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THE PIANO CONCERTOS OF
PAUL HINDEMITH

A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

BY

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ABSTRACT

THE PIANO CONCERTOS OF PAUL HINDEMITH

BY: YANG-MING SUN

MAJOR PROFESSOR: EDWARD GATES, D.M.A.

Despite Paul Hindemith's prolific output, little has been written about his piano concertos. Today, the two piano concertos, *Kammermusik* No.2, Op. 36 No. 1 (subtitled *Klavierkonzert*; also known as *Concerto for Piano Obbligato and Twelve Solo Instruments*, 1924) and *Piano Concerto* (1945), are unfamiliar to the general musical population. The primary aim of this study is to treat Hindemith's two piano concertos as a single topic with emphasis on his compositional characteristics and the evolutionary aspects that are revealed in these two works. Hopefully, the results of this study will not only benefit musicians and music lovers but also stimulate pianists to perform these works more frequently.

The introductory chapter presents a brief overview and outlines the purpose, need, limitations, and procedures of the study. Included in this chapter is a survey of related literature. Chapter II consists of a biography of Hindemith and an overview of his compositional style. Chapters III and IV provide descriptive analyses of the two concertos. The Conclusion is a summary of Hindemith's stylistic features found in these works.

Finally, a Selected Bibliography groups important resources according to topic. Three appendices are included, containing chronological lists of Hindemith's piano works, the orchestral and chamber compositions that use the piano, and other theses examining Hindemith's piano works.

THE PIANO CONCERTOS OF PAUL HINDEMITH

CHAPTER I

INTRODUCTION

Overview

> In the art of the twentieth century Paul Hindemith was a prime factor of order, stability, and the continuity of the great tradition.[1]

Paul Hindemith (1895-1963) was one of the leading composers of the twentieth century, having composed operas and ballets, as well as orchestral and chamber works that have become part of the standard repertoire. Kurt Stone's catalogue of Hindemith's published works lists over two hundred compositions.[2] Even though he wrote only two piano concertos during his career, Hindemith's notable innovations in structure, timbre, form, tonal treatment, and contrapuntal writing are significant contributions to the twentieth-century piano repertoire. Furthermore, his compositional output includes works for almost every instrument in the orchestra. Many of his compositions were widely performed throughout Europe and the United States during his lifetime.

In addition to his contributions as a composer, Hindemith was a versatile musician who was proficient on many instruments; he performed as a professional violinist, violist, clarinetist, and pianist.[3] According to Luther Noss, Hindemith

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[1] Joseph Machlis, *Introduction to Contemporary Music* (New York: W. W. Norton & Company, Inc., 1979), 202.
[2] Kurt Stone, *Paul Hindemith: Catalogue of Published Works and Recordings* (New York: Associated Music Publishers, Inc., 1954).
[3] Amanda Holden, ed., *The Penguin Opera Guide* (New York: Penguin Books USA Inc., 1996), S.v. "Paul Hindemith" by Noël Goodwin, 174-175.

"knew the techniques and potentialities of every instrument of the orchestra."[4] Furthermore, Hindemith was also a respected conductor; he conducted the New York Philharmonic, Chicago, and Pittsburgh Symphonies. In addition to being an excellent performer and conductor, he was a leading theorist and inspiring teacher. His series of textbooks, including *The Craft of Musical Composition, Traditional Harmony,* and *Elementary Training for Musicians*, are valuable references for theoretical studies.

For his distinguished accomplishments, Hindemith received the prestigious Sibelius Award in 1954,[5] and "he is generally acknowledged to be one of the most gifted of twentieth-century composers."[6] According to Robert Morgan, his music and theoretical ideas had "their greatest impact upon younger composers during the years immediately preceding and following World War II."[7] However, since that time, Hindemith's popularity has declined. For instance, the two piano concertos, *Kammermusik* No. 2, Op. 36 No.1 (subtitled *Klavierkonzert*; also known as *Concerto for Piano Obbligato and Twelve Solo Instruments,* 1924) and *Piano Concerto* (1945), are virtually unknown to the general music population. The addition of this thorough study of these works to the body of Hindemith research will increase the likelihood that Hindemith will continue to influence musicians and musical composition for years to come.

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[4] Luther Noss, *Paul Hindemith in the United States* (Urbana: University of Illinois Press, 1989), 196-97.
[5] Nicolas Slonimsky, revised, *The Concise Edition of Baker's Biographical Dictionary of Musicians [8th edition]* (New York: Schirmer Books, 1994), 427.
[6] George David Townsend, "A Stylistic and Performance Analysis of the Clarinet Music of Paul Hindemith" (Ph.D. diss., University of Illinois, 1967), 4.

Purpose of the Study

The purpose of the study is to renew interest in Paul Hindemith's piano concertos, specifically *Kammermusik* No. 2, Op. 36 No. 1 (1924) and *Piano Concerto* (1945). The author presents historical and technical investigations into these two concertos, including performance analysis where appropriate. The formal structure, thematic material, harmonic procedure, rhythmic feature, texture, and pianistic writing are analyzed. The study adds to the available literature concerning the music of Hindemith and serves as a valuable reference for persons, especially pianists, interested in the piano concertos of the twentieth century.

Need for the Study

Many piano performers and students are familiar with only a small number of Paul Hindemith's works. Concertos, though comprising a small portion of Hindemith's works, include those written for cello, violin, piano, clarinet, horn, and organ. Today, the two piano concertos, *Kammermusik* No. 2, Op. 36 No.1 (1924) and *Piano Concerto* (1945), are virtually unknown to general musical audiences and warrant further investigation. Both of these concertos contain valuable techniques and material for the development of pianists' musical and technical skills. These works also expand one's knowledge of contemporary piano repertoire. In addition, pianists can better understand Hindemith's compositional language through these pieces. These concertos not only need more attention from scholars but also should be more frequently performed.

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[7] Robert P. Morgan, *Twentieth-Century Music* (New York: W. W. Norton & Company, Inc., 1991), 229.

Despite Hindemith's prolific output, little has been written about his piano concertos. In the literature reviewed by this author, most of the dissertations and theses related to Hindemith's piano music focus on the three piano sonatas (1936) and *Ludus Tonalis* (1942). There are three dissertations related to the present study that provide valuable references; however, these two piano concertos have nowhere been treated together as a single topic and are not analyzed in any depth. Therefore, the present writing not only attempts to remedy this deficiency but also emphasizes the compositional characteristics and evolutionary aspects revealed in these two works. This author believes that Hindemith's piano concertos deserve to be studied together and in greater depth.

Limitations of the Study

The proposed study will focus on the two piano concertos of Paul Hindemith: *Kammermusik* No. 2, Op. 36 No. 1 and *Piano Concerto* (1945). Other orchestral works with piano involvement exist such as the *Konzertmusik,* Op. 49 (*Concert Music for Piano, Ten Brass Instruments, and Two Harps*), *The Four Temperaments* (*Theme with Four Variations for Solo Piano and String Orchestra*), and the recently published *Klaviermusik (Klavier: linke Hand) mit Orchester*, Op. 29 (*Piano Left Hand and Orchestra*).[8] However, they will not be discussed specifically in this document. Although references will be made to other piano works and other concert works of Hindemith, the primary discussion in this document will be confined to these two piano concertos.

[8] Paul Wittgenstein commissioned this work (1922) but he never performed it. Only one copy of the score was made; it was in the Wittgenstein estate and only accessible after 2002.

Related Literature

Stephen Luttmann's *Paul Hindemith: A Guide to Research*, published in 2005, has proven to be a valuable tool.[9] Assembled as an annotated bibliography, it is organized into twenty-one chapters including Documentary Studies, Life-and-Works Studies, Hindemith in His Own Words (Autobiographical Materials), Hindemith's Musical World (Ethics, Aesthetics, and the Compositional Process), Hindemith's Musical Theories and Theoretical Works, General Studies of Hindemith's Music, and studies of his works in every genre. This book covers Hindemith studies available as of its publication date. In addition, three appendixes are included, containing lists of Hindemith's creative works, recorded performances, and prose works.

Biographical information on Paul Hindemith and stylistic discussion of his major compositions are available in *The New Grove Dictionary of Music and Musicians, The New Oxford Companion to Music, Baker's Bibliographical Dictionary of Musicians*, and *The Harvard Biographical Dictionary of Music.* All of these sources provide a description of Hindemith's life and a general overview of his works. Additional biographical information and a general survey of Hindemith's compositions may be found in the latest edition of *The New Grove Dictionary of Music and Musicians.* This dictionary entry can be considered as the most important entry among the ones listed above. It provides the most detailed account of

[9] Stephen Luttmann, *Paul Hindemith: A Guide to Research* (New York and London: Routledge, 2005).

Hindemith's life, a brief discussion of his style and theories, and a categorical listing of his musical works.[10]

Paul Hindemith: The Man Behind the Music by Geoffery Skelton contains letters and other documents that are important references to the life of Hindemith.[11] In addition, general information about Hindemith's life and selected piano works may also be found in a number of repertoire guides. These include Jane Magrath's *The Pianist's Guide to Standard Teaching and Performance Literature,* James Friskin's and Irwin Freundlich's *Music for the Piano,* Maurice Hinson's *Guide to the Pianist's Repertoire,* and John Gillespie's *Five Centuries of Keyboard Music: An Historical Survey of Music for Harpsichord and the Piano.* A brief introduction of Hindemith's life and a general description of selective works are provided in these texts. However, some other repertoire guides such as Stewart Gordon's *A History of Keyboard Literature: Music for the Piano and its Forerunners* and F. E. Kirby's *Music for Piano: A Short History* offer useful information regarding a historical perspective and Hindemith's compositional style.[12]

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[10] Stanley Sadie, ed, *The New Grove Dictionary of Music and Musicians [5th edition]* (New York: Macmillan Publishers Limited, 1980) S.v. "Hindemith, Paul," by Ian Kemp, 573-87; Denis Arnold, ed, *The New Oxford Companion to Music* (Oxford: Oxford University Press, 1983) S.v. "Hindemith, Paul," by Paul Griffiths, 857; Nicolas Slonimsky, revised, *Baker's Biographical Dictionary of Musicians.* 8th ed. (New York: Schirmer Books, 1994) S.v. "Hindemith, Paul," 426-28; Don Michael Randel, ed, *The Harvard Biographical Dictionary of Music* (Cambridge: The Belknap Press of Harvard University Press, 1996) S.v. "Hindemith, Paul," 383-84; Stanley Sadie, ed. *The New Grove Dictionary of Music and Musicians [2nd edition]* (New York: Macmillan Publishers Limited, 2001) S.v. "Hindemith, Paul," by Giselher Schubert, 523-38.

[11] Geoffrey Skelton, *Paul Hindemith: The Man behind the Music* (New York: Crescendo, 1975).

[12] Jane Magrath, *The Pianist's Guide to Stamdard Teaching and Performance Literature* (Van Nuys, CA: Alfred Publishing Co., Inc., 1995), 390; James Friskin and Irwin Freundlich, *Music for the Piano* (New York: Dover Publications, Inc., 1973), 270-71, 372-73; Maurice Hinson, *Guide to the Pianist's Repertoire.* 2nd rev. and enl. ed. (Bloomington: Indiana University Press, 1994), 373-75; John Gillespie, *Five Centuries of Keyboard Music: An Historical Survey of Music for Harpsichord and the Piano* (New York: Dover Publications, Inc., 1972), 352-3; Stewart Gordon, *A History of*

James Paulding in his dissertation "Paul Hindemith (1895-1963): A Study of His Life and Works" includes a detailed account of Hindemith's life and a general overview of his complete works.[13] The main body of Paulding's study emphasizes Hindemith's contribution to Western music. On the other hand, Mosco Carner's article "Music in the Mainland of Europe: 1918-1939" provides a stylistic overview discussing the influences of *Gebrauchsmusik*, Hindemith's theoretical idiom, and his compositional practice. His two operas, *Cardillac* and *Mathis der Maler*, are specifically discussed.[14] The analytical study by Peter Evans, "Music of the European Mainstream: 1940-1960," provides a brief stylistic overview of Hindemith's later works.[15] *Ludus Tonalis*, *The Four Temperaments*, and *Die Harmonie der Welt* (*The Harmony of the World*) are specifically discussed in Evans' article.

Other analytical studies related to Hindemith include *Paul Hindemith* by Ian Kemp, which provides a brief critical and analytical overview of Hindemith's works with reference to specific compositions.[16] Also, in *The Music of Paul Hindemith*, David Neumeyer traces Hindemith's compositional process through an analytical survey of his output.[17] Neumeyer includes a brief summary of Hindemith's

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Keyboard Literature: Music for the Piano and its Forerunners (New York: Schirmer Books, 1996), 469-71; F. E. Kirby, *Music for Piano: A Short History* (Portland: Amadeus Press, 1997), 302-5.

[13] James Paulding, "Paul Hindemith (1895-1963): A Study of His Life and Works" (Ph.D. diss., University of Iowa, 1974).

[14] Martin Cooper, ed., *The New Oxford History of Music: The Modern Age 1890-1960,* Vol. 10 (London: Oxford University Press, 1974) S.v. "Music in the Mainland of Europe: 1918-1939," by Mosco Corner, 327-38.

[15] Martin Cooper, ed., *The New Oxford History of Music: The Modern Age 1890-1960,* Vol. 10 (London: Oxford University Press, 1974) S.v. "Music of the European Mainstream: 1940-1960," by Peter Evans, 402-08.

[16] Ian Kemp, *Paul Hindemith* (London: Oxford University Press, 1970).

[17] David Neumeyer, *The Music of Paul Hindemith* (New Haven: Yale University Press, 1986).

compositional theory and an extensive analysis of his major works. Among the compositions specifically examined by Neumeyer are the early sonatas, *Das Marienleben*, Op. 27, the operas *Cardillac* and *Mathis der Maler*, the *Ludus Tonalis*, the three piano sonatas from 1936, *When Lilacs Last in the Dooryard Bloom'd: A Requiem for Those We Love* (1946), and the *Mass* (1963). The texts of Kemp and Neumeyer both provide a useful reference for the present study.

There are a considerable number of dissertations and theses demonstrating interest in the analytical study of Paul Hindemith's piano music. Viscount Francis Thurston's "Hindemith's Third Piano Sonata: A New Assessment" presents an analytical description of the sonata as a whole.[18] Thurston discusses the historical circumstances as well as Hindemith's use of form, tonal scheme, motivic material, contrapuntal writing, and rhythmic and technical devices in each movement. In Marva Walton Coulter's thesis, "Three Conceptions of the Piano Sonata: Mozart, Sonata in A Minor, K.310, Ravel, Sonatine, Hindemith, Sonata No. 3," a general analysis of Hindemith's third piano sonata regarding form and thematic usage is provided.[19]

In addition to studies emphasizing Hindemith's third piano sonata, some theses have focused more particularly on Hindemith's second piano sonata. These are "The Creation of Harmonic Tension in the First Movement of Hindemith's Piano Sonatas" by James B. Greenwood, Jr. and "The Twentieth Century Compositional Systems and Techniques of Paul Hindemith and Vincent Persichetti

[18] Viscount Francis Thurston, "Hindemith's Third Piano Sonata: A New Assessment" (D.M.A. document, The Ohio State University, 1984).

as Revealed Through a Comparative Analysis of Hindemith's Second and Persichetti's Eighth Piano Sonatas" by Randall P. Hobson.[20] According to Hobson's observation, Hindemith's texture in his *Second Piano Sonata* stems primarily from Baroque polyphony with some use of homophony as common in Classical and Romantic music. In his summary, Hobson concludes that Hindemith's manipulation of form, melody, harmony, rhythm, texture and timbre are decidedly neo-Classic. Additionally there are a number of other theses dealing with Hindemith's piano sonatas. A complete list can be found in Appendix C.

Some authors show interest in providing analysis and interpretation of *Ludus Tonalis.* For example, information concerning Hindemith's *Ludus Tonalis* can be found in the dissertations of Debra Torok and Dong-Seon Lee.[21] In particular, the thesis by Lee is outlined in four sections. First, Lee includes a general biography of Hindemith. Next, Lee presents an explanation of Hindemith's Series 1 and 2 theories; an analysis of general structure in each piece as well as style and characteristics; and, finally, a discussion from a performer's point of view such as usage of pedal and choice of tempi.

There are several dissertations concerning the works of Hindemith for specific instruments that can be appropriately related to the present study. Dorothy

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[19] Marva Walton Coulter, "Three Conceptions of the Piano Sonata: Mozart, Sonata in A Minor, K.310, Ravel, Sonatine, Hindemith, Sonata No.3" (M.M. thesis, Ball State University, 1977).
[20] James B. Greenwood, Jr., "The Creation of Harmonic Tension in the First Movement of Hindemith's Piano Sonatas" (M.M. thesis, Kansas State University, 1973); Randall P. Hobson, "The Twentieth Century Compositional Systems and Techniques of Paul Hindemith and Vincent Persichetti as Revealed Through a Comparative Analysis of Hindemith's Second and Persichetti's Eighth Piano Sonatas" (M.M. thesis, University of Portland, 1984).
[21] Debra Torok, "Paul Hindemith's 'Ludus Tonalis': Harmonic Fluctuation Analysis and Its Performance Implications" (Ph.D. diss., New York University, 1993); Dong-Seon Lee, "A Structural

Payne's "The Accompanied Wind Sonatas of Hindemith: Studies in Tonal Counterpoint" investigates the subjects of imitation, non-imitative counterpoint, and tonality.[22] The form of each sonata as well as thematic means and rhythmic motives are well presented. In the final chapter, Payne attempts to relate Hindemith to his past and present. According to Payne's conclusion, these ten accompanied wind sonatas correspond to Hindemith's concept of *Gebrauchsmusik*.

Several woodwind studies have also been utilized as a model for this document and have provided useful information. First, "A Stylistic and Performance Analysis of the Bassoon Music of Paul Hindemith" by Robert Peter Koper presents a critical analysis of the musical and technical problems found in selected bassoon music of Hindemith.[23] Next, "Paul Hindemith's Music for Flute: Analysis of Solo Works and Stylistic and Formal Considerations of Chamber Works" by Jean Ohlsson investigates four flute works regarding the stylistic, formal, and technical issues.[24] Each of these studies provides some useful information on Hindemith.

In addition to the above studies, "A Stylistic and Performance Analysis of the Clarinet Music of Paul Hindemith" by George David Townsend is a useful resource for the present study.[25] Townsend provides a detailed stylistic and performance analysis of the *Quintet* (1923), *Sonata for Piano and Clarinet (*1939),

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Analysis and Performance Guideline of 'Ludus Tonalis' by Paul Hindemith" (D.M.A. document, University of Washington, 1994).

[22] Dorothy Payne, "The Accompanied Wind Sonatas of Hindemith: Studies in Tonal Counterpoint" (Ph.D. diss., Eastman School of Music, 1974).

[23] Robert Peter Koper, "A Stylistic and Performance Analysis of the Bassoon Music of Paul Hindemith" (Ed.D. diss., University of Illinois at Urbana, 1972).

[24] Jean Ohlsson, "Paul Hindemith's Music for Flute: Analysis of Solo Works and Stylistic and Formal Considerations of Chamber Works" (Ph.D. diss., Ohio Sate University, 1975).

[25] George David Townsend, "A Stylistic and Performance Analysis of the Clarinet Music of Paul Hindemith" (Ed.D. diss., University of Illinois, 1967).

Clarinet Concerto (1947), and the *Octet* (1957). Moreover, his analysis is based on Hindemith's harmonic theories (*The Craft of Musical Composition)*; a summary of Hindemith's harmonic theories is included in his introduction. Townsend's analysis of *Concerto for Clarinet in A and Orchestra* serves as a model for the present study.

Research regarding the contrapuntal aspect of Hindemith's music can be found in "Counterpoint and Pitch Structure in the Early Music of Hindemith" by David Neumeyer.[26] This study is concerned with Hindemith's early works composed between 1922 and 1927. According to Neumeyer's observation, Hindemith employed a functional and contrapuntal grammar after 1930, which was chromatically but not diatonically conceived. This chromatic idiom was reimposed on Hindemith's early style because he later revised a number of his compositions from the 1920s. The recomposed versions reflect his maturation and correspond to his theoretical writings. Neumeyer's description of this maturation process in Hindemith's music has been useful to this reader.

Other studies have investigated the principles that Hindemith set forth in *The Craft of Musical Composition* and compared them with his compositions. First, Victor Landau identifies the relationship between Hindemith's harmonic theories and his compositional practice in chamber music for three to seven instruments in "The Harmonic Theories of Paul Hindemith in Relation to His Practice as A Composer of Chamber Music."[27] Landau summarized Hindemith's harmonic theories such as Series 1, Series 2, harmonic fluctuation and degree-progression. A

[26] David Neumeyer, "Counterpoint and Pitch Structure in the Early Music of Hindemith" (Ph.D. diss., Yale University, 1976).

list of Hindemith's own rules based on these theories was employed to examine the degree of reconciliation between his harmonic theories and his practice as a composer. In the analyzed compositions, Landau found that four out of twenty-two rules were violated to a great extent according to the criteria. This result indicated a disparity between the composer's musical theory and his compositional practice.

Next, Paul Davis Morton examined *The Craft of Musical Composition* in his dissertation, "The Influence of Paul Hindemith's 'The Craft of Musical Composition' on His 'Sonata' for Trumpet in B-flat and Piano."[28] Morton provides an overview of the methodologies, a cursory analysis of the *Horn and Trombone Sonatas*, and a detailed analysis of each movement of the *Trumpet Sonata.* After using Hindemith's own methodology (i.e., roots, harmonic degree progression, and tonality), Morton confirms that Hindemith did compose the *Trumpet Sonata* based on the theories presented in *The Craft*.

Rickey Gene Bogard's "The Trumpet in Selected Solo and Chamber Works of Paul Hindemith: Elements of Trumpet Technique and Their Relationship to the Gebrauchsmusik Concept" examines and compares Hindemith's writing for the trumpet in selected works.[29] According to Bogard's investigation, the applicability of the *Gebrauchsmusik* concept in Hindemith's music is determined by his use of instrumentation. This study provides examples of Hindemith's use of the

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[27] Victor Landau, "The Harmonic Theories of Paul Hindemith in Relation to His Practice as a Composer of Chamber Music" (Ph.D. diss., New York University, 1957).
[28] Paul Davis Morton, "The influence of Paul Hindemith's 'The Craft of Musical Composition' on His 'Sonata' for Trumpet in B-flat and Piano" (D.M.A. document, The University of Alabama, 1995).
[29] Rickey Gene Board, "The Trumpet in Selected Solo and Chamber Works of Paul Hindemith: Elements of Trumpet Technique and Their Relationship to the Gebrahchmusik Concept" (D.M.A. document, University of North Texas, 1994).

Gebrauchsmusik concept in five trumpet works, including *Sonata for Trumpet and Piano, Concerto for Trumpet, Bassoon, and Strings*, *Morgenmusik, Drei Stücke,* and *Septet for Wind Instruments*. Bogard confirms that works from this group are used of less complicated elements and extend their accessibility to amateurs.

A general discussion of the *Kammermusik* series (Nos. 1-7) is provided by Norman Wiley in his "Paul Hindemith's Use of the Trumpet in the *Kammermusik* Works."[30] Specific evaluative criteria include pitch range, ensemble placement, melodic motion, articulation, rhythmic character, dynamic range, and special effects. Each of the seven works is presented in a separate chapter; general information concerning instrumentation, expressive character, performance demands, and interpretative concerns are provided as well. According to Wiley, the trumpet serves almost equally in thematic and supportive roles. Unlike the trumpet works examined by Bogard, the variety of intervallic combinations and contrasting melodic motion within each piece of *Kammermusik* requires the trumpet player's technical facility. Although Wiley's study offers a general overview of the seven works and the utilization of the trumpet within the musical context of each movement, it contains no detailed analysis regarding formal, harmonic, textural, rhythmic, and pianistic aspects.

Another thesis dealing with *Kammermusik*, Op. 36 (Nos. 2-5) is helpful in evaluating Hindemith's melodic writing. Walter Ross's "Principles of Melodic Construction in Paul Hindemith's Chamber Concerti, Op. 36" is a shorter study, but

[30] Norman Keith Wiley, "Paul Hindemith's Use of the Trumpet in the *Kammermusik* Works" (D.M.A. diss., Ball State University, 1991).

it provides useful observations, particularly on the aspect of Hindemith's pitch and rhythmic organization.[31] However, *Kammermusik* No. 2 receives little in the way of detailed analysis. Ross emphasizes the pitch, rhythmic organization, and canonic treatments among the four concertos; specific examples refer to the movements of *Kammermusik* No.2 only when appropriate.

Only one dissertation deals specifically with the *Piano Concerto* (1945): Den Euprasert's 2004 D.M.A. study, "Concerto for Piano and Orchestra, with an Analysis of Paul Hindemith's Piano Concerto."[32] After providing a brief analysis of Hindemith's *Piano Concerto,* Euprasert wrote an original composition along with an analysis regarding his own work. Euprasert makes only a few attempts to analyze the style of the *Piano Concerto* in any depth; Euprasert's purpose is to sketch the concerto in broad strokes and to offer a general overview of the work. Two thirds of his dissertation is an original composition with analysis. The remainder of his study provides a general analysis of Hindemith's *Piano Concerto.* However, most of his content consists of reproductions of musical examples; the descriptive discussion occupies only a small portion of the analysis.

Three analytical studies exploring Hindemith's compositional style through specific compositions not only provide valuable references but also are useful as models for this document. "The 'Cello Concerto' (1940) by Paul Hindemith: A Structural Analysis and Its Performance Implications" by Ching-Ling Wan examines the musical structure of the *Cello Concerto,* especially in consideration of

[31] Walter Beghtol Ross, "Principles of Melodic Construction in Paul Hindemith's Chamber Concerti, Op. 36" (D.M.A. thesis, Part II, Cornell University, 1966).

its relation to musical interpretation and expression in performance.[33] For each movement, a descriptive structural analysis is provided. Information on Hindemith's stylistic development and the background of this concerto is also included. Mark Belcik, writing in "Paul Hindemith's 'Symphony in B-flat' for Concert Band," provides a useful stylistic analysis of the symphony, particularly in observation of its structural relation to Hindemith's symmetrical principles.[34] "Neoclassicism and the Piano: Igor Stravinsky's 'Concerto for Piano and Winds' and Paul Hindemith's 'The Four Temperaments'" by I-fen Peng concludes that the differences between the two compositions reflect each composer's aesthetic sensibilities with regard to Neoclassicism.[35] Since the last movement of the *Piano Concerto* resembles the *Four Temperaments,* Peng's analytical descriptions along with musical interpretation and pianistic style are very helpful references for the present study.

Design and Procedure

This document consists of five chapters, a bibliography, and three appendices. Chapter I contains the Introduction, Overview, Purpose of the Study, Limitations, Need for the Study, Related Literature, and Design and Procedures. Chapter II gives a biography of Hindemith and a brief discussion of his compositional style through his works. Chapters III and IV provide descriptive analyses of the two concertos. The editions of *Kammermusik* No. 2, Op. 36 No. 1 (1924) published by B. Schott's

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32 Den Euprasert, "Concerto for Piano and Orchestra, with an Analysis of Paul Hindemith's Piano Concerto" (D.M.A. diss., University of Northern Colorado, 2004).
33 Ching-Ling Wan, "The 'Cello Concerto' (1940) by Paul Hindemith: A Structural Analysis and Its Performance Implications" (D.M.A. diss., The University of Wisconsin-Madison, 1999).
34 Mark Gerard Belcik, "Paul Hindemith's 'Symphony in B-flat' for Concerto Band" (D.M.A. treaties, University of Texas at Austin, 1996).

Söhne in Mainz in 1924 and *Piano Concerto* (1945) published by Schott & Co. Ltd. in London in 1948 are the primary sources used for the analysis. Each analysis includes a discussion of form, texture, harmony, contrapuntal technique, tempo, pianistic writing, and instrumentation. There is no attempt to analyze these movements according to the harmonic system, which Hindemith presented in *The Craft of Musical Composition*, except where reference to that system seems relevant to understanding the work.

In the course of the analysis of each movement, several aspects will be investigated according to the following questions:

1. What characteristics of Hindemith's musical style are evident in the specific movement?
2. What are the formal, melodic, rhythmic, harmonic, and textural features?
3. What are the relationships between tutti and solo sections?
4. What are the unique stylistic features of Hindemith found in the two piano concertos? Since the composition of each piano concerto is separated by a span of time lasting over twenty years, what evolutionary aspects of his treatment of the piano as well as the musical structure are evident?

Conclusion with recommendations for further study are presented in Chapter V. Finally, Appendix A contains a chronological listing of Hindemith's piano works, Appendix B includes a selective listing of Hindemith's orchestral and chamber

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[35] I-fen Peng, "Neoclassicism and the Piano: Igor Stravinsky's 'Concerto for Piano and Winds' and Paul Hindemith's 'The Four Temperaments'"(D.M.A. thesis, University of Cincinnati, 2000).

works that use the piano, and Appendix C offers a chronological listing of other theses examining Hindemith's piano works.

CHAPTER II

BIOGRAPHY AND OVERVIEW OF HINDEMITH'S COMPOSITIONAL STYLE

The majority of the bibliographical information given in this chapter is based on David Neumeyer's *The Music of Paul Hindemith*, Ian Kemp's *Hindemith*, and Luther Noss's *Paul Hindemith in the United States*. In addition, details provided in Robert P. Morgan's *Twentieth-Century Music: A History of Musical Style in Modern Europe and America* and Giselher Schubert's "Paul Hindemith" from *The New Grove Dictionary of Music and Musicians* are utilized.[36] Schubert's entry is the most recent and scholarly work available, and careful attention has been given to his discussion of Hindemith's life and works. While each of the works cited provides important information regarding Hindemith's life, Schubert's chapter has been used to confirm accuracy.

Biography

Frankfurt Period (1895-1927)

Paul Hindemith was born on November 16, 1895, in Hanau (near Frankfurt), Germany.[37] Robert Rudolf Emil Hindemith (his father) intended Hindemith and his siblings to become professional musicians, and they received musical training since early childhood. Hindemith began taking violin lessons at the age of six. In 1907, he

[36] David Neumeyer, *The Music of Paul Hindemith* (New Haven: Yale University Press, 1986); Ian Kemp, *Hindemith* (London: Oxford University Press, 1970); Luther Noss, *Paul Hindemith in the United States* (Urbana: University of Illinois Press, 1989); Robert P. Morgan, *Twentieth-Century Music: A History of Musical Style in Modern Europe and America* (New York: W. W. Norton & Company, Inc., 1991), 221-29; Stanley Sadie, ed., *The New Grove Dictionary of Music and Musicians [2nd edition]* (New York: Macmillan Publishers Limited, 2001) S.v. "Hindemith, Paul," by Giselher Schubert, 523-38.

became a pupil of Anna Hegner, who taught at the Hoch Conservatory in Frankfurt. Before she left Frankfurt in 1908, Hegner recommended Paul to her own teacher, Adolf Rebner. Hindemith began attending the Hoch Conservatory in his thirteenth year and, from 1908 to 1917, he was a tuition-free student. During his first three years at the Conservatory, Hindemith focused on the violin.

