A Performer's Analysis and Comparison of Hindemith's Piano Sonata for Four Hands (1938) Transcription for wind band by Mark Spede to the original piano work.

Michael Ray Beard

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The Dissertation Committee for Michael Ray Beard certifies that this is the final approved version of the following electronic dissertation: “A Performer’s Analysis and Comparison of Hindemith’s Piano Sonata for Four Hands (1938) Transcription for Wind Band by Mark Spede to the Original Piano Work.”

Kraig A. Williams, D.M.A.
Major Professor

We have read this dissertation and recommend its acceptance:

John Baur, D.M.A.

Nicholas V. Holland, III, Ph.D.

Michelle Vigneau, D.M.A.

Dan Phillips, M.M.

Accepted for the Graduate Council:

Karen D. Weddle-West, Ph.D.
Vice Provost for Graduate Programs
A PERFORMER’S ANALYSIS AND COMPARISON OF HINDEMITH’S PIANO SONATA FOR FOUR HANDS (1938) TRANSCRIPTION FOR WIND BAND BY MARK SPEDE TO THE ORIGINAL PIANO WORK.

by

Michael Ray Beard

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The road traveled to complete a doctoral degree is often filled with trials and tribulations and times it would be easy to say, I give up. The support given by family, friends, and mentors, either gently or with a big stick, helps through the good and bad times. First, I want to thank my wife Christie, for her love, sacrifice, patience (although I made it wear thin on many occasions), and support to finally see this through. I love you more! Thank you to my father and grandmother for their support throughout my life and encouraging me to do what I love. A special note for my mom, even though you are no longer with us, your love and memories are. I miss you.

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ABSTRACT

Beard, Michael Ray. DMA. The University of Memphis. December, 2010. A Performer’s Analysis and Comparison of Hindemith’s Piano Sonata for Four Hands (1938) transcription for Wind Band by Mark Spede to the original piano work. Major Professor: Dr. Kraig Alan Williams.

The works of Paul Hindemith have become a staple of the wind band repertoire. The number of works is just a handful but there have been some interest in transcribing more of his works for the wind band. This document explores and discusses a new transcription by Mark Spede of Hindemith’s Piano Sonata for Four Hands that will expand the available repertoire for wind ensembles.

During this process, the biographical information about Hindemith, his compositional style as it relates to the Sonata, and an analysis of the work. Also discussed is the progression Dr. Spede went through to create the transcription, from his first exposure to the piece, the research, orchestration methods, and reflections on the transcription. The document will also assist conductors in the preparation of the piece for performance.
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CHAPTER 1
PAUL HINDEMITH

Early Life

Paul Hindemith was born to Robert Rudolph and Marie Sophie Hindemith in Hanau, Germany on 16 November 1895. His father was a housepainter but had a passion for music that was thrust upon his children. The family moved frequently in search of work but managed to stay in the Frankfurt and Mühlheim area where Paul began to receive regular music lessons at the age of nine. He and his siblings were pushed by their father to expand their natural musical gifts. The children performed in Naumburg as the Frankfurter Kindertrio. Paul played the violin with his sister and his younger brother played cello, while accompanied by their father on zither. ¹

In 1906, Paul Hindemith studied violin with Anna Hegner. She introduced the twelve year old to Adolf Rebner, the violin teacher at the Hoch Conservatorium, as well as the concertmaster of the Opera and part of the Museumsquartett. ² Hindemith first studied with Rebner while attending the Mühlheim elementary school and later at the Hoch Conservatorium with the help of a scholarship. He showed impressive abilities by performing trio sonatas by Handel and Corelli, the Tartini Sonata, and the first movement of the Mozart’s D Major Violin Concerto, as well as several other works. ³ While at the Hoch Conservatorium, Hindemith started composing before taking the formal classes,


³ Skelton. Paul Hindemith, 32.
including a string quartet, violin sonatas, piano trios, and extended works for cello and piano. Rebner became aware of Hindemith’s interest in composing by the questions that were asked about different techniques not associated with class assigned materials or by improvisations Hindemith would make on a melody while playing violin. He encouraged the young Hindemith to share his music with him, except Hindemith was very shy to show his music to anyone but his family. The first composition he had performed at the school was a set of variations for piano.4

**Hindemith’s Compositional Development**

Arnold Mendelsshon, Hindemith’s first composition teacher, concentrated on musical forms and allowed the students to use any style they wished. Bernhard Sekles, his second teacher, took a much stricter approach, requiring students to master the technical forms, such as fugues and chorales in strict four-part counterpoint in the style of the classical composers. This rigid approach was utilized by Hindemith later in his career as a professor. The last teacher of Hindemith at the Hoch Conservatorium was Fritz Bassermann, who had a pragmatic personality, a sense of humor, and a practical musician. Coordinator for the chamber and orchestral music, Hindemith found him to be an easier person to approach for guidance than his first two teachers.5

Hindemith’s first set of short plays, primarily burlesques written over a period of years, shows some compositional development. He wrote *Das Bratschenfimmel*, showing use of dramatic techniques, including Expressionist ideas. The plays show a small insight into how he felt about his childhood with his father’s push of music onto his children, but

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4 Skelton, *Paul Hindemith*, 34.

he still fiercely guarded his emotions and private life and maintained secrecy throughout his life. In 1913, he received his first full-time professional position as a first violinist in a small orchestra on the Bürenstock in Switzerland, and took a similar position the next summer in Heiden. He accepted a position as first violinist with the Frankfurt Opera in 1915, most likely as a means to support his family. His father joined the army at the age of forty-five and was killed in Flanders shortly after enlisting. While performing with the Frankfurt Opera orchestra, he was moved to the position of Konzertmeister and continued his studies at the Conservatorium until 1917. He also won a prize of 750 Marks in 1916 for an unpublished string quartet and taught privately during this time.

In March of 1917, Hindemith contacted the publishers Breitkopf & Härtel to ask that his three pieces for cello and piano be published, and they were accepted. His contract with the Frankfurt Opera was up for renewal at a time he was of prime age to be called for military service, yet the conductor wrote a glowing letter regarding his playing and compositions which resulted in a four year contract renewal and a pay increase. Unfortunately, just a few months later, he was called to military duty. He was able to delay his re-assignment to the war front by distributing free tickets to concerts where he was performing and when he was transferred, it was to a military band in which he played “the big drum.” He also played in a string quartet that often performed for his commanding officer who had a passion for music and literature and often asked Hindemith to travel with him. In 1919, he was released from the army, and after being

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greeted by his mother in Frankfurt, returned to his place in the orchestra at the opera house that same night.

