and was stationed for a time in Frankfurt, where the rigors of military life did not apparently cause much hardship for him. Hindemith was able to continue performing to some extent, and when sent to France in 1918, he was assigned to a military band where he played the bass drum and performed with a string quartet.

In a 1918 letter to longtime friend Emmy Ronnenfeldt, Paul Hindemith stated his plans for composing a series of instrumental sonatas which would "increase the



expressive potentialities (which are not very great in this type of music and this combination) and extend the horizon. It will take me quite a number of years to finish the job, if I ever do, but I feel it's an interesting task."<sup>6</sup> Although his original plans may have referred to compositions for violin, his series of sonatas eventually progressed through the wind instruments as well. Hindemith's series of sonatas for wind instruments began with the Sonata for Flute in 1936 and ended nineteen years later in 1955 with his Sonata for Tuba.

In 1919, he was released from the army and returned to Frankfurt where he resumed his post in the opera orchestra. In June of that year he presented in Frankfurt a concert of his own compositions, including two string quartets and solo sonatas for violin and viola. The concert garnered favorable reviews from the music critic of the Frankfurter Zeitung, but more importantly, Hindemith had attracted the attention of the distinguished German music publishing firm Schott und Söhne. By July, 1919, relations were established between Hindemith and Willy Strecker of Schott, a partnership which would endure the remainder of the composer's life. Strecker convinced his father, who headed the publishing company, to take a chance on the relatively unknown Hindemith, and publish his string quartet. Hindemith seemed to be ever aware of his potential worth as a composer, and, as would become commonplace in his business dealings, he bargained with Schott for a higher fee and better contract terms than those offered. On this occasion, as well as on numerous subsequent occasions, he was successful in his negotiations.<sup>7</sup>

Although the association between Hindemith and Strecker remained businesslike for many years, their correspondence reveals much information regarding the composer's insights, concerns, and goals. Hindemith did not feel that his private life was open for public view and was very reluctant to disclose personal details beyond his circle of close

friends. Hindemith's many letters to Strecker as well as others hold the key to personal questions about Hindemith which would otherwise go unanswered.

The next several years Hindemith was a busy professional musician and composer, writing music as he could between performances of the opera and Rebner's quartet, in which he now was the violist. In 1921, Hindemith was invited to participate in the Donaueschingen Festival, a summer music festival held in southwest Germany at which prominent composers gathered to exhibit their new works. It was for this festival that Hindemith, with his brother Rudolf and violinist Licco Amar, organized the Amar-Hindemith Quartet for the purpose of performing some of his new music for string quartet. This group was to become a highly visible ensemble in Europe. Hindemith traveled with it extensively until 1929 when his teaching and compositional obligations no longer allowed time for the quartet.<sup>8</sup>

An important milestone came in 1923 when, following an intense bout of negotiations with Schott, Hindemith threatened to accept the offer of another publishing house. He and the publisher ultimately reached an agreement whereby Schott would pay Hindemith a regular salary as well as royalties on his published works. This allowed Hindemith the luxury of being able to devote his time to composition without being obliged to perform to make ends meet.<sup>9</sup>

In 1924 Hindemith married Gertrud Rottenberg, daughter of the conductor of the Frankfurt Opera, Ludwig Rottenberg, who had been a champion of Hindemith and had conducted some of Hindemith's early one-act operas. Gertrud was throughout their married lives his secretary, advocate, and intermediary, and those wishing the favor of her husband often first had to pass through Gertrud.

In 1927 Paul Hindemith was appointed to the Staatliche Hochschule für Musik in Berlin as a teacher of composition. This appointment was a significant achievement, as

it meant that Hindemith was deemed important enough by the state that, through his students, he would be entrusted with the future of German music. At the Hochschule, as with all his future teaching positions, Hindemith took his responsibilities very seriously. He was known for a thorough and demanding approach with his students, yet he was able to maintain good relations with them through his characteristic wit. Hindemith required his students, who came from England, Japan, America, as well as Germany, to learn to play more than one instrument, a practice which he himself followed.

The years that followed were productive, and Hindemith's international reputation grew as did his compositional output. As soloist, he premiered a concerto for viola by William Walton in 1929 and in 1931 accepted a commission from Serge Koussevitsky to write a piece for the fiftieth anniversary of the Boston Symphony Orchestra. This period of productivity was juxtaposed with turmoil. The rise of the Nazi Party was untimely for Hindemith as well as for many of his associates in Berlin who were artistically, politically or ethnically unacceptable to the Nazis. Hindemith had never been interested in politics, and naively considered the Nazis an annoyance which would soon pass. After his colleagues had lost their positions at the Hochschule, his brother-in-law was imprisoned, and his own music was banned from radio broadcasts, the Nazis began their war of words against him. Hindemith was openly anti-Nazi and, though he eventually made efforts to placate the Reich to halt their attacks on him, it soon became clear that, regardless of his efforts, the party had branded him an undesirable. Accusing him of being a "producer of atonal noises,"<sup>10</sup> the Nazis criticized two controversial operas which he had composed in 1920 and 1921. The fact that Hindemith was married to a woman of Jewish ancestry and had numerous associates who were Jewish served to intensify the Nazis disapproval. German conductors became fearful to premiere any of his new works and finally, in desperation, he resigned his position at the Hochschule in

1937. One of Hindemith's greatest and best known works, the opera Mathis der Maler, was premiered outside Germany in Zurich, Switzerland in 1938. Even though it was more German, less dissonant, and less controversial than many of his works, it was nonetheless banned in Nazi Germany.<sup>11</sup>

Hindemith had made contacts with the U.S. as early as 1920, entering a string quartet in a chamber music competition. He received several commissions from America during the 1930s and embarked on three concert tours of the U.S. in 1937, 1938, and 1939. In 1938 the Hindemiths left Germany for Switzerland, finding the Swiss Alps a peaceful respite from the chaos of the previous years.

By late 1939 Ernest Voigt of Associated Music Publishers, Schott's representative in New York, was concocting a scheme for encouraging Hindemith to emigrate to America.<sup>12</sup> Through the auspices of the University of Buffalo, Cornell University, and Wells College, Voigt arranged a proposal whereby the three schools offered Hindemith an opportunity for him to teach a limited number of courses on their campuses. These offers were not altogether legitimate but were the product of some clever maneuvering on the part of Voigt, who needed to be able to exhibit a pretext to American authorities that Hindemith would be employable if and when he immigrated. Since Hindemith was residing in Switzerland, payments to him from Schott in Germany were withheld and income available from concertizing in Switzerland was limited. The war would soon make traveling to other countries for performing increasingly difficult and even dangerous and Voigt feared for Hindemith's safety in Europe. Though Hindemith continued to underestimate the seriousness of the political climate in Europe he nonetheless agreed to move to America, travelling under the guise of a fourth concert tour of the U.S. Leaving Gertrud behind, Hindemith left on a Dutch ship for New York

in January, 1940 and arrived on February 16 in what he labeled the "land of limited impossibilities."<sup>13</sup>

Hindemith's first American residence was in Buffalo and he commuted from there to his other teaching positions in Ithaca and Aurora, New York. During a brief lecture series in the Spring at Yale University Hindemith attracted the attention of the school's music faculty and in April, 1940, Yale offered Hindemith a teaching position for the next year. Hindemith quickly accepted and wrote to Gertrud, "our immediate future seems to be assured. Yesterday I was invited to teach at Yale next year, so get ready to come over." Hindemith's optimistic outlook continued in a subsequent letter, noting that, "I am now fully persuaded to stay in this country a long time, for with Yale in the picture, the prospect is totally pleasing."<sup>14</sup> Following some difficulty obtaining passage, Gertrud eventually joined her husband in New York in September, 1940.

The appointment of a composer of Hindemith's reputation was assuredly a coup for Yale, but his new position was not without some adversity. Hindemith's first year at Yale had been a part-time position. Hindemith accepted the university president's offer of a full professorship at Yale on the condition that some changes be made in the organization of the School of Music. His plans for the restructuring, which were modeled after the Hochschule für Musik where Hindemith had taught, were welcomed by Yale administrators. The Yale music faculty agreed in principle with the concepts, but found the methods of change too radical, however, and rejected the original design. After heated discussion, a compromise was reached and Hindemith began his tenure at the school where he would teach from 1940 until 1953.<sup>15</sup>

During his first years in America Hindemith decreased his number of public performances and produced fewer new works as his teaching duties occupied his attention. The Symphonic Metamorphosis on Themes of Carl Maria von Weber,

arguably his most popular work, was produced in 1944 for a New York premiere. While Hindemith was quite amenable to accepting commissions for new works, he detested the political maneuvering which was obligatory to win the favor of the powerful American orchestra conductors. His failure to court their good will would result in the reluctance of American orchestras to extend concert engagements to him once he returned to Europe.

Following World War II, requests for Hindemith to return to Germany were plentiful. Among others, Hindemith received offers to direct the Hochschule in Berlin where he had previously taught and to conduct the Berlin Philharmonic.<sup>16</sup> He resisted all offers and became rather distrustful of those whom he thought were seeking to capitalize on his name. In 1947 he finally agreed to concert engagements in Europe but he visited Germany only long enough to visit his mother, sister, and Strecker. It was not until 1949 that Hindemith returned to his homeland as an ambassador of the United States Government, causing controversy among some Germans by openly boasting of his American citizenship which he had obtained in 1946.

While Hindemith would never take up residence in Germany again, his affection for Europe was not dampened by his years in America. In 1951 and 1952 Hindemith divided his time between the University of Zurich and Yale University, alternately teaching semesters at each school. In 1953 Hindemith left Yale permanently to teach in Zurich, moving to Blonay, Switzerland. Hindemith eventually decreased his teaching load to devote more time to conducting and composing, and by 1957 had ceased teaching altogether.

Hindemith by now was a popular musical figure in Europe and for the next several years maintained a strenuous schedule of activities in Europe and abroad. The concert appearances which he anticipated would return him to America did not

materialize until 1959, much the result of his obstinacy toward the American musical establishment. Hindemith spent his final years in Switzerland, composing and traveling to conduct performances of his own works as well as those of others. Paul Hindemith died of acute pancreatitis in Frankfurt, Germany, on December 28, 1963.<sup>17</sup>

### Gebrauchsmusik

Hindemith has widely been credited with coining the term Gebrauchsmusik. Certainly it is his music which is most commonly associated with the word. Hindemith seems to have off-handedly applied the term to a certain body of his works designed for amateurs and was therefore mistakenly credited with inventing the term. The origin of the term Gebrauchsmusik, or literally music for use or functional music, stemmed from a study in the early 1920's by Bohemian musicologist Paul Nettl (1889-1972). In a study of seventeenth-century dance music Nettl used the term Gebrauchsmusik to describe music which was really used for dance, and Vortragsmusik to distinguish music which was absolute or without a specific purpose.<sup>18</sup> In a 1921 dissertation German musicologist Friedrich Blume used the term Gebrauchstanzstücke with the same implication, that is, music for dancing.<sup>19</sup> It was Heinrich Bessler who elevated the term to the dimensions of a musical theory in his 1923 dissertation concerning seventeenth-century suite music titled Beitrage zur Stilgeschichte der deutschen Suite im 17. Jahrhundert.<sup>20</sup> Bessler used the term to refer to music which was socially useful, such as music for radio, films, and music for amateurs.<sup>21</sup>

Hindemith was not fond of the term Gebrauchsmusik and preferred to call his music of this category Sing und Spiel Musik (Music to Sing and Play). In the preface to his book A Composer's World, Hindemith writes of his early association with the term, along with his frustration about its overusage.

A quarter of a century ago, in a discussion with German choral conductors, I pointed out the danger of an esoteric isolationism in music by using the term Gebrauchsmusik. Apart from the ugliness of the word--in German it is as hideous as its English equivalents, workaday music, music for use, utility music, and similar verbal beauties--nobody found anything remarkable in it, since quite obviously music for which no use can be found, that is to say, useless music, is not entitled to public consideration anyway and consequently the Gebrauch is taken for granted. Whatever else I had written or said at that time remained deservedly unknown, and of my music very few pieces had reached this country; but that ugly term showed a power of penetration and a vigor that would be desirable for worthier formulations. Some busybody had written a report on that totally unimportant discussion, and when, years after, I first came to this country, I felt like the sorcerer's apprentice who had become the victim of his own conjurations: the slogan Gebrauchsmusik hit me wherever I went, it had grown to be as abundant, useless, and disturbing as thousands of dandelions in a lawn. Apparently it met perfectly the common desire for a verbal label which classified objects, persons, and problems, thus exempting anyone from opinions based on knowledge. Up to this day it has been impossible to kill the silly term and the unscrupulous classification that goes with it. However, this book might accomplish what a lifelong devotion to serious music could not, although one may assume that again some clever classifier will deposit it in the Gebrauchsmusik drawer without really knowing what he has stored away.<sup>22</sup>

The year that Hindemith began to write music for amateur usage is generally regarded to be 1927, which coincides with the time of his appointment to the Hochschule. In that year Hindemith wrote to Strecker of his concern that too much music was being written for music festivals, that much of this music was beyond the technical grasp of many musicians, and that "nothing exists for young people and for the early educational stages."<sup>23</sup> Some sources consider Plöner Musiktag (1932) Hindemith's last Gebrauchsmusik work,<sup>24</sup> others feel that a great deal of his music after 1927 fits the category of "useful music,"<sup>25</sup> while others categorize his entire series of sonatas, especially those for winds, as a part of the Gebrauchsmusik movement.<sup>26</sup> The parameters for determining what is and what is not Gebrauchsmusik are dependent upon one's definition of the term. There are specific works which Hindemith himself



classified as music of this type and composed with certain tenets in mind. If this is the definition of Gebrauchsmusik then 1932, the year of Plöner Musiktag, delineates the end of this period. Some of Hindemith's solo and chamber works after 1932 exhibit characteristics of the Gebrauchsmusik concept as will be shown in the following chapters.