After Hindemith's initial period at the Conservatory, he began to take composition lessons from Arnold Mendelssohn and Bernard Sekles.[38] Hindemith's first published works include *Three Pieces for Violoncello and Piano*, Op. 8 (1917), *String Quartet in F Minor,* Op. 10 (1918), and a set of four sonatas (one for each member of a quartet, 1918-19).[39] These early works were characterized by their late Romantic harmonic language and chromaticism, reminiscent of the music of Richard Strauss and Max Reger.[40]

Hindemith's first professional recognition, however, came as a violinist: he became the concertmaster of the orchestra at the Frankfurt Opera (1915-23) and the second violinist in Rebner's string quartet. In the orchestral position, Hindemith made the acquaintance of Ludwig Rottenberg, the principal conductor of the Frankfurt Opera Orchestra. Hindemith later married Rottenberg's daughter, Gertrud, in 1924. However, Hindemith's performance career was interrupted in 1917 when he was called into military service. When World War I ended, he returned to both of his previous positions, continuing to perform as a violinist. In 1919, Hindemith also continued to compose, and he presented a concert of his own compositions,

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[37] Schubert, from G*rove,* 523.
[38] Morgan, 221.

including two string quartets and solo sonatas for violin and viola. The concert was very successful and attracted the attention of the music publisher, Schott und Söhne, in Mainz. Schott offered to publish Hindemith's music; this partnership endured the remainder of the composer's life.[41]

In addition, Hindemith was invited to participate in the Donaueschingen Festival in 1921.[42] It was for this festival that the Amar-Hindemith Quartet was formed in order to perform Hindemith's second string quartet. He became the second violinist (later he played the viola), and played a great deal of contemporary chamber music. In fact, this group became one of the most prominent and well-regarded ensembles in Europe.[43]

Berlin Period (1927-1934)

Hindemith was appointed as a composition professor at the Berlin Hochschule für Musik in 1927. His extensive early performing experience had an effect on his attitudes towards music and musical composition. Throughout his career, Hindemith maintained a strong belief in the importance of practical composing. He was concerned with the functionality and usefulness of his music. For instance, his *Kammermusik* series include chamber concertos for piano, cello, violin, viola, viola d'amore, and organ. This large number of suite-like works reveals his preference, at this time, for small and heterogeneous instrumental ensembles. They are loosely based on Bach's concerto form, polyphonic texture,

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[39] Arnold, 857.
[40] Schubert, from G*rove*, 523.
[41] Ibid., 524.
[42] This festival was held in southwest Germany at which composers exhibited their new music. It became one of the most important centers of contemporary music in the 1920s.

and continuous motive, but express modern urgency in their motor rhythms and quartal harmony.[44]

In Berlin, Hindemith taught not only in the Hochschule, but also in an evening class for amateurs at the Volksmusikschule in the Berlin suburb of Neukölln where he put into practice his progressive theories of musical education.[45] His experiences with amateurs contributed to his advocacy of music composed with a specific purpose. He is perhaps best known as the leading exponent of the concept of *Gebrauchsmusik* ("Music for Use," "Utility Music," and "Workaday Music.") The *Gebrauchsmusik* concept established a new social function for music in the minds of many composers. Hindemith's view on the purposefulness of music was strong; he felt that music should be written primarily for one reason – to be played or sung.

The principle of *Gebrauchsmusik* applied not only to Hindemith's serious compositions, but also to jazz, dance music, and all the other forms. Much of this large output, including choral songs, cantatas, orchestral pieces, chamber music instrumental sonatas, and plays for children, dates especially from this period (1927-1934) when he was most active in his educational music. Hindemith's goal was to be a "versatile craftsman in the sense of the eighteenth century, rather than the overspecialized virtuoso that had been brought into fashion by the nineteenth."[46] In other words, he intended to write music of a practical nature, accessible to the music lover in addition to the virtuoso.

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[43] Morgan, 221.
[44] Arnold, 857.

Exile Period (1934-1940)

Hindemith experienced increasing difficulties, artistically and politically, under the Hitler regime beginning in 1933. Hindemith's concerts and performances of his music were banned, because he insistently performed in ensembles with Jewish musicians. Moreover, his wife had been classified as "half Jewish." In 1935, Hindemith was forced to take a leave of absence from his teaching position at the Berlin Hochschule. Instead of compromising with the regime, Hindemith accepted engagements abroad.

Hindemith found a wonderful opportunity to pursue his theories of musical education when the Turkish government invited him to organize the musical activities of the country in 1935. He made three visits (1935-37) to Ankara and helped to organize the music curriculum at the Ankara Conservatory. At the same time, he helped Jewish musicians escape from Germany to Turkey.[47]

During the period in which his music was outlawed in Germany, Hindemith instead concentrated on his theoretical studies. His major theoretical work, *The Craft of Musical Composition*,[48] in which he set out his scheme for a kind of revised tonality,[49] was written in 1937-8. In addition, he made his first American appearance at the Coolidge Festival at the Library of Congress in Washington, D.C., in a performance of his *Unaccompanied Viola Sonata* in 1937.[50] Also, in 1938, he

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[45] Randel, 383.
[46] Machlis, 195.
[47] Schubert, from *Grove*, 529.
[48] *The Craft of Musical Composition*: Book I, Theoretical Part (rev. ed. London, 1945); Book II, Exercises in Two-Part Writing (London, 1941).
[49] Arnold, 857.
[50]Slonimsky 427.

immigrated to Switzerland. After a brief stay in Switzerland, he moved to the United States.

American Period (1940-1953)

Hindemith was invited to teach at the University of Buffalo, Cornell University, Wells College, and the Boston Symphony summer school at Tanglewood in 1940. From 1940 to 1953, he settled in America as a professor of music theory at Yale University. In addition to his course on music theory, Hindemith led an ensemble, the Yale Collegium Musicum, which was dedicated to early music.[51] Hindemith took American citizenship in 1946 and bought a home in New Haven, Connecticut.

After World War II ended, Hindemith traveled abroad some. He conducted concerts and gave lectures in the Netherlands, Italy, and England during the summer of 1947. In 1949, he revisited Germany for the first time since the war, and he conducted the Berlin Philharmonic in a program of his own works. In addition, Hindemith was elected a member of the (American) National Institute of Arts and Letters, and during the academic year 1950-51, he delivered the Charles Eliot Norton lectures at Harvard University. He expanded these lectures into a book, *A Composer's World.* In 1951 and 1952, Hindemith began to divide his time between the University of Zurich and Yale University, alternately teaching semesters at each school. Finally, he left Yale permanently, moving to Zurich in 1953, and eventually seeking Swiss citizenship.

Switzerland Period (1953-1963)

Hindemith gave classes at the University of Zurich where he taught from 1953 to 1955. In 1954, he received the prestigious Sibelius Award of $35,000, offered annually to distinguished composers and scientists by a Finnish ship owner. During the ensuing years, Hindemith was more active as a guest conductor, leaving him little time to compose. He conducted in every musical center in Europe, most markedly in London, Vienna, and Berlin, as well as in provincial towns in Germany, Great Britain, and Italy. In addition, he embarked on tours of South America (1954) and Japan (1956). In 1963, Hindemith visited America for the last time. Then he went to Italy, Vienna, and finally Frankfurt, where he died of acute pancreatitis on December 28, 1963.[52]

Hindemith's compositions from this decade are mainly revisions of his earlier works, such as the new versions of *Cardillac* (1952), *Neues vom Tage* (1954), and *Clarinet Quintet* Op. 30 (1955). Besides revising his earlier works, Hindemith composed several important works including *Die Harmonie der Welt* (the symphony was composed in 1951; the opera was finished in 1957), the *Pittsburgh Symphony* (1958), *The Long Christmas Dinner* (the one act opera, 1960-61), *Mainzer Umzug* (the cantata, 1962), the *Organ Concerto* (1962-63), and the *Mass* (for mixed *a cappela* chorus, 1963).

[51] Schubert, from *Grove*, 530.
[52] Kemp, from *Grove*, 575.

Overview of Hindemith's Compositional Style

Hindemith was a prolific composer who possessed a unique gift for writing in many genres. His interest in writing music for amateurs, as well as in composing the "functional music" or "occasional music" that could be put to service in daily activities, resulted in his reputation for *Gebrauchsmusik* and *Spielmusik*.[53] His output is remarkably large, consisting of a diversity of genres, including operas, oratorios and other types of sacred music, solo songs, ensemble vocal pieces, chamber music of great variety, and orchestral music. Hindemith's compositional flexibility is demonstrated through this diversity; hence, his piano music represents only a small portion of his output.

Hindemith's earlier works are more adventurous than his later ones, according to Kemp:

> Hindemith's output may conveniently be divided into three periods: from 1918 to 1923, when the young composer was exploring a variety of styles; from 1924 until 1933, when he reached a mature neo-Baroque style of considerable harmonic asperity and when, during the latter part of the period, his work with amateurs led to a more lyrical and euphonious mode of expression; and from 1933 until 1963, when he adopted this new and explicitly tonal style to Classical sonata forms and conventional genres.[54]

Hindemith's earlier compositions, written during 1918-1923, "adhere to no single style."[55] Some of his youthful works stem from the late Romantic style of Strauss and Reger; the typical examples include the string quartets (Op. 10 in F minor and Op. 16 in C major), the sonatas for violin and piano, Op. 11, and the piano piece *In einer Nacht*, Op. 15. These pieces are characterized by "lush

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[53] Gordon, 469.
[54] Kemp, from *Grove*, 575.
[55] K Marie Stolba, *The Development of Western Music: A History* (Dubuque: W. M. C. Brown Publishers, 1990), 834.

chromaticism,"[56] dissonant harmony, and thick contrapuntal textures. Furthermore, the two string quartets, Op. 10 in F minor and Op. 16 in C major, reflect excellent composing skills, demonstrating Hindemith's mastery over this medium.[57]

In the same period, Hindemith produced three one-act operas, *Mörder, Hoffnung der Frauen*, Op. 12 (*Murderer, Hope of Women*; 1919), *Das Nusch-Nuschi*, Op. 20 (1920), and *Sancta Susanna*, Op. 21 (1921). These operas reflect Hindemith's "personal brand of Expressionism"[58] through his "progress in musical idiom from eclectic late Romanticism to a more disciplined control of structure and expressive character."[59] Hence, by the end of his early period of composition, he had clearly revealed his interests in the trend of Expressionism.

During the early 1920s, Hindemith departed from his post-Romantic roots and Expressionist idioms, and he established himself as one of the avant-garde composers. He became well known after attending the first Donaueschingen Music Festival in 1921. The success of his Quartet No. 2 and *Kammermusik* No. 1 "quickly established his position as leader of Germany's avant-garde composers."[60] In his book *Soundings*, Glenn Watkins remarks on Hindemith's exploration of stylistic possibilities and innovations:

> The use of a foxtrot coupled with a quasi-Futurist use of sirens and whistles in his *Kammermusik No.1* (1921) underscored Hindemith's growing reputation as a member of the avant-garde at its Donaueschingen Chamber Music Festival premiere in 1922.[61]

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[56] Morgan, 221.
[57] Andrew A. Fraser, "Paul Hindemith." *Music and Letters* 10, No. 2 (April, 1929): 168.
[58] Schubert, from *Grove*, 524.
[59] Holden, 174.
[60] Kemp, *Hindemith*, 7.
[61] Glenn Watkins, *Soundings* (New York: Schirmer Books, 1987), 290-91.

The instrumentation of *Kammermusik* No. 1 includes accordion, trumpet, and percussion, resembling that of the jazz ensemble. However, the real significance of *Kammermusik* No. 1 is that it shows a decisive point in Hindemith's rejection of Expressionism and the beginning of his neo-Classicism.

Kammermusik No. 1 also confirmed "Hindemith's leanings towards the chamber ensemble."[62] It should be noted that Hindemith had the remarkable ability to perform reasonably well on fourteen instruments and was both violinist and violist in the Amar Quartet. This could possibly account for his writing chamber music for a wide variety of instruments, which has not been done, for the most part, by mainstream twentieth-century composers. Moreover, he started to show his preference for composing works designed for chamber performance, in reaction to the large performing bodies of the Romantic era. The excellent examples of this trend are demonstrated by the series of *Kammermusik*, which will be discussed specifically in this paper later.

The character piece, a mainstream of the nineteenth-century piano repertoire, is not prominent in Hindemith's output.[63] Other than the *In einer Nacht*, Op. 15 (14 short pieces subtitled "Dreams and Experiences," 1919),[64] the character piece is only represented by the *Kleine Klaviermusik* (12 five-tone pieces with dissonance and highly contrapuntal writing, 1929) and the *Tanzstücke* Op. 19 (8 dance pieces,

[62] Kemp, *Hindemith*, 12.
[63] Kirby, 302.
[64] Hinson, 374.

the last five grouped under the heading *Pantomime,* 1920).[65] Thus, Hindemith utilized this genre only a few times in his piano music.

Hindemith's use of jazz or popular idioms is evident not only in the *Kammermusik* No. 1 (1921) but also in the other piano works; notable examples are the *Tanzstücke,* Op. 19 (1920) and the *Suite 1922,* Op. 26 (1922). These two piano works also reflect his "new anti-Romantic and parodistic stance,"[66] and both are conceived "in a severely linear manner, with sharp dissonance and highly flexible, nontraditional approach to tonality."[67] The *Suite 1922* for piano is made up of five movements that imitate the Baroque dance suite in a contemporary idiom: *March, Shimmy, Nachtstück, Boston,* and *Ragtime*. His percussive approach to the instrument, rather than utilizing an expressional quality, foreshadows his later compositions written for the mechanical pianola.[68] This mechanical attitude is reflected in Hindemith's preface to the *Ragtime* movement of the *Suite*: "Forget everything you have learned in your piano lessons. Don't worry whether you must play D sharp with the fourth or the sixth finger. Play this piece very wildly but in strict rhythm, like a machine. Use the piano as an interesting kind of percussion instrument and act accordingly."[69]

By 1923, Hindemith's compositions show "a tendency to favor the forms, counterpoint, and rhythmic vitality that characterized Baroque music."[70] The neo-Classical style is revealed in his song cycle, *Das Marienleben,* Op. 27 (*The Life of*

[65] Ibid., 374.
[66] Morgan, 222.
[67] Ibid., 222.
[68] Fraser, 171.
[69] Quoted in Hinson, op. cit., 374.

Mary, 1922-23) and his first three-act tragic opera, *Cardillac,* Op. 39 (1925-26). *Das Marienleben,* a setting of fifteen poems of Rainer Maria Rilke for soprano and piano, is one of the most significant works of this period. This work shows Hindemith's concern for preciseness and objectivity; furthermore, it marks the end of Hindemith's experimental works.[71] Most of this song cycle is composed in three voices (one sung by the soprano and two played by the piano), which are related to each other on a strictly polyphonic basis.[72] The predominant impression of the cycle is unromantic in character: the vocal line is quite unemotional and the texture is contrapuntal.

Hindemith's maturing neo-Classicism is particularly revealed in *Cardillac*, probably the best of his neo-Classical works. In this opera, Hindemith perfects all the techniques and stylistic idioms of his neo-Classical period.[73] Goodwin writes, "Hindemith was at the height of his concern with a neo-classical baroque aesthetic, exemplified in several works titled *Kammermusik* and in the *Concerto for Orchestra*, when he composed *Cardillac*."[74]

Cardillac, in three acts and four scenes, displays Hindemith's complete mastery of polyphonic writing and dramatic style. As Kemp remarks, "Hindemith's achievement in *Cardillac,* the major work of this period, was to reconcile the Baroque aesthetic with the demands of an expressionistic subject."[75] In *Cardillac*,

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[70] Stolba, 835.
[71] Kemp, *Hindemith*, 13.
[72] Fraser, 171.
[73] Neumeyer, 168.
[74] Holden, 174.
[75] Kemp, from *Grove*, 579.

Hindemith treats the full orchestra as a large-scale chamber ensemble, which is radically different from the nineteenth-century norm.

Two other operas written in the 1920s are the chamber opera *Hin und zurück* (*There and Back*; 1927) and the full-length comic opera *Neues vom Tage* (*News of the Day*; 1929). In particular, *Hin und zurück* is an example of the miniature type of opera then in vogue as a reaction against the huge dimensions of Wagnerian music drama. *Hin und zurück* is written for five singing roles and a small orchestra, which consists of flute, clarinet, saxophone, bassoon, trumpet, trombone, two pianos (one for four hands, the other for two), and harmonium. One remarkable feature of this opera is that all the events portrayed on stage are reversed: the action inverts and reverses the plot halfway through, so that the opera ends as it began. For instance, *Hin und zurück* consists of a prelude, aria, duet and trio, leading to the monologue (the climax of the work), and followed by the previous trio, duet and aria. Along with all the stage action, the musical phrases also move in retrograde motion.[76]

Hindemith's works composed in the 1920s not only show a variety of styles and instrumental combinations, but also utilize the eighteenth-century classical forms. In addition, the majority of Hindemith's neo-Classical music is for small instrumental groups. For instance, a series of seven works, *Kammermusiken*, were written between 1922 and 1927. Except in the first, the six concertos (Nos. 2-7) for solo instrument (respectively for piano, cello, violin, viola, viola d'amore, and organ) and chamber orchestra represent his neo-Baroque writing, characterized by the use

[76] Cooper, 333.

of linear counterpoint, small instrumental groups, uniformity of mood within each individual movement, and propulsive rhythms.[77]

These six concertos are modeled on Baroque concerto forms and feature Bach-like polyphonic textures and continuous motivic movement. One untraditional and notable feature of this series is the scoring, which "accentuates the individual lines rather than creating classically blended sonorities, and for this reason gives prominence to the sharp timbres of wind and brass instruments."[78] Hindemith's instrumentation of these concertos is noteworthy for the absence of the upper strings and the employment of trumpet, horn, and trombone. The trumpet, sometimes muted, is given an important role.[79]

The *Kammermusik* series exemplifies Hindemith's preference for small and diversified instrumental ensembles at this time, and it also reflects the "New Objective" trend in his music.[80] As opposed to Expressionism, the *Neue Sachlichkeit* or "New Objectivity" advocated a return to simplicity and "espoused directness of expression in the service of a politically motivated socialist realism."[81] This was a dominant artistic trend in the 1920s in Germany. Such an attitude led to the idea of *Gebrauchsmusik* ("Music for Use") and *Sing und Spielmusik* ("Music for Singing and Playing"), both of which include a number of works for children and musical amateurs. These two concepts recall the spirit of eighteenth-century music composed for use in informal settings by amateurs or for a specific occasion.

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[77] Schubert, from *Grove*, 525.
[78] Kemp, *Hindemith*, 16.
[79] Fraser, 173.
[80] Morgan, 223.
[81] Watkins, 292.

In 1927, Hindemith was aware of the fact that music of the time was swiftly losing contact with the public:

> A composer should write today only if he knows for what purpose he is writing. The days of composition for the sake of composing are perhaps gone forever. On the other hand, the demand for music is so great that the composer and consumer ought most emphatically to come to at least an understanding.[82]

His first composition essentially composed for amateurs was published in 1927, *Spielmusik*, Op. 43 No. 1 (for flutes, oboes and string orchestra). Hindemith's intention was "to emphasize *doing* (performing) as the primary musical experience"[83] and to "revive the relationship between composer, performer, and listener which had flourished before the nineteenth century."[84] Supporting Hindemith's contribution, Salzman notes:

> Hindemith was inspired by a commission, by the presence of a performer (himself perhaps), and by the reality of an actual performing situation. It is probable that the re-establishment of the composer-performer relationship, and of the significance of the realities of performance and the performance situation, was Hindemith's most enduring theoretical contribution.[85]

In this aspect of his music, Hindemith reveals his affinity for the craftsman-like attitude of the eighteenth-century composer, where melodic, harmonic, and contrapuntal materials are presented clearly, simply, and without technical difficulties. The most significant features of these works are their practicality and accessibility to amateurs.

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[82] Kemp, *Hindemith*, 23.
[83] Robert D. Wilder, *Twentieth-Century Music* (Dubuque, Iowa: W. M. C. Brown Company Publishers, 1969), 82.
[84] Kemp, *Hindemith*, 23.
[85] Eric Salzman, *Twentieth-Century Music: An Introduction [2nd edition]* (New Jersey: Prentice-Hall, Inc., 1974), 62-63.

During the late 1920s and early 1930s, Hindemith wrote a significant portion of ensemble and solo works for amateur and student performance. Of the ensemble works, *Zwei Lieder für Sinkreise* (1927) was written for three voices. Hindemith's specific contribution to the student violinist and string player in this period is remarkable. For instance, *Schulwerk für Instrumental-Zusammenspiel*, Op. 44 (1927) is a series of works ranging from simple violin duet movements to demanding string quartets. It includes nine pieces for two violins, eight canons for two violins and violin or viola, eight pieces for string quartet and double bass, and five pieces for string orchestra. Another collection of ensemble compositions, available in several volumes, is *Sing-und-Spielmusiken für Liebhaber und Musikfreunde*, Op. 45 (1928-1929), which Hindemith intended for various combinations of voices and instruments.[86]

Hindemith's collection of solo pieces for piano students, *Klaviermusik* Op. 37 (Part 1, Exercise in Three Pieces, 1925*;* Part 2, Series of Short Pieces, 1925-7), is strongly reminiscent of Bach's *Clavier-Übung* because of its pedagogical goals. Some prominent features of *Klaviermusik* include intensely contrapuntal writing, rhythmic intricacies, and percussive style.

Moreover, Hindemith wrote a number of stage works. Two are specifically for children: *Let's Build a City*, 1930, and *A Day at Summer Music Camp*, 1932. Perhaps the most important of his stage works is *Lehrstück* (*The Lesson*, 1929), which was based on Bertolt Brecht's libretto. *Lehrstück* is intended for amateur

[86] Antokoletz, 291.

performers; it not only incorporates music, acting, film, narration, and an off-stage brass band, but also involves audience participation.

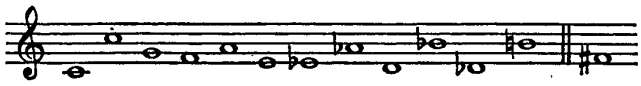
During the 1930s, Hindemith had arrived at a carefully worked-out theory of composition as well as a concrete philosophy of the function of music. His most important theoretical writing, *Unterweisung im Tonsatz* (*The Craft of Musical Composition,* 1934-6),[87] influenced his compositional techniques, which remained essentially and remarkably consistent in style. According to Taylor, "Hindemith was trying to secure the Western tonal system by providing the necessary means of expression for it to be able to sustain the theoretical needs of twentieth-century emotionally expressive values."[88] In *The Craft*, Hindemith attempts to codify the principles of his new approach and establish a theoretical foundation for the harmonic and melodic aspects of his music. He believed this new system was capable of accommodating not only the principles of the music of Classic and Romantic eras, but also the growing complexity of twentieth-century music.

In *The Craft*, in keeping with his ideas of clarity, objectivity, and accessibility, Hindemith devised a hierarchical system of pitch relations and new tonal principles, which can be considered a system of "extended tonality."[89] According to this concept, Hindemith's harmonic theories are based on two acoustic phenomena: the harmonic series and combination tones.[90] As a result, his hierarchical ranking of tonal degrees, as well as intervals and their harmonic

[87] *The Craft of Musical Composition:* Book I, *Theoretical Part* (rev. ed. London, 1945); Book II, *Exercises in Two-Part Writing* (London, 1941).
[88] Clifford Taylor, "The Hindemith Theories: A Revaluation of Premise and Purpose," *Music Review* 44 (August-November 1983): 249.
[89] Antokoletz, 294.

inversions, are outlined in two series presented in *The Craft*: Series 1 and Series 2.

Series 1 consists of the twelve notes of the chromatic scale derived from the overtone series (mathematical ratios). Series 1 is not based on equal tempered tuning; instead, the twelve notes of the chromatic scale are arranged in the order of diminishing relationship to the original tone. The original tone is known as the progenitor, and the other eleven tones, derived from the progenitor, stand in relationship to it. Hindemith includes the octave as the note next in importance to the progenitor. Series 1 is not a scale in the usual sense of the word, but rather expresses tonal relationships within a key; it shows a hierarchy of tonal degrees in relationship to the fundamental C.

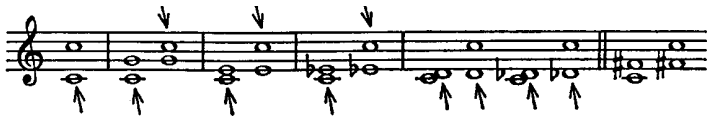


The nearer a note (in this ordering) lies to the fundamental C, the closer its relationship to it; the further away from it the weaker this relationship until in the twelfth note, B, it is at its weakest. Hindemith considers the tritone F sharp an outsider standing in a neutral relationship to the fundamental C and playing an undecided role.

The acoustical basis for Series 2 is derived from the phenomenon of combination tones. This series deals with intervals, interval invertibility, and interval roots. Series 2 represents a hierarchy of interval combinations; from the combination tones, Hindemith derives a series of intervals arranged in order of increasing tension. In other words, as in Series 1, the most stable intervals lie at the

[90] Townsend, 19.

beginning of the series, and the intervals become progressively less stable as the series progresses. Series 2 shows in relation to simple and perfect intervals evolving toward less simple intervals of higher harmonic tension (the arrows indicate the respective roots of the intervals).



The strongest intervals in Series 2 are the perfect fifth and fourth. The third and sixth are less demanding but are considered more beautiful in Hindemith's theory of composition. The second and seventh are ambiguous and unclear tonally. The tritone demands resolution and yet is ambivalent (unstable and uncertain).

From the hierarchy of intervals outlined in Series 2, Hindemith has systematically constructed a "Table of Chord-Groups," which is made up of all chords possible in his system. He classifies chords into two groups: Group A (chords without tritone) and Group B (chords with tritone); within each subdivision, three further subdivisions are made. The six subgroups are ranked specifically according to their component intervals and the position of their roots. Group A contains subgroups I, III, and V. Group B consists of II, IV, and VI. The first four subgroups move from the most stable to the least stable or dissonant combinations, while the fifth and sixth subgroups consist of chords that have several superimposed intervals of the same size and are therefore uncertain.

The Craft of Musical Composition not only grew out of Hindemith's compositional practices, but also had an effect on them. He revised several earlier compositions, such as *Das Marienleben, Cardillac, Neues vom Tage*, and *Frau*

Musica, in order to bring them into conformity with his new theories. Although one might think of its approach as dogmatic, *The Craft* is valuable in its attempt to introduce "tonal order and organization into the complex phenomena of music in the inter-war years,"[91] and is considered a central document of twentieth-century music theory.

The maturation of Hindemith's style is apparent in his works of the 1930s. By that time, his compositions reveal a decisive stylistic simplification. The best illustration of this style is his most famous operatic work in the lyric theater, *Mathis der Maler* (*Matthias the Painter*; 1932-35). It was based on the life of the medieval artist, Matthias Grünenwald. The symphony that was based on *Mathis der Maler* is a companion piece to the opera and has become one of his best-known compositions. Both works reveal Hindemith's notable change in the "direction of greater relaxation and mellowness,"[92] which remains in his later compositions.

Hindemith's later works relied particularly on traditional forms and genres as well as the frequent use of conventional techniques such as fugue, fugato, and passacaglia.[93] Furthermore, he attempted to write more lyrical melodies and less dissonant counterpoint, combining this with his personal system of functional tonality based on relative degrees of consonance and dissonance. The most representative examples of this new trend are *Der Schwanendreher* (Concerto for viola and reduced orchestra, based on old German folksongs, 1935), *Trauermusik* (Music of Mourning for solo viola and string orchestra, 1936), and a series of

[91] Cooper, 338.
[92] Cooper, 332.

instrumental sonatas (1935-55).

As a "practical" composer, Hindemith wrote a series of twenty-five sonatas with piano accompaniment for most of the principal instruments (1935-55). According to Hansen:

> The sonatas for piano and various wind instruments are examples of Gebrauchsmusik in the best sense. Noting a lack of solo repertoire for the orchestral instruments, [Hindemith] wrote sonatas for most of them. These compositions filled a need, and have become popular.[94]

These sonatas, especially those composed in the 1930s, create the impression of a standardized compositional technique, which corresponds to Hindemith's harmonic theory in *The Craft of Musical Composition*. Each sonata has an individual formal design (such as sonata form, rondo, ternary, variation form, and the use of sub-movements), and the character of the solo instrument is perfectly portrayed by the unique qualities of its timbre. In particular, the ten sonatas for solo wind instruments and piano constitute an important contribution to the repertoire of the instruments for which they were written. The series of sonatas are perfect examples of Hindemith's maturing style, and they also illustrate his reliance on tonal counterpoint. Besides the highly contrapuntal characteristics, the use of a variety of rhythmic patterns (consistent use of syncopation, hemiola, and other types of metric displacement) also plays an integral role in his personal style.

Within Hindemith's output for solo piano, the three piano sonatas occupy a central position. They were all written in 1936 on the threshold of the chamber

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[93] Morgan, 228.
[94] Peter S. Hansen, *An Introduction to Twentieth Century Music [4th edition]* (Boston: Allyn and Bacon, 1978), 251.

music period. While the second sonata is essentially in sonatina form, the first and third are conceived by Hindemith as the traditional sonata form.[95]

The first piano sonata, probably the most symphonic one, was inspired by the Romantic poet Friedrich Hölderlin's poem "Der Main." The formal plan of the first sonata resembles those traditionally associated with the genre: a ternary scheme suggestive of a sonata form in the first movement, three-part form in the slow movement, and rondo for the finale.[96] The meditative opening movement serves as an introduction, followed without interruption by the grandiose Funeral March. The middle movement is a scherzo of symphonic scope, and then the introduction is recalled in the manner of a "Rückblick" leading into the large-scale, energetic finale.

The second piano sonata resembles a sonatina, if considered from the aspect of compositional writing and technical demand. The conciseness of form, the transparency of texture, and the economic use of thematic material are a perfect demonstration of Hindemith's neo-Classical style. This sonata consists of three movements: the first movement is in a sonata allegro design, the second is a bright scherzo, and the finale is a rondo with a short and slow introduction.

The third piano sonata shows the perfect combination of the previous two sonatas, incorporating both the romantic warmth of the first and the classical structure of the second. The balance of the four movements recalls classical sonatas, particularly Beethoven's Op. 101.[97] Hindemith's third piano sonata consists of a tranquil, pastoral Siciliano first movement, a driving scherzo and trio, a richly

[95] Kirby, 303.
[96] Ibid., 303.

lyrical slow movement with a fugal midsection, and a triumphant double-fugue finale.[98] One notable feature of the finale is the second subject of the fugue, which is actually taken from the fugato of the previous movement.

Ballet music accounts for a relatively small portion of Hindemith's enormous output. His ballets are *Der Dämon* (*The Demon*, 1922); *Nobilissima Visione* (*Noblest Vision*, 1938); *The Four Temperaments* (a theme and four variations for piano and strings, 1940); and *Herodiäde* (1944). The latter three works form a relatively homogeneous block owing to their temporal proximity (during Hindemith's years of emigration). However, all his ballet music shares some common features, such as the solo instrumentation of the wind parts and the chamber-music style treatment. *The Four Temperaments* was originally intended as a ballet; however, its premier was performed as a "piano concerto."[99] It continues to be frequently performed as an orchestral work in the concert hall.