The 1920s

Upon being discharged from the army, Hindemith returned to a civilian routine that had changed little while he was serving in the military. New small society groups had emerged that promised to promote new music, which allowed Hindemith’s music to be exposed to a broader group of people rather than just depend on his friends and colleagues for performances. The new societies believed art could be used for social purposes and this idea resonated with Hindemith. The first of these concerts featured his string quartet no. 1 in C, opus 2, quintet, the opus 11 sonatas E flat for violin and the viola. Berhard Sekles recommended he submit all the works played to be published. The music publishing company of Schott und Söhne in Mainz, Germany was looking for some new composers to add to their collection; after a few letters, a deal was struck for four of the works to be published. 9 This marked the beginning of a life long association with Schott, which eventually paid him a salary to allow him to quit the opera orchestra and have the freedom to do what he wished. 10

During this period, Hindemith became well known as a young and talented composer. He wrote a viola and piano sonata, a piano suite, a symphony for small orchestra, a ballet, a cello sonata, a song cycle, a sonata for viola d’amore and piano, and

9 Skelton, Paul Hindemith, 58.
10 Noss, Paul Hindemith, 5.
several other works.\textsuperscript{11} Of notable interest, his string quartet in C major, opus 16 was submitted as an entry in the international chamber music composition competition in Pittsfield, Massachusetts, and was rejected, his first and only rejection as a composer.\textsuperscript{12} Hindemith also wrote three one-act operas which were based on Expressionism writers which caused quite a stir, especially the \textit{Sancta Susanna}, which portrayed a sex-obsessed nun who tears the loin-cloth off from a crucified Christ. Revolutionary young people flocked to Frankfurt to see his provocative operas. Hindemith later disowned the works, regarding them as apprentice-level. They proved to haunt him when the Nazis later labeled him as a decadent artist, and performances of his music were banned.\textsuperscript{13}

The Rebner quartet, a string quartet Hindemith joined while at the conservatory, toured and performed Hindemith’s music as well as other works. The programs changed little from concert to concert and Hindemith grew tired of the programming. He left the group in 1921 to form new group with Licco Amar, concertmaster at the Berlin Philharmonic, Walter Casper, violinist, and his brother Rudolf. They focused on modern music, performed at the festivals in Donaueschingen and Salzburg, and traveled throughout Europe.\textsuperscript{14} The Amar Quartet actively toured until 1929, when Hindemith started to have difficulties in keeping up with commissions and his work schedule.\textsuperscript{15} During this period, Hindemith turned to the linear-contrapuntal manner of the New


\textsuperscript{12} Noss, \textit{Paul Hindemith}, 3.

\textsuperscript{13} Skelton, \textit{Paul Hindemith}, 63.

\textsuperscript{14} Skelton, \textit{Selected Letters}, 29.

\textsuperscript{15} Skelton, \textit{Paul Hindemith}, 93.
Objective, which was a movement by composers who believed the understanding of art is that the style of a particular piece should not be dictated by the composer’s will, rather the character or function chosen for the piece.\(^\text{16}\) This was later amplified in his *Kammermuiskeni* series (Opp. 24, 36, 46) and his opera *Cardillac*, Op. 39.\(^\text{17}\)

Hindemith continues to expand his catalog of music with the creation of *Cardillac*, during a time of revival of Handel’s operas in Germany and he wrote and performed music at the Donaueschingen Festival until 1926 when it was moved to Baden-Baden. One of the last pieces written for the Donaueschingsen Festival was *Konzertmusik für Blasorchester*, which was the same summer the festival featured music for military bands.

In 1927, Hindemith was hired by the Staatliche Hochschule für Musik to teach composition to students who were mostly postgraduate students. They were selected by committee, recommendations, and strength of examinations.\(^\text{18}\) It is during this time, he learned Latin, immersed himself in medieval music and instruments, and began the journey to educate young people to gain the technical abilities needed to truly understand modern music. At the time, nothing existed for the early stages development, and with this he started to create materials—not only for teaching purposes—but also for


\(^{18}\) Neumeyer, 87.
performance of modern music by amateurs; hence the beginning of Sing-und Spielmusik series of compositions.19

Hindemith in America

Hindemith had an opportunity for his music to be exposed to America with two important commissions. A piece for the Boston Symphony’s fiftieth anniversary and another by Mrs. Elizabeth Sprague Coolidge, one of the most noted patrons of contemporary chamber music in the first half of the twentieth century. Serge Koussevitzky contacted Hindemith about the commission after coming to know and admire his works during a period of time Serge spent in Paris. Mrs. Coolidge invited him to perform in Chicago on a contemporary concert but he declined due to his busy schedule. She then approached him about writing a concerto for piano and chamber orchestra with Emma Lübbecke-Job, well-known Frankfurt pianist who was a friend of Hindemith’s. After a couple of letters, he accepted the commission and the ensemble became ten brass, two harps and piano, and the new piece Concert Music for Piano, Two Harps, and Brass, Opus 49 was premiered in Chicago on 13 October 1930.20

During a period from about 1927-1933, he created many works for the Sing und Spielmusik series, including Lehrstück, an opera that involved the audience interacting in the performance. In the preface of the general title Das Neue Werk, Hindemith wrote “interesting and modern practice material for those who sing and play for their own

19 Skelton, Selected Letters, 47-48.

20 Noss, Paul Hindemith, 7-9.
amusement or who want to perform for a small circle of similarly minded persons.”

Most of the music is technically within the abilities of most amateurs, but does not simplify the music. Hindemith also writes:

If wind instruments are available, they can be used to reinforce the vocal or instrumentals parts. In the score I have indicated how I envisage the distribution of these additional parts. The opening and closing choruses should be sung by everyone present; before the performance begins these passages should be rehearsed with the help of a blackboard on which the notes are written.” Hindemith considered no detail too small for his attention.

In 1932, the Plöner Musiktag, written for and rehearsed with the students of a school in Schleswig-Holstein, was one of the last pieces written under the Sing-und Spielmusik heading. The performance began with a fanfare from a tower, an instrumental suite during lunch, a cantata, and completed in the evening by an instrumental concert of six pieces. Hindemith explains his feelings on the piece being performed by professionals:

The pieces allow, both in their layout and construction, for a lack of expertness in the players, and the teachers should not try to overcome it. To play pieces like this with the smooth brilliance of a highly-trained professional orchestra would be senseless, as it also would be to play them in the concert hall of a large town. The conditions for a ‘day of music’ are not as favorable as in Plön. Nobody should entertain for a moment the false idea of performing all the music at once just as it is: it is far more desirable to select from them and arrange them to suit the conditions and circumstances.

Hindemith again outlined flexibility in the performance and structure of the music written. Hindemith’s reason to cease works like Plöner Musiktag was mainly due to a change in a state of affairs. Adolph Hitler became chancellor just a few months after the first performance. With the Nazis coming to power in 1933, Hindemith began to see

21 Skelton, Paul Hindemith, 92-93.

22 Skelton, Paul Hindemith, 91-93.

23 Noss, Paul Hindemith, 11.
several of his friends and colleagues emigrate, be exiled, or sent to concentration camps; but he managed to remain in favor of the Third Reich during the early days, even though he did have about half of his catalogue banned from performance due to the content of some of his earlier works (including the one act operas.) He continued to perform with his Jewish colleagues and showcase the music of his students. He shared his feelings about his anti-Nazi stance, a sentiment that could have resulted in a serious problem.\textsuperscript{24}

During this time, Willy Strecker, Hindemith’s contact with Schott Music, suggested an opera about the painter Matthias Grünewald. After some difficult experiences with past librettists, Hindemith decided to write his own. He carefully researched the material and historical background, and after many months and much stress, the premiere of the \textit{Mathis der Maler} Symphony was a success.\textsuperscript{25} After the premier of the symphonic version, Hindemith continued to work on the scenes of the opera, sent the finished text to Strecker in late 1933 and kept working on the music. Hindemith found his latest symphony banned from the radio and advocated to have his music allowed by the Nazis. His efforts resulted in little success, and he left Berlin for Lenzkirch in the Black Forest region to orchestrate \textit{Mathis der Maler}.