Music of the Gebrauchsmusik type has been depicted as having the following characteristics:

...forms of moderate length; simplicity and clarity of style; small ensembles; avoidance of technical difficulties; parts of equal interest and so designed that they can be played on whatever instruments are available; soberness and moderation of expression, emphasis on "good workmanship."<sup>27</sup>

The most reliable information describing the technique necessary in these works comes from the composer himself. Hindemith provided information concerning the proper performance procedure in the foreword of many of his Sing und Spiel works. One such work is Frau Musica, a piece based on a text by Martin Luther and written for mezzo-soprano, baritone, chorus, strings, and optional winds. In the foreword to Frau Musica, Hindemith instructs:

This work was not written for the concert-hall or for professional musicians. It is intended to provide interesting 20th-century material for practice by those who like to sing and play for their own pleasure and perhaps for the pleasure of a small group of like-minded listeners. In keeping with this intention, no very great technical demands are made on the singers and players. The tutti string-players need hardly go above the first position, and the solo and choral voice parts consists so far as possible of easy and singable melodic lines. At the same time, no one will expect that a piece of music written in these times and for our present needs should be instantly playable at sight by one and all. The amateur is provided with a few nuts to crack.

The piece can be performed with any instrumental combination from four strings up. A flute would be valuable, but its part may be played by a violin. Other wind instruments are used mainly to reinforce the voices in the opening and

closing choruses. The four "string" parts include added lines providing for all the common orchestral instruments, and include transpositions where necessary.<sup>28</sup>

In the foreword, Hindemith also provides directions whereby flutes, oboes, clarinets, trumpets, saxophones, french horns, english horns, bassoon, bass clarinets, tenor horns, and trombones can be substituted for any or all of the string parts.

The foreword to Hindemith's 1930 opera for children, Wir bauen eine Stadt, also contains instructions for its performance. Hindemith suggests that the work is "for children to practice and learn from, not for entertainment of a grown-up audience," and further suggests that the instrumentation, selection of songs and scenes, and addition of percussion instruments is entirely optional.<sup>29</sup>

Not all of Hindemith's works from 1927 to 1932 may be classified as Gebrauchsmusik. In fact, on at least one occasion, Hindemith seems to have used his Gebrauchsmusik "period" as a leverage to obtain a higher fee for a commissioned work. In 1930 Hindemith was approached by Elizabeth Sprague Coolidge, a noted American patron of contemporary music, who wished to commission a concerto for piano and chamber orchestra. Hindemith was interested in the idea, perhaps even more so because of the fact that Mrs. Coolidge suggested Hindemith's close friend Emma Lübbecke-Job as the soloist for the premiere. Hindemith wrote to Mrs. Coolidge that he was not currently writing concert music but was involved with composing for educational purposes, children, and amateurs. This, he wrote, was necessary for the future development of music and that, for him to compose a work of the type suggested, he would require a larger fee than that proposed. Mrs. Coolidge agreed to his terms and the resulting piece, the Concert Music for Piano, Two Harps, and Brass, was premiered with Emma Lübbecke-Job in Chicago in October, 1930.<sup>30</sup>

Hindemith was renowned for his ability to play a variety of musical instruments, including the trumpet. His working knowledge of the trumpet influences the works to be examined in this study and explains in large measure their accessibility. The acoustic principles which govern the trumpet determine what is feasible or difficult in performance. Among the factors which contribute to the level of difficulty of trumpet playing are technical elements such as: (1) difficult fingering patterns, rapid single tonguing, multiple tonguing, and wide intervallic leaps; (2) range concerns, including: extremes of high or low range and high tessitura; (3) endurance factors, which may include: scarcity of rests and prolonged loud dynamic levels. These elements will be analyzed in each of the works under consideration to determine the level of difficulty of the trumpet part, and thus their applicability to the Gebrauchsmusik concept.

The difficulty of fingering patterns is influenced by several factors, the chief of which is tempo. Any group of notes can be made difficult by a tempo which is sufficiently fast that the player can not negotiate the fingering pattern. In general, groups of notes in the low register tend to present a greater number of fingering problems due to the more frequent use of the third valve which is engaged on trumpet by the typically less dextrous ring finger.

Difficulty of articulation is primarily determined by the tempo. Double and triple tonguing are available options which will in most cases allow the passage to be played if the tempo is too fast to allow the player to single tongue articulated notes. If the articulated notes are repetitions of one pitch, the articulation is generally easier than if the passage consists of changing notes. Rapid multiple tonguing passages in which the pitches change also require valve changes, thus requiring a greater level of coordination between fingers and tongue.

In order for the trumpet player to negotiate intervallic changes, a combination of variables must be altered by the player. Among the elements which must be modified are air speed, tongue arch, mouthpiece pressure and angle, lip compression, and depending on the pitches involved, possibly a valve change. Large intervals require only minimal adjustments for accurate note production while wider intervallic leaps require a greater amount of alteration of the variables in order for the correct pitch to be produced. Thus, the wider the interval which must be spanned, the greater the difficulty level of the passage. The tempo plays a role in the difficulty of intervallic leaps in that the faster the tempo, the more quickly the player must control and execute the necessary changes in order to produce the desired note with accuracy.

Of prime concern to the performing trumpet player is the element of endurance, or the ability of the player to withstand the physical challenges of playing inherent in a piece. The principal elements which affect endurance adversely include high range, high tessitura, scarcity of rests, frequent loud dynamics, the length of time the mouthpiece remains in contact with the embouchure, and lack of adequate opportunities for breath. Since basic characteristics of trumpet playing require that the mouthpiece maintains contact with the lips in varying degrees of pressure depending on the range and dynamics of the music, any of these elements can contribute to fatigue which compromises the ability of the performer to play with accuracy or consistent sound quality. These multiple factors cumulatively work against endurance and the more these factors are exhibited simultaneously the greater the problem of endurance becomes.

The range, or the lowest and highest notes the trumpet part encompasses, in part determine the difficulty level of a piece. The lowest playable note on the three-valve B-flat trumpet of the type for which Hindemith composed the Sonata is e. The low range of the trumpet requires a minimal amount of mouthpiece pressure, air speed, and lip

compression by the player. The middle range is the most comfortable of the trumpet and demands a more concentrated usage of the physical variables than the low range, but it is the range in which the greatest number of players can successfully produce good quality sound and play the most accurately. The notes of the trumpet's high range are the most difficult to produce with good pitch, sound, and accuracy. Notes above the treble clef staff require the most physical effort from the player and, because of the necessity of increased mouthpiece pressure and lip compression, exert the greatest toll on the player's endurance. While the majority of players, from beginner level through the professional, can comfortably produce notes in the low and middle range, notes in the high range are the slowest to develop and some players have only limited success in the production of notes in this register. The highest note discussed in relation to the pieces under consideration in this paper is b-flat". Thus for these purposes, it is listed as the highest note in the range of the trumpet. Many players are capable however, of producing notes above the b-flat", as high as b-flat"" and above.

The tessitura of a piece refers to the range which the composer most consistently exploits in a work. The tessitura of the trumpet part in a piece is a major factor in the difficulty level of the work due to its marked effect on the player's endurance. For the trumpet player, extended low range playing has little effect on stamina and may in fact aid in relaxation of the embouchure after high range passages. A tessitura which primarily employs the middle range is perhaps the most desirable as this area of the instrument is generally the most efficiently played. Tessitura which makes frequent sustained use of the high register exacts the greatest toll on the player's endurance.

Due to the physical nature of trumpet playing, rests are necessary during the course of a piece in order for the player to periodically remove the mouthpiece from the lips to reestablish blood flow to the lip tissue, thereby rejuvenating the embouchure.

Extended passages in which there is an absence of an adequate number of rests for this to occur can severely impact endurance.

Lastly, the dynamics can have an effect on the difficulty level of a piece of music. Loud dynamics require greater a greater volume of air than softer dynamics. As a result, the player must use a greater amount of mouthpiece pressure and muscularity in the embouchure in order to prevent the escape of air from around the mouthpiece. The increased employment of these elements at higher dynamic levels plays a key role in the measure of endurance necessary for a piece. A predominance of soft dynamics in a piece may also have a tiring effect on the player who may feel that, at this dynamic level, the air is restrained and never fully released.

Controlled respiration is an essential element in wind instrument playing. Sufficient opportunities must be provided in a piece for the player to inspire the sufficient quantity of air to perform a passage. Music which does not provide ample occasions for the player's efficient respiration may present further endurance challenges.

While other researchers have dealt with each of these pieces and the Gebrauchsmusik concept in connection with other works, to date the correlation of the various implications of the Gebrauchsmusik idea in relation to Hindemith's works employing the trumpet remains unexplored. When the Sonata for Trumpet is viewed with his other chamber music employing the trumpet, (Morgenmusik, Drei Stucke, the Concerto for Trumpet and Bassoon, and the Septet for Wind Instruments), Hindemith's contribution to the Gebrauchsmusik movement is more fully understood and appreciated, as is the unprecedented importance of these works in the history of twentieth-century trumpet literature.

## ENDNOTES

### CHAPTER I

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## CHAPTER II

### THE SONATA FOR TRUMPET AND PIANO: THE TRUMPET AS A SOLO INSTRUMENT

In 1938, the Hindemiths left the troubled political climate of Germany for the small Alpine village of Blusich, Switzerland. In a letter to Willy Strecker, Hindemith described their placid Swiss retreat,

the country side is the loveliest one could wish--woods and meadows surrounded by the most magnificent things. Behind us the southernmost chain of the Bernese Alps, facing us the snowcapped giants of the Valais and deep below the Rhone valley, which we can see along to a distance of about 40 kilometers. Added to that a solitary position in a tiny village full of cows with tinkling bells, a house with veranda and a garden full of fruit trees--what more could one want.<sup>1</sup>

The Hindemiths wanted to maintain this peaceful, rather anonymous existence and they discouraged Strecker from revealing their location to outsiders. Perhaps the solitude of the location allowed Hindemith the time which had previously been unavailable to pursue his goal of completing a series of sonatas. One of Hindemith's most prolific periods of composition came in 1938 and 1939 and during these years, Hindemith composed sonatas for bassoon, oboe, piano, viola, violin, clarinet, harp, horn, and trumpet. Not long after the completion of the trumpet sonata, Hindemith left Switzerland for the United States and it would be six months before he could fully turn his attention toward compositional work again.<sup>2</sup>

Part of Hindemith's motivation for this proliferation of sonatas may be found in correspondence between the composer and Willy Strecker. Remarking on the variety of instruments for which Hindemith had written solo sonatas, Strecker wrote, "I am willing,

as a spur to your imagination, to send you a list of instruments which have perhaps escaped your eagle eye." As he had indicated in the 1918 letter to Emmy Ronnenfeldt, Hindemith reiterated to Strecker that he felt there was a need for such works in the repertoire of these instruments. A more significant reason for their composition appears to have been as part of a preparatory process in Hindemith's plan to complete the work which he felt would be his tour de force. In his letter to Strecker he stated that, "...they also serve as a technical exercise for the great coup which I hope to bring off next spring: Die Harmonie der Welt."<sup>3</sup>

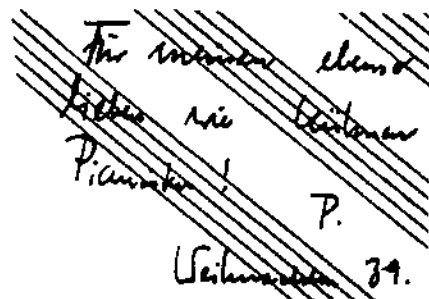
These works were more than mere exercises, as evidenced by Hindemith's statement concerning his sense of the significance of the Sonata. In a letter to Strecker from November 29, 1939, Hindemith stated,

Tomorrow I am going to send you two sonatas, namely, one for clarinet and one for trumpet. I did not send them before because I could not tear myself away from them. I have an idea that the trumpet sonata will attract the attention of all trumpet players. It is perhaps the best thing I have done recently, and that is saying a lot, for I do not consider these latest productions to be trifles at all.<sup>4</sup>

Examination of Hindemith's original manuscript yields information regarding the composition of the Sonata. Hindemith's handwritten instructions on the title page of the Sonata suggest that the piece, "...can be played by Clarinet in B-flat, whereby the most you will get is a meager substitute for the real thing. I advise against any public performance in such a makeshift instrumentation." A similar comment is also found in the foreword to the Sonata for Clarinet, a work composed during the same year and sent to Schott at the same time as the Sonata for Trumpet. In the foreword to the Clarinet work, Hindemith suggests that the viola can be used as a substitute for the clarinet, but the intended effect will not be achieved.

An ambiguous notation on the title page, in Hindemith's handwriting, is scrawled diagonally near the bottom of the page. It states, "Für meinen ebenso lieben wie kühnen Pianiste! P. Weihnachten 39. (For my dear as well as audacious pianist! P. Christmas, 39) (Example 1). Whether this notation is a dedication of the work or a salutation on a Christmas gift, the "pianist" could likely have been German pianist Emma Lübbecke-Job, who was Hindemith's long-time friend and pianist of preference in performances of his works. Hindemith suggested her as soloist for the 1924 premiere of his Kammermusik No. 2 against the wishes of his publishers. Hindemith, writing again to Strecker, says, "She took interest in my things when nobody else cared a damn about them and played them when it wasn't as easy as it is now to get Hindemith on to the concert platform. I should like to show her my recognition for that."<sup>5</sup> When Hindemith's harmony book, Unterweisung im Tonsatz, was published in 1937, Hindemith advised his publisher that Lübbecke-Job was one of a small group of real friends to whom a presentation copy of the book should be sent.<sup>6</sup>

Example 1. Handwritten notation on title page of Hindemith's Sonata for Trumpet.



The trumpet sonata is composed in the traditional three-movement form. Dates on the manuscript indicate that the movements were not composed in the published order. Hindemith's inscription denotes the completion of the first movement on

November 25th, the second movement on November 19th and the third movement on November 21st, 1939.

The first movement is an arch form, in the design ABCACBA.<sup>7</sup> It is marked Mit Kraft (With strength) with a metronome marking of quarter note equals 96-100 beats per minute. The trumpet part is of the typical bold, heroic character with which the instrument has been associated for centuries. The main theme of the first movement begins with a perfect fourth, an interval with which Hindemith's music is strongly associated. The opening section of the movement consists of frequent fourths, frequently interspersed with another prominent interval, the minor second. The minor second appears at climactic points throughout the work and arguably matches the fourth in level of importance.

The A theme is a bold declaration featuring prominent perfect fourths and minor seconds (Example 2).

Example 2. Hindemith Sonata for Trumpet, 1st Movement, Theme A, measures 1-9.



Theme B is a march-like melody first stated by the piano in measure 30. It consists of eighth note figures in 12/8 meter. (Example 3).

Example 3. Hindemith Sonata for Trumpet, 1st movement, Theme B, measures 30-36.