Hindemith composed eight concertos between 1939 and 1963, six for solo instruments (violin, cello, piano, clarinet, horn, and organ) and two for small groups of soloists in the Baroque concerto grosso manner.[100] Many of his late works resembled those of Bach in form and texture. Of these, the most Bach-like composition is the keyboard work, *Ludus Tonalis* (translated as "Game of Tones," subtitled *Studies in Counterpoint, Tonal Organization and Piano Playing*, 1943). It

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[97] Thurston, 13.
[98] Ibid., 10.
[99] I-fen Peng, "Neoclassicism and the Piano: Igor Stravinsky's *Concerto for Piano and Winds* and Paul Hindemith's *The Four Temperaments*." (D.M.A. thesis, University of Cincinnati, 2000), 90.
[100] Morgan, 229.

bears a direct relationship to two works by Bach, *The Well-Tempered Clavier* and *The Art of Fugue*.

The main body of the *Ludus Tonalis* is a series of twelve fugues in three-part texture. The whole cycle is preceded by a prelude and concluded by a postlude that is the retrograde inversion of the prelude. Following the example of *The Well-Tempered Clavier*, Hindemith used a system for the arrangement of key centers. Each key center is based on the pitch order of his theoretical system (Series 1). The interludes serve as the modulatory passages from one key to the next. Each interlude opens with the tonal center of the preceding fugue and modulates to the tonal center of the next one. In addition to the constructive procedure, Hindemith "has given careful attention to contrast and balance in regard to the tempos and effects of the various pieces as they follow one another."[101] Moreover, each of the interludes is conceived as a character piece, although Hindemith titled only three: *Pastorale* (interlude 2), *Marsch* (interlude 6) and *Walzer* (interlude 11).

From 1956 to 1963, Hindemith's stylistic features were based on "a limited, very personal accommodation with the mannerisms of post-Webern serialism."[102] The representative works of this period are the *Sonata for Bass Tuba and Piano* (1955), *Pittsburgh Symphony* (written for that city's two-hundredth anniversary, 1958), and *Organ Concerto* (1962). Schubert comments on Hindemith's serial technique, "He used such techniques not so much for the sake of achieving an egalitarian chromaticism that would result in atonality [but] rather in order to give

[101] Kirby, 304.
[102] Neumeyer, 6.

themes a motivic and intervallic unity."[103] Other later works reveal Hindemith's preference for "large-scale compositions conceived as extensions of the eighteenth- and nineteenth-century orchestral operatic traditions."[104] The two large-scale operas, *Die Harmonie der Welt* (*The Harmony of the World*, 1956-57) and *The Long Christmas Dinner* (1960), along with his last composition, *Mass* (1963), are also the best illustrations of his later style.

The diversity of Hindemith's works and style, as exemplified by those mentioned above, reveal that he had an extraordinarily rich life in music. His music can be described as energetic, ingenious, and substantial. He was a prolific composer, an inspiring teacher, and a respected conductor. Although his music "has exerted no significant influence on composers of later generations,"[105] Hindemith's unconventional and elaborate harmonic treatments, as well as his use of contrapuntal texture, have a prominent and unique place in twentieth-century repertoire.

[103] Schubert, from *Grove*, 533.
[104] Morgan, 229.
[105] Kemp, from *Grove*, 584.

CHAPTER III

Kammermusik No. 2, Op. 36 No. 1 (*Klavierkonzert*, 1924)

General Information

Kammermusik No. 2, Op. 36 No. 1 is the second of seven chamber works written by Hindemith between 1921 and 1927. Except for *Kammermusik* No. 1, which is a concerto for chamber orchestra, the remaining six works are solo concertos (respectively for piano, cello, violin, viola, viola d'amore, and organ). These works, patterned after the Baroque concerto grosso, are from Hindemith's neo-Baroque and neo-Classical period.

Kammermusik No. 2, subtitled *Klavierkonzert*, was written in 1924. Instead of employing a large orchestral framework of two or more instruments on a part, Hindemith calls for a group of single players for each part. The orchestra is made up of five woodwinds (flute/piccolo, oboe, clarinet, bass clarinet, and bassoon), three brass instruments (horn, trumpet, and trombone), and a string quartet with one violin and a double bass. The study score and an orchestral reduction for two pianos are available in Edition Schott No. 3440 and No. 1857, respectively.

Consisting of four movements, this concerto appears to be modeled after a concerto grosso (a three-movement pattern: fast-slow-fast) with a divertimento-like movement, *Kleines Potpourri*, inserted before the finale. The outer movements are busy, energetic and are skillfully built upon one theme or figure, which is announced at the opening. Each movement, especially the first movement and the

finale, reflects the Baroque practices of conveying only one emotion, linear counterpoint, and propulsive rhythms. Moreover, the first movement is patterned on the ritornello form and the finale contains a double fugue. The outer tonal scheme of the four movements, however, does not follow Baroque models. Instead, the tonality of each movement is as follows: the first movement begins in G minor, but it ends in E-flat minor; the second and third movements are both in C minor; the finale is in E-flat major.

Kammermusik No. 2 was premiered on October 31, 1924, in Frankfurt and conducted by Clemens Kraus with Emma Lübbecke-Job as soloist. In this same year, Hindemith wrote two *Sonatas für Violine allein,* Op. 31 No. 1 and No. 2; *Trio für Violin*; *Bratsche und Cello*, Op. 34; and *Serenaden*, Op. 35.

First Movement

Sehr lebhafte Achtel (Very Lively Eighth Note)

Hindemith's economic use of thematic material throughout this movement is characterized by developing a single vigorous theme, which is based upon the piano's opening turn and succeeding broken chordal figures. Instead of presenting new material, Hindemith states and develops these motives through sequence, transposed repetition, and especially through canonic writing. The treatment of these motives in a canonic style produces an extremely dissonant texture in this movement.

The sections of the first movement are not easily discernible to the listener, since perpetual motion, constantly changing meters, and complicated polyphonic writing dominate the entire movement. However, based on the orchestration and

varied thematic elaboration, the formal structure of the movement can be analyzed as alternating sections: A1, B1, A2, B2, with a Coda.

The dimensions of each section are almost equal. The main difference between Sections A and B is not contrasting thematic material, but rather the relationship between the piano and the other instruments. In Sections A1 and A2, the orchestra simply plays a pedal point as harmonic confirmation while the piano expands seamlessly on the opening theme in a canonic texture. The two B sections employ fragments of the opening theme in a modulating dialogue between the orchestra and piano. Themes are presented mostly in unison or with contrasting counterpoint (rather than canon). Also, the chromatic motion employed in the orchestra creates a feeling of harmonic fluidity that contrasts with the pedal points of the A sections.

Table 1.1 Formal structure of the first movement, *Kammermusik* No. 2, Op. 36 No. 1

Section	Measure Number	Length	Overall Contrasting Characters
A1	1-24	24 mm.	Canonic style + Pedal point on G.
B1	25-51	27 mm.	Modulating dialogue.
A2	52-78	27 mm.	Canonic style + Pedal Point on F-sharp
B2	79-100	22 mm.	Modulating dialogue
Coda	100-126	27 mm.	Pedal point on E→Unison in E-flat

The overall tonality of the first movement moves chromatically downward in the Sections of A1, A2, and Coda (G→F#→F→E→E-flat; see Table 1.2). However, the B sections depart from this scheme with rising modulations that increase the harmonic tension and create a sense of excitement and a dynamic climax in these sections.

Table 1.2 Overall tonal scheme of the first movement

A1			B1			
G pedal point →	descending modulation		F →	rising modulation →	falling modulation	→F
m. 1	m. 18		m. 25	m. 32	m. 43	m. 49

A2			B2				
F-sharp pedal point →	descending modulation		A →	rising modulation→	E extended to G		→F
m. 52	m. 66		m. 79	m. 82	m. 88	m. 91	m. 93

Coda			
F →	rising modulation→	E pedal point →	E-flat
m. 100	m. 102	m. 107	m. 114

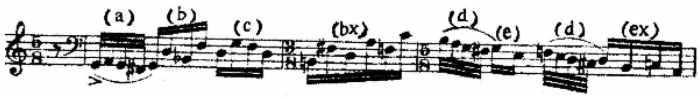
Section A1

After the accented first note of the movement (G) by the full orchestra, only the low instruments remain to sustain the note in *mezzo forte*. This G pedal point supports the opening theme of the piano. The opening theme (see Example 1, mm. 1-3) introduced by the piano contains motives that diffuse throughout the entire movement, as every section of the movement relies on the manipulation of these motives to propel the music forward. The constant disjunct, non-legato sixteenth notes punctuated by accented turns and slides produce a nervous and exciting quality to the movement. The "theme" does not stop after three measures; it continues to spin out like Baroque *Fortspinnung.* However, the three-measure opening theme returns to begin each section of the movement at a different pitch level.

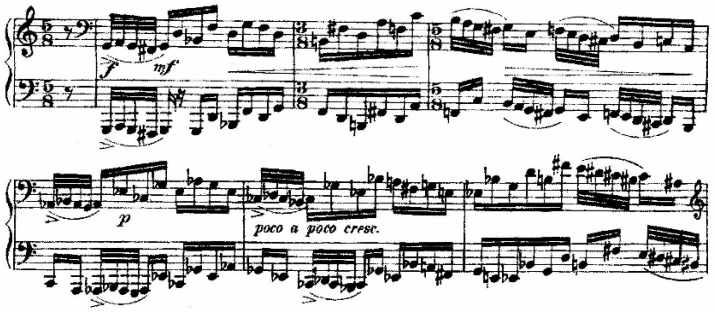
Example 1 shows the motives of the theme: (a) an accented turn with a slur; (b) disjunct motion in perfect fifths often outlining a tertian harmony; (c) an arch figure; (d) a descending slide with a slur; (e) falling thirds. These motives are also extended (bx and ex) and inverted. After the opening turn, the left hand of the piano

follows the right hand an octave lower and two sixteenths later in a canon, which is maintained for the entire A1 section (see Example 1.2).

Example 1.1 (The opening theme of the first movement mm. 1-3)



Example 1.2 (Canonic treatment at the piano, mm. 1-6)



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Starting at the low range of the keyboard, the piano gradually reaches the high register at the middle of Section A1. Three measures before the orchestra pedal point stops (at m. 17), the piano reaches its highest register of the section and the dynamic reaches *fortissimo* (mm. 14-16); a tonal emphasis on C is stressed by repetitions of thematic motives written on a C major seventh chord (b motive) and a descending C minor scale (d motive), after which the piano descends and the dynamics gradually drop. When the orchestra pedal point stops (m. 17), the piano continues its canon, which is based on the inverted motives of the opening theme (b and d). The left hand of the piano is decorated with trills, and sequential imitations cause the tonality to fluctuate, leading to Section B1 on F (m. 25).

Section B1

Section B1 can be divided into three subsections:

Table 1.3 Three subsections of Section B1 and characteristics

3 Subsections (measures)	Characteristics
25-27	Opening theme, presented by the orchestra in unison, *ff* centering on F.
28-30	Piano repeats the theme in *ff* and chromatic motion of orchestra accompanies it.
31	Orchestra starts with the head motives (a + b) of the opening theme on F.
32-33	Piano takes over the theme on F-sharp in a modulating dialogue with the orchestra.
34	Like m. 31, but beginning on G.
35-36	Like mm. 32-33, but beginning on A-flat.
37-38	Piano and full orchestra (except the trombone) play the theme on A in unison, reaching the first textural and dynamic climax of the movement.
39-42	Orchestra punctuates *fp* in unison while the piano repeats the head motives (a + b) of the opening theme on different pitch levels. Metric contraction shifts from 4/8 to 3/8 (mm. 41-42).
43-48	Orchestra plays "straight" quarter notes in a chromatic descending line with changing meters in the piano.
49-51	Opening theme unexpectedly returns with the same instrumentation as B1 begins but now *piano.*

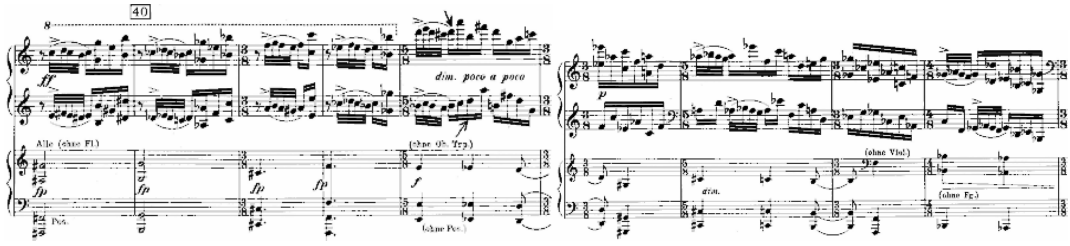
Both B1 and B2 sections employ fragments of the opening theme in a modulating dialogue with the orchestra sharing the thematic materials with the piano. At the beginning of Section B1, the opening theme, transposed down to F, is played in unison by the orchestra for the first time. It opens the section *fortissimo* but returns *piano* at the end of the section with the same pitch level and instrumentation, thus framing the whole section. The constant motion that was presented by the piano in Section A1 is now chopped into smaller fragments. The piano no longer dominates the section; instead the orchestra and piano take turns in a dialogue, sharing motives from the opening theme. These thematic motives are presented mostly in unison or with some new counterpoints. However, the canonic treatment returns two thirds of the way through the section, where the piano sequences a

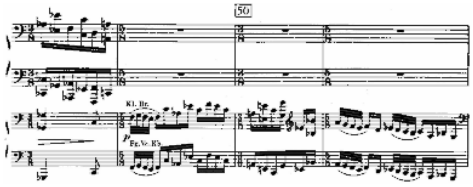
descending form based on the first two measures of the opening theme (see Example 1.3, mm. 43-48).

The pedal point provided by the orchestra in Section A1 is absent here. In mm. 28-36, the piano "rises" and the orchestra plays a new descending chromatic accompaniment in octaves. The descending chromatic motion played by the lower strings and horn causes the tonality to fluctuate. Moreover, a constant rising modulation (F→A) occurs as the piano and orchestra alternate with each other in a dialogue style, which brings Section B1 to a dynamic climax (mm. 37-38).

The dynamic and textural climax of the section occurs at the beginning of the middle subsection (mm. 37-42), where the piano plays the opening theme at the high register together with the full orchestra for the first time. Hindemith punctuates the urgent feelings and excitement of the climax with *fortepiano* octaves in the orchestra and metric contraction, shifting from 4/8 to 3/8 (see Example 1.3, mm. 39-42). The register of the keyboard and *fortissimo* dynamics begin to drop when the canonic writing appears in the piano. Here the orchestra plays "straight" quarter notes against the changing meters of the piano (see Example 1.3, mm. 43-48).

Example 1.3 (mm. 39-51)





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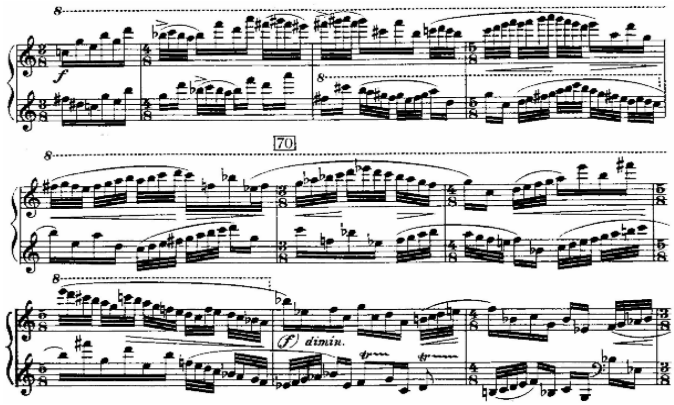
Section A2

At the beginning of Section A2 (m. 52), the opening theme and pedal point return on F-sharp (vs. G in Section A1). The theme is now played *piano* (vs. *forte* in A1) and there is a new seven-measure expansion inserted at the end of the orchestra's pedal point (m. 66, in place of the "climax" of Section A1). This insertion employs motives of the opening theme and new scalar, legato passagework, which alternates new streams of thirty-second notes between hands (see Example 1.4, mm. 66-72).

Example 1.4 (mm. 65-74)



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After these seven added measures, Section A2 follows the pattern of A1 almost exactly and at the original pitch level (mm. 73-78). A diminuendo replaces the crescendo of A1, leading to a *piano* level at the beginning of the next section.

Section B2

Generally speaking, Section B2 is patterned on B1 with some embellishments and abbreviations. The following diagram shows the changes made in B2 in comparison to B1.

Table 1.4 A comparison between Sections B1 and B2

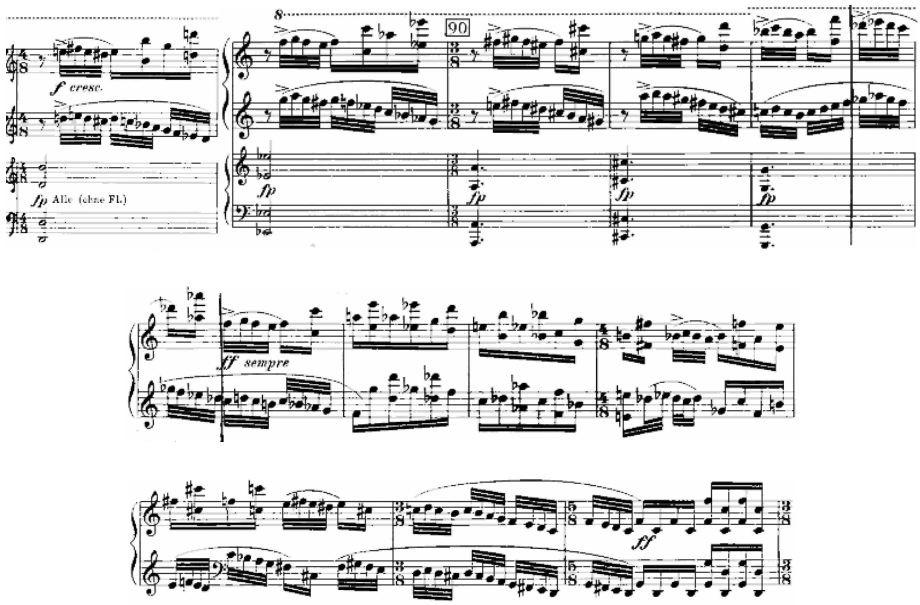
B1 Measures	B2 Measures	Modifications
25-27	79-81	The theme is transposed to A minor (a major third higher) and the dynamics shift to *p*.
28-30	(omitted)	Absence of thematic repetition in the piano.
31	82	Adding an ostinato figure in the bassoon, cello, and double bass.
32-33	83-84	Harmonic support is richer and provided by two pairs of instruments.
34	85	Like m. 82
35-36	86-87	Like m. 83-84
37-38	(omitted)	The theme played by the piano and orchestra in unison is absent.
39-42	88-91	Equals B1.
	92-93	Extending two measures with further metric contraction.
43-48	93-99	New cadenza passages overlapping with m. 93, the motives used in B2 are similar to B1 (an accented turn + disjunct motion in perfect fifth), but it is elaborated in a cadenza-like style without the orchestral accompaniment.
49-51	(omitted)	The frame structure is abandoned.

The opening theme returns on a new pitch level (A), a major third higher than B1, but does not recur at the end of the section, as the "frame" structure used in B1 is abandoned. Instead, a new piano cadenza passage concludes Section B2, leading directly to the Coda. Also, B2 begins *piano* and employs a gradual crescendo, reaching a *fortissimo* that leads to the final climax of the movement, the Coda (vs. the diminuendo from *fortissimo* to *piano* of B1).

In Section B2, the dialogue style and the constant rising modulation from Section B1 are retained. But here the chromatic rise from A to C-sharp (mm. 79-87) is extended at mm. 88-91 (E→F→F-sharp→G). The orchestra punctuates the rising harmonies with *fortepiano* octaves. Here, the metric contractions of B1 from 4/8 to 3/8 push all the way to melodic sequences implying 2/8 at mm. 92-93 (where the dynamic climax of Section B2 arrives) and even to 1/8 at mm. 94-95; see Example 1.5).

After this climax, a new cadenza-like passage (mm. 93-100) introduced by the piano is built from two motives of the opening theme: an accented turn (a) followed by the disjunct motion in perfect fifths (b). Two scales centered on different tonalities (Lydian modes on F and G; see Example 1.5, mm. 98-99) are simultaneously juxtaposed and the dynamic remains *fortissimo* with a cadence on F/G. In summary, several aspects of Section B2 make it more dramatic than B1: the new key, the absence of the "frame" structure, the cadenza-like passage, the reversed dynamic shape, and an ending *fortissimo*, which leads to the final climax of the movement, the Coda.

Example 1.5 (mm. 88-99)



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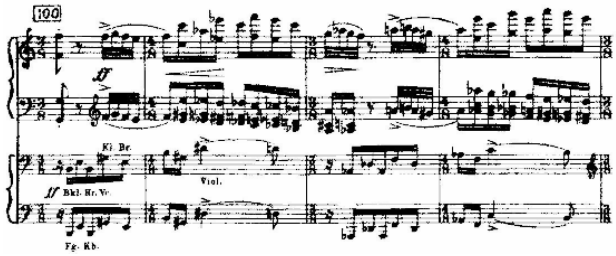
Coda

The Coda (m. 100) leads this movement to its final climax. Its texture becomes less contrapuntal and more homophonic. The canonic style is absent here and the thematic motives are presented at the unison, octave, or ninth and with new counterpoints. In mm. 100-103 the opening theme (motives a + b + c), transposed down to F, returns in the higher register with descending chromatic chords in the left hand (see Example 1.6). The orchestra accompanies with unison fragments of the b motive and provides harmonic support by outlining two seventh chords, E7 and D-flat7 (see Example 1.6).

Example 1.6 (mm. 100-103)



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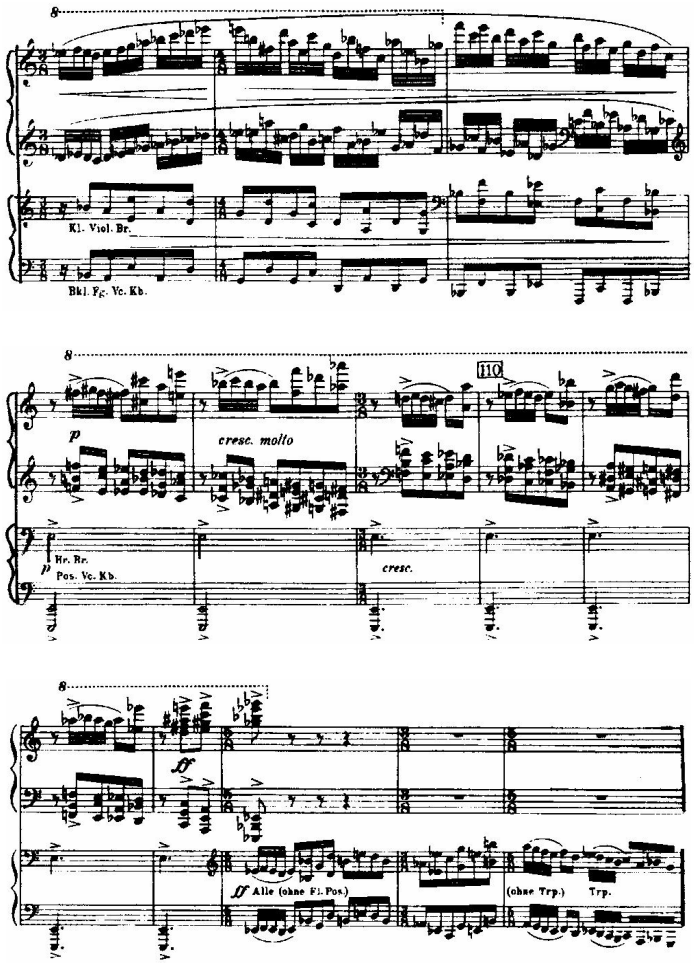
Hindemith's preference of superimposing two tonalities a step apart for creating dissonances is further expanded in the Coda. The cadence on F/G at the end of B2 (m. 100) foreshadows a series of juxtaposed tonalities in the following passage (mm. 104-106). However, only the upper tonality makes an impression on the listener. Therefore, the overall tonal scheme of the Coda, as experienced by the listener, is as follows:

F →	E →	E-flat
m. 100	m. 107	m. 114

After three measures of piano passagework with an orchestral accompaniment of b motives (see Example 1.7, mm104-106), the orchestra provides an E pedal point for seven measures (mm. 107-113). Meanwhile, the piano plays a sequential passage (a + b motives) leading to a cadence in E-flat (see Example 1.7, m. 114). The dialogue style between the piano and orchestra is reminiscent of the middle sections of B1 and B2. The piano repeats the head motives of the opening theme (a + b) on different pitch levels as the orchestra punctuates with E played in octaves. The meter contracts from 4/8 to 3/8 (as in the B sections). Unlike the two B

sections, the dynamics are built up from *piano* to *fortissimo*, leading to the final statement of the opening theme at m. 114.

Example 1.7 (mm. 104-116)



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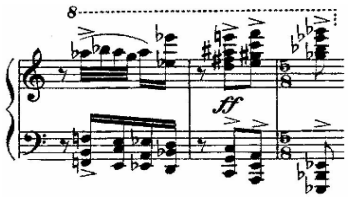
The final statement of the opening theme, transposed to E-flat and presented in unison by the entire orchestra, projects a sense of finality (mm. 114-116). The piano joins the orchestra, repeating the opening theme with extended b motives (perfect fifths) in *fortissimo* unison at mm. 117-120. A C is stressed by the brass

ensemble using flutter-tongued technique with a crescendo (*mf* to *ff*) at mm. 118-121, which creates the final dynamic and textural climax of the movement. Furthermore, a new group of three chordal figures initially pronounced at the arrival on E-flat in mm. 113-114 (see Example 1.8) is forcefully repeated five times in the piano; the piano responds to the reiterations of the head motives (a + b) of the opening theme played by the entire orchestra in a dialogue style (see Example 1.9, mm. 122-126).

Example 1.8 (mm. 112-114)



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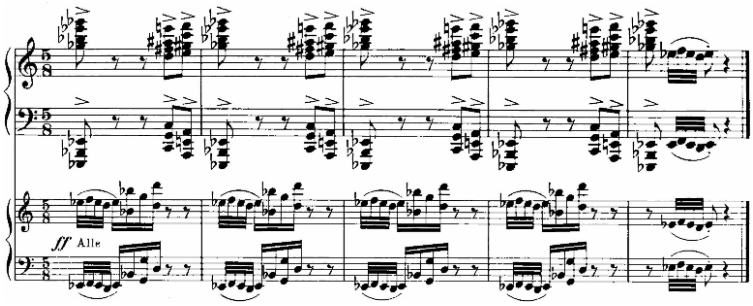
Example 1.9 (mm. 122-126)



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In addition to sustaining a single tone to project tonality, Hindemith usually reserves massive multi-voice chords for a climax or for the end of a section. The

chords in the Coda highlight his compositional style: melodic and harmonic construction from fourths and fifths, chordal progressions moving in descending chromatic scales (the left hand of the piano in mm. 107-112, see Example 1.7), and affirmation of a tonal center by emphasizing and repeating a group of chords with accents.

The final cadence of this movement (see Example 1.9, mm. 122-126) does not rely on the dominant-to-tonic progression, but it leaves no doubt that Hindemith considers E-flat as the key center. The piano repeats a three-chord pattern with two polychords (C/D augmented triad and Am/C augmented triad) and an E-flat minor triad. The entire ensemble plays the head motives (a + b) of the opening theme in unison, outlining an E-flat seventh chord that dissonantly twists the harmony of the E-flat minor triad presented by the piano. Moreover, the b motive played on E-flat and G perfect fifths recalls how G was established as the pitch center at the beginning of the first movement.

Second Movement

Sehr langsame Achtel (Very Slow Eighth Note)

While the emphasis of the first movement is on the piano, both the orchestra and the piano share the spotlight in this slow movement. The highly embroidered pianistic and instrumental writing creates a mysterious and somber mood. Compared to the first movement, this movement is longer and employs several themes with distinctive characteristics and emotions. There are three primary thematic elements presented by different combinations of instruments that dominate and form the structure of the movement.

The orchestra introduces two of these elements, here labeled the String Theme and the Woodwind Motive (see Examples 2.1 and 2.2). The spacious, low String Theme is seven measures long and returns many times at different pitch levels and with various alterations. The treble Woodwind Motive embellishes the low String Theme. Unlike the String Theme, the Woodwind Motive is confined to its initial figure; its pitch level, dotted rhythm, and orchestration remain the same whenever it recurs.

After a complete statement of the orchestra material, the piano enters in m. 7 with a dramatic, emotional theme (labeled the Piano Theme) that always appears in an embroidered and improvisational style. It ends with a flourish figure (labeled the Ending Flourish) that recurs many times in the movement as a unifying motive. The movement is in a rondo form:

Table 2.1 Overall structure of the second movement

Section	Measure Number	Thematic Materials
A1	1-24	String Theme + Woodwind Motive + Piano Theme
B	25-44	New themes
A2	44-49	Short dialogues on A1 themes
C	50-67	String Theme transformed
A3	67-75	Reordering and fragmenting of A1 themes

The returns of the A section (A2 and A3) are shorter than its initial appearance. The String Theme in Sections A2 and A3 is played forcefully, which differs from the gloomy character in the opening of A1. In Section B, the piano dominates with a new expressive, lyrical theme. The overall texture of the section is transparent because of the high register of the keyboard and the extremely soft dynamics (*pianissisimo*). Section C is twice as fast ("Etwa doppelt so schnell") and very flowing with the streams of thirty-second notes in the piano; the String Theme returns pizzicato while the woodwinds offer a new humorous accompaniment.

Section A1

Since the recurrences of the String Theme and Woodwinds Motive always begin together, Section A1 can be divided into three subsections at these points (see Table 2.2). The character of the String Theme changes from the gloomy mood to a vigorous and forceful nature within the section. Also, the textures and dynamics gradually increase and build up the first climax of the movement at the beginning of the third subsection. A diminuendo placed at the end of Section A1 closes the section in a melancholy mood as it began.

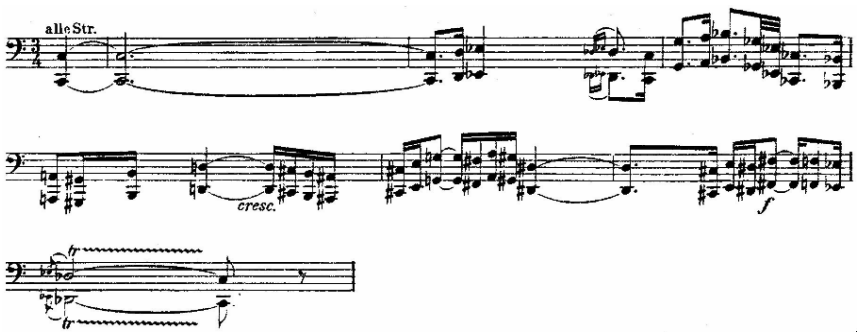
Table 2.2 Three subsections of Section A1

Subsection	Measures	Tonality	Dynamic range
A1a	1-9	C	*p* to *f*
A1b	9-16	C→B	*mf* to *f*
A1c	17-25	A	*fff* to *p*

First Subsection of A1: A1a

The movement opens with a principal theme in the low strings. This String Theme is gloomy in nature due to its Phrygian mode and leaps of minor thirds (see Example 2.1). Although the theme begins and ends in C minor, it seems to move from clarity to vagueness and back to clarity. The sense of vagueness is created through the outline of a C-flat major seventh chord (m. 3) and diminished triads (mm. 4-5). Hindemith concludes the theme with a retrograde of the first three notes' motive but with the lowered second scale degree of the Phrygian mode (shown in Example 2.1, m. 7).