As he continued to write letters to be accepted and have his new opera performed in Germany, he received an invitation to establish a school of music in Turkey. In light of the political climate, he decided it might be a good thing to do for a few months with the full intention of returning to Germany.\textsuperscript{26} Mustafa Kemal Atatürk, the Turkish dictator,

\textsuperscript{24} Noss, \textit{Paul Hindemith}, 11.

\textsuperscript{25} Skelton, \textit{Paul Hindemith}, 117.

\textsuperscript{26} Skelton, \textit{Paul Hindemith}, 124-127.
wished to create a school that would keep the composers in their native country and learn the ways of the European music without losing touch of their own music. Hindemith spent time to study the current school environment and made suggestions of how to improve them. He left Turkey in May of 1935 with the charge of getting music, instruments, teachers and musicians from Germany to teach in the new Turkish school. Upon his first return to Germany, he found there were no more objections to a production of *Mathis der Mahler* in Frankfurt by Goebbels, the Reich minister of Propaganda.\(^{27}\)

Within two more trips to Turkey, the school had been established with 150 students and seventeen teachers as the core of the school.\(^{28}\) During his last return home from Turkey in 1937, the situation had deteriorated in Germany. The only people that showed interest in him as a musician were the Turks, the Americans and Nadia Boulanger. Boulanger came from Paris to approach him about translating his new theory book into French because she was very excited about it, even with some reservations about using his theory on classical music. Unfortunately, this translation never happened. The reception he received in Berlin made him realize it was time to leave Germany. He resigned his position at the Hochschule, and wrote letters to Strecker explaining his plans to leave for America so that he would “be able to compose again unmolested.”\(^{29}\)

During the two years after the completion of *Mathis der Mahler*, a new harmony book was the focus of his energy. Hindemith’s book, *Unterweisung im Tonsatz* (The Craft of Musical Composition) was his attempt to give a new base for compositional

\(^{27}\) Skelton, *Paul Hindemith*, 128-129.


\(^{29}\) Skelton, *Paul Hindemith*, 140-141.
technique, as there had been little change since his studies as a student. He also felt a need as a teacher and mature artist to share with the next generation and help to guide them through his experiences. Hindemith states that a composer should be able to understand the basic tools of identification and analysis of techniques and be able to write in the techniques before moving on to a freer path of writing.\textsuperscript{30}

The book was published, with discretion, by Schott in 1937, but was done so without the proper permissions by the authorities. Proof copies were distributed to various persons in case the German government confiscated the files. Fortunately, there was not any trouble; book sales began slowly, mainly because reviews were prohibited in the German newspapers. An English version was planned simultaneously, but the project was slow to creation and was eventually completed by Arthur Mendel in 1942.\textsuperscript{31}

Hindemith’s first trip to America started with a program at the Eighth Washington Festival of Contemporary music and was Hindemith’s first activity upon his arrival to America. The program featured his sonata for flute and piano, four songs of Hölderlin with piano, his solo viola sonata of 1922, pieces for mixed chorus and the third piano sonata.\textsuperscript{32} The concert was followed the next evening with the U.S premier of the \textit{Der Schwanendreher} concerto with Hindemith playing and Carlos Chavez conducting a

\textsuperscript{30} Skelton, \textit{Paul Hindemith}, 144-145.

\textsuperscript{31} Skelton, \textit{Paul Hindemith}, 142.

\textsuperscript{32} Noss, \textit{Paul Hindemith}, 15.
specially assembled orchestra.33 The remainder of the trip included performances of his works in Boston, Buffalo, and New York.34

During the summer of 1937, he returned to Germany for a short period, then went with his wife Gertrude to Italy where he visited with Léonide Massine about a ballet depicting the life of St. Francis. Several weeks in the summer were spent choosing scenes and describing choreography so Hindemith could create music fitting the movement. He decided to base the score mainly on the music of Guillaume de Machaut. The new ballet, Nobilissima Visione, premiered in London on 21 July 1938, with Hindemith conducting. An earlier scheduled performance in Monte Carlo fell through. The completed opera, “Mathis der Mahler” was finally premiered in Zurich after any chance of a German premier was lost. The May 28, 1938 performance was well received and praised instantly as a success by all countries except Germany.

A second trip to the United States featured Hindemith as a guest artist with the Boston Symphony performing his Kammermusik No. 5. Due to a snowstorm, Hindemith arrived late to his recital at Harvard where he found Walter Piston pacing about, muttering “No Hindemith, no piano.”35 Piston was beside himself because there was not a piano in the auditorium. After some searching, a hall was found that had two pianos and the recital was held. The next evening Hindemith performed a recital of his music at Yale University, with the disapproval of Stanley Smith, the dean of the music school, yet was

33 Noss, Paul Hindemith, 21.

34 Noss, Paul Hindemith, 23-25.

35 Noss, Paul Hindemith, 34.
well-received by the younger staff.\textsuperscript{36} A 1938 appearance as a guest conductor with the Chicago Symphony was the first of many performances Hindemith would have with many orchestras across America in the next twenty-five years.\textsuperscript{37}

During a time of peace and relaxation in Blusch, Switzerland, Hindemith enjoyed playing music with others. He started writing the second part of his book, \textit{Unterweisung im Tonsatz}, which dealt with practical application rather than the theory. By September of 1938, he had written the sonata for bassoon and piano, the sonata for oboe and piano, the piano sonata for four hands, and the first movement of the sonata in F for viola and piano.\textsuperscript{38} Many more sonatas were written in 1939 for a wide range of instruments and several trips were taken including his third to the United States. The largest trip to date, with nearly a dozen engagements, included performances from coast to coast in the United States.\textsuperscript{39}

The trip began with a chamber music concert at the Art Museum in Cleveland, Ohio on February 10 with Hindemith and pianist Lydia Hoffman-Behrendt performed a familiar program which had been used the previous year and would perform five more times. The next engagement was held at the University of Chicago, with a dinner in his honor followed by a concert of his music by the students. After a three–day train ride to San Francisco for his engagement with the San Francisco Symphony Orchestra, Hindemith conducted his \textit{Concert Music for Strings and Brass, Opus 50}, and played \textit{Der}

\begin{footnotes}
\textsuperscript{36} Noss, \textit{Paul Hindemith}, 35.

\textsuperscript{37} Noss, \textit{Paul Hindemith}, 37.

\textsuperscript{38} Noss, \textit{Paul Hindemith}, 42.

\textsuperscript{39} Skelton, \textit{Paul Hindemith}, 165.
\end{footnotes}
Schwanendreher with Pierre Monteux conducting. An unscheduled stop was made in Los Angeles to visit the film studios, as he was planning to spend some time later in his trip to investigate the lucrative film industry, he was rather disappointed with what he saw at Fox and Paramount, and was quite bothered with what he saw at the Disney Studios. A new, serious art film named Fantasia, utilizing the music of Bach, Stravinsky, and Schubert was being created, but the music was being fragmented and reorganized and Hindemith felt that the art was being ruined. A return trip to the east coast included a series of several concerts and lectures at colleges in New Hampshire and New York followed by another trip to Los Angeles to perform with the Los Angeles Symphony Orchestra. The final concert of the trip was in New York’s Town Hall on April 23 and included an all-Hindemith program of chamber works featuring three world premieres. The concert was well received by the audience even though ticket sales had been slow and several free tickets were given to students at the last minute.