The trumpet restates a fragment of this theme in measure 37 after a chromatic ascension through much of the B section. Notable here is the differing time signatures between the two instruments: the piano changes to 12/8 at the beginning of the B section in measure 30; the trumpet remains in 4/4 at its re-entrance in measure 37. The piano and trumpet parts continue in this fashion until the trumpet part changes to 12/8 meter at the beginning of the C section.

The C theme, stated first in measure 47, is the most lyric of the sections. Like the previous themes, this dynamically soft passage accentuates the perfect fourth, this time in a slurred passage for the trumpet (Example 4).

Example 4. Hindemith Sonata for Trumpet, 1st Movement, Theme C, measures 47-54.



Brief fanfare motives are sounded in measures 55 through 61. A repeated passage of eight minor thirds, growing in dynamics from pianissimo to fortissimo, leads to the return in measure 67 of the A theme in the trumpet (Example 5). This statement is designated Breit (Broadly) and scored over a tremolo accompaniment in the piano.

Example 5. Hindemith Sonata for Trumpet, 1st Movement, Theme A, measures 67-78.



Theme C returns in measure 85, stated in the piano and joined by the trumpet in measure 92. This quiet section is followed by a restatement of Theme B in measure 107. The movement comes full circle with a restatement of the A theme in measure 127, concluding with the two prominent intervals of resolution in western music: a minor second (f-sharp" to f") and an ascending perfect fourth (f' to b-flat')

Example 6. Hindemith Sonata for Trumpet, 1st Movement, Minor second and perfect fourth, measures 137-142.



The second movement is designated Massig bewegt (Moderate motion). The movement is in ternary form, with a closing eleven measure coda. Thematic material is very short and motivic in nature.

The A section of the second movement begins with the piano in a lyric statement of the first theme. The trumpet's first entrance immediately follows in measure 3, and is a quasi-fanfare, featuring two consecutive intervals of perfect fourths. (Example 7).

Example 7. Hindemith Sonata for Trumpet, 2nd Movement, measures 1-5.



After two such statements, the trumpet in measure 15 repeats the lyric step-wise theme with which the piano opens the movement

A change to 2/2 meter in measure 26 begins the B section, designated *Lebhaft* (lively) in which the half note equals the tempo of the quarter note in the previous section. This section exudes a more buoyant mood and is the quickest and lightest section of the entire sonata. The piano part takes on an almost "music box" like character (Example 8).

Example 8. Hindemith Sonata for Trumpet, 2nd movement, B section, measures 27-30.

The trumpet plays two brief motives in the B section, one of which is a staccato, pianissimo motive. At the end of the B section, this motive is sounded three times, exhibiting metric displacement with each successive statement. (Example 9).

Example 9. Hindemith, Sonata for Trumpet, 2nd Movement, B section trumpet motive 1, measures 52-57.



The second motive sounded by the trumpet in the B section is a five note-fragment which, at a mezzo forte dynamic marking, abruptly leaps out of the dynamically soft texture. This same motive returns later in the trumpet as the final statement in the second movement (Example 10).

Example 10. Hindemith Sonata for Trumpet, 2nd movement, B section trumpet motive 2, measures 43-46.



The third section of the second movement begins in measure 59 with the return of the first theme of the movement. Originally played by the piano, here the theme is stated by the trumpet (Example 11).



Example 11. Hindemith Sonata for Trumpet, 2nd Movement, A' section, measures 59-69.

The eleven-measure coda employs the second trumpet motive from the B section, stated three times in the piano over a sustained *f* in the trumpet. The trumpet restates the motive as the movement closes (Example 12). In the example shown, piano cues are notated over the sustained trumpet note.

Example 12. Hindemith Sonata for Trumpet, 2nd Movement, Conclusion, measures 77-87, from the printed trumpet part.

The third movement, titled Trauermusik (Funeral music), is designated Sehr langsam (Very slow). The movement is a ternary form with a concluding section consisting of a setting of the chorale tune Alle Menschen müssen sterben. The trumpet answers the piano's opening statement in measure 7 with a trumpet call in fourths, sounding first as if in the distance, then growing closer (Example 13). The trumpet sounds additional perfect fourths, with minor seconds resolving to many of the strong beats within the meter as the brief first section closes.

Example 13. Hindemith Sonata for Trumpet, 3rd movement, Opening trumpet motive, measures 7-12.

The middle section is designated Ruhig bewegt (quiet motion), and is longer than the first section. This section begins with a statement of the second theme in the piano which is restated by the trumpet in measure 26 (Example 14).

Example 14. Hindemith Sonata for Trumpet, 3rd movement, 2nd Theme, measures 26-31.



The second theme is repeated by the trumpet a perfect fourth higher. A chromatic passage crescendos and ascends to an *a* before descending and decreasing volume in anticipation of the return of the first section.

The return of the first section, marked Wie am Anfang (like the beginning), begins with the statement in the piano of an ostinato eighth-sixteenth rhythm which is perhaps suggestive of a heartbeat. The rhythm is altered slightly to become dotted eighth and sixteenth notes at the chorale section, but essentially retains the same relentless pulse until the end of the movement. Against this the trumpet repeats the theme from the beginning of the movement which was originally sounded by the piano (Example 15).

Example 15. Hindemith *Sonata for Trumpet*, 3rd movement, A' section, measures 51-54.

The A' section ends with a repeat of the original trumpet call, altered this time to incorporate the predominant intervals of the entire piece, the perfect fourth and the minor second (Example 16).

Example 16. Hindemith *Sonata for Trumpet*, 3rd movement, A' section, measures 58-64.

The final section of the movement is a setting of the chorale tune Alle Menschen müssen sterben (All Men must die), marked *Sehr ruhig* (very calmly) (Example 17). This chorale is a fitting climax to the Trauermusik movement, and considering the ordeals of the previous years, Hindemith may have found the title appropriate at this juncture of his life. Another possibility is that Hindemith considered this somber movement symbolic of the impending war in Europe.

Example 17. Hindemith Sonata for Trumpet, 3rd movement, Chorale, Alle Menschen müssen sterben.

The history of the chorale Alle Menschen müssen sterben employed here by Hindemith dates to 1652, when the chorale text was written by Johann Rosenmuller. Rosenmuller was at one time the cantor at Thomaskirche in Leipzig, where Bach would later work.<sup>8</sup> The text consists of eight stanzas, the first of which follows, with translation.

<p>Alle menschen müssen sterben,  alles Fleisch vergeht wie Heu;  was da lebet, muss verderben,  soll es anders werden neu,  dieser leib der muss verwesen,  wenn er anders soll genesen  der so grossen Herrlichkeit,  die den Frommen is bereit.<sup>9</sup></p>	<p>All people must die,  all flesh passes away like grass,  Whatever lives must perish,  if it is to become new.  This body must decay  if it is to be restored  to the great glory  which is prepared for the faithful.<sup>10</sup></p>
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The text has been set to at least two different tunes, one of which is originally by Christoph Anton, and is used by Bach in one of his four-part chorales. The tune employed by Hindemith in the *Sonata* was composed in 1652 by Johann Georg Albinus, a Capuchin monk. Bach used this tune as well, in his 1710 organ chorale, BWV 643.<sup>11</sup> The previous movements thus may be viewed as preparation for the stately appearance of this ancient Lutheran chorale which serves as the capstone of the entire cycle.

An examination of the melodic intervals in the *Sonata* reveals much about the frequency of intervallic use (Figure 2.1). The following chart will show that of the 794 intervals in the *Sonata*, four intervals, the minor second, major second, minor third, and perfect fourth, are employed to a much greater frequency than other intervals in the piece, and account for 694, or over 87% of the intervals in the *Sonata*. Some sources note Hindemith's penchant for employing the perfect fourth<sup>12</sup> and regard it as the predominant melodic interval in the work, but as the chart indicates, it is not the perfect fourth but the minor second which is the most frequently used interval.

The intervallic distribution chart illustrates that the majority of the melodic intervals in the *Sonata* are no greater than a perfect fourth. 724 of the 794 intervals are a perfect fourth or smaller, and only one interval spans more than an octave. While there are ten leaps of an octave in the piece, none occur in rapid passages which would make the leaps difficult. Of the ten octaves in the work, nine are descending and all ten are

articulated leaps. Both these factors would allow the intervals to be produced with greater ease. The one ascending octave leap occurs in the second movement, and is interrupted by an eighth rest, thereby allowing the player more time to prepare for the interval. The single interval greater than an octave, a minor ninth occurring in measure 73 of the first movement, is an articulated leap following a long note which allows ample time to comfortably span the wide interval.

Figure 2.1  
MELODIC INTERVALS IN HINDEMITH SONATA FOR TRUMPET

<u>Interval</u>	<u>Occurrences</u>
Minor 2nd	227
Major 2nd	172
Minor 3rd	142
Major 3rd	30
P 4th	153
Aug. 4th	2
Dim. 5th	5
P 5th	37
Minor 6th	6
Major 6th	4
Minor 7th	4
Major 7th	1
P 8	10
Minor 9th	1

Fingering difficulties in the Sonata are minimized by the relatively slow tempo and scarcity of notes shorter than an eighth note. Sections of 4/4 time in the first movement present sixteenth notes, but they occur only in dotted eighth-sixteenth note figures. The thirty-second notes in measures 28 and 29 of the first movement are repeated notes, thus obviating fingering problems. In the 12/8 section there are figures of

two consecutive sixteenth notes but the fingering is the same for both notes, eliminating any possible fingering difficulty.

Due to the infrequent appearance of sixteenth and thirty-second notes and the conservative tempos of all movements, few articulation problems exist. The previously mentioned thirty-second notes in measures 28 and 29 in the first movement might necessitate double tonguing for the player as might the sixteenth notes in measures 117 in the same movement.

Triplet fanfare-like figures in measures 3, 4, 13, and 14 of the second movement could require triple tonguing in a characteristic trumpet style, depending on the ability level of the player. The slurred passages in the Sonata are logically placed throughout and present no difficulty. Contributing to the ease of slurring is the near absence of intervals greater than a perfect fifth, which are more difficult for the player to slur than are narrow intervals. There are no combinations of tonguing and slurring which are difficult to negotiate.

The trumpet part in the Sonata ranges from b-flat to a". Hindemith does not exploit the extreme ranges of the instrument, relegating the part to the more accessible middle range for the majority of the work. The melody ventures into the low range in only five measures and, even on these occasions, for no more than two consecutive beats. The high range of the instrument is not avoided as the part ascends above the staff in 50 measures contrasting the frequency of lower range notes.

Though the trumpet is frequently required to play above the staff, the part never ascends above an a". This rather judicious practice is paralleled in low register application, as the trumpet part descends no lower than b-flat. The lowest possible note on a b-flat trumpet of the type for which Hindemith wrote the Sonata is an e, six half-steps lower than the Sonata's lowest written note.



Hindemith was certainly aware of the ability of trumpet players to produce higher notes than those given the soloist in the *Sonata*. On his first concert tour of America, Hindemith enjoyed jazz performers at New York's Cotton Club and made the following entry in his journal: "The orchestra played continuously for about three hours, the wildest I ever heard. Trumpets screamed all the way up to high B-flat, trombones and saxophones did elaborate hot flourishes. The whole thing was really a rhythmic and tonal orgy, done with remarkable virtuosity."<sup>13</sup> Hindemith greatly admired the music of Richard Strauss and even once commented that he considered Ein Heldenleben the greatest piece of music ever written.<sup>14</sup> He was surely cognizant of the extreme range found in the trumpet parts of Ein Heldenleben as well as other works of Strauss, which are among the most demanding in orchestral literature. The conservative use of the trumpet's range in the *Sonata* is intentional on the part of Hindemith and further reflects philosophies of the *Gebrauchsmusik* concept.

The range and the tessitura of a piece have similar effects on the trumpet player. The range of the *Sonata* is seemingly modest, yet the tessitura makes the endurance more challenging than might be first assumed. Frequent and sustained use of the upper register is prevalent in the *Sonata* and exacts a toll on the player's endurance. Low register passages help to counterbalance the strenuous nature of playing in the high register, but as noted, low register passages occur infrequently in this piece. The tessitura of the *Sonata* is strenuous and contributes to the possible performance problems.

An important endurance factor in trumpet and brass works is the presence of rests which allow the player to remove the mouthpiece from the lips and thus reestablish blood flow to the lip tissue. All three movements of the *Sonata* involve sections which require the performer to play long sections with little or no rests. In the first movement, the solo part contains only one measure of rest from measure 37 to 84. The movement ends with

a section in which the trumpet plays from measure 115 to measure 142, the final measure of the movement. The second movement contains a section of 29 measures without rest, from measure 59 to the movement's end. Finally, the third and most taxing movement contains a passage from measure 26 the end of the movement at measure 94 in which there are only five measures of rest. With the exception of the first six measures of the piece, during which the trumpet is tacet, the trumpet is provided only 13 measures of rest in the entire movement.

Included in this final section of the third movement is the Chorale Alle Menschen müssen sterben (All Men must die), a 27 measure chorale tune marked Sehr ruhig (very calmly). This section consists of mostly half notes and quarter notes, employs dynamics from piano to fortissimo, contains a range of  $g'$  to  $g'$ , and contains no slurs. The chorale demands finesse, control, a pure tone, and perfect intonation. If played separately from the rest of the work, the challenges of this segment would be minimal. However, placed as it is at the end of the Sonata after the demands of the previous movements, the chorale takes on a different level of difficulty and is viewed by many players as the most treacherous passage in the Sonata.

A significant endurance factor is the dynamics assigned the trumpet in the Sonata. For the purposes of this paper, loud dynamics refers to markings of forte or greater. Loud dynamics demand greater amounts of air and thus greater exertion, as well as requiring that the player press the mouthpiece more firmly against the lips to maintain a more resistant air seal. These dynamics then take a greater toll on the player's endurance than softer dynamics. The proportionately greater frequency of employment of louder dynamics have a measurable impact on the difficulty of the work.

To illustrate this influence, the louder dynamics in the Sonata have been enumerated by the number of measures in which they occur. The following chart (Figure

2) represents the total number of measures in the Sonata, the number of measures in which the trumpet plays, and the number of measures in which the solo part is marked at a loud dynamic.