Example 2.1 (The String Theme, mm. 1-7)



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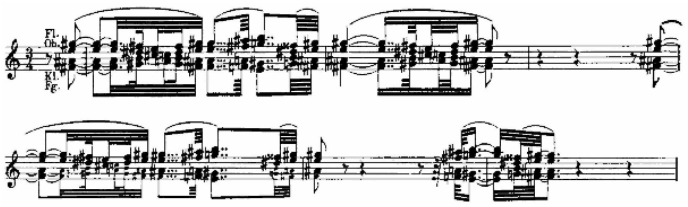
The Woodwind Motive always accompanies the String Theme in the A sections; it is characterized by dotted rhythm and parallel motion in thirds (see

Example 2.2). This languid motive recurs multiple times at its original pitch level in each A section, even as the String Theme modulates.

Example 2.2 (The Woodwind Motive, mm. 1-6)



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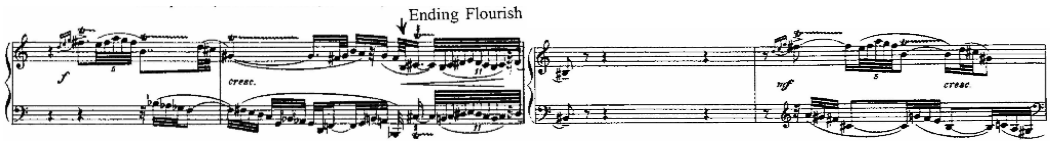
At the end of the String Theme in m. 7, the piano makes its entrance dramatically *forte* in an ornamental style (see Example 2.3). This theme returns in modified versions whenever the String Theme recurs (except in Section C).

Example 2.3 (The Piano Theme and its Ending Flourish, mm. 7-10)



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The Piano Theme is an ornate commentary on the changing emotional character of the section, acting as a powerful conversational partner to the reserved String Theme. This passagework, containing winding figures separated by trills and sustained notes, is characterized by dissonant counterpoint, ending with octaves between the hands. It ends on B-sharp (m. 9), which is superimposed on the beginning restatement of the String Theme. The Ending Flourish (labeled in Example 2.3) terminating the

Piano Theme (m. 8) recurs several times within the A sections. Its last note always reinforces the tonality and brings each of the A sections to a close (see Table 2.3).

Table 2.3 Recurrences of the Ending Flourish

Section	Measures	Reinforcement of Tonality
A1	8-9	B-sharp (C)
	22-24	B
A2	49-50	E-sharp (F)
A3	69-74	B-sharp (C)

Second Subsection of A1: A1b

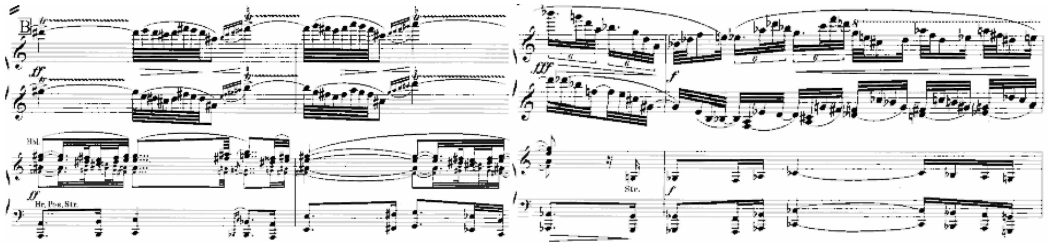
Starting at m. 9, the String Theme returns in the same key but slightly modified. Only the first half of the theme is presented and then immediately transposed down a half step (from C to B in m. 12). The piano joins the strings after one measure with its original ornamental style that it just performed at the end of A1a. Here, the Piano Theme retains the dissonant counterpoint between the hands, but the passagework is further extended and developed through sequences (m. 12) and repetitions (mm. 14-15). Hindemith accelerates the tempo through rhythmic diminution along with a *crescendo* (mm. 15-16) to build up the first dynamic climax of Section A1with the full orchestra and piano playing *fortissimo* (m. 17).

Third Subsection of A1: A1c

At the beginning of A1c (mm. 17-25), the String Theme returns *fortissimo* and is enriched by the addition of horn and trombone (see Example 2.4). The theme is now transposed further down to A. The return of the theme converts the somber mood of the previous subsections into feelings of exasperation. Here is the first time that the three primary thematic elements (the String Theme, Woodwind Motive, and Piano Theme) begin simultaneously at the same dynamic, *fortissimo*. The piano

begins with trills in parallel fifths followed by the winding figure played in octaves; this is then repeated at a higher pitch level (mm. 17-18).

Example 2.4 (mm. 17-19)



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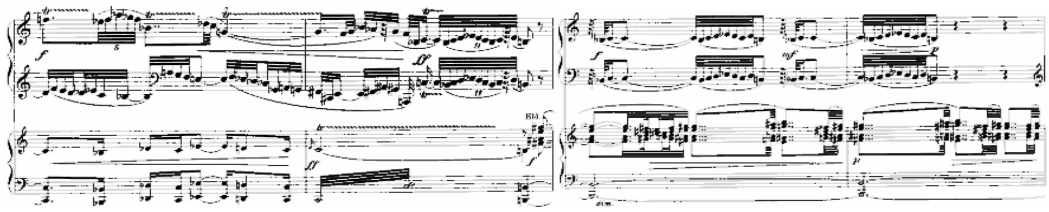
After beginning A1c at a high register of the keyboard *fortissisimo*, the piano brings the fantasia-like passage to a lower range. The original statement of the Piano Theme finally returns in m. 21 but a half step lower (see Example 2.5, mm. 21-22). The Ending Flourish is repeated three times bringing the Piano Theme to a close. Its last note B reinforces the B pedal point of the strings, which gradually softens at the end of the section. This diminuendo not only recalls the beginning of Section A, but also prepares for the contrast in the next section (see Example 2.5).

Example 2.5 (mm. 21-24)



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Section B

The piano dominates Section B and introduces a new theme with expressive lyricism. On the whole, the tranquil mood and flowing character of the section are created by the solo passages in a high register of the piano with continuing thirty-second notes in the left hand. Section B can be divided into three subsections according to the tonality, the expressive indications marked by the composer, and the participation of the orchestra (see Table 2.4).

Table 2.4 Three subsections of Section B

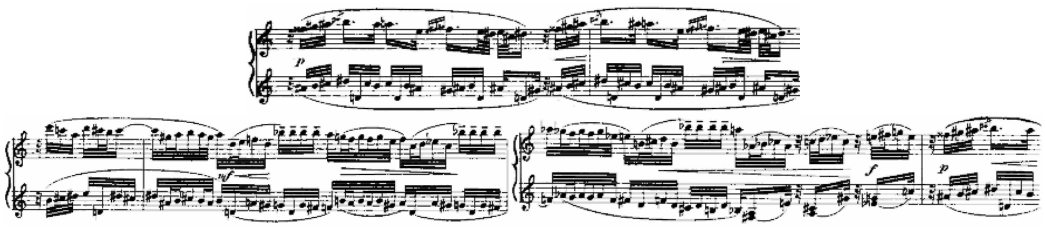
Subsection	Measure	Expression mark	Tonality	Orchestration
Ba		Ein wenig ruhiger		Piano solo
x	25-27 (1st beat)		B minor	
y	27 (2nd beat)-28			
x'	29-31			
Bb		Bewegter, gut fließend		Piano/Strings
z	32-36 (2nd beat)		C-sharp minor	
z'	36 (3rd beat)-39			
Ba'		Wieder ruhig		Piano solo
x"	40		B minor	
y'	41-44		A minor	

First Subsection of B: Ba

The solo passage in Subsection Ba (mm. 25-31), carried out by the right hand of the piano, is the most expressive and lyrical theme in the whole concerto. This melody is in an art-song style with Brahms-like feel (see Example 2.6). It is accompanied by streams of thirty-second notes played nearly in the same range as the melody. This first subsection (Ba) is constructed in a symmetrical shape (x, y, x'). A set of sequences, strengthened by the *tenuto* articulation of repeated B-flats in the melody, forms the middle portion of Ba (the first occurring on the second beat of m. 27). The *tenuto* figure (mm. 27-28) repeats three times at different beats of the

measure, which creates metrical shift. This middle section (y) is framed by the beginning melody of Ba, which returns in a slightly modified form at m. 29.

Example 2.6 (mm. 25-29)



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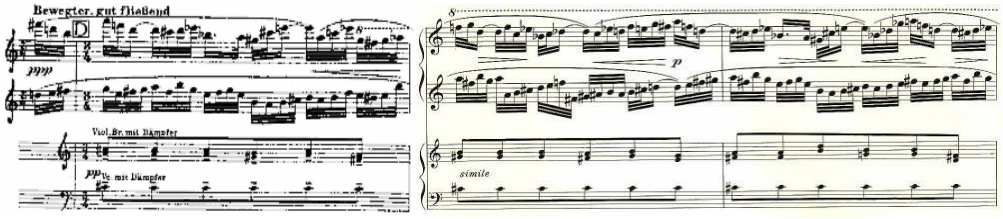
Second Subsection of B: Bb

In Subsection Bb (mm. 32-39; "Bewegter, gut fließend"), the piano is accompanied by muted strings. The violin and viola provide the harmonic support in parallel thirds while the cello sustains a C-sharp pedal point (see Example 2.7). This section is divided into two parts according to the recurring thematic elements. The piano's ethereal melody is created by an unceasing flow of thirty-second notes in *pianissisimo*, occupying the highest pitch range of the movement. It continues in a series of varied repetitions and returns at the third beat of m. 36.

Example 2.7 (mm. 32-34)



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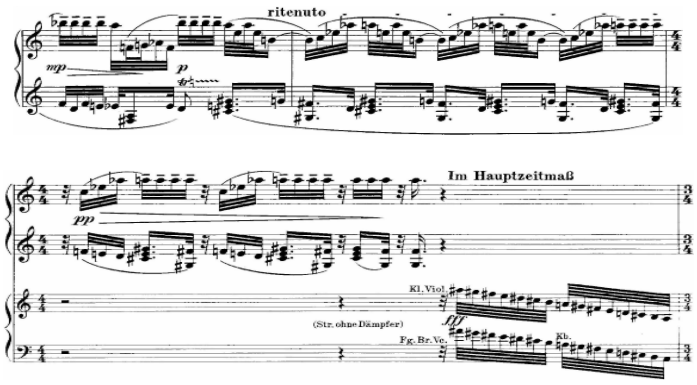
Third Subsection of B: Ba'

The piano solo passage of Ba returns in Ba' (mm. 40-44) in a condensed form. The repeating *tenuto* notes, here on B-flat and A, act as an indication of things to come. The repeating A (m. 43, see Example 2.8) foreshadows the A minor tonality of the succeeding section. The repeating fragments, played gentle *ritenuto,* slowly fade away, closing the section.

Example 2.8 (mm. 42-44)



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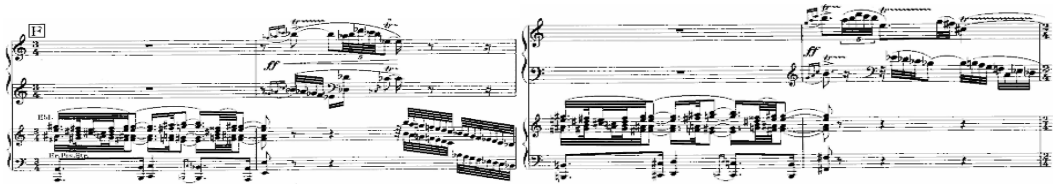
Section A2

The most dramatic moment of the movement occurs unexpectedly after the end of Section B (m. 44) where Section A2 begins. A descending scale, marked "Im Hauptzeitmaß," is played forcefully in unison by the orchestra in *fortissisimo* (see Example 2.8), providing a powerful transition to the return of the String Theme (m. 45). Compared to Section A1, Section A2 has several modifications. It is shorter, lasting only five measures (vs. 24 measures of A1), and begins *fortissisimo.* The String Theme and the Piano Theme both return with their "head motives," played as

conversational partners. The descending scale, appearing in the beginning of the section, rapidly takes over the dialogue of fragments, leading to a rising sequence (see Example 2.9). The Woodwind Motive remains the same as in its original form, while the String Theme and Piano Theme are both transposed into different pitch levels.

Example 2.9 (mm. 45-48)



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Section C

Section C differs from the previous sections in many ways. The tempo is twice as fast as the other sections, the dynamic is *pianissimo*, and the character and mood of the String Theme played pizzicato create a joyful feeling. The woodwinds provide a staccato and syncopated accompaniment with accents on weak beats, highlighting the lighthearted nature of the section. The trumpet makes its only appearance of the movement here, and, along with the horn and trombone, it provides a melodic ostinato. In addition, Hindemith's preference for superimposing various melodic layers with different tonal centers is particularly revealed in Section C. Although it is very continuous, Section C can be separated into three subsections based on its thematic usage and tonal center (see Table 2.5). The pizzicato String

Theme is played at different pitch levels when it reoccurs, outlining a rising, modulating motion of Section C.

Table 2.5 Three subsections of Section C

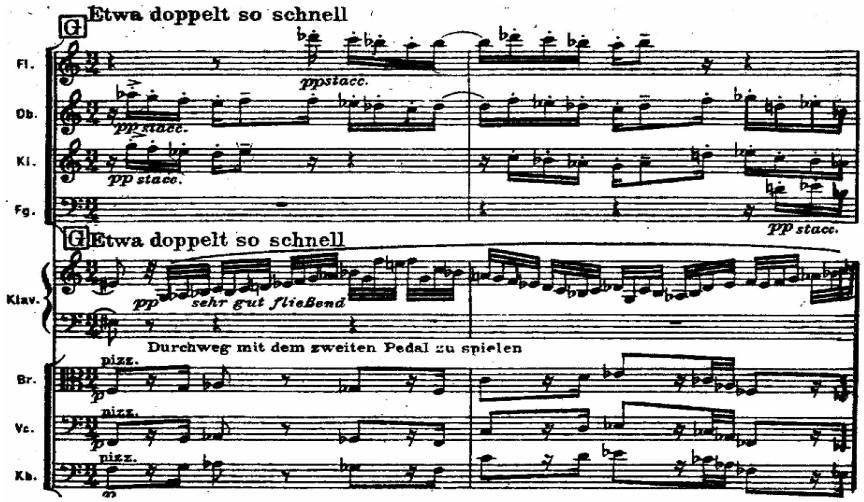
Subsection	Measure	Thematic Materials and	Their Tonal Centers
Ca	50-54	pizzicato String Theme woodwind countermelody piano scalar passage	F minor F minor G minor
Cb	55-59	pizzicato String Theme woodwind countermelody piano scalar passage in octaves	G minor F-sharp minor B minor
Cc	60-67	fragments of String Theme woodwind ostinato figures piano scalar ostinato	A minor B-flat minor B major/D major

First Subsection of C: Ca

Hindemith reuses the String Theme from the opening of the movement and superimposes a new countermelody upon it. Instead of remaining in the same key and legato style, the theme is transposed to F and played pizzicato. This appearance resembles its initial full presentation of Section A1; however, it is difficult for a listener to recognize it because the low pizzicato style is covered by the treble woodwinds playing in unison and the streams of thirty-second notes of the piano.

A new countermelody presented by the woodwinds is scored in a parallel motion and homorhythmic fashion. Characterized by syncopations and weak-beat accents, it is lighthearted and playful in nature (see Example 2.10). Its melodic contour is a blend of stepwise motion and leaps of sixths and fourths. The piano provides a new accompaniment that has not been heard before. Played solely by the right hand, this accompaniment is built upon restless thirty-second notes with scalar passagework, turns of stepwise motion, and leaps of sevenths.

Example 2.10 (mm. 50-51)



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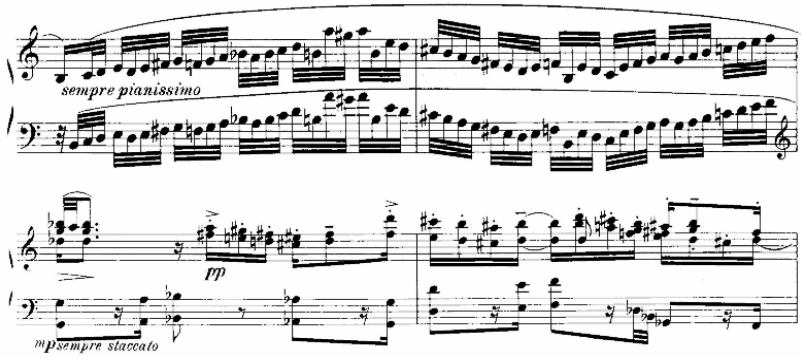
Second Subsection of C: Cb

Subsection Cb (mm. 55-59) is a repetition of Ca, but it is now in F-sharp/G minor. The pizzicato String Theme and the woodwind countermelody from Ca are repeated here and transposed up, but by different intervals: the String Theme by a whole step and the woodwind countermelody by a half step (see Example 2.11). In Cb, the left hand of the piano joins the right in octave unison and plays *sempre pianissimo*. The scalar passagework of the piano with ceaseless thirty-second notes is retained and parallels the original appearance but a major third higher (the third beat of m. 55-m. 59 parallels mm. 50-54).

Example 2.11 (mm. 55-56)



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Third Subsection of C: Cc

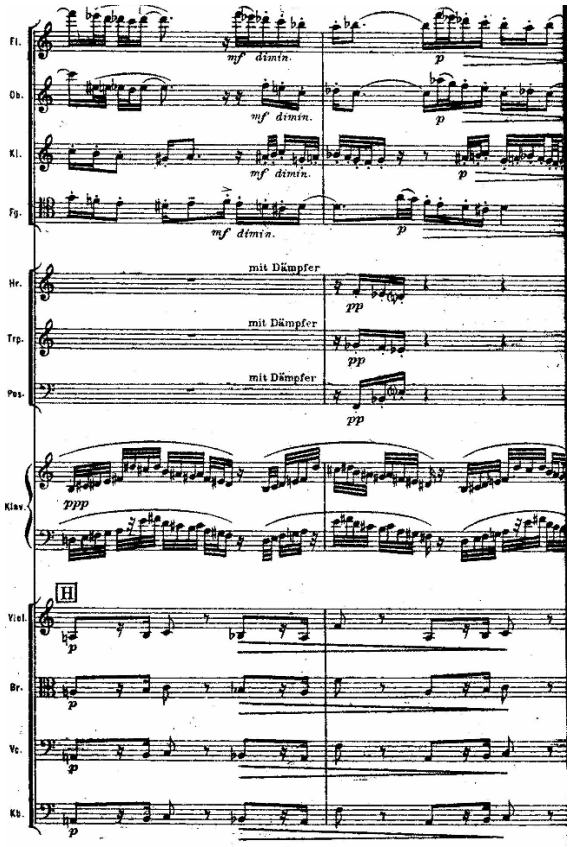
Subsection Cc (mm. 60-67) differs from Ca and Cb in two specific ways. First, the thematic materials from Ca and Cb are modified. They are written in short figures with repetitions serving as ostinatos. For example, only the head motive of the pizzicato String Theme (the turn followed with a leap) from Ca appears in Cc and is transposed to A. This head motive is reduced to a three-note segment after being stated twice (the third beat of m. 62). Also, the piano scalar passagework of Cb is changed from octaves to parallel sixths between hands. The ceaseless thirty-second notes from the previous section are now fragmented to a short pattern with a sixteenth note and a rest at the end. This scalar segment repeats six times functioning as an ostinato. In addition, a bi-tonal effect is produced by this scalar ostinato, which is superimposed by D and B major scales.

The texture and rhythm of Cc are rather complicated due to the polyrhythmic and polymelodic treatments of the woodwinds. Here, Hindemith writes new ostinato

figures with different rhythmic motives, effectively creating metric shifts. The woodwind countermelody from previous subsections is replaced by three new melodic ideas presented by various groups. The flute and oboe are scored as a pair and provide a melodic and rhythmic ostinato that moves in a parallel descending motion (a sliding figure) and brings out a delightful tone. The bassoon has the same melodic and rhythmic pattern as the flute and oboe but transposed down a minor sixth. It always comes in two sixteenths before the pair (see Example 2.12), creating a humorous feel, as if the bassoon has miscounted his part.

Beside the sliding figure, another melodic idea, consisting of a stepwise motion and a turn in a new rhythmic pattern by the clarinet, is set apart from the others. The brass trio is written in a homorhythmic manner with a three-note hopping motive (the horn and trumpet are scored as a pair in descending parallel sixths that contrast to the trombone written in ascending motion with leaps of fourths). This brass ostinato repeats eleven times before the A section returns.

Example 2.12 (mm. 60-61)



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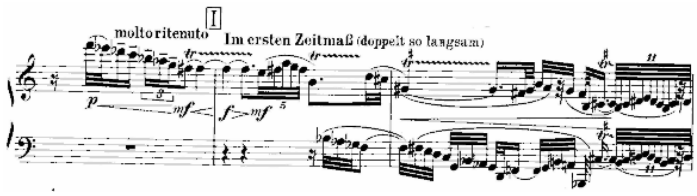
Section A3

In Section A3 (mm. 67-75), Hindemith reverses the order of the entrance between the piano and the orchestra, which produces a symmetrical feel to the movement. Although the section begins loud and full of passion, it gradually softens and ends the movement *pianissisimo.* The three principal thematic materials presented in Section A all return and are in the same key (C minor).

In the beginning of Section A3 (m. 67), the piano takes over the ostinato motive played by the flute and leads the music back to the Piano Theme initially presented in Section A (see Example 2.13).

Example 2.13 (mm. 67-69)



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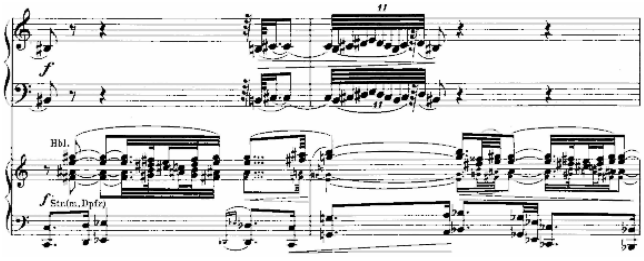
After the piano's statement, the String Theme and the Woodwind Motive enter *forte* with their original appearances as in A1 (see Example 2.14). The Ending Flourish of the Piano Theme repeats six times, which not only acts as an ostinato but also reinforces the C (B-sharp) tonality. The final, complete statement of the String Theme, the repeating Woodwind Motive, and the reiteration of the Ending Flourish all contribute to the confirmation of the C tonality and create a sense of finality for the second movement.

Example 2.14 (mm. 70-71)



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Third Movement (*Kleines Potpourri*)

Sehr lebhafte Viertel (Very Lively Quarter Note)

Entitled *Kleines Potpourri*, the third movement has a humorous and dance-like character due to its repetitiveness and the bouncing thematic materials. Throughout the movement, the trumpet, horn, and trombone are muted; the piccolo substitutes for flute and all the strings are excluded. The ternary form of the movement is easily identified through the treatment of thematic materials and orchestration. Each section can be further divided into subsections that contain contrasting thematic materials, meters, textures, and tonal centers. The formal plan of the movement is shown in Table 3.1.

Table 3.1 Formal structure of the third movement

Section	Measure	Tonality	Thematic Materials
A			
A1	1-7	C minor	Principal Theme on C + Countermelody.
A2	8-15	E pedal point	Polymeter (4/4 vs. 3/8).
A3	15-21	E-flat + E/e	Countermelody with repetitions.
B			
B1	21-28	E minor	Piano solo passage.
B2	28-34	C-sharp minor	Principal Theme (a + b) on C#.
A'			
A'1	35-39	C/C-sharp minor	Principal Theme on C/C# + Countermelody.
A'2	39-51	E pedal point/C minor	Polymeter + a new ostinato played by the trumpet, fading out.
A1	52-54	C minor	Principal Theme (a + b) on C.

The main differences between Sections A and B are the texture and thematic materials. In Section B, the spotlight is on the piano, which presents new melodies based on the motive (a) of the Principal Theme. The texture of the section is lighter than the A sections because of the solo passage in the high register of the piano.

Although the Principal Theme (a + b) returns in the second part of the B section, it serves as a background ostinato, coloring the new melody of the piano.

As in the second movement, the orchestra plays two themes in this movement, called here the Principal Theme and the Countermelody. The Principal Theme contains four motives (to be discussed later) that play an important role in this movement. The Countermelody is a measure-long, arch-shaped phrase, which is always presented by a pair of instruments; it remains the same figure at the same pitch level whenever it occurs. Both "themes" appear in the A sections, but in Section B only the motives of the Principal Theme appear. Besides these themes, the piano introduces new melodic materials in both A and B sections; these melodies refer to the Principal Theme by employing its head motive (a) but in different rhythmic patterns (to be discussed later).

The tonality of the movement is clearly C minor (the same "key" as the second movement), even though different tonal centers are stressed in the subsections. The Principal Theme, which returns at the end of the movement, frames the structure of the movement and confirms the C tonality. In the subsections of A and B, the pitch levels of E and C-sharp are particularly stressed. The polymeter sections of A employ an E pedal point played by the trombone. The Principal Theme always recurs in the "tonic" key (C) except in B2 (C-sharp), which foreshadows the beginning of Section A', where C and C-sharp are combined at first.

Section A

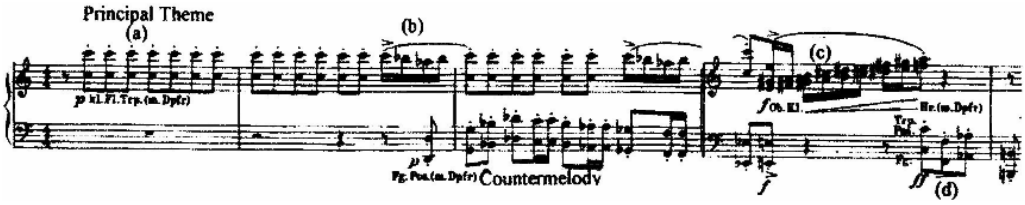
Section A contains three contrasting subsections. The orchestra in Subsection A1 introduces the Principal Theme, Countermelody, and Closing Figure.

In Subsection A2, a waltz-like accompaniment played by the orchestra in 3/8 supports the piano, which is in 4/4. The Countermelody returns in Subsection A3 with a new piano part.

Subsection A1

Subsection A1 (mm. 1-7) starts with a unison statement of the Principal Theme in the treble introduced twice by two pairs of instruments: first, the piccolo and trumpet (m. 1), and second, the oboe and clarinet (m. 5). This Principal Theme contains four motives: (a) repeated staccato Cs in eighths; (b) an accented sixteenth-note turn with a slur; (c) an ascending scale in parallel thirds, and (d) a group of four hopping eighth notes played staccato and *fortissimo* (see Example 3.1, mm. 1-5).

Example 3.1 (The Principal Theme, mm. 1-5)



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In contrast with the static quality of the Principal Theme, the Countermelody in the bass is arch shaped; it is built from a disjunct gesture suggesting G minor and D-flat major. This Countermelody is always confined to its initial figure and pitch level and scored for a pair of instruments (bassoon and trombone or bassoon and clarinet).

In the beginning of the movement, the Principal Theme is played staccato in *piano.* Its second appearance is presented by the oboe and clarinet, and then the piano takes over the rising scale (c) and the hopping motive (d) at mm. 7 and 8. The trumpet accompanies the piano's four hopping notes, using a flutter-tongue technique presenting a harmonic reinforcement [labeled the (e) motive], which resolves either up or down by a half step.

Motives (c + d + e) create a Closing Figure (see Example 3.2) that terminates nearly every subsection of the movement [B2 ends with only the scale (c)]. This Closing Figure always returns in a transposed position. Also, the major scale (c motive) in ascending parallel thirds is constantly transposed up a step when it recurs in Sections A and B1, creating a feeling of excitement (see Table 3.2).

Example 3.2 (Combination of three motives; the Closing Figure, mm. 7-8)

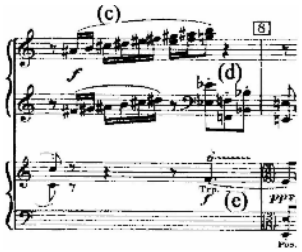

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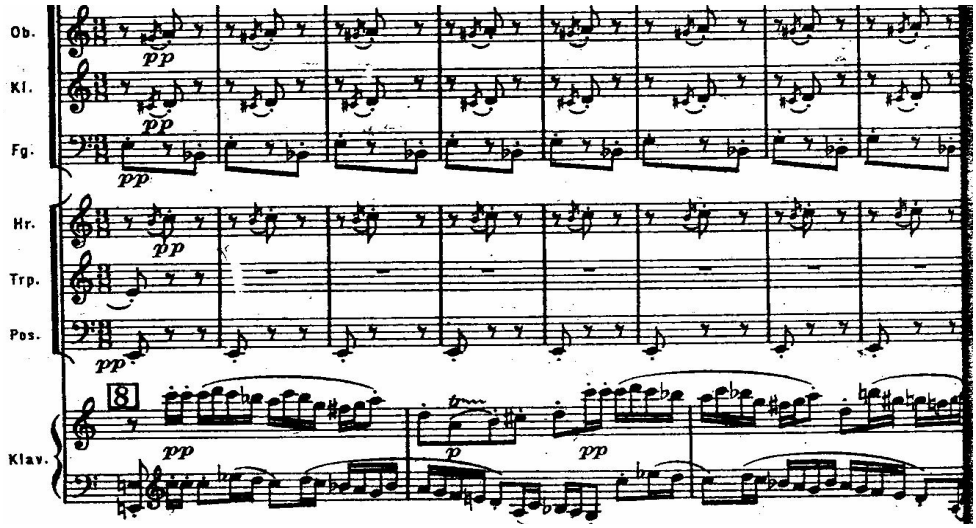
Table 3.2 Recurring (c) motive in the A sections and B1

Section	Key
A1	
m. 4	E major scale
m. 7	F-sharp major scale
A2	
m. 14	G major scale
A3	
m. 20	A major scale
B1	
m. 27	B-flat major scale

Subsection A2

Subsection A2 (mm. 8-15) employs many new elements: a new waltz ostinato in the orchestra, a new melody in the piano, and a new tonality supported by an E pedal point in the bass. Two different meters are used; the piano is written in 4/4 meter while the orchestra is in 3/8 (see Example 3.3). Through this polymetric treatment, the bar lines of the 4/4 meter match only every eight measures of the 3/8.

Example 3.3 (Polymeter section, mm. 8-10)



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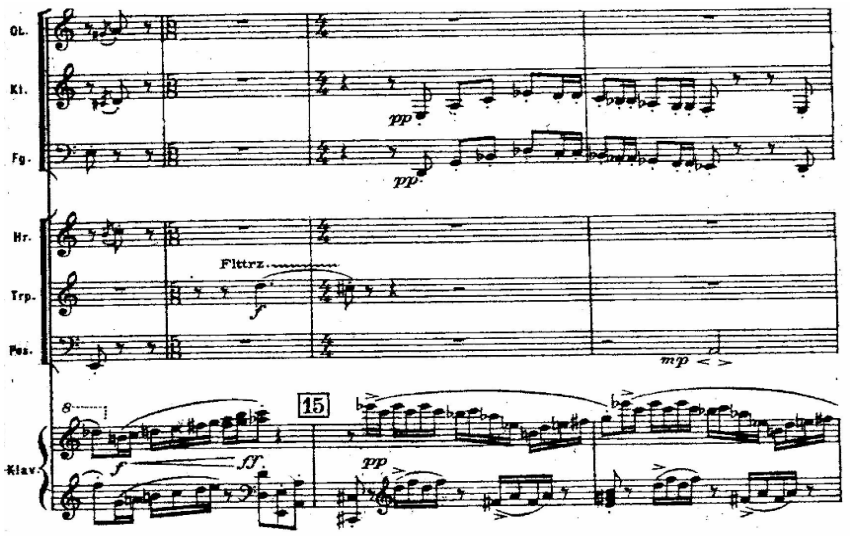
The new piano melody of the section begins with repeated Cs like the (a) motive in Section A1 (but now in sixteenth notes). It starts with octaves and proceeds in a quasi-canonic style. A three-note repetition is played and it highlights the tonal center of the melody. For instance, the repeating notes begin first in C (mm. 8-10) and then move to A-flat (last two sixteenths of m. 11 to m. 13). In addition, this three-note repetition always begins on a different beat of the measure, which

causes a feeling of metrical shift. The section ends *fortissimo* with the Closing Figure on C-sharp (see Example 3.4, mm. 14-15).