Hindemith returned to Blusch before the invasion of Poland that began World War II. Several friends, including Ernest Voigt, Schott’s representative in America, feared for him and worked to extricate him through creating engagements at different institutions with fake salaries to satisfy the immigration office that he would be able to support himself. He was pleased with the offer but was weary of the amount of income since his salaries from the success of Mathis der Mahler and other engagements were

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40 Noss, Paul Hindemith, 44.
41 Noss, Paul Hindemith, 47.
42 Noss, Paul Hindemith, 50.
43 Noss, Paul Hindemith, 54.
stuck in Germany because the German government would not allow money to go to emigrants. He was now an emigrant without a permanent German home. Finally, an appealing offer persuaded him to return to the United States, but he decided that Gertrude should stay to minimize the expense until things were financially stable.\textsuperscript{44}

Upon his arrival in 1940 in Buffalo, New York, he was to teach at Wells College and a girl’s school. He was very unhappy as a result of being homesick, the terrible winter conditions, and the lack of progress in the students.\textsuperscript{45} Hindemith did enjoy teaching some of the courses, but the desire for students to earn points to graduate, but not necessarily expand their knowledge was foreign to him.\textsuperscript{46} He gave a series of six lectures each at Wells College and Cornell University. The Wells lectures focused on involving the young ladies in the lectures to create a composition that would be sung at the annual May Festival. The Cornell lectures were a more traditional format of lectures about music theory and the understanding of music.\textsuperscript{47}

\textbf{Tanglewood}

The first session of Serge Koussevitzky’s new festival, the Berkshire Music Festival (Tanglewood), brought some talented young musicians to his classes: Lukas Foss and Leonard Bernstein among them. In his teaching of composition and theory, Hindemith continued his method of starting with two-part exercises and progressing from

\textsuperscript{44} Skelton, \textit{Paul Hindemith}, 169.
\textsuperscript{45} Skelton, \textit{Paul Hindemith}, 174.
\textsuperscript{46} Noss, \textit{Paul Hindemith}, 66.
\textsuperscript{47} Noss, \textit{Paul Hindemith}, 67-68.
there, which caused quite a stir. He refused to review their existing scores and worked them on exercises in strict counterpoint. After a few sessions, the students became focused and grateful for the work.\(^{48}\) By fall, his wife, Gertrude had arrived in America and Hindemith was hired as Visiting Professor of the Theory of Music at Yale University and promoted to professor the following year.\(^{49}\) Hindemith started the process of being a naturalized citizen of the United States shortly after arriving to America; five years later, he was granted American citizenship. Soon after, he received an honorary doctorate degree from the Philadelphia Musical Academy.\(^{50}\)

After his appointment at Yale, Hindemith stopped performing except for the classroom and had fewer works completed. The reason is not fully known but it is believed to be a result of leaving his beloved Germany. He remained busy with his students, spent a second year at Tanglewood, and vacationed in the woods of Vermont and a cottage on the waters of the North Atlantic.\(^{51}\) When America entered the war, the Hindemiths had to check in with the police regularly since they still were German nationals. Yale University extended the semesters to facilitate the teaching of more courses, which reduced vacation time. This kept Hindemith from travelling as much, so he spent a good deal of time at home. His music was becoming more popular, yet he rarely attended performances. Even with the amount of change and stresses, his musical output for 1941 included his third organ sonata, Concerto for Cello and Orchestra, The


\(^{49}\) Skelton, *Paul Hindemith*, 181.

\(^{50}\) Skelton, *Paul Hindemith*, 215.

\(^{51}\) Skelton, *Paul Hindemith*, 201-203.
Four Temperaments, and his Symphony in E flat. He asked Marshall Bartholomew to start a vocal composition course, partly because of coordination of popular Glee Clubs and wanting students to not be resistant to singing. In the same year, a Collegium Musicum was created to promote the study of pre-Bach music. The first concert featured faculty members and students in different roles, such as Hindemith playing a bassoon.

The performance of the Cupid and Psyche “Overture” and the fifth string quartet concluded 1942. The quartet was the first of its genre in twenty years by Hindemith, and was written for and performed by the Budapest String Quartet. Symphonic Metamorphosis of Themes by Carl Maria von Weber, first performed in January of 1944 by the Philharmonic Orchestra, was one of his most popular orchestral works.

As World War II was wrapping up, personal letters were sent to Hindemith speaking of how exciting it would be when he returned to Germany. As the letters became more official from government offices, performances of his work exploded in numbers. Mathis der Mahler had fifty performances in the first five months of 1946, yet Hindemith was cautious and did not see a return to live in Germany in the immediate future. He and Gertrude had just bought a house, and he was busy with trips to Canada, Mexico, and the first stage productions of The Four Temperaments, Apparebit Repentina Dies, and the Symphonia Serena were already scheduled. He even showed a tribute to his

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52 Skelton, Paul Hindemith, 204-205.
53 Skelton, Paul Hindemith, 207.
54 Skelton, Paul Hindemith, 208.
new country with *When Lilacs last in the Door-Yard Bloom’d*, based on the poem of Walt Whitman, dedicated to Franklin D. Roosevelt and the fallen American soldiers.\(^{55}\)

**Return to Europe**

The first visit back to post-war Europe occurred in April 1947 with a trip to Genoa, Italy, and continued to Switzerland, Amsterdam, Brussels, Frankfurt, Vienna, and Salzburg. While in Germany, he attended performances of his music including *Mathis der Mahler*, and *The Four Temperaments*. On August 23, for the first time in Europe, he conducted a concert that did not include one of his pieces. During a trip to Europe in 1948, he and Gertrude saw a performance of *Cardillac*, which he enjoyed, but found some things that could be revised; two months later he had finished a complete re-write. *Das Marienleben* was the first major work he rewrote, using tonal relationships derived from his theories in *Unterweisung im Tonsatz*. He felt this new structure gave a more continuity and direction to the work.\(^{56}\)

During this trip Europe, he was asked to be an official cultural ambassador for the United States to Germany. He jumped at the chance, which resulted in several lectures throughout Germany, including Berlin. The opportunity to visit his homeland meant a great deal to Hindemith. It was a chance to visit friends and family he had not seen since leaving Germany before the war. There was some criticism of him, claiming betrayal to


his roots, but others understood why he left, the need to get away from the Nazis before he was taken away like so many others.\textsuperscript{57}

Three concertos, scenes for the Kepler opera, and a sonata were the bulk of his new works in 1949. A residence at Harvard beginning in the fall provided six lectures that formed the basis of a new book \textit{A Composer’s World}. During his time at Harvard, his mother passed away, and Willy Strecker arranged the funeral with a performance of Hindemith’s \textit{Trauermusik} (originally written for King George V.) The \textit{Sinfonietta in E}, was started in last part of 1949, was premiered by the Louisville Symphony with Hindemith conducting a month before his third trip to Europe. On this trip, Hindemith conducted the first performance of the concerto for horn and orchestra with Dennis Brain as soloist.\textsuperscript{58} He also spent time in Zurich on this trip to discuss a position at the University. He was able to work out an agreement to teach one year at Yale, then the next at Zurich. He received many awards including an honorary doctorate from Free University in Berlin. Hindemith’s septet for wind instruments was chosen by the New York music critics as best chamber work of the year and was honored with the highest cultural honor in Germany.\textsuperscript{59} During the early fifties, he started feeling pressure to complete his ultimate piece, the Kepler opera. Because of this, and with other works to be completed, he felt the need to give up part of his teaching load. He decided it was time to

\textsuperscript{57} Skelton, \textit{Paul Hindemith}, 238.