Figure 2.2

**LOUD DYNAMICS IN HINDEMITH TRUMPET SONATA**

	All mvts.	1st mvt.	2nd mvt.	3rd mvt.
Total measures	323	142	87	94
Trumpet plays in	249	115	59	75
Loud dynamics	94	64	7	23

As the chart indicates, the trumpet is marked at a loud dynamic in approximately 38% of the measures in which it plays. The first movement requires the trumpet to play at loud dynamics approximately 56% of the time, while the dynamics in the second and third movements are at loud levels 12% and 31% of the time respectively. The method employed here for determining dynamic usage accounts for only measures where the intended dynamic indication is without question; measures in which a crescendo or decrescendo is marked are not counted. This method then does not take into account measures which crescendo from mezzo forte to louder dynamic levels; these would only further contribute to the problem of endurance.

Finding adequate opportunities for managing respiration is not a frequent problem in the Sonata. The second movement ends with a sustained g' in 2/2 time which is eight measures in length. This note must be anticipated with a full breath but this is the only significant breathing pitfall in the work. Ample time is allowed throughout the piece for the player to inspire sufficient air.

No special effects such as mutes, flutter tonguing, glissandi, are present in the Sonata. The necessity for multiple tonguing is limited to a few short figures, and it is conceivable that for some players, multiple tonguing might be unnecessary. Hindemith's writing for the trumpet is very explicit and unambiguous regarding any pitches, articulation, or phrasing.

In summary, many elements of trumpet technique as defined here are judiciously approached by Hindemith. This piece embodies tenets of the Gebrauchsmusik idea in that the work is practical, playable, and is a piece in which the challenges lie in artistic interpretation rather than virtuosic skills. Hindemith ensures, through carefully chosen metronome markings, the moderate level of difficulty and the overall character of the work. The difficulty level in many ways is equivalent to works suitable for talented non-professional players, a fact which might have given Hindemith great pleasure. It is no accident that Hindemith chose the trumpet to deliver the funeral music and its ensuing chorale, Alle Menschen müssen sterben. Hindemith knew well the historical and biblical associations of the trumpet's heraldic function. The deeper meaning of the Sonata transcends the more obvious superficial concerns regarding the piece's level of technical difficulty.

While technical components exhibited in this work such as range, fingering, and articulation offer only nominal challenges to the proficient player, other performance aspects do present difficulties. Endurance concerns, compounded by the frequent loud dynamics, tessitura, and extended sections of playing without rests, make the Sonata a work which must be intelligently programmed for optimum performance. It should be performed only by those players who are equal to the challenges of stamina incorporated in the piece. Despite the limited technical obstacles, even the most advanced professional player does not approach this piece in a haphazard manner. While the work

is somewhat accessible to those with only "amateur" capacities, the number of recordings of the Sonata by celebrated soloists such as Maurice Andre, Timofei Dokshitser, and Wynton Marsalis and orchestral players such as Armando Ghitalla, Gilbert Johnson, and Thomas Stevens attests to its "professional" stature and acceptance.

The Sonata should not be perceived as a virtuosic tour de force, but as a thoughtful, reflective work through which the player can demonstrate precise tonguing, beauty of tone, finesse, style, rhythmic stability, and strength. There are players who propose to play this work in an angry manner, with excessively loud dynamics and a harsh tone, totally insensitive to the deeper sentiments summoned up by the quotation of the chorale. Presuming that the work is a lamentation of a bitter refugee from Nazi Germany, the Sonata is often played as if the first movement's opening designation, *Mit Kraft* (With Strength), is the work's only expressive notation. To perform the work in such a fashion demonstrates a lack of understanding of the circumstances surrounding the composition as well as a lack of respect for the artistic and practical sensibilities of the composer.

Hindemith is among the most prolific composers of our century; he considered composition a "craft" which he approached in workman-like fashion. Observing the composer's methods, Adolf Rebner noted that, "During our concert tours to Holland, France, Spain, etc, I could observe how prolific Hindemith was and what good use he made of his time. He could concentrate on his composing just as well in a railway carriage as in waiting-rooms or the restaurant car. The rest of us got used to his preoccupations."<sup>15</sup> Time did not alter his procedure of composition. In fact, his method has been compared to an accountant posting a bill on the spike on his desk: Hindemith would receive a commission from Schott, and forty-eight hours later, had completed the task and was on to the next assignment.<sup>16</sup> To Hindemith, composition was not an event

which required special inspiration, nor should the process be belabored. While Hindemith had not forgotten his treatment at the hands of the Nazis, the assignation of anger as the stimulus for the composition of the Sonata is improbable. It seems quite unlikely that Hindemith would have derived inspiration of any sort from the Nazis.

Having endured unjust political and artistic oppression, it appears that Hindemith had put the unhappy years in Germany behind him during his peaceful, self-imposed exile in Switzerland. The Hindemiths lived in their mountain village for fifteen months, and were perhaps the happiest there that they had ever been.<sup>17</sup> A letter to Willy Strecker in December, 1938, written almost a year before the composition of the Sonata, expresses his spirits,

A year ago the future looked murky indeed: I could not see how I could ever extricate myself from the tangle I was in. It has now all turned out much better than I could have dreamt, and for that you are to a large extent responsible. Your understanding of my position and my need for peace and a quiet place to work made my path here so much easier. I believe that you too will profit indirectly from the beauty and the utter rightness of this corner of the earth, for I hope to work here a lot, well, and successfully.<sup>18</sup>

The Sonata for Trumpet is one of the few full-scale works for trumpet by major composers. For those who have performed the Sonata, it is clear that Hindemith's artistic and personal goals of working well and successfully were fully realized.

## Endnotes

### Chapter II

1. Skelton, op. cit., 161.
2. Noss, op. cit., 79.
3. Skelton, op. cit., 164.
4. Letter to Willy Strecker from Paul Hindemith, from Paul Hindemith Collection, Yale University.
5. Skelton, op. cit., 74.
6. Skelton, op. cit., 142.
7. Dorothy Katherine Payne. "The Accompanied Wind Sonatas of Hindemith: Studies in Tonal Counterpoint" Ph. D dissertation, University of Rochester, 1974, 18.
8. Alan J. Wenger, "An Analysis and History of the Chorale Alle Menschen müssen sterben and Its Setting in Hindemith's Sonata for Trumpet and Piano" (typescript, The University of North Texas, 1993), 3.
9. Mark S. Bighley, The Lutheran Chorales in the Organ Works of J. S. Bach, (St. Louis, MO: Concordia Publishing House, 1986), p. 30, cited in Wenger, op. cit., 3.
10. Johann Sebastian Bach, Orgelbüchlein, ed. Robert Clark and John David Peterson, (St. Louis, MO: Concordia Publishing House, 1984), p. 130, cited in Wenger, op. cit., 3.
11. Johann Sebastian Bach, 371 Four-Part Chorales, vol. I, (Miami, FL: CPP Belwin), 73, cited in Wenger, op. cit., 4.
12. Gunther Schuller, C.D. liner notes for On the Twentieth Century, performed by Wynton Marsalis, trumpet, and Judith Lynn Stillman, piano (Sony Records, SK 47193, 1993).
13. Noss, op. cit., 25.

14. Skelton, op. cit., 38.
15. Skelton, op. cit., 60.
16. Telephone interview with Luther Noss, July 27, 1993.
17. Skelton, op. cit. , 161.
18. Skelton, op. cit., 163.



### CHAPTER III

#### THE CONCERTO FOR TRUMPET, BASSOON AND STRINGS:

##### THE TRUMPET AS A DUO INSTRUMENT

The Connecticut Academy of Arts and Sciences planned to celebrate the 150th anniversary of their organization in the fall of 1949 and Hindemith, who was a member of the group, was asked in 1948 to compose a work to mark the occasion. Hindemith agreed and suggested that a string quartet could be composed, having the Budapest String Quartet in mind as the ensemble to premiere the piece. After returning from a trip to Europe, Hindemith had apparently abandoned the plan for a string quartet and he approached Yale faculty member Keith Wilson about the commission. Wilson, who was a clarinetist and conductor of the Yale Band, was asked by Hindemith if he would be interested in performing a new sonata for bass clarinet and piano. Although he was a professional clarinetist, Wilson felt that his skills on bass clarinet were inadequate for such a piece and declined the offer.

As the time approached for the celebration, Hindemith had not yet supplied the promised work. Hindemith then surprisingly asked Wilson whether two Yale students, Robert Montesi, a trumpet player, and William Skelton, a bassoonist, would be available in the fall to perform a work he might compose.<sup>1</sup> Montesi was a nineteen-year old trumpet student at Yale who had played with the New Haven Symphony, and Hindemith knew his abilities as a trumpet player from his performances with that group and from his playing in ensembles at Yale.<sup>2</sup> Hindemith was informed by Wilson that Montesi and Skelton were indeed planning to return to Yale and, following a car trip which took the Hindemiths to the western part of the U.S., the composer returned to New Haven with the

two-movement Concerto for Trumpet, Bassoon, and Strings.<sup>3</sup> The performers received the second movement of the work about two weeks before the performance and the first movement was supplied to them by Hindemith about a week before the premiere.

Wilson readied the group for the performance and the composer attended one rehearsal to add his suggestions toward the Concerto's preparation.<sup>4</sup>

The work was premiered on November 4, 1949 in the Yale Art Gallery with Robert Montesi as trumpet soloist, William Skelton as bassoon soloist, Keith Wilson conducting, and with New Haven Symphony members and Yale students in the string section. The composer attended the premiere which was one of the few public appearances he made that year.<sup>5</sup>

Hindemith's failure to write the proposed string quartet is the topic of some confusion and may not have been entirely his decision. Notes from the archives of the Connecticut Academy of Arts and Sciences indicate that on July 1, 1948, Ervin Goodenough, the academy's president, wrote to Hindemith to thank him for agreeing to write a quartet and for attempting to engage the Budapest String Quartet for the work's premiere. Nine months later, on April 8, 1949, Goodenough wrote to Hindemith again and politely encouraged him to contact the Quartet regarding their availability so that the academy might finalize its plans for the celebration. Apparently Hindemith did not comply, for on May 26, 1949, Goodenough himself wrote to the manager of the Quartet in an attempt to engage their services. Explaining that, "The real reward the Quartet would have would be the privilege of having this new piece by Hindemith to play in other concerts," Goodenough offered the group only reimbursement for expenses. The Quartet may not have considered this stipend sufficient, for the academy does not hold in its files any response from their management.<sup>6</sup> In a letter on July 18, 1949, Hindemith tells

Willy Strecker of his plans to write a concerto for trumpet and bassoon so, by this point, the plans for the quartet seem to have been abandoned in favor of the concerto.

This concerto is unusual in many ways, not the least of which is its instrumentation. The combination of a brass and a woodwind instrument is rather rare in a duo setting. Why did Hindemith choose this combination of two such incongruous instruments as the trumpet and bassoon for a work of this scale? Hindemith was known for his playing ability on many instruments. Among those on which he was most capable were the clarinet and bassoon,<sup>7</sup> so perhaps there was some personal bias involved in the choice of the bassoon. Hindemith had enjoyed a performance of the Stravinsky Octet the previous year in which Montesi had played trumpet. Montesi feels that this, along with his previous contacts with Hindemith, might have been the impetus for the choice of the trumpet.<sup>8</sup> Hindemith evidently considered the Concerto another in his additions to much needed wind repertoire, stating in the July 18th letter Willy Strecker, "I will next write a concerto for trumpet and bassoon, by which the series of wind concertos will be somewhat enlarged."<sup>9</sup>

The original format of the Concerto as a two movement work is rather unusual for a concerto of the twentieth century or any other period. It might be conjectured that, with Hindemith's hurried schedule, two movements were all he had time to write. The answer to this question is to be found, as are many answers to questions about Hindemith's life, in his correspondence. In a letter to Strecker on October 4, 1949, Hindemith arranged with the publisher plans for having the parts printed and explained that his tardiness in completing the work was a result of a trip to Boston. Hindemith detailed an elaborate plan whereby some parts of the Concerto were to be printed in New York and some in Mainz, while the soloists would transcribe their own parts. Hindemith stated "The 2nd movement (the piece has only two) score will also be sent over, but we will make the

parts here because of the shortness of time."<sup>10</sup> Hindemith, who taught his students that a work should be envisioned in its totality from the beginning, had apparently conceived the work as a two-movement piece. Had he desired to make the Concerto a three-movement work, time would not likely have been a factor considering his capacity for composing pieces under any conditions on demand.

Strangely enough, in 1952, Hindemith chose to add a third movement to the work. This brief Vivace movement, which seems much like a coda that had been forgotten, adds only about a minute and a half to the work's approximately seventeen-minute length. There seems to be no definitive reason for the addition of the final movement, though in the opinion of Nicholas England, who completed a theory degree under Hindemith at Yale, Hindemith "felt something was needed to lighten the spirits of his performers and listeners after the almost painfully intense complexities of the original movements--to lighten the weight of the intricate contrapuntal textures that pervade the original movements as the themes intertwine with themselves and with each other and to provide some release from those profoundly moving episodes that occur in the first two movements as the B-flat tonality is explored to its limits." The pre-existing first two movements remained unaltered from their original form.<sup>11</sup>

In 1950, Hindemith asked England, a student in one of his Yale classes, if he would make a piano reduction of the Concerto. England complied, finishing the reduction in November of that same year, and this version was published by Schott in 1954.<sup>12</sup>

The first movement is in Sonata Allegro form.<sup>13</sup> The first theme is stated in octaves by the trumpet and bassoon at the beginning (Example 18). Typical of Hindemith's music, the perfect fourth is a predominant interval.

Example 18. Hindemith Concerto for Trumpet, Bassoon, and Strings, 1st movement, 1st theme, measures 1-9.

The musical score consists of three systems of grand staves. Each system contains two staves: a treble clef staff on top and a bass clef staff on the bottom. The first system (measures 1-3) begins with a forte (f) dynamic. The second system (measures 4-6) includes a mezzo-forte (mf) dynamic. The third system (measures 7-9) begins with a piano (p) dynamic. The notation includes various note values, rests, and articulation marks, with some notes beamed together. The key signature has one flat (B-flat), and the time signature is 3/4.

A seven-note fragment from this theme, ending with a perfect fourth, is an important motive throughout the movement. The bassoon and trumpet frequently exchange this motive in imitation. (Example 19).

Example 19. Hindemith Concerto for Trumpet, Bassoon, and Strings, 1st movement, Motive from first theme, measures 11-16.