Example 3.4 (mm. 14-16)



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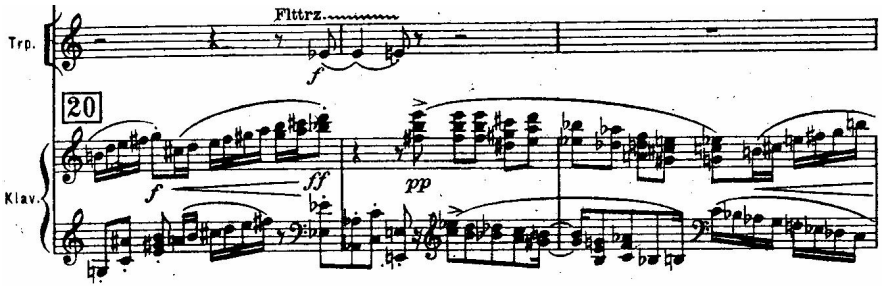
Subsection A3

In Subsection A3 (mm. 15-21) a new melodic pattern is introduced *pianissimo* by the piano; it is initially one measure long and repeats five times with modifications. This pattern always begins at the same beat of the measure (except the final appearance) and ends on G, harmonized by an E major triad in the left hand (see Example 3.4, m. 16). It starts with an accented "tremolo" figure in broken thirds that dominates the section. This figure consists of three repetitions that, like the piano melody of Subsection A2, resemble the repeated Cs of the (a) motive of the Principal Theme. Here the figure stresses E-flat, which coincides with the last note of the Countermelody.

The Countermelody from Subsection A1 serves as an ostinato in contrast to the running figuration of the piano (see Example 3.4, mm. 15-16). The last note of the Countermelody is strengthened by a new interval, a tritone, accentuated by the trombone and horn at m. 16 and m. 18. Before moving to the next new section, the Closing Figure once again appears and brings this section to a *fortissimo* conclusion (see Example 3.5).

Example 3.5 (mm. 20-22)



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Section B

Section B (mm. 21-34) can be divided into two subsections according to the thematic materials and texture: first, (B1), a solo passage for the piano; and second, (B2), a return of the Principal Theme (a + b) in a new key with new material in the piano.

Subsection B1

In Subsection B1 (mm. 21-28) a notable change in texture occurs; the piano introduces a chordal progression played in parallel motion with alternating hands, followed by a scalar figure in contrary motion. The hiccup-like rhythm (the right

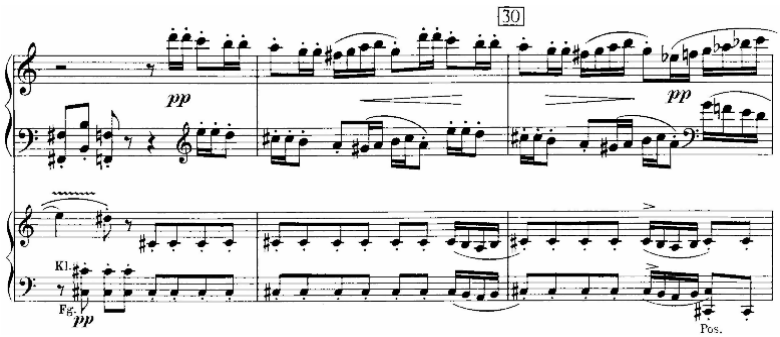
hand always leads by one sixteenth note) and the metrical shifts (the accented first note always appears on a different beat) enhance the urgent mood.

Similar to the melodic patterns used in Section A, the new chordal progression in B1 also begins with three repetitions of the same chord in the right hand, which emphasizes the E tonality. Also, the descending scale employed by the left hand resembles the (c) motive of the Principal Theme but in a contrary motion. The Closing Figure recurs here in a transposed position leading to Subsection B2.

Subsection B2

The Principal Theme from the beginning of the movement returns in Subsection B2 (mm. 28-34), but it is now in C-sharp and appears as an ostinato figure (a + b motives). A polytonality is implied in this subsection; the left hand of the piano imitates the right hand in one eighth-note displacement as an echo (see Example 3.6, mm. 28-30), in which two tonalities are used (G vs. A). Here, the ostinato-like theme not only serves as the ground bass to the high registration of the piano but also foreshadows the return to Section A.

Example 3.6 (mm. 28-30)



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Subsection B2 has an unusual closure at the end; instead of employing the Closing Figure like other subsections, B2 ends with an ascending scale played *pianissimo* and closes the section with a decrescendo. Unexpectedly, a silent moment (a sixteenth and eighth-note rest) occurs before the beginning of the next section (see Example 3.7, mm. 34-35); it is like a joke, where we are expecting the Closing Figure.

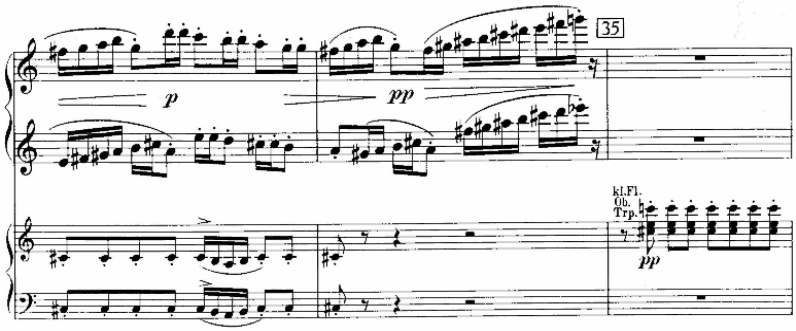
Section A'

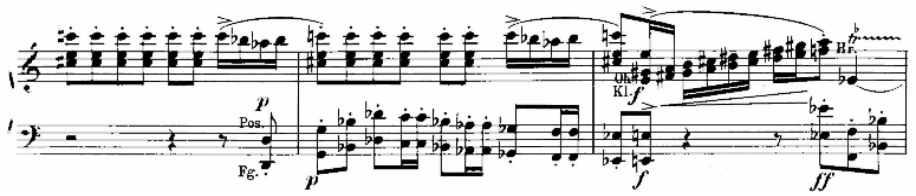
Section A' (mm. 35-54) is very similar to Section A, except that the first subsection is abbreviated and the second subsection is extended and concludes the movement. Two new elements employed in Section A' are the polytonal impact of the principal theme (C + C-sharp) and a new melodic ostinato introduced by the trumpet.

Subsection A'1

The Principal Theme and the Countermelody occur only once in of Section A'1 (mm. 35-39). The repeating notes of motive (a) are now chords containing both Cs and C-sharps, which highlight the polytonal impact. The Cs comes from the opening statement of the movement, and the C-sharps from Section B2.

Example 3.7 (mm. 33-38)





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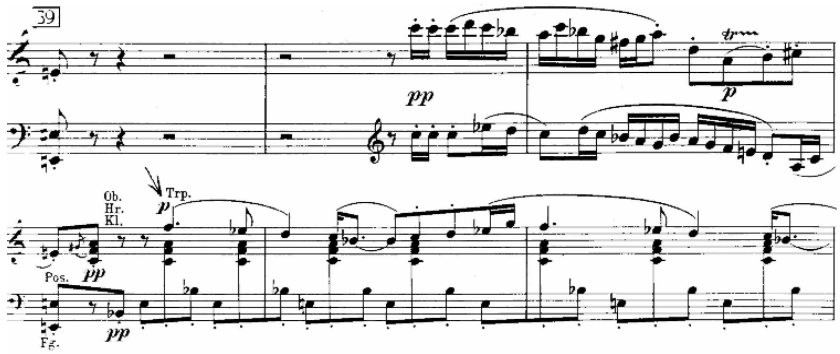
Subsection A'2

In this polymeter subsection (mm. 39-51), the waltz accompaniment and E pedal point remain the same as in A2 (see Example 3.8). Moreover, the piano echoes the melody of A2 (mm. 40-45 parallel to mm. 8-13) and the C tonality is enhanced by the repetitions of the melodic pattern (mm. 45-50). The trumpet is used in many unique ways to enrich the texture of the movement. Besides being the harmonic support in the Closing Figure, the trumpet introduces a new melodic ostinato in an arch-like contour (see Example 3.8). This trumpet melody is based on B-flat major and functions as a countermelody to the piano.

Example 3.8 (mm. 39-41)



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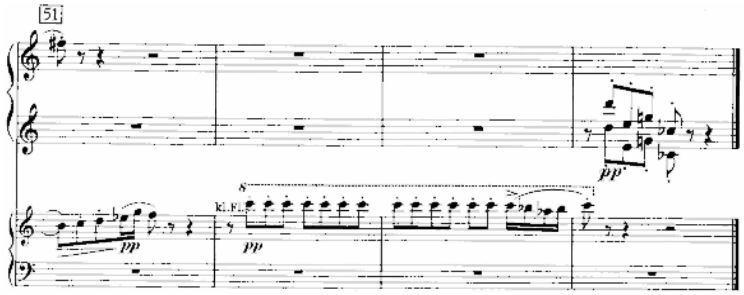
The movement trails off as it began with one last statement of the Principal Theme played *pianissimo* by the piccolo alone (see Example 3.9). With intriguing humor, the piano brings out the four hopping notes and ends the movement in E flat, which foreshadows the key of the final movement.

Example 3.9 (mm. 51-54)



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Fourth Movement (Finale)

Schnelle Viertel (Fast Quarter Note)

The Finale is larger in scale and more complicated in its contrapuntal texture than the other three movements. Like the first movement, it reflects Baroque practices of conveying only one emotion, propulsive rhythm, and the use of canonic and fugato styles. In contrast to the third movement, all passages are played without mutes by the trumpet, horn, and trombone; and the flute and strings are employed. Hindemith delegates a variety of musical responsibilities to the orchestra, which include primary and secondary thematic presentations along with harmonic and rhythmic supportive roles.

The formal structure of the Finale is easier to observe than that of the other movements. Its structure is closest to sonata form, in which the Development (m. 73, "Fugato, Ein wenig ruhiger") is a double fugue offering contrasts in tempo and texture (see Table 4.1). This Finale does resemble sonata form, because it consists of contrasting themes in the Exposition and all of them return in the Recapitulation. However, there are several aspects shown in the Finale that are not common to sonata form. First of all, the Exposition and the Recapitulation are built from the opening theme of the movement, which is the subject for canonic treatment; four canons occur in the Exposition, and two in the Recapitulation. Second, Hindemith writes a double fugue for the Development. Although employing a fugue in a development is not an inventive technique for sonata form (Beethoven's late piano sonatas: the final movement of Op. 101 and the first movement of Op. 106), it is still rare. Third, the beginning of the Recapitulation is ambiguous, because the

opening theme of the Exposition returns in different characters and emphases. There are two possibilities for locating the beginning of the Recapitulation: either in m. 111 or in m. 125 (the same key and orchestration return in m. 111, but the opening tempo recurs in m. 125).

The opening theme (labeled Theme I, see Example 4.1) with the dotted rhythmic pattern is the most important theme in the Finale, dominating the dissonant contrapuntal structure of the entire movement. Instead of inheriting the principal thematic materials from the Exposition, the piano introduces a new subject (labeled Subject II) in the Development and elaborates it in a fugato style while the orchestra contrapuntally plays Subject I (a modified version of Theme I). In the Recapitulation, the thematic materials presented in the Exposition all return but in a modified and condensed form. Like the second and the third movements, the opening theme (Theme I) returns at the end of the Finale, framing the symmetrical structure and confirming the E-flat tonality. The formal structure, thematic materials, and tonality employed in each section are shown in Table 4.1.

Table 4.1 Formal structure of the Finale

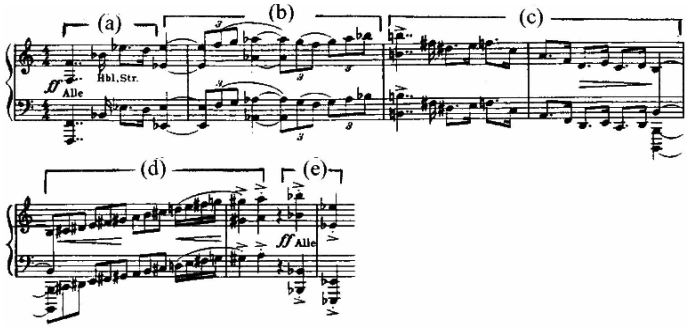
Section	Measure	Thematic Materials	Tonality
Exposition	1-7	Theme I	E-flat
(schnelle)	7-16	Theme II	E-flat
	16-22	1st Canon (Theme I)	
	23-34	Theme I (a) in a dialogue+ Theme III	
	35-38	2nd Canon (Theme I)	
	38-43	3rd Canon (Theme I)	
	44-49	4th Canon (Theme I)	
	50-61	Toccata passage of the piano	
	62-72	Theme I	F-sharp
Development	73-78	Subject I/Subject II (r. h.)	F-sharp
(ruhiger)	78-81	Subject I/Subject II (r. h.)	
	81-85	Subject I/Subject II (l. h.)	
	86-90	Subject I/1st Stretto on Subject II (r. h. + l. h.)	
	90-97	Episode 1	
	97-102	Subject I/Subject II (l. h.)	
	102-105	Subject I/Episode 2	
	105-110	2nd Stretto on Subject II (r. h. + l. h.)	
(Recap?)	111-114	Theme I/Episode 3	E-flat
	115-119	Subject II in an inversion (r. h.)	
	119-122	Subject II (l. h.) + (a)	
	122-124	Closing passage (D-flat scale)	D-flat
Recapitulation	125-130	5th Canon (Theme I)	B/D-flat
(schnelle)	130-135	6th Canon (Theme I)	
	135-144	Theme I (a + b + c) + Theme III	
	144-153	Toccata passage of the piano + new materials	
	153-165	Theme II + new double-arpeggio passage	
Coda	165-170	Subject II + (d)	F
	171-177	Theme I	E-flat

Exposition

The opening theme, Theme I (see Example 4.1, mm. 1-7), announced *fortissimo* by the orchestra in unison, is emphatic and vigorous in character. Theme I, especially its head motive (a), dominates the entire movement, as every section employs this theme or its motives in a canonic style. The opening theme reveals Hindemith's preference for melodic fourths, which, together with the dotted rhythm and the *fortissimo* dynamics, produce the powerful, masculine character of the movement. Theme I solidly establishes the dominant-to-tonic progression in E-flat at mm. 6-7. Example 4.1 shows the motives of Theme I: (a) the leaps of fourths in

the dotted rhythm; (b) a scalar figure in triplets; (c) a descending motion with dotted rhythm outlining two tertian harmony chords (B and F); (d) an ascending scale in triplets and then sixteenths, ending on two accented quarter notes; (e) two accented quarter notes moving from the dominant-to-tonic.

Example 4.1 (Theme I, mm. 1-7)



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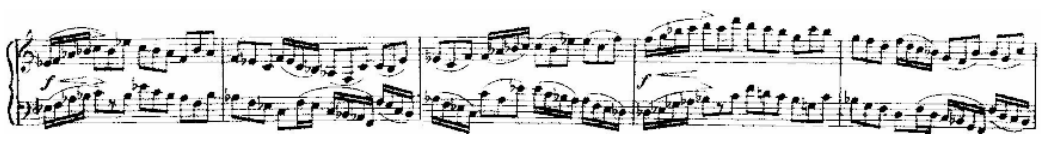
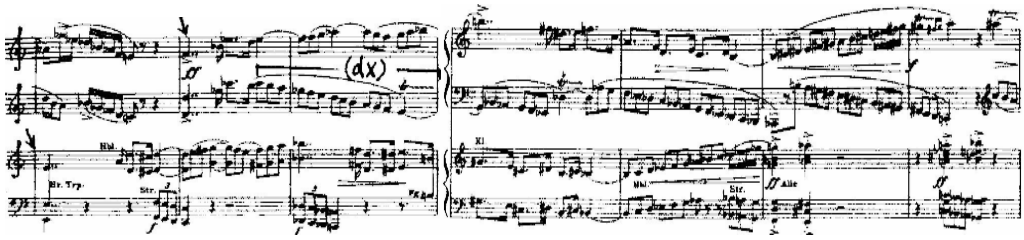
After a complete statement of Theme I introduced by the orchestra, the piano enters forcefully in m. 7 with a new melodic pattern (labeled Theme II, see Example 4.2). It contrasts to Theme I by the rhythmically continuous motion (sixteenth notes followed with triplets) and legato passagework. Theme II begins on E-flat and after three measures repeats its melodic pattern in a transposed position (F). After the repetition, Theme II is chopped into smaller fragments with displacement of the accents (from third beat of m. 12 to m. 16), which creates an accelerating feeling and leads to the first canon of the Exposition.

Example 4.2 (Theme II, mm. 7-11)



As in the first movement, canon is an important technique of melodic treatment in the Finale. There are four canonic passages based on Theme I that appear in the Exposition. The first canon begins at m. 16 (see Example 4.3), led by the woodwinds and followed one measure later and a half step higher by the piano. The piano begins the theme *fortissimo* with two hands in octaves, but three beats later the left hand elaborates the theme with an inversion of the (d) motive (dx; a descending scale) decorated with trills. Instead of completing the statement of Theme I, the first canon excludes the (e) motive (the dominant-to-tonic progression) at the end, leading to a new thematic area (m. 23, labeled Theme III) along with a dialogue passage based on the head motive (a) of Theme I (see Example 4.4).

Example 4.3 (1st canonic passage, mm. 16-22)



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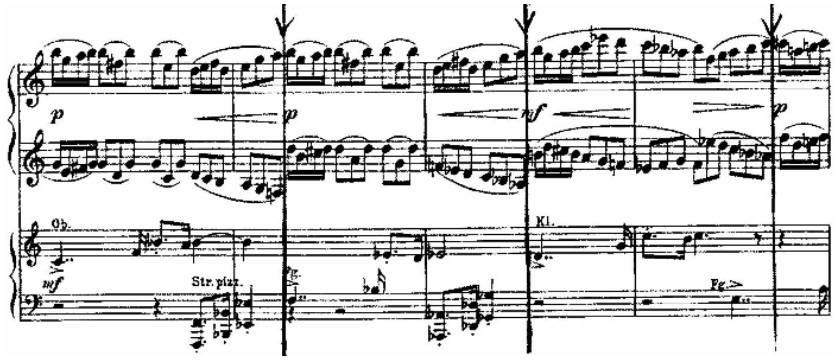
Between the first and the second canons (mm. 23-34), Hindemith builds up the textural climax by employing various instrumental groups, playing different thematic materials and punctuating with metrical shifts and rhythmic contractions. The piano introduces a new melodic pattern (Theme III, see Example 4.4) while the woodwinds begin the dialogue with the (a) motive. Theme III consists of an arch figure in sixteenths, a "tremolo" figure (in broken fourths and fifths) in triplets, and

an inversion of the arch figure followed by a rising triplet. This melodic pattern, written as an implied 5/4, is extended by the repetitions and sequences (mm. 23-29). The first note of each arch figure highlights a rising modulation; it begins on B and eventually leads to a new “tremolo” passage punctuating on the tonic note, E-flat, at m. 30 (see Example 4.5, mm. 30-34).

Example 4.4 (Theme III and a dialogue on the (a) motive, mm. 23-26)



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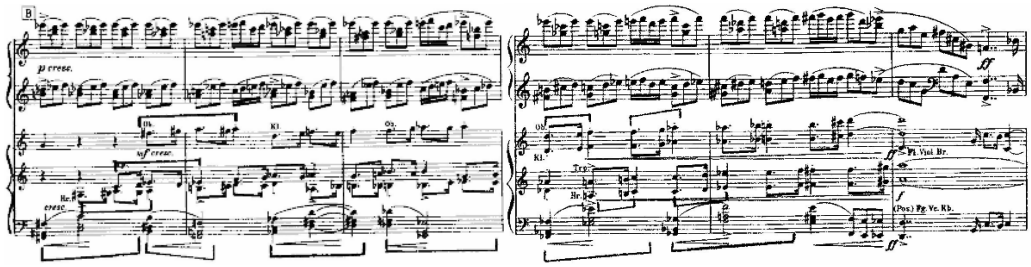
The dialogue alternating between the woodwinds (see Example 4.4) is based on the head motive (a) of Theme I in 5/4; this dialogue is extended by a new short dotted rhythmic pattern implying 3/4 at mm. 30-32, and then shortened into 2/4 at mm. 33-34 (see Example 4.5). Therefore, an urgent feeling leading to the second canon is created by the metric contraction shifting from 5/4, 4/4, 3/4, and then to 2/4 (mm. 23-34). Besides the rhythmic contraction employed in the woodwinds, the strings provide the harmonic support written in an implied 3/4 sequential pattern that causes the metrical shifts (see Example 4.5, mm. 30-34).

Example 4.5 (The rhythmic contraction shifts from 3/4 to 2/4 in the woodwinds while the strings' accompaniment is written in 3/4; mm. 30-35)



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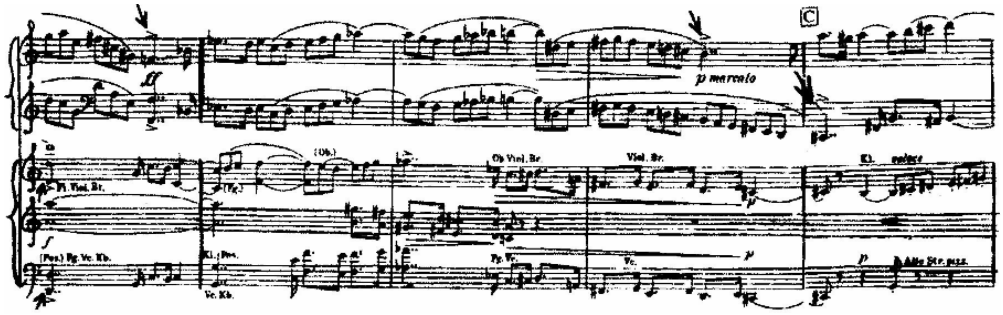
The second canon starts with the strings, flute, and bassoon, followed by the piano's entrance a half measure later (m. 35). However, this canon is less strictly organized than the first canon and it overlaps with the entrance of the third canon. The canonic materials from Theme I are modified here by retaining only the dotted head motive (a) in the piano and omitting the (d) and (f) motives in the orchestra.

Example 4.6 (2nd and 3rd canonic passages, mm. 35-39)



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The third canon of Theme I occurs at m. 38 (see Example 4.6), in which the right hand of the piano leads the left hand with a two-beat delay. As soon as the

third canon ends, the fourth canon begins at m. 44; the left hand of the piano takes the lead and is immediately followed by the right hand with a one-beat delay.

Besides the head motive of Theme I, the (d) motive (the ascending major scale) is another basis for the contrapuntal writing of the Finale. While the third and the fourth canons both occur at the piano, the (d) motive echoes among the woodwinds; this ascending motive particularly, played by different instruments, piles up on top of itself at mm. 44-49, producing a massive sonority for the conclusion of the fourth canon.

After the fourth canon, a passage played *pianissimo* by the piano establishes a new transparent texture (see Example 4.7).

Example 4.7 (The toccata passage, mm. 50-52)



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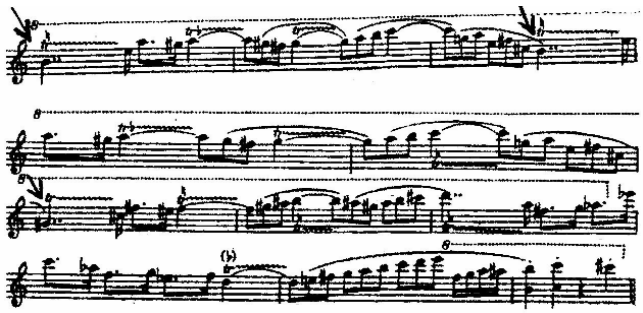
The toccata-like figure with accents placed on different beats not only creates metrical shifts, but also outlines a rising chromatic line (A-sharp→E, mm. 51-57). From m. 54, the horn and trombone, played *piano* in their lowest ranges, provide a harmonic support to the piano; the bassoon joins them later with a long sustained note on D (mm. 58-61). In addition, a metric contraction shifting from 4/4 to 3/4 to 2/4 occurs in the horn and trombone (mm. 54-61), which propels the music forward and leads the toccata passage to a return of contrapuntal texture at m. 62.

In the final section of the Exposition (mm. 62-72), free contrapuntal display of the (a) motive in the piano is accompanied by pizzicato in the strings and an A pedal point upheld by the trumpet. The statements of Theme I played by the right hand of the piano (see Example 4.8) repeat three times with modifications and trills. The first two statements employ only the head motive, but the third one (m. 67) is a complete restatement of the original Theme I introduced at the beginning of the movement, now embellished with trills and in a different key (F-sharp). Instead of ending *fortissimo*, as its initial statement does, the dynamic of the theme drops surprisingly with a diminuendo to *pianissisimo,* which is the softest dynamic in the whole movement. In addition, the last note of the theme (F-sharp) overlaps with the beginning of the Development (m. 73).

Example 4.8 (mm. 62-72)



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Development

The Development (mm. 73-124), marked "Fugato, Ein wenig ruhiger," is a double fugue with two subjects (labeled Subject I and Subject II). Subject I is based on Theme I of the Exposition, shortened and modified here; it employs only the

head motive (a) followed with a new descending scale in dotted rhythm (see Example 4.9).

Example 4.9 (Subject I, mm. 73-75)



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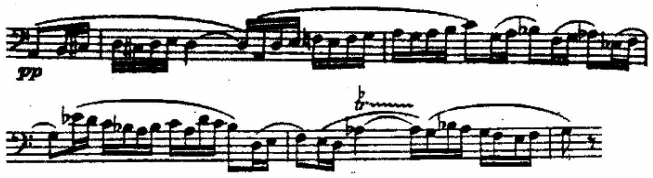
The brass instruments alternately bring out Subject I while Subject II is introduced and developed solely by the piano. The legato figuration of Subject II (see Example 4.10) is more lyrical in comparison to Subject I.

Example 4.10 (Subject II, mm. 73-78)



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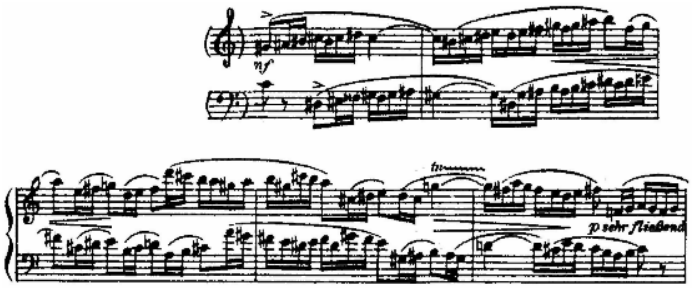
Subject II is presented twice in the right hand of the piano at different pitch levels (first on A, then on G-sharp; m. 73 and m. 78). The left hand takes over the subject in B-flat at mm. 81-85. In the first stretto passage (see Example 4.11, mm. 86-90), the right hand leads one beat ahead while the left hand follows one octave and a perfect fourth lower (G-sharp vs. D-sharp). The trumpet and horn play Subject I in parallel sixths one measure before the first stretto occurs. While these two

subjects overlap, the trombone provides the harmonic support and then reinforces on F when Subject I ends.

Example 4.11 (1st stretto passage on Subject II, mm. 86-90)



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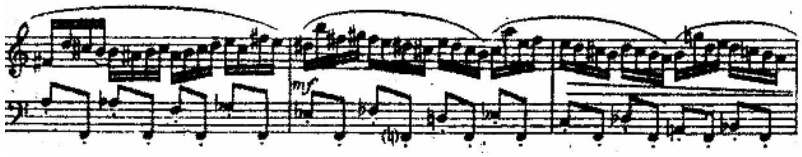
The only passage that does not involve either one of the two subjects begins right after the end of the first stretto (the third beat of m. 90 to m. 97). This episode (labeled Episode 1) played by the piano is lighter in texture due to the bouncing accompaniment of the left hand, supported by a low F pedal point of the trombone; the left hand of the piano takes over the F from the trombone by repeating it in the bass line (see Example 4.12).

Example 4.12 (mm. 94-96)



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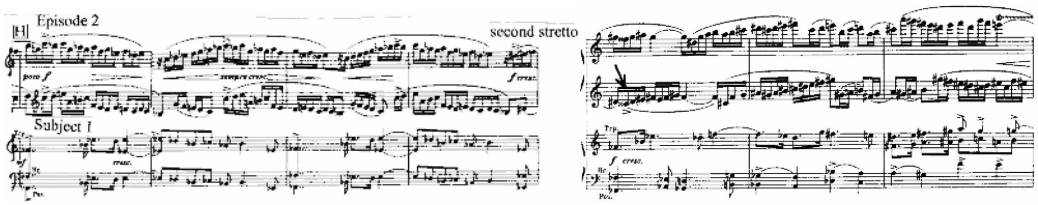
Subject II returns in the left hand of the piano after Episode 1; it starts on F (last beat of m. 97) and is immediately followed by Subject I (m. 98), played by the

horn and trombone in a stretto-like fashion. Subject I, presented by the brass trio in three-octave doubling (m. 102, see Example 4.13), is slightly modified by replacing the descending dotted scale with a new disjunct motive written in three eighth notes followed with a syncopated figure. Also, the piano begins a new passagework (Episode 2) while the brass trio plays Subject I in octaves.

Example 4.13 (mm. 102-108)



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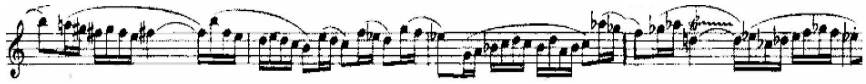
After Episode 2, the second stretto on Subject II is once again led by the right hand of the piano; the left hand begins a minor ninth lower and a beat later (last three sixteenths of m. 105 to m. 110; see Example 4.13). This stretto passage is reinforced by the brass trio's accompaniment, leading to the dynamic climax of the Development at m. 111. Surprisingly, Theme I from the Exposition enters after the second stretto with a full orchestration played *fortissimo* in octaves at mm. 111-114. Here, the return of Theme I gives an impression of the beginning of the Recapitulation, since the theme is in the tonic key played *fortissimo* by the same orchestration, and the motives remain the same as its original statement [but now excluding the (d) and (e) motives]. However, its reappearance is in a slower tempo and ends on B, which is immediately taken over by the right hand of the piano, playing *fortissisimo* the inverted Subject II (in B minor).