\textsuperscript{58} Skelton, \textit{Paul Hindemith}, 241.

leave Yale, but kept his position at Zurich probably because it was closer to his homeland and brought back warm memories.\footnote{Skelton, \textit{Paul Hindemith}, 243.}

Back in Europe, Hindemith’s first commitment was the \textit{Cantique de l’espérance} for the United Nations Educational, Scientific and Cultural Organization Conference concerning “the role of music education of young people and adults.” He also had many opportunities to conduct, including a performance of Beethoven’s Ninth Symphony at the Bayreuth in the summer of 1953. It is thought he may have chosen to start conducting at this point to show the other conductors how to do it or just earn extra income. Letters to his friends revealed a more complex reason: he hoped to get away from his teaching duties and focus more time on composing and performing music.\footnote{Skelton, \textit{Paul Hindemith}, 270.} The hope was to make regular trips back to the United States to perform, but the number of engagements did not materialize. There were also more opportunities to conduct concerts in a closer proximity to his home in Blonay, as he hated to travel, and he was still a famous composer in Europe and was pursued for compositions and performances. Financially, Hindemith was well off with the royalties from his music and anything he wrote was desired, but he may have seen conducting opportunities as guaranteed money, even though composition competitions could bring as much or more in prize money.\footnote{Skelton, \textit{Paul Hindemith}, 270-271.}

Two years after his return to Europe, his Kepler opera had not progressed, though other works were completed including he Claudel cantata, \textit{Ite, angeli veloces}. In 1956, Hindemith started having health issues with severe internal pains that were never
completely understood. Later that year, he asked to be released from his duties at Zurich and was again working on the opera. The opera filled his days and nights until its completion ten weeks before the premier 11 August 1957. The reception of the opera was fair, with a better reception at Bremen in November, but it failed to define itself like Cardillac or Mathis der Mahler.63

The Final Years

Hindemith, continuing to work tirelessly, conducting, composing and traveling across Europe and the United States, experienced a sudden mental collapse during an orchestral rehearsal, turning to the concertmaster and remarking, “I don’t know where I am.”64 He was taken to his room where Gertrude arrived, removing everyone from the room and took care of him. The doctor concluded he was overworked as nothing was found to be wrong with him.65

He continued to write some new works including the Pittsburgh Symphony, for the city of Pittsburgh, and The Long Christmas Dinner with the libretto by novelist and dramatist, Thornton Wilder, as well as continuing to revise and tweak his works. It was during a trip to New Haven, Hindemith talked with Wilder about new material for an opera and Wilder’s own work became the basis. After just six months, the one-hour opera was completed, but need a companion piece. Unfortunately, a suitable piece was never

63 Skelton, Paul Hindemith, 274-275.
64 Skelton, Paul Hindemith, 281.
65 Skelton, Paul Hindemith, 281.
created or found for the work. The work was performed in German and English in the cities of Mannheim and New Haven respectfully.

The last year of Hindemith’s life kept him very busy with the number of conducting and recording engagements growing. He had also found a balance in his feelings towards his German heritage and his American citizenship and connections. His final trip to America was busy with performances of *The Long Christmas Dinner*, engagements with the Chicago and New York Orchestras, and the first performance of his Organ Concerto for the Lincoln Center opening. Upon his return to Europe, he accepted the Balzan Prize, an award for persons who have made outstanding achievements in the fields of humanities, natural sciences, and culture. During his acceptance speech, he reaffirmed his belief in tonality. In a lecture at Bonn, he describes those using the twelve tones in the twelve-tone system as “nothing more than permutations of the numbers one to twelve, equated to the notes of the chromatic scale—a mental activity scarcely superior to the invention or solution of a crossword puzzle.”

William Walton wrote his *Variations on a Theme by Hindemith*, based on the Cello Concerto. Hindemith wrote to him expressing his kindness and enjoyment of the work, “you wrote a beautiful score and we are extremely honored to find the red carpet rolled out even on the steps to the back door of fame.” George Szell had a great success

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with the piece in the United States and Hindemith planned to program it the following year.\footnote{Skelton, \textit{Paul Hindemith}, 292.}

In October, Hindemith oversaw a production of his own arrangement of Monteverdi’s \textit{Orfeo}, followed by the first performance of his Mass in Vienna. The next day, he and Gertrude left for home and he became sick. Five weeks passed without any diagnosis and he began to have strokes. Gertrude was at his side at the hospital in Frankfurt until his death on 28 December 1963. She continued to administer his music and put in her will that the entire Hindemith estate would be left for the establishment of a Hindemith Foundation.\footnote{Skelton, \textit{Paul Hindemith}, 295.}
CHAPTER 2

SONATA FOR PIANO (1938) FOUR HANDS

The sonata for piano for four hands was composed in August and September of 1938, during Hindemith’s last few months in Germany before moving to Switzerland. Hindemith was known to write out his compositional sketches in three or four staves and orchestrate them later. This work has signs of possibly being a reduction of an ensemble piece with textures that are clear, rich melodic lines, and mostly polyphonic writing, while typical piano music utilized elaborate scale and arpeggio figures. It is also known that by this time, Hindemith was familiar with the wind band and it’s repertoire as he had already written Konzertmusik for band in 1926 and was writing many sonatas for solo instruments including the oboe and bassoon immediately before the four-hands sonata and the clarinet, horn, and trumpet sonatas the following year. So, it may not be such a stretch to think that Hindemith had considered creating a wind band piece out of this work.\(^{71}\)

It was first performed in Zurich by Walter Frey\(^{72}\) and Hindemith. It was later recorded in America by Jesús María Sanromá\(^{73}\) and the composer while touring and promoting Hindemith’s music.\(^{74}\)

\(^{71}\) Opinion presented by David Neumeyer, Hindemith scholar

\(^{72}\) Walter Frey- From 1925 to 1958 Walter Frey was an instructor in piano at the Zürich Conservatory. Concurrently he evolved an active concert career in Germany and Scandinavia. He specialized in modern piano music and gave first performances of several piano concertos by contemporary composers.

\(^{73}\) Jesús María Sanromá- a Puerto Rican born pianist, was a leading pianist during his career. He studied at the New England Conservatory and was the pianist for the Boston Symphony Orchestra and a soloist with other American orchestras in addition to his solo career.
Four Hand Piano Music

Works for this medium date back primarily to the nineteenth century, often as a means for amateur players to perform music for their own entertainment. There have been many composers who have written specific works for the medium including Mozart, Schubert, and Brahms. A common use in the German speaking countries was to use the four-hand playing as a means to play reductions of works, such as symphonies and operas. The two players sit side by side at the piano, with the first player sitting on the right side and the second player sitting to the left. The first player (primo) primarily plays the treble voice melodies and harmonies and the second player (secondo) taking care of the bass clef duties. Each player may cross over at times and the close proximity allows the performers to communicate through non-verbal cues.

Analysis of Original Work

First Movement. The work is set up in three movements with the first movement in Sonata Allegro form. A reference to tonal centers will be used as Hindemith often begins in a key, such as E, then by use of leading tones and other compositional techniques, move to other tonalities within a section and return to a clear tonal center at the end of the

74 The recording is the only available recording of Hindemith playing piano.
section. The first melody is introduced in measure one by voice two as seen in Fig. 1 with in the tonal center of E evidence in the bass line with the sustained Es for the first five measures.