The musical score for Example 19 consists of two systems of piano accompaniment. The first system contains measures 11, 12, and 13. Measure 12 is marked with a forte (f) dynamic. The second system contains measures 14, 15, and 16. The notation includes various rhythmic values, accidentals, and phrasing slurs across both systems.

The second theme is stated in the strings in measure 30, and is taken up by the bassoon in measure 34. The trumpet follows with a partial restatement in measure 38 (Example 20).

Example 20. Hindemith Concerto for Trumpet, Bassoon, and Strings, 1st movement, 2nd theme, measures 30-34.

The musical score for Example 20 is for a violin (VI) and consists of two systems. The first system contains measures 30, 31, and 32. The second system contains measures 33 and 34. The notation features a melodic line with various intervals, accidentals, and phrasing slurs.

Following a restatement of the second theme in the strings, the bassoon and trumpet lead into a section in which the solo instruments repeat a descending eighth-note motive consisting of four eighth notes and a quarter note (Example 21). The strings counter with eighth notes and triplets, moving essentially in contrary motion against the soloists.

Example 21. Hindemith Concerto for Trumpet, Bassoon, and Strings, 1st movement, Descending eighth note motive, measures 51-53.



The development follows in measure 63, with the first theme rhythmically altered to dotted eighth-note and sixteenth-note patterns. The development begins imitatively in the strings, answered by the bassoon and the trumpet in imitation (Example 22).

Example 22. Hindemith Concerto for Trumpet, Bassoon, and Strings, 1st movement Development section, measures 63-66.

The image shows a musical score for two systems. The first system has two staves: the top in treble clef and the bottom in bass clef. The top staff begins with a dynamic marking 'f' and contains a melodic line with dotted eighth-note and sixteenth-note patterns. The bottom staff contains a rhythmic accompaniment. The word 'arco' is written above the bottom staff in the second measure. The second system also has two staves, with the top in treble clef and the bottom in bass clef, continuing the melodic and rhythmic development.





Example 24. Hindemith Concerto for Trumpet, Bassoon, and Strings, 1st movement, Conclusion, measures 195-196.

The musical score consists of six staves. The top two staves are for the Trp - Solo (Bb) and Bsn - Solo, both marked with a piano (*p*) dynamic. The next two staves are for the Violin I and II (VI), with the first violin part marked with a pianissimo (*pp*) dynamic. The bottom two staves are for the Viola (Va), Violoncello (Vc), and Double Bass (DB), with the cello and double bass parts marked with a pianissimo (*pp*) dynamic. The music is in 3/4 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Marked *Molto Adagio*, the second movement is, at 200 measures in length and over eight minutes in performance time, the longest and most complex of the movements. The movement can be formally divided into four sections in the design ABCB'.<sup>14</sup> Four distinct themes occur in the piece, the first of which is stated by the bassoon in measures 2 through 7 (Example 25). This pensive theme is immediately repeated by the strings.

Example 25. Hindemith Concerto for Trumpet, Bassoon, and Strings, 2nd movement, 1st theme, measures 2-7 of the bassoon part.



Theme 2 is stated by the trumpet in measures 18-23 (Example 26). This fortissimo passage is one of the few characteristic trumpet-like figures in the piece, featuring quick thirty-second notes and heavy reliance on fourths and fifths. The theme is repeated in the strings in the following measures and the bassoon sounds a fragment of the theme as the A section ends.

Example 26. Hindemith Concerto for Trumpet, Bassoon, and Strings, 2nd movement, 2nd theme, measures 18-23.



The Allegro pesante at measure 32 signals the beginning of the B section, with a statement of Theme 3 in the violin (Example 27). The character of this section is that of a dissonant waltz in 6/4. The trumpet takes up Theme 3 at measure 39.

Example 27. Hindemith Concerto for Trumpet, Bassoon, and Strings, 2nd movement, 3rd theme, measures 31-39.

Theme 4 begins at measure 59 in the strings accompanied by a change to 5/4 time (Example 28). The bassoon repeats the theme beginning in measure 73. A statement of the theme in the trumpet begins in measure 87.

Example 28. Hindemith Concerto for Trumpet, Bassoon, and Strings, 2nd movement, 4th theme, measures 59-63.

The C section begins in measure 107 and is predominately in 6/4 meter with occasional measures of 9/4 meter. This section consists of statements of the first three themes with special emphasis on Theme 3. The themes are presented in various ways, including rhythmic alteration, shortening of the original theme, simultaneous statements of different themes, and imitative statements.

Measure 173 is the beginning of the brief B' section, and it is marked *Poco più tranquillo*. It begins with a statement of Theme 4 in the bassoon which is followed by a restatement in the strings. An allusion to Theme 3 follows, stated first by the strings then by the soloists before the three join to conclusively end the movement.

The brief third movement is marked *Vivace*, but unlike the first two movements, Hindemith does not provide a metronome marking. This movement is a three-part form in an ABA design and it offers a complete change of character from the preceding movements. The trumpet and bassoon seemingly engage in a battle of one-upsmanship as they pass the opening motive back and forth throughout the movement. The trumpet opens the movement with a sixteenth-and eighth-note motive which is the basis for the A section, stating the motive while the strings answer in the trumpet rests (Example 29). The bassoon states the motive in measure 7.

Example 29. Hindemith Concerto for Trumpet, Bassoon, and Strings. 3rd movement, 1st theme, measures 1-7.



A variation of the motive is provided by the trumpet in measure 13, this time replacing the rests with short, scalar figures. The bassoon counters with another variation, replacing the sixteenth motive with trills. The trumpet's answer alters the original motive, replacing one of the articulated, repeated sixteenth notes with a slurred sixteenth note one half-step lower than the original note. The bassoon takes over this figure alone, then is joined by the trumpet a minor seventh higher, as if to mock the bassoon's attempt at possession of the motive (Example 30).

Example 30. Hindemith Concerto for Trumpet, Bassoon, and Strings, 3rd movement, Trumpet and Bassoon in minor sevenths, measure 33-38

The second theme is initiated by the trumpet in measure 51. This fleeting theme is a five-measure chromatic passage which culminates with a  $5/8$  measure leading to restatements of the five measure segment in the strings. Three statements ensue: in the viola; first violins; and finally the celli and bass, ending the brief B section (Example 31).

Example 31. Hindemith Concerto for Trumpet, Bassoon, and Strings, 3rd movement, measure 51-56)



A restatement of the original motive in the trumpet in measure 71 begins the return of the A section with the bassoon in pursuit half a beat later in imitation (Example 32).

Example 32. Hindemith Concerto for Trumpet, Bassoon, and Strings, 3rd movement, Imitation in final A section, measures 71-74).



By measure 78 the bassoon seems to catch and overtake the trumpet, stating the motive first with the trumpet in imitation (Example 33).

Example 33. Hindemith Concerto for Trumpet, Bassoon, and Strings, 3rd movement, Imitation in final A section, measures 78-82.



The trumpet and bassoon exchange passages in 2/4 in which the placing of accents gives the impression of 3/8. A fragment of the original motive sounded by the strings closes the work as the two soloists seem to have resolved their conflict by sounding a soft minor third together.

Technical challenges for the trumpet are limited primarily to the first movement and result from the metronomic marking of dotted half note equals 68 beats per minute. Brief passages of eighth notes between measures 20 and 30 require agile fingering, rapid tonguing, and fluent slurring.

Persistent dotted eighth-note and sixteenth-note rhythms permeate the agitato section which occupies the middle section of the first movement. These require quick fingering but, more importantly, rapid and accurate tonguing to perform these recurring rhythmic figures precisely. The third movement could require double tonguing on the sixteenth-note motive which permeates the movement (Example 29).

All the articulated sixteenth notes in the third movement are repeated notes while scalar sixteenth notes are slurred. This procedure renders the movement more accessible to a greater number of players by eliminating the difficulty of double tonguing on changing pitches.

The range in the Concerto spans a-flat to a". These specific pitches each occur only once--the a-flat in the second movement and the a" near the end of the first movement. The trumpet enters in the low register in 27 measures and the high register in 50 measures--almost twice as often. Hindemith shows no reluctance in assigning the trumpet to the high and low registers, but clearly the accessible middle register predominates. The range of the trumpet part is conservative in that the extreme notes are well within the capability of most trumpet players.

The tessitura of the Concerto equates with the range of the piece. The range is barely greater than two octaves, and Hindemith employs the entire range without emphasis of any particular area.

A feature which could be most problematic to endurance is the scarcity of rests. The first movement, which numbers 196 measures, contains only 46 complete measures of rest in the trumpet part. Even more critical from an endurance standpoint is the length of the sections the trumpet must play without a rest. The first movement features such a passage of 54 measures without a full measure of rest. In the second movement a 34 measure passage extends without a rest. These are rather lengthy passages to be required to play without removing the mouthpiece from the lips.

The Concerto offers some balance between loud and soft dynamics. A large portion of the first movement is marked at forte or fortissimo levels. The trumpet plays in 150 measures of the 196 in the first movement. Of these, 65 measures are marked forte or greater. In the second and third movements, better balance is struck between loud and soft dynamics providing the player respite from more strenuous loud dynamics.

The character of the trumpet part is rather atypical. The melodic line is somewhat disjunct in nature, and upon first observation, exhibits few distinguishing features which would clearly identify it as a trumpet part. Fanfare motives which are characteristic of many trumpet parts are essentially absent, the exception being the Second theme of the second movement in measures 18-23. The melodic line does feature the perfect fourths which are de rigueur in Hindemith's music, but due to their rhythmic structure, the effect is different in the Concerto than in the Sonata for Trumpet. The style of Hindemith's trumpet part is essentially indistinguishable from that of the bassoon part, as if the music was conceived before consideration of the choice of solo instruments. This procedure does, however, allow the imitative elements which



permeate the texture of the work to be more evident. The demands facing the trumpet player in the Concerto are different from the typical virtuosic, technique-oriented trumpet solo. The challenge presented here is one of comprehending the requirements of the piece and interpreting the sometimes fragmentary themes so as to give them direction and expression.

A central feature in this work is the counterpoint between the two solo parts. Counterpoint is a central element in Hindemith's music so its usage here is not novel. Imitative sections occur in every movement and most often begin with the bassoon answered by the trumpet.

Possibly the most difficult element in the Concerto is that of rhythm and the frequency of meter changes. Hindemith employed fourteen different time signatures in the work and only in the second movement does any one time signature establish itself for a considerable length of time. This aspect of the piece demands exceptional concentration and accurate counting; extra rehearsal time should be necessary to competently negotiate the meter changes alone.

In the 196 measures of the first movement, there are 85 meter changes. The most commonly used time signatures are 6/4, 9/4, and 2/2, with measures of 3/4, 4/4, 5/4, 7/4, 8/4, 10/4, 11/4, 1/2, and 2/2 frequently interspersed. The longest passage in one single meter is a 13 measure passage in 2/2 time in length from measure 76 to measure 88. The section which contains the most meter changes is a 25 measure section from measure 99 to measure 123 in which the meter changes 21 times.

The second movement is more moderate in the frequency of meter changes. Through its 199 measures there are 30 changes of meter. Measures in 5/4 and 6/4 meters account for the majority of the movement though the opening adagio section consists of primarily 4/4 alternating with 3/4. Occasional measures of 2/4, 9/4, 5/8, and 7/8 meters

are also found. Although 30 time changes in one movement might seem excessive this movement actually exhibits the longest passages without meter changes. From measures 59 through 99, 41 measures are in only  $5/4$  time. Two  $6/4$  passages, from measures 32 to 57 and 145 to 172, are comprised of 26 and 28 measures respectively without meter changes. The section with the most frequent changes of meter is the *Molto Adagio* section which comprises the first 31 measures of the movement. In this section there are 17 meter changes.

The third movement is relatively short in comparison to its predecessors. This movement uses the smallest number of differing meters, employing only  $2/4$ ,  $3/4$ , and  $5/8$ . Over the 96 measures of the *Vivace* movement, there are 27 meter changes. Although  $2/4$  is the primary meter of the movement the longest passage without a meter change is from measure 42-54, a total of 13 measures. Measures 54 through 71 contain 8 meter changes over an 18 measure span.

Hindemith's use of the trumpet is unusual, if not unique, and the combination of two such instruments creates interesting performance problems. One of the most critical problems that must be addressed is that of balance. While woodwinds and brasses have similar capacities for soft playing, woodwinds do not have the potential for louder volume of sound that brass instruments possess. Additionally, the sound of brass instruments tends to be more directional than the woodwind instruments in relation to the direction of the bell. The challenge in the *Concerto* is for the instruments to remain dynamically compatible without the trumpet overwhelming the bassoon.

This problem is presented when the two instruments play together as well as during the many imitative passages. Although he was certainly aware of the potential for inequities of balance, Hindemith makes no attempt to account for it in the score by marking the solo instruments at different levels. Instead, he left this important task to the

performers. The trumpet player must be sensitive to the dynamics of the bassoonist and be prepared to play at one dynamic level less than marked to allow for the dynamic differences between the two instruments.

When in imitation of the bassoon, the trumpet player must be even more aware of the dynamic in order to match the volume that the bassoon player has set. If the trumpet overwhelms the bassoon during these passages, the effect of the counterpoint may be lost and rendered inaudible to the listener. When the trumpet is the first to make an imitative statement the player should use caution not to play too loudly, creating a dynamic level which the bassoonist is incapable of equalling. During the several brief solos without bassoon the trumpet player can observe a more normal dynamic.

The trumpeter must be mindful of these factors and adopt a slightly altered concept of playing to achieve an effective performance of this work. Performers who find soft playing difficult might find this work to be very taxing, as might players who are accustomed to playing with large groups or with other brass players only. The player should endeavor to play lighter and less boldly, concepts which must be practiced in order to be successful.

Due to the unusual nature of the instrumentation, the disjunct melodic line, and the rhythmic challenges of the piece, it would be beneficial for the soloists to be cognizant of the formal structure of the work and the themes. Study of the full score by the principals involved is essential to preparation of this work. Thoughtful consideration of the themes and their interchange, contrapuntal elements, and dynamic issues should result in a more cohesive performance.