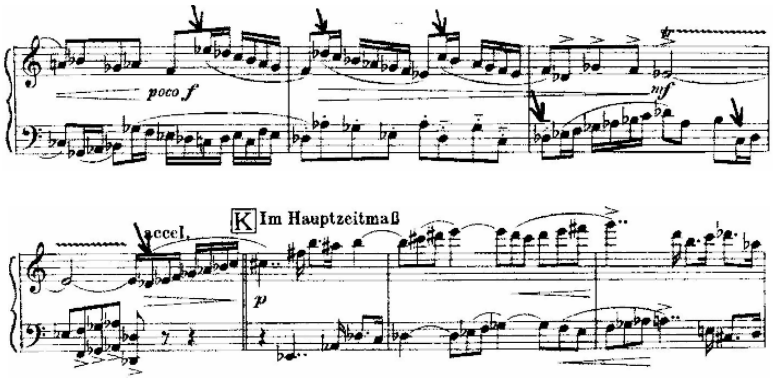
While the orchestra plays Theme I, the piano introduces new scalar passagework (Episode 3) *fortissisimo*, which repeats three times with metric displacements. This scalar passage not only creates a feeling of acceleration but also leads to the return of Subject II at m. 115. The returning Subject II, written in inversion and played by the right hand of the piano, enters *fortissisimo* and interrupts the end of Theme I; it starts the subject on B where Theme I just ended (see Example 4.14).

Example 4.14 (The inverted Subject II, mm. 115-118)



Before concluding the fugato section, the two subjects appear for the last time and move toward a cadence on D-flat at m. 124. The D-flat major scale (both descending and ascending) repeats six times in the piano, serving as a closing passage (see Example 4.15, mm. 121-124), which leads to the return of Theme I starting on C-sharp at the beginning of the Recapitulation (m. 125).

Example 4.15 (mm. 121-127)



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Recapitulation

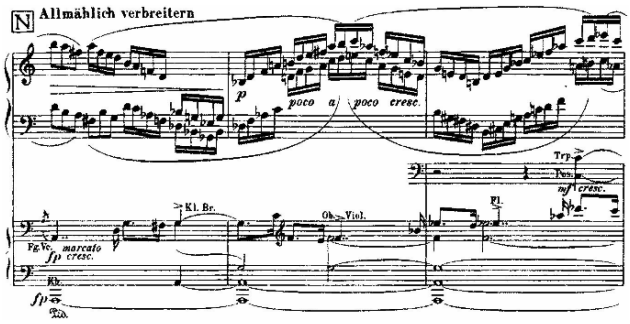
The section following the fugato, labeled "Im Hauptzeitmaβ," is another possibility to locate the beginning of the Recapitulation (see Example 4.15). Although in m. 125, Theme I returns *piano* and is written in a canon for the piano with "wrong" keys (B and D-flat), its reappearance played in the opening tempo of the movement evokes a feeling of going back to the Exposition. In addition, all the thematic materials employed in the Exposition return in the Recapitulation with slight modifications and rearrangements.

Using the thematic materials from the Exposition, Hindemith writes two more canons for the piano based on Theme I. The fifth canon of the movement occurs *piano* at mm. 125-130 where the right hand of the piano leads the left by one beat at an interval of two octaves and an augmented sixth. Once this canon ends, the sixth canon begins *mezzo forte* immediately (m. 130); the left hand takes the lead while the right joins in one beat later at an interval of an octave and a minor ninth.

These two canons resemble the third and fourth canons of the Exposition, using the same dynamics and orchestral accompaniment. Similar to the Exposition, the alternation between the woodwinds on the ascending (d) motive along with the strings' pizzicato accompaniment can be observed at mm. 125-133. However, the toccata-like passage immediately following the canons in the Exposition is postponed here; instead, the dialogue within the orchestra from the Exposition based on the head motives (a + b) of Theme I and tremolo-like Theme III returns prior to the toccata passage.

The toccata-like passage returns, at the Exposition's pitch level, but in an abridged version (mm. 144-148). The accents highlighting the rising chromatic motion are retained. In addition, the bass line of the accompaniment on the left hand of the piano stresses E and F for harmonic reinforcement, which is provided earlier by the trombone and horn in the Exposition (mm. 149-152 vs. mm. 54-61). Instead of leading to the return of Theme I in the Recapitulation, the toccata passage is followed by a return of Theme II (the last beat of m. 153). The restatement of Theme II remains nearly the same as in the Exposition, but now in a different key (C). Also, it is extended by a new arpeggio passage (see Example 4.16) that lasts for nine measures (mm. 157-165). In this passage, the harmonic support is mainly contributed by the A pedal point played by the orchestra. The disjunct head motive (a) of Theme I once again appears in a stretto-like treatment. However, instead of using one instrument, Hindemith uses pairs of instruments to exhibit the theme. For instance, the bassoon and cello play as a pair at m. 157; the clarinet and viola come in three beats later followed by the oboe and violin, and then by the trumpet and trombone at the last quarter note of m. 159.

Example 4.16 (mm. 157-159)



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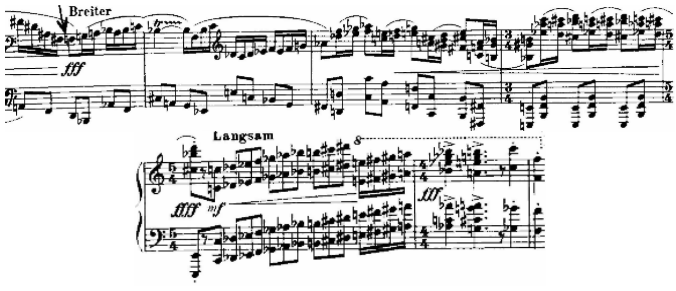
Coda

A short cadenza-like passage (second half of m. 165 to m. 171; see Example 4.17) is based on Subject II from the fugato section; it enters *fortissisimo* and is then reinforced by double thirds and chords (mm. 165-168). The piano plays the return of the ascending (d) motive of Theme I in octaves and finishes off with two massive chords leading to an F tonality (mm. 169-171), and then the final statement of Theme I bringing the Finale to a triumphant conclusion.

Example 4.17 (Subject II returns in the Coda, mm. 165-171)



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CHAPTER IV

Piano Concerto (1945)

General Information

Hindemith made three short visits to the United States in 1937, 1938, and 1939. Fleeing from the Nazis, he arrived in America in the early 1940s for a longer stay. Koussevitzky quickly assigned him to the composition faculty for the very first summer of the Berkshire (now Tanglewood) Music Center Sessions. There, Hindemith renewed his friendship with the Puerto Rican pianist Jesus Maria Sanroma, with whom he had performed on his first concert tour of the United States in 1937. Sanroma, who had become the resident pianist of the Boston Symphony, was a fervent advocate of new music.

Virtually unknown in the United States in the 1940s, Hindemith's music, within a short period of time, became more frequently performed than that of any other composer living in the country. He received many commissions and adapted his works to the conditions of American musical life and orchestral culture, with such compositions as the *Cello Concerto* (1940), *The Four Temperaments* (1940), *Symphony in E-flat* (1940), *Symphonic Metamorphosis after Themes by Carl Maria von Weber* (1943) and *Symphonia serena* (1946). These works not only show off the virtuosity and brilliance of the American symphony orchestra, but also reveal clearly that Hindemith has matured towards a style of simplicity and economy.

The *Piano Concerto,* dedicated to Jesus Maria Sanroma, was begun during Hindemith's vacation in Maine in August 1945; he completed the first movement there and the other two movements in New Haven in November. The composer wrote a two-piano arrangement of the concerto during the summer of 1946, which was the only version of the work to be published. However, the score and parts are available on rental from European American Music Distributors LLC.

Hindemith's *Piano Concerto* was given its world premiere on February 27, 1947, by Sanroma and the Cleveland Orchestra, which was directed by George Szell. In Hindemith's program notes for the concerto, he writes:

> In the first movement it is the pleasing sound of the A-clarinet together with the piano which enunciates the main voice. Scherzo-like woodwind passages, light trumpet sounds, and stormy orchestral tuttis provide the contrasting sections. The second movement makes use mostly of long-spun lines interwoven contrapuntally, with diffused and shimmering sounds in the background. The Finale is based on an obscure dance tune of the 14th or 15th century. It appears note for note in different ways, continually varied in harmony, rhythm, and color. It finally appears at the end in its original form, with the orchestra engaging in a kind of mixed interplay which, as in the day of primitive polyphony, achieves a delightful and, for us, a relatively unfamiliar style of harmonic activity.[106]

The *Piano Concerto* comes from Hindemith's third period, and points to his newfound Classicism. The tonal scheme of the three movements, however, does not follow Classical practices. Uniquely, Hindemith begins each movement in a minor key but ends with a major tonality. Like many other contemporary composers, Hindemith has a tendency to avoid exhibiting the virtuoso effects of the solo instrument at the expense of the orchestra. Hence, he lets the soloist and orchestra develop the thematic material together. In the first movement of the *Piano Concerto,*

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[106] Andres Briner, *Paul Hindemith*, trans. by Luther Noss (Connecticut: New Haven, 1971-1979?), 166.

the two principal themes introduced by the orchestra are immediately succeeded by the piano with some embellishments. Two cadenzas that frame the Development are a unique and inventive approach to this movement's "concerto-sonata" form.

The second movement is straightforward in a three-part form with a coda. There are three themes employed in the movement. The first two themes, appearing in the first and the third sections, are characterized by their extensive arioso phrases, reminiscent of Mahler. The third theme, however, is much shorter in length and lighthearted in character; it dominates the middle section of the movement that contrasts to the outer sections with its elaborate thematic transformations.

The final movement is a theme and variations based on a medieval dance theme *Tre Fontane* (Three Fountains). Although it proceeds through a series of contrasting episodes called *Canzona, March, Valse lente, Caprice,* and *Tre Fontane,* this finale can be generally considered as a fast movement with a slow middle section. The brilliant orchestral colorations and thematic transformations contribute to the refreshing and amusing aspects of this composition.

First Movement

Moderately fast

The first movement of the *Piano Concerto* demonstrates Hindemith's more technical challenges for pianists; however, the overall character is rather symphonic in concept. The orchestra plays a significant role and shares equal importance with the piano in introducing and developing the themes throughout the movement. On the whole, the movement sounds more like a symphony with piano obbligato than a piano concerto with an orchestral accompaniment.

The formal design of the first movement is rather enigmatic. It can be considered as a modified concerto-sonata form, in which the Development is framed by cadenzas. Following the Exposition there is an abrupt First Cadenza in a fugal style, which not only increases the tense and agitated music, but also operates as a transitional episode to the climax of the movement, the Development. The Second Cadenza, after the Development, is much longer and consists of contrasting moods and characters. The outline of the sections, thematic materials, and tonal centers are shown in Table 5.1

Table 5.1 Formal structure of the first movement

Section	Thematic Materials	Measures	Tonal Center
Exposition	Theme I	1-15	A minor
	Transition	16-19	Descending thirds end on G-sharp
	Theme II	19-28	G-sharp minor
	A new melody	28-34	D minor
	Theme II	34-38	G-sharp minor→E minor
	Piano Theme + Fanfare Motive	38-46	E minor→E major
First Cadenza	Elaborating Theme I (the Y motive) in a fugal style	47-55	E→E-flat→E/F→B-flat
Development	Theme I (augmented form) + Fanfare Motive	56-80	B-flat→F→C
	Transition	80-82	Chromatic descending line→D→A
Second Cadenza	Elaborating Theme I (the X and Y motives)	83-111	A→unstable→D
Recapitulation	Theme II	112-134	D minor
	Piano Theme + Fanfare Motive	134-143	C-sharp minor
Coda	Theme I in different meter (3/4); rhythmic transformation	143-186	A minor
	Fanfare Motive	187-192	A major

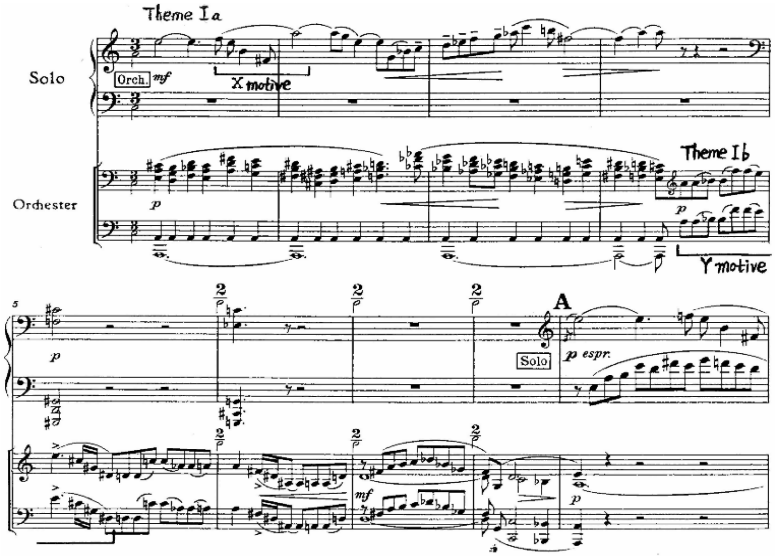
At the beginning of the movement, two principal themes (labeled Theme I and Theme II) are introduced by the orchestra in contrasting key areas, A and G-sharp, respectively; these two themes are promptly taken up by the piano with embellishments. The piano proposes a new theme (labeled Piano Theme) as a

closing subject, which is colored by a characteristic motive employed in the brass (labeled Fanfare Motive), serving as a unifying force in the remainder of the movement. In the Recapitulation, Theme I is absent and only Theme II returns; the Piano Theme follows and closes the section, leading to the Coda. The Coda is transparent in texture and recalls Theme I in a transformed simplicity. The Fanfare Motive returns at the end of the Coda, ending the movement with unexpected wit and amusement.

Exposition

In the Exposition the orchestra introduces two principal themes, which are immediately followed by the piano with elaborated restatements. These two themes contrast in length, melodic contour, tonality, and character. The opening theme (Theme I) is clearly divided into two parts by phrase, instrumentation, melodic contour, and rhythm. First, the solo clarinet introduces the first part of the theme (Ia), which has a melodic line that features two successive descending perfect fourths with a leap of a minor tenth (see Example 5.1, mm.1-4). This specific segment, hereafter called the X motive, dominates much of the Development and pervades the remainder of this movement.

Example 5.1 (Theme I and the X and Y motives, mm. 1-9)



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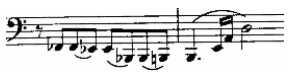
At m. 4, clarinets present the second part of the theme (Ib; see Example 5.1, mm. 4-8). Like the X motive, another "germ" idea appears-- the Y motive. Its melodic contour, along with its rhythmic pattern, is the basis for further motivic development. In the First Cadenza, for example, the fugue-like subject is derived from the Y motive in an inverted version (mm. 4-5 vs. mm. 47-48; see Examples 5.1 and 5.2).

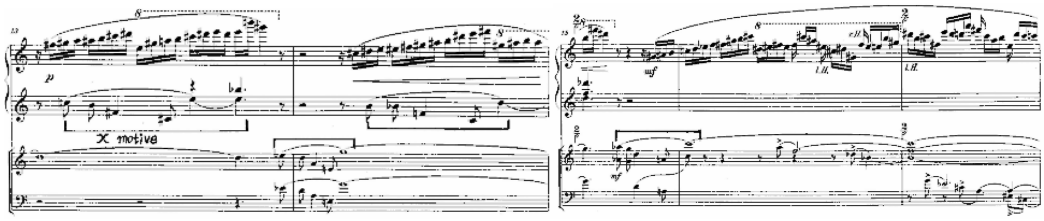
Example 5.2 (Inverted Y motive, mm. 47-48)



The tonality of the opening theme, Theme Ia, is clearly established with an A pedal point played by the bass and timpani. A series of major triads moves up and down in parallel motion in the strings, the harmony is still gentle, and mild

dissonances due to this pedal point underpin it. A similar technique is adopted for the piano's restatement of Theme Ia (mm. 9-12); the A pedal point is sustained through the rapid scale-like figuration and the lightly contrapuntal writing of the upper voices. Interrupted by the X motive from the clarinet, the piano is unable to complete Theme I; instead, the X motive alternates between the piano and woodwinds. This dialogue treatment repeats twice in different tonal centers. A descending line in thirds, played one after another by different instruments, leads to the second theme area on a new key, G-sharp (see Example 5.3, mm. 13-17).

Example 5.3 (mm. 13-17)



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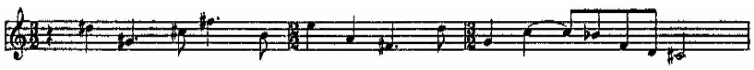
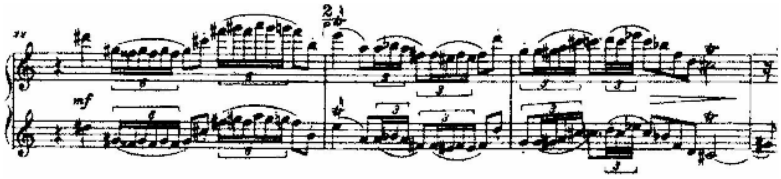
In the second theme area (see Example 5.4), there are four restatements of Theme II presented by different instrumental combinations. Here, the tonality and the pitch level remain rigidly the same as the initial statement (except for the flourish of the piano) whenever Theme II recurs. As before, the piano takes over the theme right after its initial presentation by the clarinets, and embellishes it with "written out" trill figures (see Example 5.5, mm. 22-25).

Example5.4 (Theme II, mm. 19-21)



Example 5.5 (mm. 22-25)



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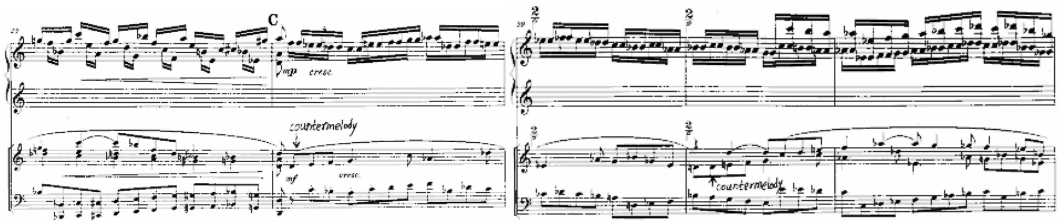
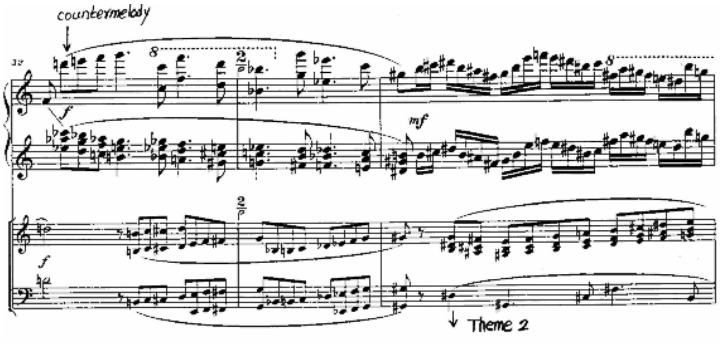
There is a new melody inserted between the third and the fourth restatements of Theme II (mm. 28-34). This two-measure melody is played three times in a dialogue fashion between the instruments, and its tonal center is on D minor (see Example 5.6). Interestingly, the dynamic level of the Exposition does not reach *forte* until this melody is played by the piano in a high register at m. 32, which serves as a transition to the return of Theme II. The rich and intense texture in this transition is created by the contrary progression of the accompaniment; the minor triad chords played by the left hand of the piano move down chromatically, opposing the ascending sequences presented by the orchestra. As a result, a return to Theme II in its original key is confirmed when these two reverse progressions end up simultaneously at the same tonal center, G-sharp (m. 34).

Example 5.6 (A new countermelody, mm. 27-34)





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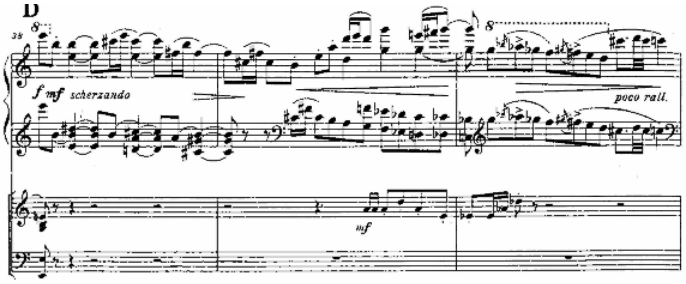
Unlike previous restatements of Theme II, the final reiteration elicits a fuller sound (mm. 34-37). The theme is now assigned to the strings that are, for the first time, exhibiting the thematic material rather than simply providing accompaniment. Here, the propelling harmonic instability results from the continuous sixteenth-note passagework in the piano and the constantly alternating major and minor triads in parallel progression in the clarinets (see Example 5.6, m. 34). The rapidly moving harmony creates tension and excitement, leading to a new area where the piano shows off its own theme (m. 38).

Compared with Theme I and Theme II, the Piano Theme is lilting and lighthearted in character, which reflects the spirit of *scherzando* as indicated by the composer (see Example 5.7, mm. 38-40). The theme lasts only three measures and it is in an arch shape. It is characterized by the syncopated pattern (written in a sustained note succeeded by two sixteenths) that is followed by a rapid turn in thirds and fourths. The Piano Theme, played in the right hand of the piano, starts in a downward motion along with the left hand's chordal support moving in the same

direction (m. 38). In m. 40, two hands play the last part of the theme in octaves with grace notes and accents on the weak beats; this parallel motion in octaves, grace notes, and accents on the weak beats is kept the same whenever the last part of the theme returns at different pitch levels (see Example 5.8, mm. 43-46; in the Recap, m. 136 and mm.139-141).

Example 5.7 (Piano Theme and the Fanfare Motive, mm. 38-40)



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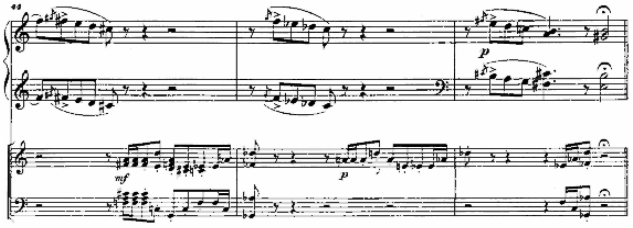
After its three-measure announcement, the Piano Theme immediately repeats itself with some modifications. A fanfare motive (labeled Fanfare Motive), introduced by the trumpet at mm. 39-40 (see Example 5.7), continuously interrupts the Piano Theme, which creates an amusing echoing effect (mm. 42-46). This motive permeates the remaining movement as a unifying force, especially in the Development. One of the most remarkable moments in the first movement is a dramatic pause at the end of m. 46 (see Example 5.8), where an E major chord, held with a fermata in its root position, leads to a vigorous cadenza.

Example 5.8 (mm. 44-46)



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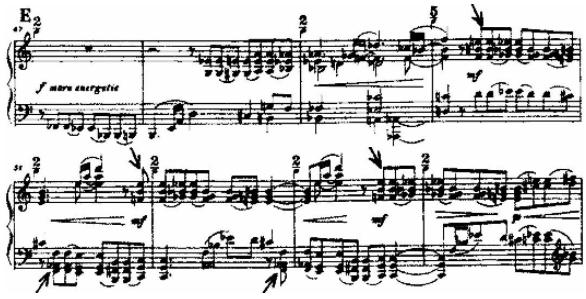
First Cadenza

The First Cadenza (mm. 47-55) is inserted between the Exposition and the Development, which effectively links these two sections. The indication, *more energetic*, reflects the thickening sound and contrapuntal texture of the passage. The piano enters *forte* with the inverted Y motive in a low register (see Example 5.9, mm. 47-48). The inverted Y motive dominates the First Cadenza in a fugal style; an impression of a fugue is created by the three entries of the motive in different registers with multiple voices (see Example 5.9, mm. 47-50). In addition, the inverted Y motive is repeated five times in canonic imitation (mm. 50-54).

Example 5.9 (First Cadenza, mm. 47-54)



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A tonal conflict occurs when the inverted Y motive in the left hand is set a half step higher (F) against the E tonality in the right hand. This bitonal canonic passage not only intensifies the music but leads to the next major section of the movement, the Development.

Development

The Development forms a striking contrast to the Exposition. Besides the obvious difference in dynamic level (now *ff*) and instrumentation, it is set off by the Fanfare Motive, which becomes the Development's foremost integrating force. In addition, Theme Ia is further transformed, specifically through rhythmic augmentation. According to the organization of the thematic materials, instrumentation, and tonal centers, the Development can be divided into three subsections (see Table 5.2).

Table 5.2 Three Subsections of the Development

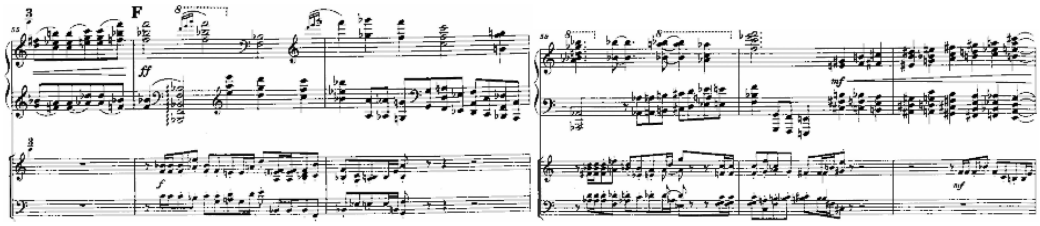
Subsections	Measures	Thematic Materials and Instrumentation	Tonality
First	56-63 (62-63)	Theme Ia (piano)+Fanfare Motive (orchestra) The Y motive (piano)	B-flat
Second	64-71	Theme Ia (orchestra)+Fanfare Motive (piano)	F→C
Third (Transition)	72-83 (80-83)	The X motive (orchestra)+Fanfare Motive (orchestra) Descending + ascending motions (orchestra)	C C→D→A

First Subsection of the Development

A B-flat chord announces the beginning of the Development (m. 56), where the piano presents Theme Ia in a new form. Although the rhythm of Theme Ia has been augmented, it differs very little from its original statement except for the new tonality (B-flat) and the heaviness of scoring. The piano is scored for a rather expanded range; the augmented theme is richly harmonized with descending octaves

in the bass, which is followed by a series of chordal progressions moving in a contrary motion (see Example 5.10). A full brass ensemble is employed here and plays the Fanfare Motive *forte* at different pitch levels. A stretto passage (mm. 62-63), based on the Y motive, is reminiscent of the preceding cadenza and leads to the Second Subsection of the Development.

Example 5.10 (Augmented Theme Ia and the Fanfare Motive, mm. 55-60)



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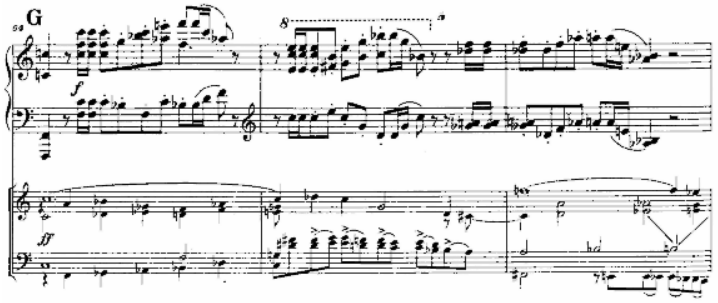
Second Subsection of the Development

Additional instruments (violins and violas) are employed in the Second Subsection (mm. 64-71) while the piano and the brass exchange their parts (see Example 5.11). The Fanfare Motive now played by the piano is reiterated many times, constantly moving to different tonal levels. The augmented Theme Ia is given to the trumpet and is harmonized by the brass ensemble. A rapid sixteenth-note figuration is first played by the violins (m. 64) and then alternates between the violins and violas. This scalar passagework becomes persistent and is played simultaneously by multiple instruments in the succeeding subsection.

Example 5.11 (mm. 64-66)



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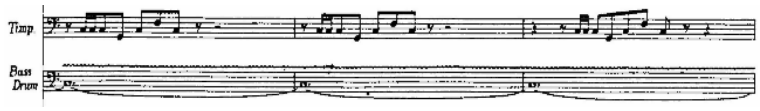
Third Subsection of the Development

As expected, the climax of the movement comes at the Third Subsection of the Development (m. 72). It demonstrates Hindemith's economy and contrapuntal ingenuity in condensing the first two subsections into the final one. All the materials presented in the first two subsections are superimposed in different layers that compact the texture of the Third Subsection, leading the Development to a gigantic closure. Here, the piano is excluded and the orchestra dominates as the two prominent elements (the X motive of Theme Ia and the Fanfare Motive) are further explored. These two elements are emphasized by canonic imitations and create an accelerating feeling by rhythmic contractions, agitating the excitement to the final climax of the Development (m. 80).

The final strong cadence of the Second Subsection overlaps the opening of the Third Subsection (m. 72), in which a C major triad is firmly established. The bass drum and timpani appear for the first time at m. 72 and play an important role as harmonic reinforcement (see Example 5.12). The timpani presents the Fanfare

Motive in C, underpinned by the bass drum's C pedal point. In addition, the upper woodwinds enter in open fifths in C, presenting the augmented Theme Ia *fortissimo*.

Example 5.12 (mm. 72-74)



Similar to the First Cadenza, the canonic treatment is further expanded in the Third Subsection. Three groups enter *fortissimo* and play the augmented X motive in a canonic style (see Example 5.13, mm. 72-76). The first group, the upper woodwinds, is the lead of the canonic treatment that announces the augmented X motive at the beginning of the Third Subsection. The second group, bassoons and horns, follows the lead at the third beat of m. 72. The third group, the tuba and low strings, follows three beats later (m. 73). Instead of starting at the same tonal level, each group is in a different tonality: C, F, and B-flat, respectively. In addition, these canonic imitations occur at three different layers (mm. 72-73) that start from the highest register, through the middle, and finally to the lowest (see Example 5.13). Importantly, in the Third Subsection, the tonalities of the second and third entrances of the augmented theme are in a reversed order from the two previous subsections of the Development. This symmetrical design of tonality is well arranged by Hindemith and the following diagram will make the above discussion clear (see Table 5.3).