Fig. 1. Hindemith Piano Sonata, First Movement, First Theme. Hindemith SONATA for Four Hands. © 1938 Schott Music GmbH & Co KG. © renewed. All rights reserved. Used by permission of European American Distributors LLC, sole U.S. and Canadian agent for Schott Music GmbH & Co KG.

The primo part crescendo and moves by stepwise motion from rehearsal one to the 2/4, four measures later, then begins a sequence of the melodic statement in the top

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75 The author will refer to each voice in the piano as follows, primo part, top line- voice one, bottom line- voice two, secondo part, top line- voice three, and bottom line- voice four or bass line.
voice starting on A, the third voice starting on D, and the bass voice on G that leads back to a restatement of the melody in the first voice and double an octave above in the top and the bass voice reinforcing the E pedal once more at rehearsal two. Beginning at seventh measure of this section, Hindemith begins to focus on the pitch A, until a cadence is arrived on count one in the measure before rehearsal three, but there is still a sense of instability.

A short transition occurs at the beginning of rehearsal three utilizing a triplet figure in the upper voices and a thinner texture and a move to C as the tonal center at the *Ruhig*. The second theme (Fig. 2) is presented in thirds then breaks apart into two independent voices and back to unison rhythms as the harmonic structure shifts by use of leading tones to different tonal centers and returning to C at rehearsal four with another statement of the melody by voices three and four.

![Fig. 2. Hindemith Piano Sonata, First Movement, Second Theme. Hindemith SONATA for Four Hands. © 1938 Schott Music GmbH & Co KG. © renewed. All rights reserved. Used by permission of European American Distributors LLC, sole U.S. and Canadian agent for Schott Music GmbH & Co KG.](image)
A moving line of eighth notes begins at the Ruig in the third voice and continues softly in the upper voices growing in volume with the melody to rehearsal five. A third statement of the second theme is present in multiple octaves with a strong pedal bass motion for six measures and then decrescendos and moves through A major on the return to C.

At rehearsal six, the development section begins rhythmic figures drawn from the first and second themes, use of thirds and fourths, and an emphasis on the C to B movement in the bass voice. Voice two softly begins the development of the melodic material with an elongation of each statement with a transition from duple eighth notes to triple eighth note patterns through rehearsal seven. The dynamics vary quickly from piano to mezzo forte with a push to forte in the four measures leading to rehearsal eight. At the Stets gemessen, nicht eilen, voice three quietly states the second melody in its original form except starting on e-flat instead of C.

The recapitulation begins with the second theme in D at rehearsal number eight. The two lower voices states the melody in eighth note and sixteenth note patterns while the upper voices states the melody in fifths and octaves with a few rhythmic variations including sixteenth notes. The two sets of voices continue this battle for seven measures until the third voice leads with the second half of the melody to rehearsal nine where an accented scale pattern is introduced and alternates with the statement of the melodic material. This trade off is short lived when at Breiter, the scale pattern continues every measure while the melody statement is completed in the upper voices and concludes in the second measure of rehearsal ten with all voices on an A.
At *Wie am Anfang*, the recapitulation of the first theme occurs, starting exactly like the beginning statement until after the 2/4 measure. The melody continues in canon between the top two voices as the pedal gives a sense of being in A. The lines calm down and at *Ruhiger, feirelich*, and the third and forth voices bring back the second theme in E as the basis for the coda. The texture builds through the addition of voices and grows dynamically until the fourth measure of rehearsal thirteen. The final four measures moves from *forte, mezzo forte, mezzo piano, piano* while harmonically fluctuating between D and E until arriving in E major. (Fig. 3)

![Musical notation](image)

*Fig. 3.* Hindemith Piano Sonata, First Movement, Ending. Hindemith SONATA for Four Hands. © 1938 Schott Music GmbH & Co KG. © renewed. All rights reserved. Used by permission of European American Distributors LLC, sole U.S. and Canadian agent for Schott Music GmbH & Co KG.

*Second Movement.* The second movement is a fast moving scherzo in C sharp with the first theme stated immediately by the second voice alternating leaps of fourths and thirds
in short sequences as seen in Fig. 4. It is accompanied by staccato quarter notes that leap around with a quick lyrical contrast moment in the lower two voices four measures before rehearsal fourteen. The third voice takes the melody as the other voices continue with the same basic patterns but triplet figures are used in the textures by the treble voices and then a statement of the lyrical section again and transitions into the second theme.

Fig. 4. Hindemith Piano Sonata, Second Movement, First Theme. Hindemith SONATA for Four Hands. © 1938 Schott Music GmbH & Co KG. © renewed. All rights reserved. Used by permission of European American Distributors LLC, sole U.S. and Canadian agent for Schott Music GmbH & Co KG.
Rehearsal fifteen brings the arrival of the second theme (Fig. 5) in the key center of A, which is actually a variation of the first theme and is stated in the third and fourth voices. The top voices have the same basic structure as the quarter notes from the first section but it is now the eighth note lines that are creating the energy throughout the section. All four voices follow the same dynamic structure, soft beginning, paced growth through the section to the last measure and then a slight decrescendo in the last three quarter notes.

**Fig. 5.** Hindemith Piano Sonata, Second Movement, Second Theme. Hindemith SONATA for Four Hands. © 1938 Schott Music GmbH & Co KG. © renewed. All rights reserved. Used by permission of European American Distributors LLC, sole U.S. and Canadian agent for Schott Music GmbH & Co KG.
A false recapitulation of the first theme starts at rehearsal sixteen in E and becomes very energetic with the use of the eighth notes, septuplet eighth notes, and the high tessitura in the top voice, a quick transition utilizing the lyrical moment from earlier sends it back into C-sharp and a true recapitulation of the first theme. An extension of the melody takes the movement to a quiet, sustained open fifth moment. A quick two-quarter note motive (Fig. 6)\textsuperscript{76} propels the work into a trio using new elements.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{image.png}
\caption{Hindemith Piano Sonata, Second Movement, Two Quarter Note Motive. Hindemith SONATA for Four Hands. © 1938 Schott Music GmbH & Co KG. © renewed. All rights reserved. Used by permission of European American Distributors LLC, sole U.S. and Canadian agent for Schott Music Gmbh & Co KG.}
\end{figure}

\textsuperscript{76} Please note the examples provided are from the original piano work and the parts are stacked with the primo part on top and the secondo part on bottom.
There are three statements of the new material and after each statement the quarter note motif is used to identify the end of the section. During the second statement, a lyrical melody leads the section and continues during the third statement with melodic material based on the lyrical moment in the earlier part of the movement. The second theme returns again in A exactly as it appeared earlier followed by the recapitulation in C-sharp in the same manner until four measures before rehearsal twenty-five, when Hindemith uses a short transition and then at twenty-five utilizes material from the trio section in B-flat in the final section. The tonality of C-sharp wins out at the end with the final quarter–note motive statement. (Fig. 7)

Fig. 7. Hindemith Piano Sonata, Second Movement, Last Five Measures. Hindemith SONATA for Four Hands. © 1938 Schott Music GmbH & Co KG. © renewed. All rights reserved. Used by permission of European American Distributors LLC, sole U.S. and Canadian agent for Schott Music GmbH & Co KG.
Third Movement. The movement opens in D-sharp and begins with a very dramatic opening but a moderate pace. In Fig. 8, the first melodic statement is in voice two and passed to voice one with harmonic support provided by voice three and four.