## Endnotes

### Chapter III

1. Noss, op. cit., 131.
2. Telephone interview with Robert Montesi, October 19, 1993.
3. Skelton, op.cit., 239.
4. Telephone interview with Keith Wilson, March 5, 1994.
5. Noss, op. cit., 149.
6. Letter from Paul Hindemith Collection, Yale University.
7. Telephone interview with Robert Montesi, October 19, 1993.
8. Telephone interview with Luther Noss, July 27, 1993.
9. Letter from Paul Hindemith Collection, Yale University.
10. Letter from Paul Hindemith Collection, Yale University.
11. Nicholas England, L. P. liner notes for Paul Hindemith's "Concerto for Trumpet, Bassoon, and Strings," performed by Mario Guarneri, trumpet, David Breidenthal, bassoon, with the Los Angeles Group for Contemporary Music, conducted by William Kraft (Crystal Records, S352, 1978).
12. Ibid.
13. Robert Peter Koper, "A Stylistic and Performance Analysis of the Bassoon Music of Paul Hindemith." Ed. D. dissertation, University of Illinois at Urbana-Champaign, 1972, 280.
14. Ibid., 289.

## CHAPTER IV

### MORGENMUSIK, DREI STÜCKE, AND THE SEPTET FOR WIND INSTRUMENTS: THE TRUMPET IN CHAMBER MUSIC

As a part of a small chamber ensemble in the pieces discussed in this chapter, the trumpet serves a very different role from that to which it is assigned in the Sonata and the Concerto. Two of these chamber works employing the trumpet hold prominent places in Hindemith's chamber music repertoire. One, the Septet, was an award winning chamber work; another, Morgenmusik, was a part of perhaps his most representative work of the true Gebrauchsmusik genre. The third, Drei Stücke, is a little known and seldom performed work about which little background information exists. In each of these pieces the trumpet plays a distinctly different role.

#### Morgenmusik

In 1932, Hindemith wrote a collection of short pieces for a music festival held in the city of Plön in the spring of the same year. Plöner Musiktag (A Day of Music at Plön) is considered his most ambitious project in the field of Gebrauchsmusik<sup>1</sup> as well as his last specifically designated piece of that type. Hindemith had performed a concert in Kiel, a town near Plön, at which some of the students from Plön were in attendance. They invited him to their school where, much to his pleasure, they performed Wir bauen eine Stadt. Hindemith began discussions with the school and it was agreed that he would return to participate in a small music festival. Hindemith would compose music for the students for their enjoyment and the audience would consist of the children's relatives.<sup>2</sup>

The festivities were held on three days in May, 1932. The first two days consisted of rehearsals of the music Hindemith had already written for the event and of preparation of new music which Hindemith composed at Plön to fit the level of the students. The festivities took place on the third day.

Hindemith wrote in the foreword to Plöner Musiktag,

These pieces were written for a small music festival which took place at the Staatliche Bildungsanstalt at Plön during the spring of 1932. It has been my endeavor to teach and entertain music loving youth and make it available to players and listeners alike. Concerning harmony, melody, and techniques I believe to have been very selective since anybody who is able to read musical notes should participate in the orchestra as well as the chorus pieces of the cantata. The remaining orchestra pieces and the accompaniment in the cantata require more skilled players (regarding musical techniques) and soloists are required to perform Tafelmusik and chamber music of the evening concert. Even though one should strive toward perfection, a certain awkwardness of the player has been taken into consideration which should not be oppressed by the leader of the study. It would be of no value to perform pieces of this nature with the brilliance of a professional orchestra. It is neither recommended to perform in front of a curious audience of a concert room in a big city. circumstances for such a musical event are nowhere to be found as favorable as at Plön. Nobody should have the wrong sense of ambition as to perform all of this music at any cost. However, it is to be desired to choose the pieces according to circumstances and possibilities. Berlin, Summer, 1932.<sup>3</sup>

Hindemith fondly recalled the Plön festival during a speech at the Greenwich Settlement Music School in New York on April 27, 1937:

That such work bears fruit, I find constantly confirmed, for, year after year I receive letters from all parts of the world from these Plön children, many of whom are now grown up, in which they invariably tell me about those unforgettable days. Many look upon it as the most beautiful musical adventure in their lives, and I too must confess, if I want to be truthful, that this Plöner Musiktag is to me a more precious memory than many a successful symphony concert, many a glorious official appearance, of which I have had more than my share. Nearly all of the Plön children have remained loyal to music in one form or another, either as performers or intelligent listeners. Such a devoted group is the truest guardian and furtherer of good music, and especially, in the case of

contemporary music, intelligent understanding of which was part of their early learning.<sup>4</sup>

Plöner Musiktag consists of four main parts: Morgenmusik; Tafelmusik; Kantate; and Abendkonzert. Hindemith composed trumpet parts for Morgenmusik and Tafelmusik, but in the latter the trumpet is assigned an insignificant accompaniment role and will not be discussed here.

Morgenmusik (Morning Music) was written for four brass parts and was sounded at Plön in the early morning from a tower at the school in the medieval German tradition.<sup>5</sup> The highest two voices are designated for trumpets or flugelhorns, and the lowest two parts are written for horns and trombones. In the score, Hindemith suggested that a tuba, sounding an octave lower, be added to the bottom part. While at Yale, Hindemith observed a brass quintet rehearsing Morgenmusik, coached by Yale band director Keith Wilson. Hindemith was quite surprised to see a group of five playing his work, and mentioned to Wilson that his original concept was to use "all the brass players you could find." Hindemith then proceeded to conduct the rehearsal, making the simple beginning notes "gorgeous and very flexible."<sup>6</sup>

Morgenmusik consists of a total of 96 measures and has a performance time of approximately five minutes. The form of the movements is very simple, each consisting of one brief motivic idea which is heard several times during the movement. The first movement's three-measure opening motive is restated three times in a relatively unaltered form, with short passages of non-thematic material connecting each motivic statement. In the first movement, all statements of the motive are heard in the first trumpet (Example 34).

Example 34. Hindemith Morgenmusik, First movement, Principal motive , measures 1-3



The second movement could be described as a short ternary form. The motive of the second movement is stated in all four parts at the beginning of the movement and once immediately thereafter in its original form by the first trumpet (Example 35). A six-measure chromatic central section follows in which the descending melodic lines mirror the ascending line of the A section. A final statement of the principal motive in an altered form comes in the first trumpet part at the close of the movement in measure 13.

Example 35. Hindemith Morgenmusik, Second movement, Principal motive, measures 1-3



The third movement is based on a motive which is heard in the first trumpet at the beginning of the movement (Example 36). The motive is heard twice more, in the third voice, and again in the first trumpet part.

Example 36. Hindemith Morgenmusik, Third movement, Principal motive, measures 1-5





An interesting motive is found in measure 25 of the third movement. The first trumpet part sounds an ascending arpeggio which consists of notes from the harmonic series built on B (written enharmonically as C-flat), thus all the notes in the arpeggio can be sounded using the same valve combination (Example 37). There is a tempo change at this point (*Ein wenig breiter*) and this comes at one of the few junctures in the piece marked *fortissimo*. Could this be a subtle tribute to the German Stadtpfeifer in the form of a trumpet call like one which would have been sounded on the natural trumpet?

Example 37. Hindemith Morgenmusik, Third movement, Trumpet call motive, measures 24-28



As Hindemith intended, technical elements relating to the two trumpet parts in Morgenmusik are very limited. The tempos chosen for each of the movements are conservative: Movement 1 is in 4/4 meter, marked Mässig bewegt (Moderate motion), Movement 2 is in 3/2 meter, marked Langsame Viertel (Slow quarters) and Movement 3 is in 3/4 meter, marked Bewegt (with motion).

Rhythms in Morgenmusik are very clear and uncomplicated. The shortest notes in the piece are eighth notes, contributing to minimal rhythmic difficulty in the piece. The meter changes which permeate some of his other works are noticeably missing with the exception of two separate measures of 3/4 meter inserted in the second movement which is otherwise in 3/2 meter. The tempo of the second movement, quarter note equals 60 beats per minute, is slow enough that students who are inexperienced in playing in 3/2 meter can count the quarter note as the primary beat.

Fingering problems are obviated by the slow tempos, as are as tonguing difficulties. Since this is a work written for students, notes which would be quick enough to require multiple tonguing are not present in the work.

In both of the trumpet parts there are relatively few slurred passages. In the first movement slurred passages are limited to the brief *piano* section between measures 22 and 29. In the second movement few slurs are present, but of particular interest is the nature of the slurs. With the exception of one slur from b' to e" in measure 11, all the slurs in the movement are descending. This could possibly be in consideration of student-level ability, as descending slurs are easier for the inexperienced player to produce than are ascending slurs. In the third movement, Hindemith again showed a predilection for employing slurred passages in piano sections as evidenced by measures 10 to 14. Hindemith employed slurred eighth notes in the trumpet parts in measures 15 through 19 to emphasize a hemiola figure created by the two lowest brass parts (Example 38).

Example 38. Hindemith Morgenmusik, Third movement, hemiola figure, measures 15-19.

The melodic line in the first movement of Morgenmusik is very scalar in nature while utilizing occasional thirds and perfect fourths. As if expanding the predominant intervals, the second movement shows an increased reliance on major and minor thirds in the melodic line. A further expansion is evident in the third movement, as the perfect fourth is established as the prominent interval (See Example 36).

Most of the melodic intervals in Morgenmusik are smaller than a perfect fifth. The widest intervallic leap in the piece is an octave from d-sharp' to d-sharp", which occurs in the second trumpet part. There are a small number of minor sixths in both trumpet parts but these intervals are rare and, due to the tempo, are not problematic.

The range of the trumpet parts is rather narrow-- the first trumpet part is e' to g", while the range of the second trumpet part is b-flat' to e". The g" occurs only once, near the end of the piece, and the b-flat' occurs once as well, in the first movement. The tessitura of the first trumpet part is approximately b-flat' to f" while the tessitura of the second trumpet occupies the range from e-flat' to b-flat'. The limited range and low tessitura seem appropriate in this piece and would present little problem to the player.

A concern to players performing Morgenmusik could be the lack of rests. In the 41 measures of the first movement, the first trumpet part is given only two full measures of rest while the second trumpet has only one measure of rest. In the second movement, which lasts 18 measures, and the third movement, which lasts 39 measures, there are no rests in the trumpet or any of the brass parts.

As might be expected in a piece which was conceived as music to be sounded from a tower, dynamic indications in Morgenmusik are predisposed toward louder dynamics. Of the 98 total measures in the piece, the trumpet parts are marked forte or fortissimo in 69 of the measures. Dynamic markings of piano are less frequent, and seem to be employed as a means of balancing accompaniment figures so that the melodic line

is prominent. Near the end of the third movement, Hindemith marks the trumpet parts piano while the bottom two voices are forte. Even though a loud dynamic would be logical here at what is clearly the climactic moment of the piece, it is the lower voices that have the thematic material, and Hindemith employs dynamics in a fashion to assure that the theme is audible.

Hindemith employed dynamic elements in the first movement in ways that contrast the statements of the primary motive of the movement with connecting passages. The motivic statements are marked forte, while some of the intervening passages are designated piano. Dynamics from piano to fortissimo are utilized, with the exception of mezzo-piano, which is not employed in Morgenmusik. Hindemith was very specific about dynamic preferences in this piece and may have felt that, for students, the marking of piano would manifest itself in more dynamic contrast than a suggestion of a moderately soft dynamic level. Also absent from Morgenmusik is any marking of pianissimo, which might be inappropriate for tower music as well as more difficult for students to produce.

Opportunities for breathing are adequate in the first and third movements. The second movement presents more of a challenge, especially in the first trumpet part where there is a total of one and one-half beats of rest in the entire movement. This movement is only eighteen measures in length, but at the tempo marked the almost seamless line of the first trumpet part would benefit from more copious opportunities for respiration.

Morgenmusik is quasi-fanfare in character. The piece does not exhibit bold fanfare-like passages, but the frequent accents, loud dynamics, use of perfect fourths, and consideration of Hindemith's instructions that the piece is to be played from a tower suggest the fanfarish nature of the work. Hindemith was more explicit in expressive markings such as accents and legato. While Hindemith felt that it was insulting and

unnecessary to inform professional musicians of every musical nuance in print, information of this sort was more essential to the level of player for whom this piece was conceived and created. As usual, Hindemith's writing clearly specifies articulation, phrasing, and dynamics.

The popularity of the brass quintet as the standard performing brass group in the last quarter of the twentieth century has resulted in frequent performances of Morgenmusik using five players. The absence of rests, accompanied by the preponderance of loud dynamics, could make a quartet or quintet performance of this work less than optimal due to endurance concerns. Employment of a larger brass section with more than one player per part, as was Hindemith's preference, would allow the players occasions to provide each other some respite in the interest of endurance.

### Drei Stücke

Drei Stücke was composed by Hindemith in 1925, predating Hindemith's period of Gebrauchsmusik composition. This work has been relegated to obscurity in Hindemith's large body of work, and little information is known about its origin. The work apparently was originally titled Three Anecdotes for Radio,<sup>6</sup> so its purpose may have been for radio broadcast. The years 1922 to 1926 were productive for Hindemith in many areas. He was able to compose with amazing speed and was understandably confident in his abilities. He reassured his publishers, who only a year earlier had rewarded his proficiency with a regular salary, in a letter in August, 1924:

Please do not be alarmed by my rabbit-like productivity. So far I have noticed no falling off in quality--rather the contrary. The moment I saw that happening, I should apply the brakes at once. It is not that I lack awareness or self-criticism--simply that I can now write a lot because I know exactly what to do.g

This was also the time during which Hindemith participated in the prestigious Donaueschigen music festival, a summer gathering at which composers such as Strauss, Bartok, Ravel, Milhaud, Stravinsky, and Schoenberg presented their new works. The Amar Quartet, of which Hindemith was a member, presented 124 concerts during the year 1924. Drei Stücke was composed between significant works such as Kammermusik No. 4 and one of his most enduring works, the opera Cardillac.<sup>9</sup> That a work with the unusual instrumentation and of the length and scope of Drei Stücke should be all but forgotten is not surprising.

Drei Stücke is written for clarinet, trumpet in C, violin, double bass, and piano. The work consists of three movements in a fast-slow-fast-scheme, designated Scherzando, Langsame Achtel, and Lebhafte Halbe. Unlike the other pieces in this study, Drei Stücke is without metronome markings.