Example 5.13 (The augmented X motive in canonic imitation, mm. 71-76)

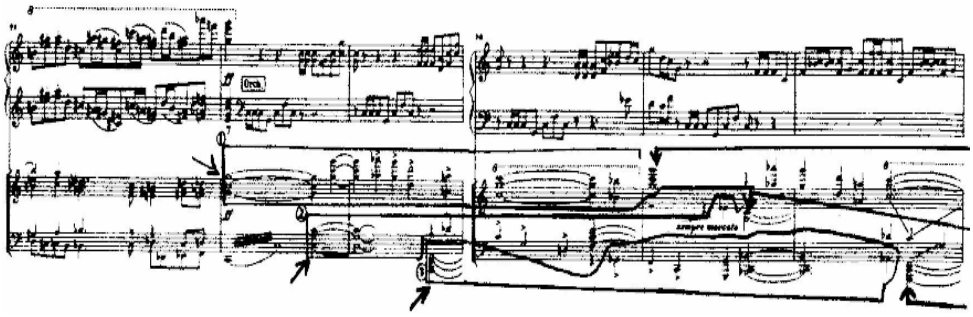


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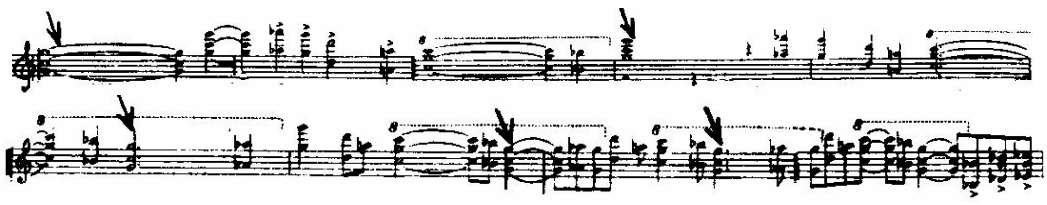
Table 5.3 Overall tonalities are shown in a palindrome-like design within the Development

First Subsection Augmented Theme Ia	Second Subsection Augmented Theme Ia	Third Subsection Augmented X motive		
		1st entrance	2nd entrance	3rd entrance
m. 56	m. 64	m. 72	m. 72	m. 73
B-flat	F	C	F	B-flat

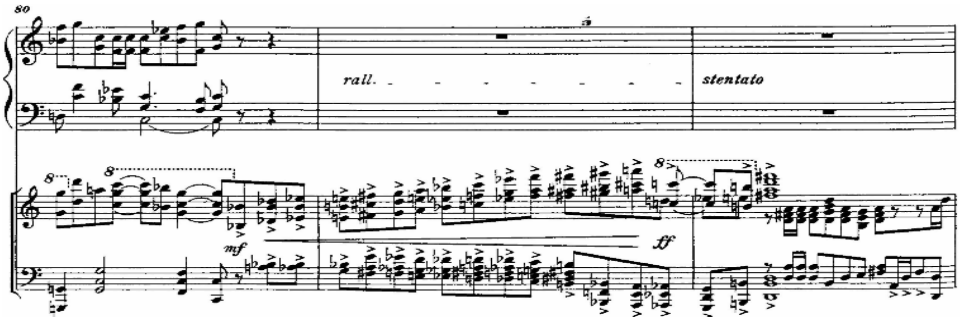
Besides using contrapuntal texture to build up the intensity, Hindemith hastens the music by shortening the X motive's note values when it repeats each time. For instance, the augmented X motive written in canonic imitation is led by the upper woodwinds, which reiterate it five times before approaching the end of the Development; each reiteration is shortened two quarter notes (except a dotted quarter note with an eighth in mm. 78-79) on the first note, and the duration of the following notes is also reduced (see Example 14, mm. 72-80).

Example 14 (Rhythmic contractions in the augmented X motive, mm. 72-80)



In mm. 78-80, the X motive is rhythmically contracted into a dotted quarter note and eighths followed by a syncopated figure; this most condensed form of the X motive repeats twice and forces the music into a culminating point at m. 80, where begins a transitional passage to the piano's Second Cadenza. Due to the suddenly decreasing dynamic level at the third beat of m. 80 (from *ff* in full orchestra to *mf* without the brass and percussion), a powerful crescendo then builds through the homorhythm along with the homophonic chordal progressions in contrary motion, underpinned forcefully by a chromatic descending bass line. This series of block harmonies moving in opposite directions finally rests on a D major triad serving as a dominant chord of A major, which leads to the next section, the Second Cadenza. Other elements building up the tension to prepare for the piano's grand entrance are the accent on each note in every instrument, *rallentando*, and *stentato* (see Example 5.15).

Example 5.15 (mm. 80-82)



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Second Cadenza

The Second Cadenza (mm. 83-111) is much longer than the previous cadenza and it consists of contrasting moods and characters. Here, Theme I and its motives (X and Y) are further elaborated and developed through ornamentation and augmentation. In addition, an improvisatory flavor is particularly created by the *poco accelerando* and *rallentando*, which are always followed by a rest or a fermata, leading to a new subsection containing distinct textures, thematic materials, and dynamics. The Second Cadenza can be divided into three subsections according to the thematic treatments and the indications written by the composer (see Table 5.4).

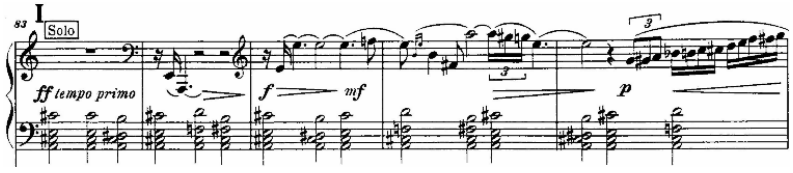
Table 5.4 Three Subsections of the Second Cadenza

Subsections	Measures	Indications	Thematic Material	Dynamics
First	83-92 92-95 95	*tempo primo* *poco accel.* *rall.*	Theme Ia The Y motive	*ff* *mf*<*f* *f*>*p*
Second	96-103 103	*quiet* *rall.*	Ostinato and the Y motive	*P* > *pp*
Third	104-109 110 111	*tempo primo* *riten.* *a tempo*	Theme Ia (the X motive) A transitional measure	*mf*<*f*<*ff*>*f*> *f*>

First Subsection of the Second Cadenza

Entering with the orchestra on the last chord of the Development, the piano announces the tonic key by using a series of chords in the left hand (see Example 5.16). Based on the pedal point of a major third, A and C-sharp, Hindemith superimposes either major or minor sixths or perfect fourths on it.

Example 5.16 (Theme Ia in the Second Cadenza, mm. 83-87)



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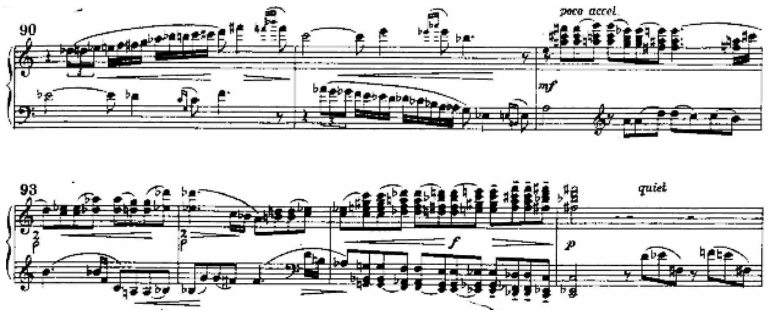
Theme Ia returns with an improvising character produced by the rapid turns in fourths and chromatic scales. The theme, written in a homophonic manner, is richly harmonized by superimposed chords with a clear tonality of A. However, a contrapuntal treatment interrupts the simplified texture at m. 88, in which the theme becomes a basis for imitative sequences that overlap one another (mm. 87-95). The imitative sequence of the left hand is rigidly mirrored by the right hand's melody and it comes in a stretto-like fashion (see Example 5.17).

Example 5.17 (mm. 90-96)



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At m. 92, the base material for imitation is changed to the Y motive of Theme I. Instead of copying the motive, Hindemith varies the melodic contour of

each sequence in a free manner, but the rhythmic pattern thoroughly adheres to the Y motive (mm. 92-95). Still, the right hand is the lead for an imitative sequence and the left hand enters after two beats delay. This stretto-like passage directs the First Subsection to an unexpected soft closure (m. 96), in which a mysterious dissonance is created by a chord consisting of two tonalities (C minor and augmented B-flat triads).

Second Subsection of the Second Cadenza

The quiet middle subsection (m. 96), succeeded by an unresolved dissonant chord and an eighth-note rest, begins with a new ostinato figure in the left hand (see Example 5.18). The recitative-like melody is also derived from the Y motive, but it is further transformed. A distinct segment of the Y motive is employed here; it is two successive fourths along with the dotted rhythm followed by two sixteenths. The six-measure long melody is built on a symmetrical design. The first two measures (mm. 98-99) are parallel to the last two measures (mm.102-103); the latter part of the melody and ostinato accompaniment is transposed down a minor sixth. As for the middle two measures (mm. 100-101), the dotted rhythm along with two successive fourths is retained, but the ostinato of the left hand is replaced by a descending line. As at the end of the First Subsection, the Second Subsection is closed with an unresolved chord (a minor seventh superimposed on a perfect fifth), which is played *pianissimo* and prolonged by a fermata (m. 103).

Example 5.18 (mm. 97-99)



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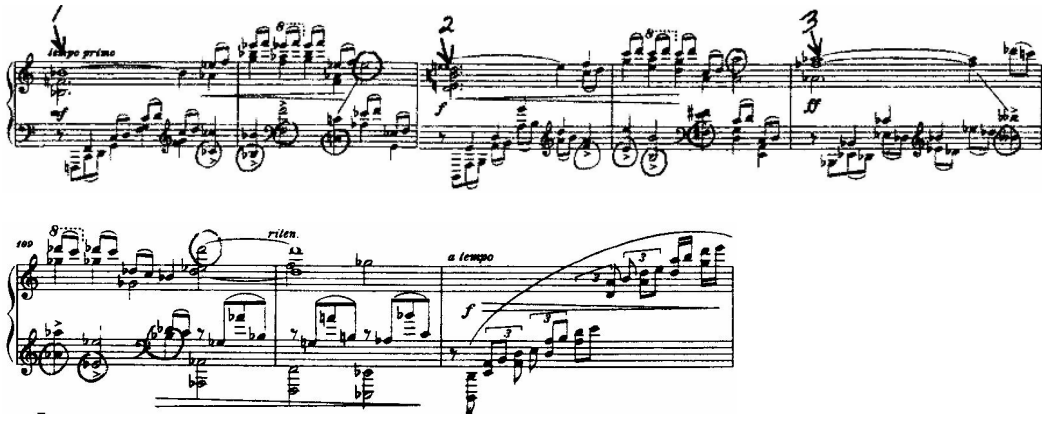
Third Subsection of the Second Cadenza

After the fermata and a dramatic pause, wide emotion bursts out due to Theme Ia's surprising return in an augmented form, accompanied by a rapid arpeggio-like figure shifted between the hands (see Example 5.19, m. 104). This subsection shows Hindemith's preference for transforming thematic materials through rhythmic variations along with different accompaniment. The theme used in the Third Subsection is attached to the rhythmically augmented Theme Ia of the Development. Its emphatic and masculine character is reminiscent of the piano's entrance at the beginning of the Development. Hence, there are immense characteristic differences and emotional conflicts between the First and the Third Subsections of the Second Cadenza, both of which use Theme Ia but written in distinctive styles. Theme Ia occurs at the beginning of the Second Cadenza, where it is improvisatorial with expressiveness in character; on the other hand, it next appears at the outset of the Third Subsection, where there is an attempt at producing an orchestral gesture. The augmented theme is interwoven with the arpeggio-like accompaniment and rises to virtuosic heights.

The X motive of Theme Ia returns in the augmented version at the start of the Third Subsection (see Example 5.19). According to its reiterations at different tonal levels, this passage can be partitioned into three segments: first, in B-flat (mm. 104-105); second, in C (mm. 106-107); and finally in D-flat (mm. 108-110). A transitional measure (m. 111), marked *a tempo*, leads the Second Cadenza to the Recapitulation.

Example 5.19 (mm. 104-111)



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The analysis of the three segments (mm. 104-110) of the Third Subsection summarizes several characteristics. First, all three segments are written in homophonic style, in which the melody and arpeggio-like accompaniment are interchanged between hands. The fleeting move of the accompaniment shifts from one register to another, which not only thickens the texture in a virtuosic manner but also creates three "wave-like" phrases. Second, the intervallic and rhythmic patterns of the melody employed in the three segments rigidly adhere to the same mold, the X motive of Theme Ia in augmentation. Third, the tonal relationships between the

three segments demonstrate Hindemith's preference for treating the semitone as a leading tone to modulate. For example, the X motive of the first segment ends on E-flat and it leads to E-natural, on which the second segment begins. Table 5.5 may clarify the tonal shifts. The "rising modulation," thick texture, expanded range between the hands, and crescendo all contribute to building up the final climax of the Second Cadenza.

Table 5.5 Third Subsection of the Second Cadenza

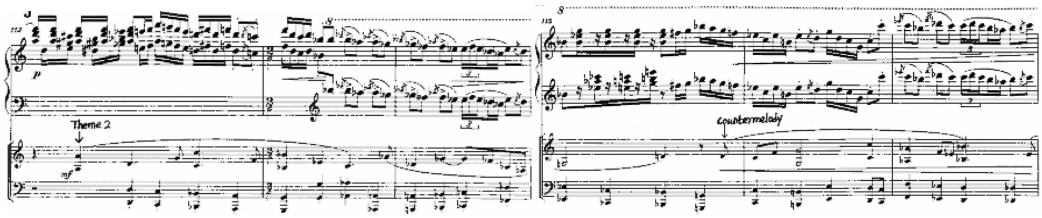
Segments	X motive starting from	X motive ends on	Tonal center
First	B-flat	E-flat	B-flat
Second	E	A	C
Third	A-flat	D-flat	D-flat
Transitional measure			D

The extended measure (m. 110) of the third segment is sustained on D-flat, which has been particularly emphasized in the accompaniment of mm. 108-109. In m. 110, the D-flat (C-sharp) is underpinned by an E-flat octave that results in augmented sixths. Therefore, the suspended dissonance, along with the *ritardando* and *diminuendo*, certainly intensifies the emotional outburst when the arpeggio-like accompaniment returns in triplets. This arpeggio-like figure based on D tonality enters *a tempo* and leads directly to the Recapitulation. The diminuendo and the decrease of the rhythmic values effectively produce the sense of leading to a new section; the triplets are compacted to sixteenths at the end of the measure, which connects to the sixteenths of the piano accompaniment at the start of the Recapitulation.

Recapitulation

Compared with the Exposition, the Recapitulation is modified in several aspects: first, it is in an abridged form; second, Theme I is absent; and third, Theme II and the Piano Theme return but in different keys. At the beginning of the Recapitulation (m. 112) Theme II returns and is played by the same instruments (the clarinets) as in the Exposition, but it is now in D minor (see Example 5.20).

Example 5.20 (Theme II in the Recapitulation, mm. 112-117)



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Instead of being reiterated several times through different instruments as in the Exposition, Theme II is followed by a new melody (see Example 5.20, m.115-117); this passage is patterned on the third restatement of Theme II along with the succeeding melody from the Exposition (mm. 112-122 vs. mm. 25-34). There are two similarities between the two passages. First, both passages are accompanied by correlative figurations (the lower strings play pizzicato in octaves while the piano provides passagework); second, the latter melody is derived from the former in an expanded manner through sequence.

The texture grows thicker as additional instruments join at the second entrance of Theme II announced by the piano (m. 123). Still, the strings maintain

the same pizzicato accompaniment while the woodwinds dialogue with a sixteenth-note pattern. Although instrumentation and accompaniment are enriched in the restatement of Theme II, the piano adheres to the preceding statement (played by the clarinets) and decorates it with a few trills. Therefore, the two statements of Theme II in the Recapitulation have the same length and parallel one another (mm. 112-122 and 123-133).

The Piano Theme returns at the end of Theme II, but now in C-sharp minor. The Fanfare Motive also recurs, played in octaves by the woodwinds and bass. As in the case of the Exposition, the Piano Theme serves as a closing subject and leads to the Coda.

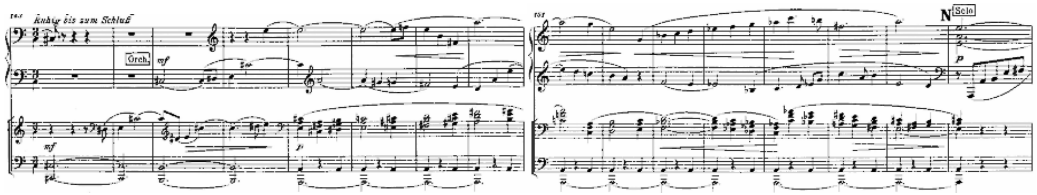
Coda

The Coda, indicated *Quietly concluding*, is characterized by its serenity and simplicity. The meter remains triple, but it is now 3/4 rather than 3/2. The tonal stability is established through the A pedal point, which is offered by the bass and timpani. Being absent in the Recapitulation, Theme I now returns in a transformed version, which shows Hindemith's novel ability to transform the opening theme through different phases, from lyricism through grandeur through enthusiasm and finally into a tranquilly transparent texture.

The Coda begins with a canonic treatment between two clarinets (mm. 143-146) that are the only wind instruments used in the section (except at the very end where *Fast* is indicated). After this four-measure canonic introduction, Theme Ia returns in a form of rhythmic variation, essentially written in sustained notes and quarter notes (see Example 5.21); the clarinet first presents it, then the piano takes

over and restates it literally. Despite the fact that the rhythmic values of the theme were augmented very much in the Development and Second Cadenza, the characteristics here are extremely different due to the changed time signatures and the texture. Conversely, the aural impression of the opening Coda is reminiscent of the beginning of the movement.

Example 5.21 (Transformed Theme Ia in the Coda, mm. 143-158)



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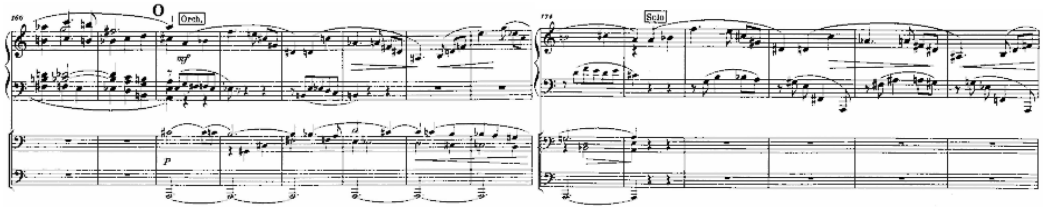
The second half of Theme I (Theme Ib) unexpectedly returns at the midpoint of the Coda when the piano completes its restatement of Theme Ia in m. 168; it is also first played by the clarinet and the piano takes it over (see Example 5.22).

Example 5.22 (mm. 168-179)



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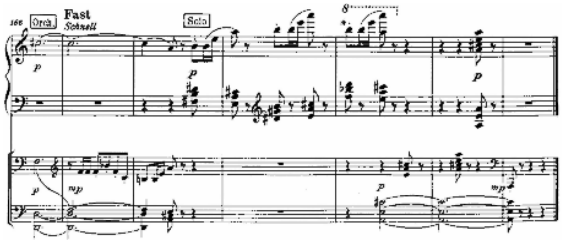
Theme Ib ends on an A major chord played *piano* by the strings and clarinets (m. 175) where it is immediately taken up by the piano. As for the piano's restatement,

the texture is more simplified and exists in only two voices. Opposing the upper melody, the lower voice is written in a broken-chord figure that repeats in an imitative manner through different pitches (m. 177 and mm. 179-185). However, the A tonality remains secure due to the lowest note of each measure being anchored on A.

Surprisingly, instead of concluding the movement at m. 186, Hindemith holds a major seventh for a measure among the flutes and clarinets before the Fanfare Motive recurs at the tail-end of the movement where *Fast* is marked (see Example 5.23, mm. 186-188).

Example 5.23 (mm. 186-192)



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The dissonant tension is finally resolved in m. 188, where the piano instantly picks up the Fanfare Motive from the trumpet and plays it three times in a much shorter fragment (mm. 187-190). This short fragment not only highlights the tonic note (A), but it also creates a hemiola effect. The tonality of the movement is further emphasized by the sustained A major triad played by the clarinets. The swift alternations between the instruments bring the movement to a witty and delightful end.

Second Movement

Slow

Throughout the second movement the linear motion used is abundant, embracing the complex dissonances and astringent sounds. There are three principal themes, which are subjected to complicated contrapuntal treatment. The movement is in a three-part form with a Coda (see Table 6.1).

Table 6.1 Overall structure of the second movement

Section	Thematic Materials	Measures	Tonality
A	Theme I Theme II Theme II/Theme I	1-9 10-18 19-25	C-sharp minor
Transition	Repetitions of new fragments	26-29	
B	Theme III	30-60	G-sharp→C→B-flat→A
Transition	Head motive of Theme III	60-63	Chromatically descending to D
A'	Theme I/Theme II Theme II/Theme I	64-72 73-82	C-sharp minor
Coda	Fragments of Theme III	82-88	C-sharp minor→C-sharp major

Theme I and Theme II employed in the A sections are both characterized by sustained lyricism and a pensive mood. These two themes remain almost the same as their original figures whenever they occur (except for slight changes occasionally made at the end of the themes). Theme III, appearing only in Section B and in the Coda, is made up of fairly short motives and serves mainly as a springboard for further transformations. Also, Section B contrasts with the A sections by manipulating the motives of Theme III, which gradually builds up to the climax of the movement (mm. 50- 60).

While the lengthy semitone trills and the running figurations written in quintuplets blur the sound in the beginning of the movement, the tonality still firmly

centers on C-sharp minor, due to the C-sharp pedal point that lasts for 18 measures. It forms the relationship of a third with the tonality at the end of the first movement (A major), a root relationship found frequently in music that is tonal in the traditional sense.

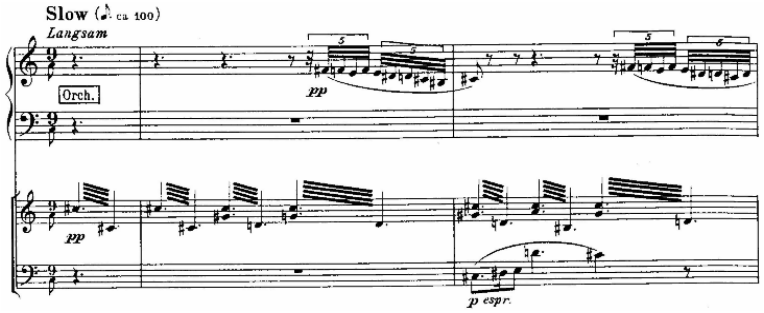
The A sections both remain in the tonic, C-sharp minor. The B section, however, is tonally unstable and further developed through its new thematic material. Despite the unstable tonality within Section B, several cadences divide the subsections of Section B. In the Coda, the tonic key (C-sharp minor) is enforced by the C-sharp pedal point. However, the last two measures of the movement end on an unexpected C-sharp major triad.

Sections A and A' are mostly in 9/8 meter with each of the three large beats divided into three subordinate beats, which are distinguished from the constantly changed meters (7/8, 6/8, and 5/8) in Section B. The unifying factors of the movement are carefully bound up with specific rhythmic treatments. Theme I and Theme II appearing in the A sections are thematically and rhythmically almost the same as their initial statements when they return. In Section A, a continuing trill figure accompanies the themes all the way to Section B. In Section A', instead of the trill accompaniment, a new stream of scalar passages in sextuplets is employed throughout. In Section B, Hindemith uses varied rhythmic patterns to create impelling feelings and contrasting moods. A feel of accelerating motion building up to the climax of the movement is generated by the different rhythms within the subsections of B: first, the eighths and sixteenths (mm. 30-33), second, the triplets (mm. 34-50), and finally, the triplets and the dotted rhythm (mm. 50-63).

Section A

The movement begins with a mysterious and somber mood created by the low instruments introducing Theme I, the blurring sound of the muted violins playing lengthy trills in minor seconds, and the stepwise figurations of clarinets serving as the written-out ornaments in quintuplets (see Example 6.1). The persistent half-step trills play a unique role in Section A; they permeate the entire section (lasting for 29 measures) and produce vague and mysterious feelings. Even though the trills obscure the sound, the tonal center of C-sharp minor is immediately established through the C-sharp pedal point and the melodic elements of Theme I.

Example 6.1 (Theme I and its accompaniments, mm. 1-2)



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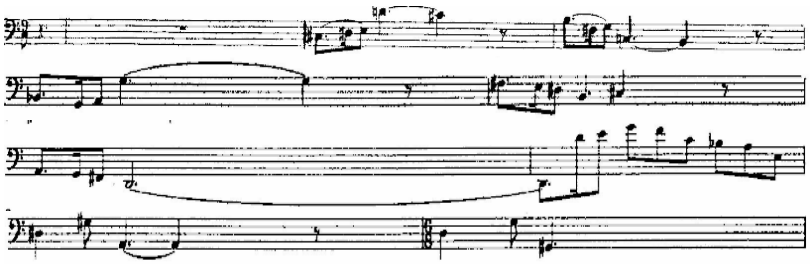
Two principal themes (Theme I and Theme II), both centered on C-sharp minor, are employed in Section A; these themes are first presented separately, but later on they appear simultaneously in juxtaposition at the second half of Section A (m. 19). Theme I is an eight-measure, spacious, gloomy melody stated in the low instruments (bass clarinet and cello; see Example 6.2). A dotted-rhythm motive occurs at the beginning of each measure (except mm. 8-9) and it is always followed

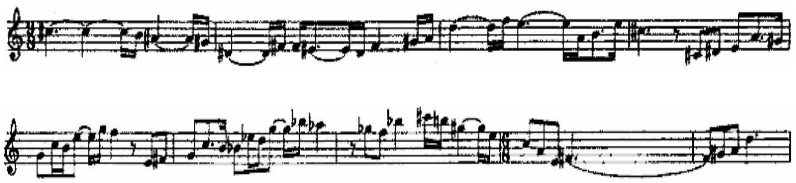
by disjunct motion. The large leaps of Theme I include a two-octave interval (D to d') and major or minor sevenths. Even though the range of the melody expands from D to g' (m. 7; two octaves with a fourth), the contour of Theme I is well designed. It consists of three small arch-like shapes: first, mm. 2-3, second, mm. 4-5, and third, mm. 6-9. Theme I begins with C-sharp and ends on the dominant (G-sharp, m. 9), which is directly resolved to the C-sharp at the entrance of Theme II (m. 10).

Example 6.2 (Theme I, mm. 1-9)



The piano's first entrance brings out the second theme (Theme II; see Example 6.3); it is still expressive and lyrical in character and has the same trill accompaniment as Theme I. It is shaped in two parts: first, mm. 10-13, and second, mm. 13-18. A metric displacement occurs at mm. 13-15, in which the melodic sequence starts at a different point in the measure.

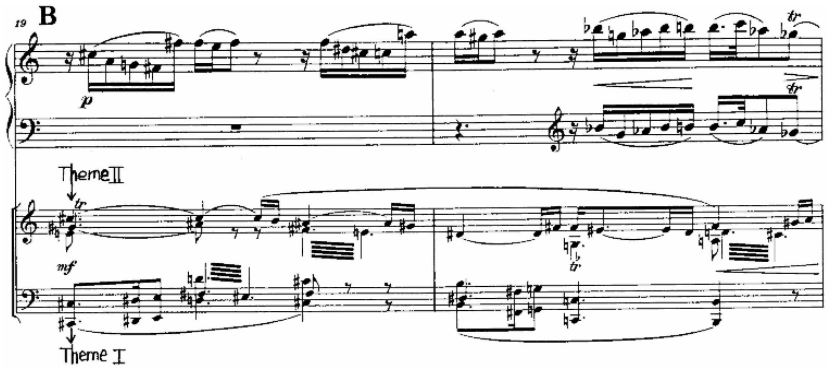
Example 6.3 (Theme II, mm. 10-18)



Compared to Theme I, Theme II is less disjunct and begins with a descending motion written in a new rhythmic motive (the sustaining note succeeded by a

sixteenth). Theme II starts from C-sharp; its last note (D) is resolved by the restatements of Theme I and Theme II in m. 19 (see Example 6.4).

Example 6.4 (Theme II/Theme I in Section A, mm. 19-20)



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The superimposed themes (Theme I and Theme II) remain almost the same as their initial figures, practically note-for-note without transposition (except omitting a few notes at the end of the themes). A different instrumentation and new accompaniment are adopted when these two themes recur each time. For instance, a new countermelody, played by the piano (mm. 19-25), is inserted between the two themes. These two themes are juxtaposed in m. 19 where the oboe takes over Theme II while the bassoons and the lower strings play Theme I beneath it. The trill accompaniment is still retained, but it now alternates between two pairs of instruments (see Example 6.4).

A transitional passage (mm. 26-29), consisting of two new and ever-shorter melodies, leads to the next section, Section B. This passage starts and ends on C-

sharp as a dominant of G-sharp, which prepares for the entrance of Theme III in m. 30.

Section B

Section B (mm. 30-63) is marked by several changes from Section A, such as the continuous changes of meter (almost each measure changed), the introduction of new thematic material (Theme III), the profuse use of triplets, and the restless, echoing effect between the piano and orchestra. Theme III (see Example 6.5), introduced by the right hand of the piano, dominates the entire B section. Contrasting the lengthy Theme I and Theme II, Theme III is much shorter in length and lighthearted in character. Besides, the melodic range of Theme III is less expanded in scope and only spans a minor tenth (b" to g'-sharp). The head motive of Theme III is a rising third followed by a falling fourth (mm. 30-31), which is the crucial element for further thematic transformation within the section.

Example 6.5 (Theme III, mm. 30-33)



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Unlike the straightforward Theme I and Theme II, Theme III is transformed into many different versions whenever it recurs; it is modified through transposition, omission, extension, and changes of note values. Therefore, Section B gives an impression of a theme and variations. According to the thematic and rhythmic

treatment of Theme III, Section B can be partitioned into three subsections (see Table 6.2).

Table 6.2 Three subsections of Section B

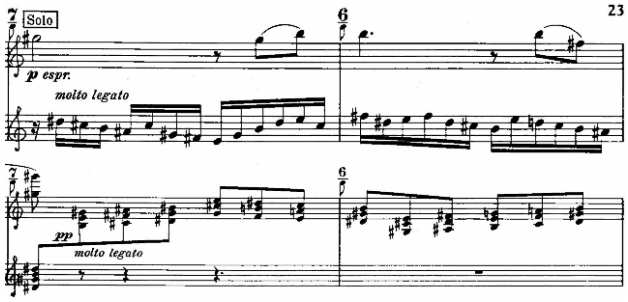
Subsection	Measures	Characteristics
B1	30-37	Theme III is accompanied by chordal progressions moving in parallel motion.
	38-40	Theme III is in a contracted form, alternating between the piano and woodwinds ensemble.
B2	40-50	Exploring the fragments of Theme III and extensive use of triplets in an echoing fashion.
B3	50-60	The climax of the movement punctuates Theme III with the full orchestra and piano in a transformed, dialogue style.
Transition	60-63	A chromatic descending line leads the tonality back to the tonic.

In Section B, different combinations of instruments are formed and set in contrasting layers. Extreme texture (simple vs. complex) and contrasting moods occur within Section B. For instance, a delightful moment is created by the echo effect between the piano and woodwind ensemble (mm. 38-40). This dialogue passage, based on Theme III in triplets and played *piano*, reveals the most transparent texture in the entire movement. The climax of the movement, located in B3 (mm. 50-60), is built up by seven layers, in which each layer presents different rhythmic patterns and thematic elements. Here, Theme III, played *fortissimo*, is transformed into a forceful, masculine character. It is first played by the trumpet (mm. 50-52), and then the piano responds with improvisatory flavor, acting as a powerful conversational partner (mm. 52-56). The dynamic gradually drops along with the chromatic descending motion at mm. 60-63, providing a transition to the return of Section A.

First Subsection of B: B1

In B1, Theme III appears three times: first, introduced by the piano (mm. 30-33); second, restated by the horns (mm. 34-37); and third, the theme is echoed between the piano and woodwinds in rhythmic diminution (mm. 38-39). In contrast to Section A, here the tonality is unstable. However, it is the only place in which the theme is underpinned by chords in parallel motion (see Example 6.6). Theme III is accompanied by a series of second inversion triads (mm. 30-33) and a series of root-position triads (mm. 34-37) in the strings.