![Primo Part](image1)

![Secondo Part](image2)

Fig. 8. Hindemith Piano Sonata, Third Movement, First Theme. Hindemith SONATA for Four Hands. © 1938 Schott Music GmbH & Co KG, © renewed. All rights reserved. Used by permission of European American Distributors LLC, sole U.S. and Canadian agent for Schott Music GmbH & Co KG.

At rehearsal twenty-six, there is a moment of G-sharp to E major but it slides back to D-sharp. In the fourth measure, the bass voice states a variation of the melody that is followed in sequence by the third, first, and second voices. With movement to an F tonal center at twenty-seven, another variation takes place with the lower voices in a rhythmic ostinato and the upper voices continuing to vary the original theme. Through sections twenty-eight and twenty-nine, variations continue to take place and building to a strong
closing section that brings back the opening rhythmic figures used for the first theme and the section closes on an E-major chord.

The second thematic section begins much quicker and in 9/8 meter as seen in Fig. 9. Hindemith primarily uses quartal harmony with triads throughout the section with a moment of tonal clarity such as the fifth measure of rehearsal thirty-two, downbeat of one is a B chord and the fortissimo moment after rehearsal thirty-three is a G chord. (Fig. 10)

Primo Part

Secondo Part

Fig. 9. Hindemith Piano Sonata, Third Movement, Second Theme. Hindemith SONATA for Four Hands. © 1938 Schott Music GmbH & Co KG. © renewed. All rights reserved. Used by permission of European American Distributors LLC, sole U.S. and Canadian agent for Schott Music Gmbh & Co KG.
Primo Part

Secondo Part

Fig. 10. Hindemith Piano Sonata, Third Movement, Chord Examples. Hindemith SONATA for Four Hands. © 1938 Schott Music GmbH & Co KG. © renewed. All rights reserved. Used by permission of European American Distributors LLC, sole U.S. and Canadian agent for Schott Music GmbH & Co KG.
The continuous eighth note patterns maintain the momentum while the quarter-eighth pattern dances along as the melody. The upper voices are generally in contrast to the lower voices with one group providing the melodic line and the other in rhythmic patterns. There is quite a bit of repetition, but not much development. The second section ends on an F chord and is followed by a fugato passage based on the first theme. (Fig. 11)

Primo Part

Secondo Part

Fig. 11. Hindemith Piano Sonata, Third Movement, Fugato. Hindemith SONATA for Four Hands. © 1938 Schott Music GmbH & Co KG. © renewed. All rights reserved. Used by permission of European American Distributors LLC, sole U.S. and Canadian agent for Schott Music GmbH & Co KG.
This begins three measures before rehearsal thirty-five and continues until the third measure of rehearsal thirty-eight. Three measures before rehearsal thirty-seven, the lower voices become more unified, playing in octaves while the upper voices continue and this continues to the climax at thirty-seven. The lines then begin to wind down with the lower voices still in octaves but holding a pedal C while the upper voice increases the number of thirty-second note passages until on it remains and dies away quietly. The *Wie am Anfang des Satzes* section states the opening theme in G-sharp. The upper voice begins the statement with voice three completing the statement. As the third voice is plays the middle portion of the main theme, the top two voices play part of the second theme in a solemn mood going into rehearsal number thirty-nine. The final section states the introduction a fourth up then down an octave followed by another octave and finishes the piece with the second voice playing the last portion of the main theme. In the secondo part, Hindemith uses contrary motion in the voices that helps lead the section to a series of quartal chords while ending in E. (Fig. 12)
Fig. 12. Hindemith Piano Sonata, Third Movement, Ending. Hindemith SONATA for Four Hands. © 1938 Schott Music GmbH & Co KG. © renewed. All rights reserved. Used by permission of European American Distributors LLC, sole U.S. and Canadian agent for Schott Music GmbH & Co KG.
CHAPTER 3

WIND BAND TRANSCRIPTION

Background

David Neumeyer,\textsuperscript{78} theory professor and Hindemith scholar at The University of Texas at Austin, approached Director of Bands Jerry Junkin about a piano sonata that he felt would work well in the wind band medium. Junkin told Neumeyer he knew just the person for this project and contacted Mark Spede,\textsuperscript{79} who had been one of his D.M.A. conducting students and had done many transcriptions including works by Michael Daugherty and John Corigliano. Spede was very interested in the doing the project and helping to add another Hindemith work to the wind band repertoire.

Mark initially decided to transcribe the work in the same style that Hindemith would have used. In addition to focusing on band works, he also studied the wind only sections in the orchestral works to gain an insight for colors and instruments. He looked for doublings, ranges in instruments, and the use of pairs. After taking this time and study, he realized very quickly he would get bogged down in the process and decided to use his style with the knowledge gained about Hindemith orchestration styles. This included using the same doublings and colors as Hindemith. Spede used the saxophone quartet because of the wide range available, and the percussion was based upon Hindemith’s symphony for band.

\textsuperscript{77} Spede, Mark. Conversation with Mark Spede. February 28, 2007. The remaining information about the transcription process was provided by Mark Spede unless otherwise notated.

\textsuperscript{78} Appendix A

\textsuperscript{79} Appendix B
The Process

He began by taking the piano score and inputting the music into four grand staves, using one grand stave per voice (Fig. 13). This allowed him to see the lines and harmonic structures more clearly and cut and paste lines into the band score, which he added below the grand staves.

Fig. 13. Hindemith Transcription, Sample of Spede transcription layout. Hindemith SONATA for Four Hands. © 1938 Schott Music GmbH & Co KG. © renewed. All rights reserved. Used by permission of European American Distributors LLC, sole U.S. and Canadian agent for Schott Music GmbH & Co KG. This arrangement for Band © 2005 by Schott Music GmbH & Co KG.
Spede knew it would be a concert band, so he began with a full score and deleted lines as needed. As he made decisions about which voicings to use, he came to the realization that it would be one on a part. This allowed the quiet, clear moments to come through, while still having some power for the full, tutti sections. The instrumentation is as listed in Table 1.

Table 1. Hindemith Transcription Instrumentation

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Instrumentation</th>
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<td>Trumpet in C 2</td>
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<tr>
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<tr>
<td>Oboe 2</td>
<td>Trombone 1</td>
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<td>Clarinet in B-flat 1</td>
<td>Trombone 2</td>
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</tbody>
</table>

The intent throughout the process was to keep Hindemith’s harmonies, form, and structures. In the first movement, Spede decided he would keep the original key and original meters with the instrumentation being the only difference. Many decisions on which voice would be utilized were determined by the range requirement. During the first movement, the top voice is led by the flutes and piccolo with doublings by clarinet, alto sax and trumpet at various times. The clarinets, soprano and alto sax, and trumpets usually play the second voice. Voice three is covered by the tenor sax, baritone sax, euphonium and occasionally bassoon, alto sax, and horn and the fourth voice tends to be
played by the lower voices in the ensemble, bass clarinet, bassoons, tuba, contrabass. The separation listed above is a general outline and Spede does depart from this depending on the color and doubling. He likes to keep the lines continuous and not change voices.

During the first–theme section, the orchestration follows the formula as described. The piccolo states the theme, doubled by the glockenspiel, after rehearsal one in the same register as the original work. For the second–theme statement, he uses the saxophone choir. It is the first time the transcription shows it is truly a band work because of the use of non-standard orchestral instruments. He continues this highlight of the saxophones at rehearsal six with the tenor sax solo with a pedal bass and seven measures later the clarinet joins with the moving eight notes and then triplet figures. As the tenor sax finishes, the alto sax states the second theme and the flute is passed the triplet figures and the clarinet rejoins in a secondary line and leads to a tutti moment by the ensemble at rehearsal eight.