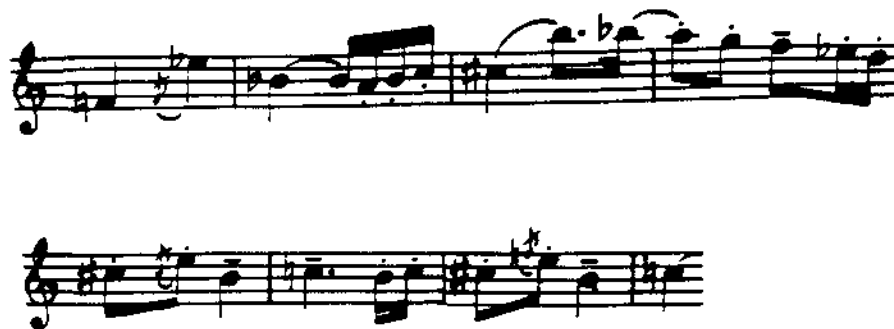
The first movement is ternary in form, in 2/4 meter, and exhibits two themes, the first of which is stated by the clarinet<sup>10</sup> (Example 39).

Example 39. Hindemith Drei Stücke, First movement, First theme, measures 1-7



The second theme follows immediately and bears some resemblance to the first theme. This theme is stated also by the clarinet (Example 40).

Example 40. Hindemith Drei Stücke, First movement, Second theme, measures 8-15.



The trumpet's most significant passage in the first movement occurs at the beginning of the B section, a short fugato section in which the trumpet states the theme (Example 41). The fugato theme borrows heavily from both of the main themes, rhythmically, intervallically, and stylistically.

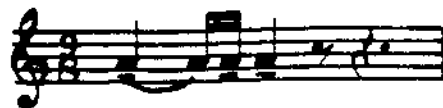
Example 41. Hindemith Drei Stücke, First movement, Fugato theme, measures 29-34.



Other than the fugato statement, the trumpet does not participate in any thematic statements in the first movement. Thematic material is carried by the clarinet and the violin. The trumpet is relegated primarily to statements of chromatic accompaniment lines.

The second movement of Drei Stücke is a ternary form in 9/8 meter.<sup>11</sup> In this movement the use of the trumpet is very limited, providing only accompaniment figures. The trumpet is muted throughout this movement and, with the exception of only two measures, is marked at dynamic levels of mezzo-piano or less. The trumpet's primary function is the repetition of the rhythmic figure given in Example 42, as if sounding a distant trumpet call. This figure is sounded by the trumpet in five consecutive measures at two points during the course of the movement (Example 42).

Example 42 Hindemith Drei Stücke, Second movement, Trumpet figure, measure 9.



The third movement of Drei Stücke is a theme with eleven variations, in 2/2 meter.<sup>12</sup> Unlike the previous movements, the trumpet is given thematic material in the third movement. The clarinet states the theme at the beginning (Example 43), and all the instruments, with the exception of the double bass, are given variation statements. To designate the entrance of each new variation, Hindemith denoted "solo" on the printed instrumental part which carried the melody.

Example 43 Hindemith Drei Stücke, Third movement, Theme, measures 1-6





The trumpet plays three variations during the course of the movement, each of which exhibits rhythmic and stylistic similarity to the others as evidenced by the following examples (Examples 44, 45, and 46).

Example 44. Hindemith *Drei Stücke*, Third movement, Variation 3, measures 13-18.



Example 45. Hindemith *Drei Stücke*, Third movement, Variation 5, measures 31-36.



Example 46. Hindemith *Drei Stücke*, Third movement, Variation 10, measures 72-77.



Due to the limited nature of its role in Drei Stücke the trumpet is offered few technical challenges of any kind. Difficult fingering and tonguing passages are few, a result of the accompanimental function assigned the instrument. Double tonguing might be necessary on the variation statements of the third movement depending on the chosen tempo but, considering the relative simplicity of the rhythms and the narrow range and intervals involved, the movement should be easily negotiable.

Slurred grace notes in the first movement could present minor problems. At several points in the movement the trumpet imitates the grace note figure with which the clarinet begins the first theme. These grace note figures span the interval of a perfect fourth and are figures more characteristic of a clarinet part than a trumpet part. To maintain stylistic integrity the trumpet player must match the style and note length which has been previously stated by the clarinet. No other slurred passages present special difficulties in the work.

Much of the trumpet part in the piece is chromatic so that there is a preponderance of melodic major and minor seconds. The trumpet's statement of the fugato theme in measure 29 (Example 41) contains two fairly wide intervals, a major seventh and an augmented octave (e"--f"--f-sharp"). This passage could have been simplified by writing three half steps (e"--f"--f-sharp"), but the wider interval mimics the clarinet's statement of the second theme. This passage presents the greatest intervallic challenge of the work.

The range of the trumpet part is b to f-sharp". The trumpet is not required to enter the upper register and the f-sharp" occurs only once, during the fugato section in measure 30. The trumpet enters the low register in 21 measures.

The range of the trumpet part is narrow thus limiting the tessitura. The part emphasizes no particular part of the range but due to the conservative use of the upper

register and the frequency of low register usage, the tessitura presents no endurance problems. Rests in the trumpet part are abundant throughout the piece.

Dynamics are balanced fairly evenly between loud and soft levels in Drei Stücke. The dynamics in the first movement range from pianissimo to fortissimo with frequent crescendos and decrescendos so that the dynamic of the trumpet part is rarely static. The trumpet part in the second movement is marked at essentially soft dynamic levels. In contrast, in the third movement, the trumpet is required to play dynamics ranging from mezzo-forte to fortissimo. Only in the last 26 measures does the trumpet play softer than mezzo-forte, where the dynamics are at the piano level. All three movements conclude with decrescendos to pianissimo. Due to the equitable distribution and transient nature of dynamics, endurance should not be a problem for the player in Drei Stücke.

While the first movement is provided with adequate rests to allow respiration, the second and third movements present possible problems. In the second movement, marked Langsame Achtel (Slow and in 8), the trumpet sustains an e-flat which lasts for five full measures before concluding in the sixth measure. Depending on the tempo chosen for the eighth note beat, this note is sufficiently long that it could be impossible for the player to perform without breaking the tie for an additional breath. In the third movement, there is a twenty-measure section from measure 42 to measure 61 during which there appears to be no logical opportunity for a breath. A possible option could be for the player to take very quick breaths following half notes near the end of the section.

With the possible exception of the muted quarter-note-sixteenth-note figure in the second movement (Example 42), the trumpet part does not feature motives which are characteristic "trumpet motives." The style of the work seems to favor the clarinet, which carries much of the thematic responsibility in the work, and the trumpet should

endeavor to match the necessary style. The interval of the perfect fourth does not enjoy the thematic prevalence in Drei Stücke that it occupies in many Hindemith works.

Typically, Hindemith clearly specified the phrasing and articulation. Hindemith provided a considerable number of articulation markings of staccato and legato as well. Although the use of muted trumpet is rare in the works considered in this study, it is employed throughout the second movement more for the ensemble's dynamic balance rather than for timbral reasons.

### The Septet for Wind Instruments

The Septet for Wind Instruments was written in November and December, 1948, while the Hindemith's were on vacation in Taormina, Sicily. The work was premiered in Milan, on December 30, 1948, by members of the Teatro Nuovo Orchestra.<sup>13</sup> In an interview, Hindemith offered this information about the work's composition:

In Taormina I wrote this piece in one of the most beautiful gardens you can possibly imagine, with the sea below and snow-capped Mt. Etna in the background. If one believes that the quality of a composition is influenced by the immediate environment, then one could expect to have only the best ideas in such a place.<sup>14</sup>

Hindemith presented a concert of his works in New York's Town Hall in December, 1952, and on the program was the Septet. The New York Music Critics Circle subsequently named the Septet the most outstanding new chamber piece premiered in the city in 1952.<sup>15</sup> In a letter to Willy Strecker, Gertrud Hindemith commented:

The nice little wind septet has suddenly become famous because the New York critics voted it the best chamber music piece of the year. We have no idea what the award really means, but congratulations are raining down on all sides and "The Septet" lies suddenly on the lips of all grocers and fish dealers, who have now admitted us into the ranks of their most important customers.<sup>16</sup>

The Septet was written for flute, oboe, clarinet, bass clarinet, bassoon, horn, and trumpet. The piece consists of five movements and has a performance time of approximately 15 minutes. The fourth movement is a literal retrograde of the second movement; these intermezzi exhibit another example of Hindemith's careful craftsmanship. Since the trumpet is tacet during these movements, they are not included in this discussion.

The first movement is a sonata-allegro form based on three themes.<sup>7</sup> The metric division of the piece alternates between the 2/2 and 3/2 meters in an irregular fashion throughout the movement. The work begins with a half note sounded by the tutti group, with trills in the woodwinds. The statement of the first theme is delegated to the clarinet (Example 47).

Example 47. Hindemith Septet, First movement, First theme, measures 1-6.



The second theme, stated first by the oboe, begins with long notes before ending with a series of quarter notes and grace notes (Example 48).

Example 48. Hindemith Septet, First movement, Second theme, measures 27-34



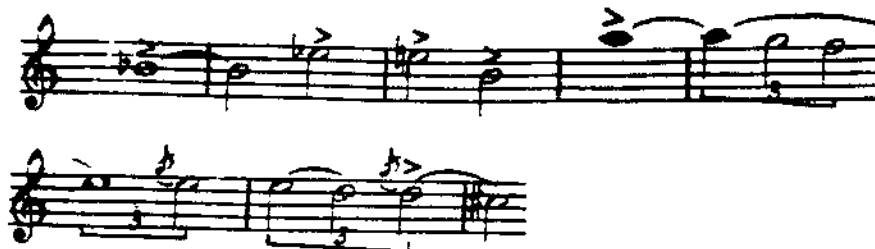
The third theme is a resilient theme based on staccato quarter notes and eighth notes. The first statement occurs again in the oboe (Example 49).

Example 49. Hindemith Septet, First movement, Third theme, measures 58-61.



The trumpet restates the second theme two times, the first time in its original form and the second time employing rhythmic augmentation (Example 50).

Example 50. Hindemith Septet, First movement, Second theme in augmentation, measures 96-103.



Another thematic statement by the trumpet occurs in the recapitulation. This is a statement of the third theme, marked piano and muted (Example 51).

Example 51. Hindemith Septet, First movement, Third theme in trumpet, measures 152-155.



Hindemith did not employ the trumpet in an accompaniment role in this movement. Aside from brief tutti passages at the movement's beginning and a culminating quarter note at the movement's end, the trumpet's only function in this movement is in the two thematic restatements.

The third movement is a set of four variations marked Mässig schnell (Moderately fast). The 3/4 meter is maintained throughout the movement. The trumpet states the brief spirited theme at the outset of the movement (Example 52).

Example 52 Hindemith Septet, Third movement, Theme in trumpet, measures 1-4.



Following the statement of the theme at the beginning of the third movement, the trumpet does not participate in any of the thematic variations and is assigned accompanimental material in the remainder of the movement.

The fifth movement is a triple fugue over which is laid a Bernese march tune, like a cantus firmus sounded by the trumpet.<sup>18</sup> The movement is marked Schnell (Fast). With the exception of the trumpet part which is notated in 2/2 meter, the other six parts employ a time signature of 4/ which takes on the appearance of 12/8 meter. Occasional measures of 1/2, 3/4, and 5/4 meter are interspersed throughout the movement.

The first fugue theme is stated at the beginning of the movement by the clarinet. (Example 53).

Example 53. Hindemith Septet, Fifth movement, First fugue theme, measures 1-7



The second fugue theme consists of eighth notes and dotted quarter notes, and is more rhythmic than melodic in character. The first statement of this theme comes in a soft clarinet entrance following a fortissimo tutti section (Example 54).



Example 54. Hindemith Septet, Fifth movement, Second fugue theme, measures 38-43.



The first statement of the third fugue theme occurs in a pianissimo entrance in the bassoon part (Example 55).

Example 55. Hindemith Septet, Fifth movement, Third fugue theme, measures 73-75.



While the other instruments exchange the three fugue themes, the trumpet continues to sound the march theme, usually in fragmentary segments. The trumpet plays no other musical material in the movement and no other instrument joins the trumpet in playing the march tune. The following example is the most complete statement of the subject in one segment to occur in the movement (Example 56).

Example 56. Hindemith Septet, Fifth movement, March theme, measures 104-121.

The image displays four staves of musical notation for a trumpet part. The music is written in treble clef and consists of a rhythmic and melodic march theme. The notation includes various note values, rests, and articulation marks, typical of a march piece. The first staff shows the beginning of the theme with a series of eighth and sixteenth notes. The subsequent staves continue the melodic line with some rests and dynamic markings.

Hindemith's technical writing for the trumpet in the Septet present only moderate challenges for the player. The trumpet's statement of the second theme in the first movement (Example 48 ) requires quick fingering and agile slurring to negotiate the grace notes and triplets at the prescribed tempo of quarter notes equals 108. The statement of the theme of the third movement (Example 52) also requires quick fingering as well as good agility for successful performance of the rather disjunct melody. In the fifth movement, the prominent nature of the trumpet's role in carrying the march tune requires clean and accurate rather than particularly fast articulation. The tempos in the Septet would not dictate the use of multiple tonguing at any point in the work.

Intervalllic leaps in the trumpet part are typically of the interval of a perfect fourth or smaller and thus offer little difficulty. On three occasions in the third movement, the trumpet is required to execute quick slurs of an octave from f-sharp<sup>1</sup> to f-sharp<sup>2</sup>. These

occur once in measure 3 of the thematic statement and once each in measures 18 and 120 within accompanimental passages. These are uncharacteristic of a Hindemith trumpet part and are perhaps more typical of the woodwind instruments with which the trumpet is associated in the Septet.

The range of the trumpet part is narrow, from f' to a". The trumpet does not enter the low range throughout the piece. With the exception of one a" in the second movement, the high range is limited to the first movement. Including the use of the upper range, the tessitura of the first movement approximates the range of the piece. The tessitura of the third and fifth movements is slightly narrower, from about f' to f-sharp". Neither range or tessitura present particular problems.

Rests for the trumpet player are abundant in the Septet. There are lengthy passages in the first and third movement during which the trumpet is tacet. Since the trumpet is tacet during the brief second and fourth intermezzi movements, the proportion of rests in the Septet becomes larger.

Dynamics in the first movement encompass louder levels in the first movement. The trumpet is marked forte or fortissimo in 34 of the 47 measures in which it plays. The third movement offers a balanced use of dynamics from pianissimo to forte, without emphasis of either extreme. In the fifth movement, louder dynamics predominate: the trumpet is marked mezzo-forte or louder in 61 of the 81 measures in which it is heard.