Until this point, the percussion has been used very sparsely. The snare drum plays the eighth note, two sixteenth note pattern based on voice four, with the timpani playing quarter notes on A, and the glockenspiel playing a simplified melodic line. They have been used mostly to add some pulse and color to cadences.

Through the next sections, Spede follows his established orchestration of voices and uses the same voices for another chamber section the fifth measure of rehearsal eleven. The tenor sax, flute, clarinet, bassoon, and tenor sax are used in this statement. The flute and clarinet are playing the first theme in canon with the bassoon and tenor sax provided harmonic structure with the bass voices. At the coda section (four before rehearsal thirteen), the horns and low brass begin the statement of the second–theme with
the trumpet added, then the full ensemble completes the last one. The last five measures is a series of chords that thins out by removing the piccolo and trumpets, then the saxophones and trombones are removed. This leaves a double woodwind quintet with a bass clarinet, tuba, and contrabass. This combination ends the movement in a very calm state.

The second movement was originally written in 2/2. Spede felt this may make it more difficult to play in a wind setting so he decided to experiment and re-bar sections using multi-meters that followed the accents in the line as seen in Fig. 14. The original dotted quarter-eighth note figure converted to dotted eighth-sixteenth became the anchor point for the two-four measures with the alternating measures using three, five, or seven groupings.

Fig. 14. Hindemith Transcription, Multi-Meter example. Hindemith SONATA for Four Hands. © 1938 Schott Music GmbH & Co KG. © renewed. All rights reserved. Used by permission of European American Distributors LLC, sole U.S. and Canadian agent for Schott Music GmbH & Co KG. This arrangement for Band © 2005 by Schott Music GmbH & Co KG.
The rest of the movement shifted meters around the phrase structures. He uses the same approach to scoring as he did in the first movement, but tacets the trombone. The brass is used sparingly with greater focus on the woodwinds. The meter is shifted to 4/4 at rehearsal fifteen with the rhythmic values halved to maintain the original pulse. He also used a 3/4 and 5/4 measure to clarify the phrasing as seen in Fig. 15.

![Fig. 15. Hindemith Transcription, Phrase modification. Hindemith SONATA for Four Hands. © 1938 Schott Music GmbH & Co KG. © renewed. All rights reserved. Used by permission of European American Distributors LLC, sole U.S. and Canadian agent for Schott Music GmbH & Co KG. This arrangement for Band © 2005 by Schott Music GmbH & Co KG.](image)

A similar use of multi-meter was utilized at rehearsal sixteen and seventeen with changes in the groupings at the end of phrases and transition points. The only tutti moment occurs on the recapitulation at rehearsal number seventeen. The multi-meter use continues in the same manner previously stated with the two-four measures alternating with five-eight, later transitioning to a chamber group similar to the one in the first-movement, with the tenor sax melody followed by the flute and oboe. The section is concluded with an open fifth on C-sharp. The two quarter-note motive (now two-eighth
notes) is used as a transition into the trio with the flutes, oboes, and bassoon with the snare drum reinforcing the underlying rhythmic pattern. The second statements adds piccolo and clarinet and bass clarinet emphasizing the accent points which are the downbeats of each measure. The tenor saxophone returns in the third statement with a lyrical line, passing it to the alto saxophone as the upper woodwinds continue the rhythmic patterns that began earlier in the section. Rehearsal twenty-two to four before rehearsal twenty-five is an exact copy of the second theme section from earlier in the movement. The piccolo and clarinet are given the transitional lines leading to the final section of the bass clarinet, bassoon, and baritone saxophone playing the lyrical line from the trio and the upper woodwind with the staccato eighth note figures. The only brass instrument in the last section is the tuba, which is joined by the double bass.

The third movement is still in progress but preliminary thoughts are to reduce the note values by half, allowing one of the beams to be removed, thus making it easier to read but maintaining the second theme section as written with the 9/8 meter. The same approach to instrumental needs and usage will be followed as in the first and second movement.
CHAPTER 4

CONCLUSIONS

The purpose of this study was to compare the Hindemith Sonata for Four Hands and analyze the process for the transcription as well as compare it to original in regards to form, structure, harmony, rhythm, and orchestration. Hindemith worked throughout his early career creating his style and once that was established, was known to go back and re-write entire works as he felt they not up to his standards. The work was brought to Mark Spede by David Neumeyer because of the feeling the work would do well as a band work, so one may speculate as this is Hindemith only piano for four hands composition and he often composed larger works in this format, he may have had plans to make this work not only a large ensemble piece, but a band piece. The successful transcription of the piano work to the wind medium could provide proof of Hindemith’s intention for the work to be one of his early pieces for band.

Compare and Contrast

The comparison and contrast of the original work to the transcription shows Mark Spede’s intent on keeping the original themes and textures as close as possible to the original. Even with the meter change in the second and third movements, the music sounds the same as the piano work, even allowing the accents and phrase structure to be perceived a little bit easier. Spede’s research into the orchestration style of Hindemith through many different types of works allowed him to have a better sense of what Hindemith may have done, without having to pen the work as the composer may have.
Further Research

The music of Paul Hindemith lends itself well to the wind band medium and the transcriptions made to date have all been well-done and well-received. Hopefully this transcription can continue an interest in Hindemith’s music resulting in more transcriptions and performances in the band medium. Mark Spede has done a very nice job in maintaining the essence of Hindemith’s compositional and orchestration methods.

Further comparison will need to be done upon completion of the third movement and potentially a re-visit to the first two movements to see what, if any, changes Mark Spede may have made.
BIBLIOGRAPHY


APPENDIX A

David Neumeyer is Leslie Waggener Professor in the College of Fine Arts and Professor of Music Theory in the School of Music at the University of Texas at Austin. He is the author of *The Music of Paul Hindemith* (Yale University Press), which won a publication award from the Society for Music Theory in 1987. He is also co-editor of *Music and Cinema* (Wesleyan University Press). His published articles and other books deal with music in film, linear analysis (including Schenker), and music and social dance. He is on the editorial boards of the *Journal of Music Theory* and *Music and the Moving Image*, and he is a member of the advisory board for *Twentieth Century Music*. Dr. Neumeyer earned a bachelor’s degree from Michigan State University and master’s and doctoral degrees from Yale University. He taught formerly at Indiana University, where he also served as Director of Graduate Studies in the School of Music (1993-2000).
APPENDIX B

Mark Spede is the Director of Bands at Clemson University. He holds music degrees from the University of Michigan, Ball State University, and the University of Texas at Austin. During his career, Spede has worked in various capacities in a wide array of instrumental music organizations. His experience includes serving as the assistant conductor for the Dallas Wind Symphony, director of the Pride of Mid America Marching Band Drum-line and assistant conductor of the University of Texas Symphonic Band. He has worked as a music arranger and drill designer for the Gator Marching Band at the University of Florida, director of the Ball State University Jazz Ensemble and assistant director of the University Interscholastic League. His works includes arrangements of *Red Cape Tango* by Michael Daugherty, *D.C. Fanfare* by John Corigliano, *Millennium Cannons* by Kevin Puts, *Acrostic Song* by David del Tredici among others. He has been published by Schirmer, Peer International, and Boosey & Hawkes.