One passage in the first movement is rather demanding in terms of respiration. The trumpet's statement of the second theme in augmentation (Example 50), plus subsidiary material in the next twelve measures immediately following the statement, offers little opportunity for breathing. This is one of the most problematic passages in the piece. To maintain the integrity of the performance the player must expend considerable forethought on breathing in this section.

As a result of the narrow range, moderate tessitura, and ample rests, the Septet makes few demands on the player's endurance. The use of loud dynamics as are called for here might normally cause some fatigue, but the profusion of rests in the Septet effectively neutralizes the detrimental effects which the dynamics might otherwise produce.

Hindemith utilized the trumpet sparingly and judiciously in the Septet. The use of the trumpet as the lone instrument assigned the march theme in the fifth movement alludes to the traditional association of the trumpet with the military and march music, taking advantage of the trumpet's greater carrying power compared to the other instruments in the Septet. The trumpet player must exercise caution in the fifth movement, however, and maintain appropriate dynamic levels so that the march theme does not overwhelm the contrapuntal facets of the movement.

Hindemith's employment of the trumpet in the works discussed in this chapter varies from minimal usage in Drei Stücke, to making important thematic statements in the Septet, to being the principal melodic instrument in Morgenmusik. Regardless of the function Hindemith assigned, his ability to write for the trumpet was always practical, demonstrated the possibilities of the instrument in the most complementary fashion and displayed the insight of a composer who was the master of his craft.

## Endnotes

### Chapter IV

1. Paulding, *op. cit.*, 125.
2. From a lecture delivered by Paul Hindemith at the Greenwich Settlement Music School, New York, April 27, 1937. From the Paul Hindemith Collection, Yale University.
3. Paul Hindemith, "Morgenmusik," from Plöner Musiktag (Mainz: B. Schott's Söhne, 1932), foreword.
4. Hindemith Greenwich Music School Lecture.
5. Ibid.
6. David Neumeier . The Music of Paul Hindemith. New Haven: Yale University Press, 1986), 261.
7. Telephone interview with Keith Wilson, March 5, 1994.
8. Skelton, *op. cit.*, 75.
9. Ibid., 302.
10. Dalvin Lee Boone. "The Treatment of the Trumpet in Six Published Chamber Works Composed between 1920 and 1929." Ed. D. dissertation, University of Illinois at Urbana-Champaign, 1972, 92.
11. Ibid., 93.
12. Ibid., 94. Boone refers to the movement as having twelve variations; actually there is a theme and eleven variations.
13. From Paul Hindemith Collection, Yale University.
14. Ibid.

15. Noss, op. cit., 156.
16. From Paul Hindemith Collection, Yale University.
17. Jean Mary Ohlsson, "Paul Hindemith's Music for Flute: Analyses of Solo Works and Stylistic and Formal Considerations of Chamber Works, Unpublished D. M. A. dissertation, Ohio State University, Columbus, Ohio, 1975, 66.
18. "Hindemith, Walton, Bartók, Holst" *The Musical Times* XCVII/1355 (January, 1956), 37.

## CHAPTER V

### CONCLUSIONS

The Gebrauchsmusik concept is complex and multifaceted. Several sources provide information for a well-rounded description of the Gebrauchsmusik premise.

Apel's definition of Gebrauchsmusik is:

forms of moderate length, simplicity and clarity of style, avoidance of technical difficulties, parts of equal interest and so designed that they can be played on whatever instruments are available, soberness and moderation of expression, and emphasis on good workmanship.<sup>1</sup>

This definition addresses the general workings of the concept. Hindemith's instructions in the foreword of his Sing und Spiel Musik (found in Chapter I) give insight into the composer's intentions for the works and the options for making the pieces fit a wider variety of occasions. Finally, analysis of the scores provides more specific details of the technical elements which aside from formal considerations and optional instrumentations, determine the functional or practical intent.

To state that a piece is Gebrauchsmusik and to say that it exhibits traits of the Gebrauchsmusik concept are two quite different ideas. Strictly defined, only works which Hindemith labeled Sing und Spiel music should be labeled as Gebrauchsmusik. Of the works chosen for this study, only Morgenmusik can be legitimately considered Gebrauchsmusik. The other works in this study, as well as many of Hindemith's works not considered here, exhibit characteristics of the concept as well as elements which do not fit into the established definition of the term. To label a work by Hindemith as Gebrauchsmusik without careful consideration demonstrates a lack of understanding of

the term, and it is this indiscrete assignation that Paul Hindemith detested most about his association with the word. Hindemith's protestations were not directed at the concepts of the word; one need only look at his address to the Greenwich Settlement Music School to see his love of writing music for and making music with amateurs. The offensive aspect of the word to Hindemith was the categorization of all his music under the heading of Gebrauchsmusik, as if it were "workaday music," which was somehow less worthy of being performed and heard than a more artistically conceived work.

The trumpet parts in the pieces included in this study exhibit common properties of Gebrauchsmusik. All the pieces offer limited technical challenges for the trumpet player. Difficulties related to fingering, articulation, and multiple tonguing are infrequent, if present. Hindemith did not frequently employ wide intervallic leaps in the trumpet part. Those wide leaps which do occur are usually articulated or occur in movements in which the tempo does not compound the difficulty of negotiating a wide interval.

Hindemith's use of range is modest, especially considering that he knew the capability of trumpet players to produce notes over a wider range. Aside from the Sonata, tessitura of the works treated herein does not typically present a serious performance challenge. With few exceptions, appropriate breathing locations are plentiful in these works.

In these works Hindemith did not employ any special effects such as glissandi or flutter tonguing. Mutes are used sparingly, and in only the Septet and Drei Stücke. Hindemith's writing was clear and precise, never creating any doubt about the his intentions as a result of ambiguous slur and phrase markings.

The works exhibit some features, however, which do not seem to apply to the tenets of Gebrauchsmusik. On some occasions, especially in the Sonata and the



Concerto, a more liberal inclusion of rests in the trumpet part would make the pieces more physically comfortable to play, due to the alleviation of the strain that extended playing without rests exerts on the embouchure. This especially could be said of Morgenmusik if it is performed with only one player per part. Loud dynamics are commonplace in these works and endurance is frequently a concern in performing these pieces. The Sonata and Concerto must be wisely programmed on recitals due to potential endurance problems. These pieces require good stamina, and programming either the Sonata or the Concerto after other demanding pieces on a recital program would for most players be ill advised.

Hindemith's ability to play many instruments was beneficial to his compositional practices. Hindemith's contemporaries acknowledged his extensive working knowledge of the orchestral instruments. Choreographer Léonid Massine reported that Hindemith, upon seeing the brass instruments of a military band, joked that "he could play them all."<sup>2</sup> However, Hindemith's colleagues at Yale, Luther Noss, Keith Wilson, and Robert Montesi, a former Yale student, unanimously state that at no time while at Yale did they hear Hindemith play a brass instrument or boast of his ability to do so. All express serious doubts that Hindemith could have played the Sonata.<sup>3</sup> According to Noss, Hindemith's skills on clarinet and bassoon were good, perhaps explaining the frequency of assignation of thematic materials to the clarinet in these works.

Stravinsky once spoke to Hindemith about his own inability to play violin and asked whether Hindemith felt it was detrimental to composition for the instrument. Hindemith replied that perhaps it was better not to understand as a lack of familiarity might keep the composer from writing music which was routine finger movement.<sup>3</sup> The coexistence of seemingly incongruous levels of playing ability in these works suggests that Hindemith understood the trumpet on some, but not all levels. He obviously had

comprehension of fingering patterns, concepts of articulation, and the range difficulties inherent in playing the trumpet. What he may not have understood as an "amateur" player who would not have endeavored to present a public performance on trumpet are the pitfalls of endurance involved in trumpet playing such as the necessity for rests, the effect of tessitura, and the dangers involved with too frequent loud dynamics. Perhaps Hindemith fell into the trap against which he warned Stravinsky and wrote for the trumpet those things which he could himself comprehend. Hindemith's motives in learning the intricacies of the instrument may have been noble but he may have inadvertently limited the quality of his writing for the trumpet through his own limited playing skills..

The importance of the Sonata for Trumpet in the repertoire for the instrument is unquestionable. With the possible exception of Joseph Haydn, no composer of greater stature has written a work of this length and prominence. The 1939 Sonata's influence on other composers to produce solo works for the instrument is difficult to ascertain from our present-day historical perspective. The quality of Joseph Haydn's Concerto in E-flat for Trumpet is not lessened by the fact that it apparently influenced the composition of only one other work, the Concerto in E for Trumpet of Johann Nepomuk Hummel. There have been an increasing number of solo works composed for trumpet since the Sonata, though full-length sonatas and concertos by composers of Hindemith's equal have not yet been written. Trumpet players, whose repertoire remains insubstantial compared to instruments such as piano or violin, are fortunate that Hindemith realized the need to expand solo and chamber repertoire of instruments other than piano and violin. The quality of such works by Haydn and Hindemith have musical significance which allows them to stand on their own merit, regardless of their influence.

Background information about the Sonata is very limited. Had the Sonata been written while Hindemith was in Berlin, or had it been written just months later in America, perhaps we would know more about the piece, including the yet to be ascertained premiere performance. It is conceivable that the work might have an entirely different character had it been composed in America, where Hindemith's future seemed bright. Considering the timing of its composition and the circumstances surrounding Hindemith's life in late 1939, trumpet players are fortunate that the piece was written.

There are many attempts to apply programmatic elements to the Sonata, especially considering the designation of the third movement as "Trauermusik" and the title of the concluding chorale, "Alle Menschen müssen sterben." Indeed, the application of a program to the individual movements may aid the player in interpreting the music as he perceives it. Whether Hindemith had a program in mind for the piece is unknown, but one should be apprised of Hindemith's peaceful life in Switzerland in 1938 and 1939 before too much reliance is placed upon the events in Germany in the late 1930's as a motivation for the Sonata.

The importance of Paul Hindemith in the last part of the 20th century has dimmed from his previous stature. In a 1950 Etude magazine poll of leading musical figures in the United States, Hindemith was listed with the likes of Debussy, Stravinsky, Ravel, Bartók, and Richard Strauss as being among the most potent musical forces of the first half of the century.<sup>5</sup> It is doubtful that a poll taken today would rate Hindemith so prominently. The reasons for his failing popularity are difficult to define, although some opinions of his music categorize it as "stiff" and "academic." Perhaps it is the interpretation of his music which is incorrect. In a telephone interview with Hindemith's Yale colleague Keith Wilson, he stated that Hindemith did not favor performances of his music in a rigid style, preferring a more flexible, expressive approach.<sup>6</sup> Hindemith did

not supply in his works an abundance of expressive markings to suggest such elements as ritardandos, staccato, or legato. He preferred to trust musicians to be intelligent enough to supply their own expressive components. This may be misinterpreted by those who do not understand Hindemith to mean that his works should be performed without expression and harshly. This issue is similar to the application of Gebrauchsmusik to too wide a body of works; the problem is in a misinterpretation of the composer's intentions.

Further evidence of Hindemith's decline in popularity comes in the availability of his music. The Sonata for Trumpet is standard repertoire in the library of advanced trumpet players, is currently in its third edition, and has been recorded more than twenty times by some of the world's most prominent players. The Concerto for Trumpet, Bassoon, and Strings is rarely performed or recorded, but is available in print, although the version for piano rather than strings is more popularly used. Morgenmusik has been recorded several times by prominent brass ensembles, but is currently available in score format only. The Septet for Wind Instruments, so widely heralded after its New York premiere, is currently out of print in any form. Inexplicably, parts and score are available for Drei Stücke, the least known and most infrequently performed of these works. Limited availability of scores and parts will only banish the works and the composer to further obscurity, as performers will choose others pieces which are readily available rather than seeking out pieces which are difficult to find.

Part of the reason for the lack of performances and popularity of these works may lie in their instrumentation. While many fine brass, woodwind, and string quartets and quintets exist throughout the United States, Hindemith in these pieces mixes brass, woodwind, and string instruments in an unusual fashion. Works which are written for the most common ensembles are more likely to receive the most frequent performances. The

Concerto, the Septet, and Drei Stücke are works requiring ensembles which must be created specifically for their performance.

Background information concerning these works, such as the foreword for the Sonata, are typically omitted from more recent editions. The 1968 edition of the Sonata incorrectly shows on both the piano and trumpet parts the metronome marking to be half note equals 96-100 beats per minute, while the original manuscript plainly shows the quarter note to be the unit of beat. Such inconsistencies are a disservice to the composer and misleading to the performer. A more complete knowledge of the composer's desires can only help foster understanding of his work. Information which is omitted or stated incorrectly may forever influence opinions of a piece or cause it to be ignored altogether.

The last years of the twentieth century have enjoyed the advent of the compact disc and the expansion of a larger number of classical recordings, as well as the advent of informational systems accompanying the computer age. Perhaps these innovations will help to foster a renewed interest in the music of Hindemith, and will make his music more available, both in recorded form and in print.

Gunther Schuller offers the following tribute to Paul Hindemith:

It is this remarkable balancing act between the old and the new as well as his almost legendary ability to write idiomatically for any given instruments that has made Hindemith's music so accessible to audiences, admired by conductors and instrumentalists, and especially beloved by woodwind and brass players. He is their friend, for he wrote music specifically for them to play when hardly anyone else did. And he wrote well for them: music that sounds well and is not too difficult or impossible to play. It is not for naught that the term Gebrauchsmusik--practical, functional music--has been admirably bestowed on Hindemith's oeuvre. The Trumpet Sonata is a shining example of Hindemith's craft and love of instruments at its best.<sup>7</sup>

Careful study of Hindemith's compositions employing the trumpet reveals his ability to write for the instrument in a functional, practical, but profoundly artistic manner which displays the insight of a composer who was the master of his craft.

## Endnotes

### Chapter V

1. Apel, loc. cit.
2. Léonid Massine, cited in Paulding, op. cit., 228.
- 3 Telephone interviews with Luther Noss, Keith Wilson, and Robert Montesi.
4. Igor Stravinsky, cited in Paulding, op. cit., 124.
5. "The most potent musical forces of the first half of the twentieth century were..."  
Etude LXIX/1 (January, 1951) 9.
6. Telephone interview with Keith Wilson.
7. Schuller, op. cit.

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