Example 6.6 Theme III and a series of second inversion triads (mm. 30-31)



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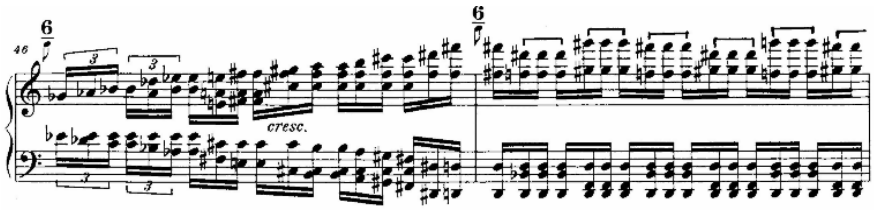
The woodwinds echo the piano consecutively in mm. 38-39; Theme III is still recognizable but with the steady triplets in a compacted form. This echoing passage not only concludes the first subsection, but it foreshadows the upcoming subsection that continues the conversational pattern in uninterrupted triplets (mm. 40-45).

Second Subsection of B: B2

The fragments of Theme III explored in a dialogue fashion with the restless triplets and a crescendo create an urgent feeling in B2 (mm. 40-50). Significant transformation of Theme III appears in the viola at m. 45, where the head motive of Theme III (rising third and falling fourth) is rhythmically compacted into one measure and melodically prolonged by sequential treatment (mm. 45-49).

The piano accompaniment, starting from the third beat of m. 45, serves as a powerful transition that particularly intensifies the excitement and leads to the climax of the movement (B3). The constant motion of the piano's steady triplets begins with octaves and then moves in a contrary gesture that reaches an expanded range between the hands. The spreading-out motion (m. 46) and continued repetitions in short patterns (three sixteenths as a unit, mm. 47-49; see Example 6.7) effectively produce the crescendo's arrival at the *fortissimo* climax in m. 50.

Example 6.7 (mm. 46-47)



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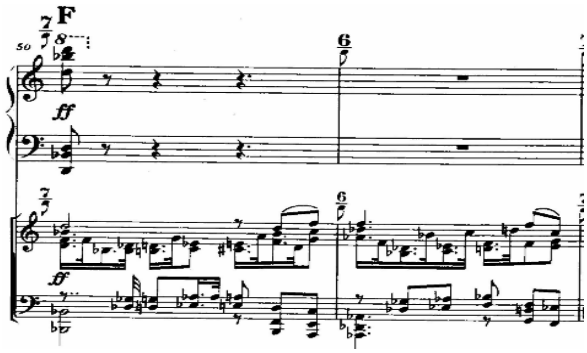
Third Subsection of B: B3

A full orchestration reinforces the climax of the movement in the beginning of B3 (m. 50; see Example 6.8). Theme III is now played *fortissimo* with an

emphatic character in a condensed form; the trumpet announces the transformed theme first, and then the piano responds to it in an ornate, forceful style (see Example 6.9).

Even though the piano part has an improvisatory flavor, it is actually derived from the trumpet's statement. Elaborating the theme by recasting rhythmic patterns, the piano acts as a powerful conversational partner to the trumpet (mm. 50-52 vs. mm. 53-55). This ornate response to the trumpet is in an energetic style, which is characterized by the massive chords and large leaps. The accent and tenuto marks on specific notes of the right hand indicates Hindemith's intent to highlight the theme as well as emphasize the metric shifts. This dialogue passage is repeated at mm. 56-59, but it is now written in a transposed position (B-flat major vs. A major) and made shorter by half.

Example 6.8 (Complex texture in the beginning of B3, mm. 50-51)



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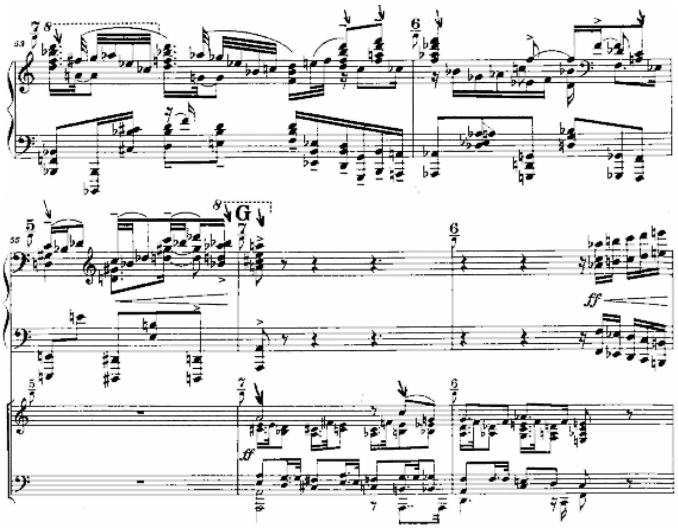
Example 6.9 (Piano's elaborated response to the trumpet's statement, mm. 53-57)



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In B3, the dramatic conversational passages and the full orchestration with varied combinations of rhythmic and thematic elements build up to the climax of the movement. For instance, this subsection begins *fortissimo* with a full orchestra that is made up of seven layers; each layer presents different rhythmic motives and thematic materials (see Example 6.8).

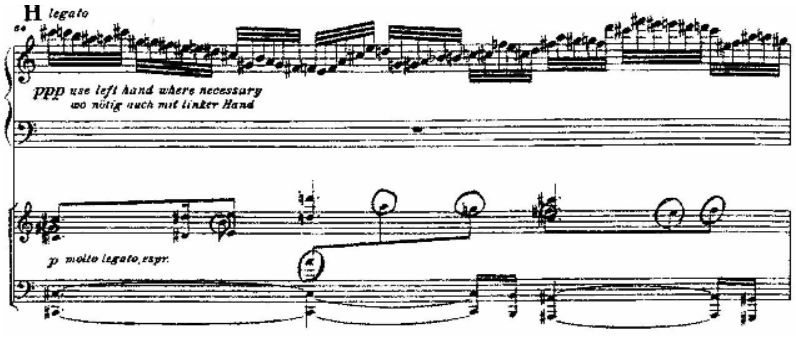
In the first and the second layers, Theme III is announced by a solo trumpet with a countermelody beneath it, played by the second trumpets. In the third and the fourth layers, the woodwinds and strings are the two dominating groups opposing one another with the triplets against dotted rhythm. In the fifth layer, the horn and trombone move with parallel intervals. In the sixth layer, the tuba and bass provide a descending chromatic bass line; and finally, the timpani stresses on the keynotes as a tonal reinforcement.

A closing theme, followed promptly by the piano's second response to the orchestra, is based on the head motive of Theme III. It is presented by the trombone and underpinned by a descending bass line (mm. 60-64), which leads the tonality back to the tonic, C-sharp minor. This descending chromatic motion along with the decrescendo provides a transition to the return of Section A.

Section A'

Section A' (mm. 64-82) is very similar to Section A, except that Theme I and Theme II appear simultaneously rather than separately as they did in the beginning of the movement, and a new scalar accompaniment in sextuplets replaces the lengthy trill. These two themes are recalled simultaneously and juxtaposed two times with different instrumentation: first, in the strings, and second, in the piano (see Examples 6.10 and 6.11). The returns of Theme I and Theme II (both in the first and second juxtaposing restatements) remain almost the same as their initial statements. However, a slight modification is required at the tail of Theme I in order to match the longer phrase of Theme II.

Example 6.10 (Theme I/Theme II in the strings, m. 64)



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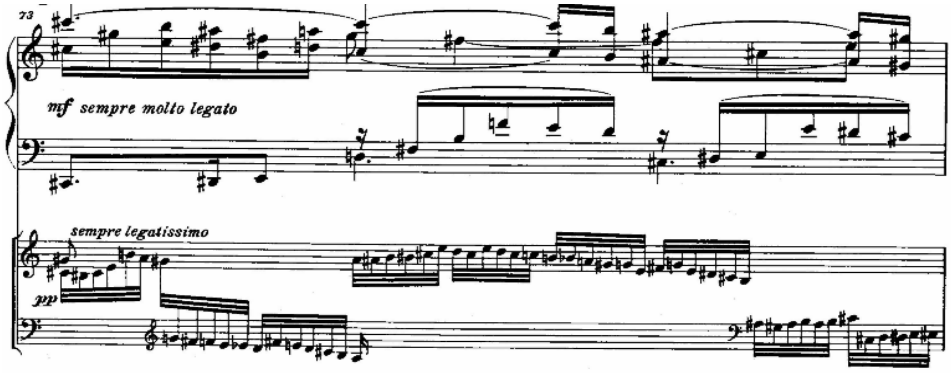
Example 6.11 (Theme II/Theme I in the piano, m. 73)



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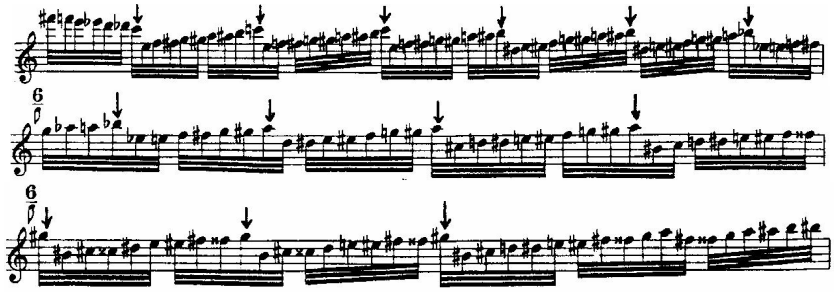
The first juxtaposition of Theme I and Theme II (mm. 64-72) calls upon a full string ensemble, led by the violins playing Theme I two octaves apart while the lower strings are scored for Theme II. In addition, there is a new countermelody played by the second violin with the same lyrical nature as Theme I and Theme II; it is woven between the two principal themes played by the other strings' parts (see Example 6.10, the circled notes).

In B3, a new scalar passagework in sextuplets produces vagueness and shadowy sound resembling the lengthy trill accompaniment as the movement began. It is first employed in the piano (indicated with "use left hand where necessary" by the composer) and then transferred to the strings. The unceasing flow of sextuplets played *pianissisimo* in a high range creates an ethereal atmosphere. This passagework is dominated by the chromatic scale with some unexpected turns and leaps. A series of ascending scales (see Example 6.12) with top notes outlining falling steps in semitones (from C to G-sharp) makes the pattern more recognizable

and accessible. Moreover, the same chromatic scale is repeated three times in m. 72 where the G-sharp serves as the preparation (the dominant of C-sharp) for the second juxtaposing of Theme I and Theme II.

Example 6.12 (mm. 70-72)



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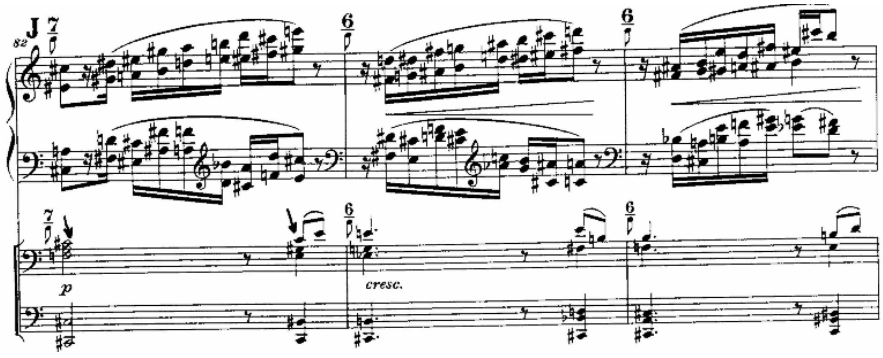
The second juxtaposition of the themes is employed in a single instrument, the piano, in mm. 73-81; Theme I is in the left hand against Theme II in the right (see Example 6.11). Therefore, the texture of the piano part is rich four-voice counterpoint. The upper and lower voices are the restatement of Theme I and Theme II, preserved almost literally, while the middle voices are free counterpoints. The scalar passagework, initially presented in the piano, is now provided by the violas and second violins, which alternate with one another.

Coda

The head motive of Theme III, played by the solo trombone, returns in the Coda (m. 82). It is now in the tonic key (C-sharp minor) and harmonized by a series of augmented triads falling chromatically in the horns and the second trombones (see Example 6.13). However, a clear sense of C-sharp minor is stabilized by the C-

sharp pedal point in the woodwinds, tuba, and violin. Surprisingly, a C-sharp major triad established by the orchestra appears at m. 87. Starting at the high range of the keyboard, the piano moves downward in parallel fifths. The major tonality is reinforced by the muted horns (playing the E-sharp *pianissimo*) in the last beat of the final measure, producing a tranquil and peaceful ending (see Example 6.14).

Example 6.13 (Theme III in the Coda, mm. 82-84)



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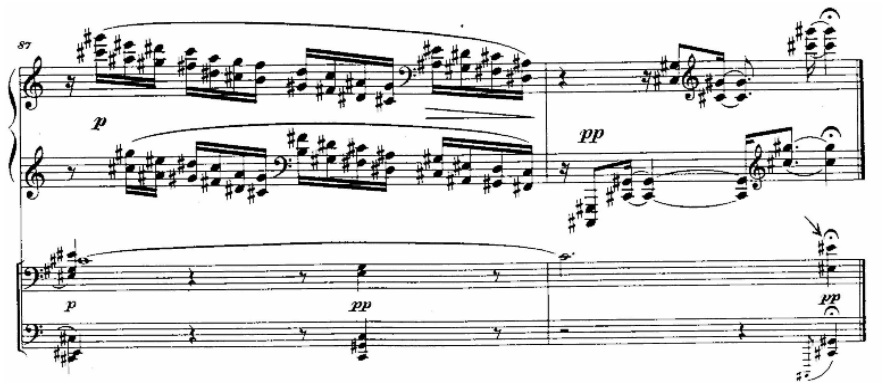
Example6.14 (mm. 87-88)



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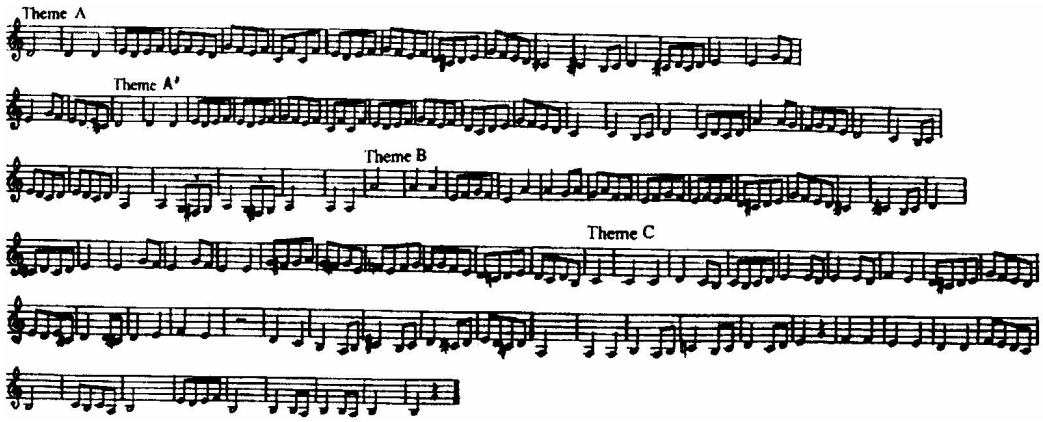
Third Movement

Medley "Tre Fontane"

Unusual among the final movements of concertos, this third movement, entitled *Medley "Tre Fontane"* (Three Fountains), is divided into five sections marked as *Canzona, March, Valse lente, Caprice,* and "*Tre Fontane," medieval dance,* respectively. One common feature among the five sections is that they all share the same thematic materials based on the medieval dance melody from *Tre Fontane*[107] (see Example 7.1). In other words, this melody, *Tre Fontane,* which Hindemith adapted in the last section, is the thematic foundation for the previous four sections. Unlike a conventional theme and variations, Hindemith doesn't introduce the theme until the last section of the movement. The previous four "variations" reveal thematic transformations based on the melody of *Tre Fontane* and generate contrasting characteristics suggested by each title. The final section of the movement is surprisingly straightforward compared to the sophistication of preceding sections. Although Hindemith elaborates on the "theme," particularly through rhythmic metamorphosis, transposition, and instrumentation, its shape is still recognizable in each section.

[107] The dance melody *Tre Fontane* has four parts, but only the first part of it is used as the foundation of the third movement of the *Piano Concerto*. The transcription of *Tre Fontane* is taken from Timothy J. McGee's *Medieval Instrumental Dances* (Bloomington: Indiana University Press, 1989), 84.

Example 7.1 (The Prima Pars of *Tre Fontane*)



The Prima Pars of *Tre Fontane,* used by Hindemith as the thematic foundation in the third movement, can be labeled as Theme A, Theme B, and Theme C (see Example 7.1). Theme A is immediately repeated after its initial statement, but the restatement is modified and ends in a different key. Hindemith's preference for modality shows in lowering the sevenths of Theme C, in which a Mixolydian feel occurs in the beginning of the theme.

The three themes have the same "head motive," which is the repeating notes written in a half note followed by two quarter notes. The stepwise motion with occasional leaps of fourths is the essential melodic content. Every section of the third movement employs these three themes almost note for note (accidentals are used sometimes) even if transposed to different keys. The tonal scheme within each section of the third movement parallels *Tre Fontane.* Table 7.1 shows the tonal scheme of three themes from *Tre Fontane.* Thematically all the sections of the movement are in an A, A', B, C, B', C' form (except for the *Valse lente* is in A, A', B, C). The outline of the formal structure, the thematic materials, and tonalities in each section are shown in Table 7.2.

Table 7.1 Tonal scheme in the Prima Pars of *Tre Fontane.*

Thematic materials	Tonality
Theme A	D minor
Theme A'	D minor→A minor
Theme B	A minor→C major
Theme C	C major→B minor

Table 7.2 Structural outline of the third movement

Section	Measure	Thematic Materials	Meters	Tonality
Canzona			6/8	D minor
A	1-15	Theme A	(9/8)	
A'	15-28	Theme A'		
B	28-42	Theme B		
C	42-57	Theme C		
B'	57-72	Theme B		
C'	72-82	Theme C		
Transition	82-91			A pedal point
March			2/2	G-sharp minor
A	92-102	Theme A		
A'	102-114	Theme A'		
B	114-125	Theme B		
C	125-137	Theme C		
B'	137-148	Theme B		
C'	148-159	Theme C		
Transition	160-164			E-flat pedal point
Valse lente			3/8	D-sharp minor
A	165-179	Theme A		
A'	179-195	Theme A'		
B	195-215	Theme B		
C	215-251	Theme C		C minor
Caprice			9/16	A minor
A	252-265	Theme A	(3/8)	
A'	265-282	Theme A'		
B	282-292	Theme B		
C	292-304	Theme C		
B'	305-313	Theme B		
C'	313-326	Theme C		D/E pedal point
"Tre Fontane," medieval dance			2/4	D minor
A	327-336	Theme A		
A'	336-347	Theme A'		
B	347-360	Theme B		
C	360-377	Theme C		
B'	378-389	Theme B		
C'	389-398	Theme C		
Codetta	398-407	Fragments of Theme A'		A major

Canzona (Moderately fast)

The *Canzona*, written in 6/8 meter (sometimes in 9/8), is in an A, A', B, C, B', C' form. It begins with a short orchestral introduction (mm. 1-3), which recurs five times (at the beginning of Subsection C' the piano joins the orchestra). This short passage serves not only as a cadence of each preceding subsection but also as an introductory statement for the entrance of each theme (see Table 7.3).

Table 7.3 Subsections of the *Canzona*

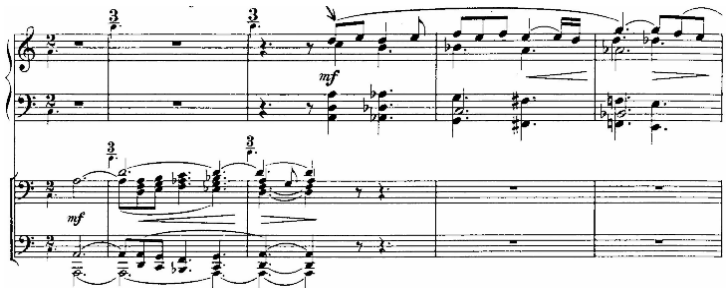
Subsection	Thematic Materials and Instrumentation	Measures	Tonality
A	Introductory statement (orchestra) Theme A (piano)	1-3 3-15	A pedal point D minor
A'	Introductory statement (orchestra) Theme A' (solo bassoon)	15-16 16-28	D/A pedal point D minor→A minor
B	Introductory statement (orchestra) Theme B (piano)	28-29 30-42	A/E pedal point A minor→C major
C	Introductory statement (orchestra) Theme C (piano)	42-43 43-57	C/G pedal point C major→B minor
B'	Introductory statement (orchestra) Theme B (solo bassoon)	57-59 60-72	B/F-sharp pedal point A minor→C minor
C'	Introductory statement (orchestra + piano) Theme C (solo bassoon)	72 73-81	C pedal point C major
Transition	Ostinato figure (piano)	82-85 86-91	E pedal point A pedal point

In the *Canzona*, the piano and the solo bassoon share the spotlight of presenting the thematic materials; each theme is introduced by the piano and then is restated by the bassoon. Melodically, the themes that appear in the *Canzona* are closely related to the themes of *"Tre Fontane"* (almost note for note), but they are disguised by the slower tempo, very different rhythm, and compound meter. The *Canzona* is full of lyricism with a rather languorous, melancholic mood. Its overall texture is quite transparent due to the unsophisticated accompaniment coloring the

bassoon's restatements; this accompaniment is made up of broken-chord figures played by the piano in the high register of the keyboard along with the harmonic support provided by the strings **(**Subsections A', B', C'**).**

At the beginning of the *Canzona*, the orchestra begins with a pedal point on A followed with chordal progressions ending on a D minor triad (m. 3, see Example 7.2). The piano then takes over and introduces Theme A. The descending chromatic motion of the accompaniment played in the middle and lower voices of the piano end on a C-sharp minor triad (m. 9). The second half of Theme A, starting from C-sharp minor, moves the tonality back to D minor at m. 15, where the introductory statement of the orchestra returns, and then Theme A is repeated by the solo bassoon (m. 16). The continuous broken chord-like accompaniment of the piano carries the music flow smoothly while the bassoon states Theme A', which starts from D minor and ends in A minor (m. 28).

Example 7.2 (The introductory statement of the orchestra and Theme A in the *Canzona*; mm. 1-5)



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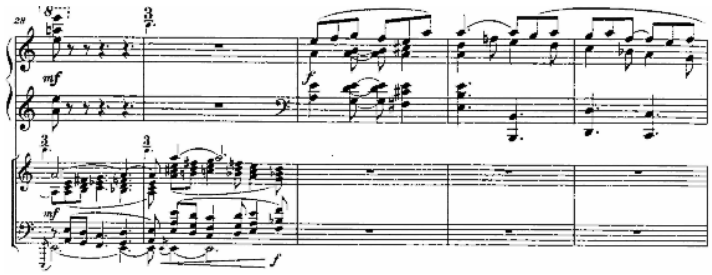
Theme B is written in the same style as Theme A (see Example 7.3), except that a hemiola effect occurs at the beginning of Theme B (m. 30). The piano starts

the theme in A minor and then moves to an E pedal point at mm. 35-39. In m. 40, Theme B is played in octaves and leads to the next introductory statement of the orchestra (m. 42). The orchestra enters with pedal points on G and C; the inner chordal progression starts in C minor but it ends on a C major triad in m. 43.

Example 7.3 (Theme B in the *Canzona*; mm. 28-32)



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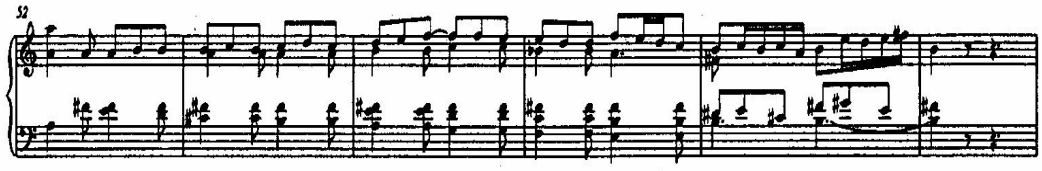
After the orchestra's introductory statement, the piano brings out Theme C (m. 43) in the same fashion as the previous two themes (except that the low strings take over the theme at mm. 49-51). Theme C starts with a C-Mixolydian feel, and then a strong tendency toward B minor is created by the F-sharp pedal point sustaining in the middle voice of the piano at m. 52 (see Example 7.4).

Example 7.4 (mm. 52-57)



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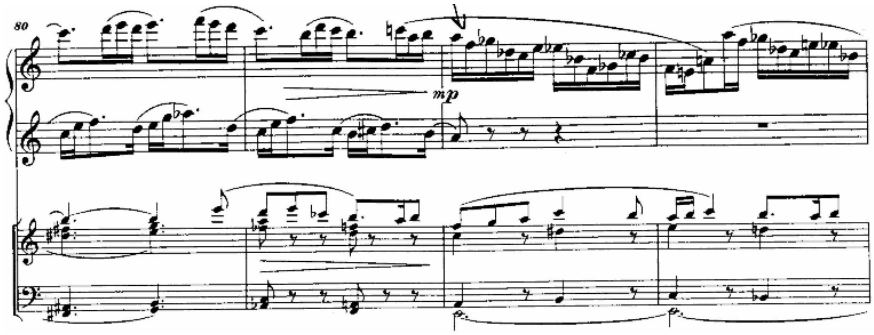
The following subsections (B' and C') are full restatements of Theme B and Theme C; they are exactly mirrored in Subsections B and C although slightly modified with new instrumentation and accompaniment. In Subsection C' the piano takes over Theme C from the solo bassoon at m. 78 and elaborates the theme, which is now written in sixteenth notes alternating between hands leading to the transitional passage. Two elements are used in the transitional passage (mm. 82-91). First, the solo bassoon brings out a melody that is based on the last few measures of Theme A'. The next, a new ostinato figure (m. 82) starting and ending on A, is repeated eight times by the piano (see Example 7.5), which highlights the A tonality and leads directly to the next section, *March*.

Example7.5 (The transitional passage in the *Canzona*, mm. 80-83)



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March (Fast)

The *March* (mm. 92-164), written in 2/2 meter, has the same structural design as the *Canzona*. The piano is almost completely excluded throughout the section (see Table 7.4). Only in the last few measures, a long trill succeeded with a

series of broken chord-like figurations are presented by the piano, functioning both as a closing and as a leading passage to the next section.

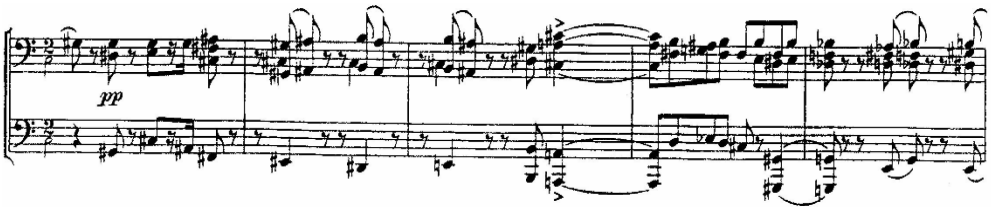
Table 7.4 Subsections of the *March*

Subsections	Thematic Materials and Instrumentation	Measures	Tonality
A	Theme A (horns)	92-102	G-sharp minor
A'	Theme A (trumpets)	102-114	G-sharp minor→E-flat minor
B	Theme B (trumpets)	114-125	E-flat minor→F-sharp major
C	Theme C (trumpets)	125-137	F-sharp major→E-flat/B-flat
B'	Theme B (violins)	137-148	E-flat minor→F-sharp major
C'	Theme C (violins+glockenspiel)	148-159	F-sharp major→E-flat minor
Transition	Trills+broken chord-like figures (piano)	160-164	E-flat minor

The three themes of *Tre Fontane* employed in the *March* are transposed (a tritone lower than themes of *Tre Fontane*) and written in martial rhythms. In the A subsections, the syncopated rhythm of the accompaniment dominates and not only creates an impelling feel but also distinguishes the A subsections from B and C, in which the dotted rhythm predominates. The climax of the third movement occurs in Subsection C'. Hindemith creates intensity by adding new accompaniment in each subsection before reaching a *fortissisimo* with a full orchestra in Subsection C'.

In the beginning of the *March*, Theme A, announced by the horns, lends rhythmic momentum to the opening (see Example 7.6); it is played *pianissimo* at first, as if coming from a distance. Following the horn, the theme is repeated in the trumpets (m. 102) and accompanied by scalar figures, written in a stream of sixteenths alternating between the clarinets. Paralleling Theme A' of *Tre Fontane*, the trumpets begin the theme in G-sharp minor and end it in E-flat minor at m. 114 where it overlaps with the entrance of Theme B.

Example 7.6 (Theme A in the *March*; mm. 92-96)



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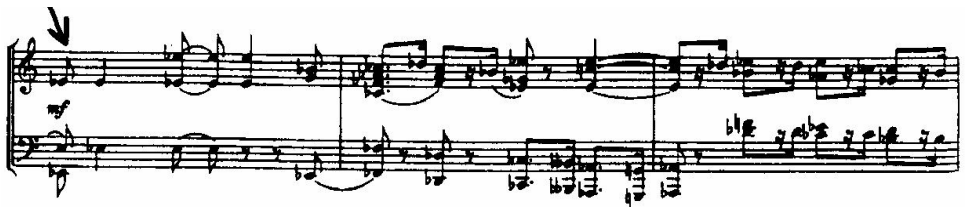
In m. 114, Theme B is played by the trumpets (see Example 7.7) and colored by a new accompaniment, trills alternating among the woodwinds. The syncopated rhythm of the accompaniment, which appeared in the A subsections, is altered to the dotted rhythm that dominates the remainder of the *March*.

Example 7.7 (Theme B in the *March*, mm. 114-116)



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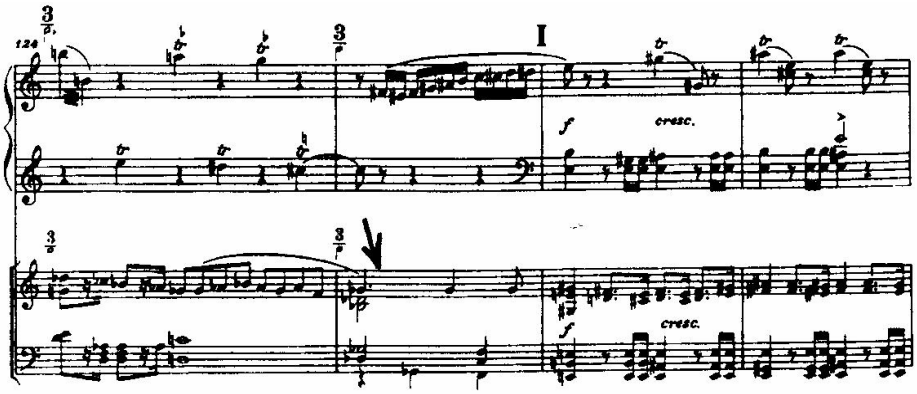
Theme C, still presented by the trumpets, enters in m. 125 where it is overlapped with the end of Subsection B (see Example 7.8). Besides using the dotted rhythm, a forceful rhythmic drive occurs in the beginning of Subsection C (mm. 126-130), which is created by a short rhythmic motive (two sixteenths succeeded by a quarter note) played by the brass. Theme C begins in G-flat major and is reinforced by two pedal points: first, the E is provided by the tuba and horn

(mm. 126-130), and next, the B-flat is sustained first by the tuba and bassoon (mm. 131-134) and then by the trombone (mm. 135-137).

Example 7.8 (Theme C in the *March*, mm. 124-127)



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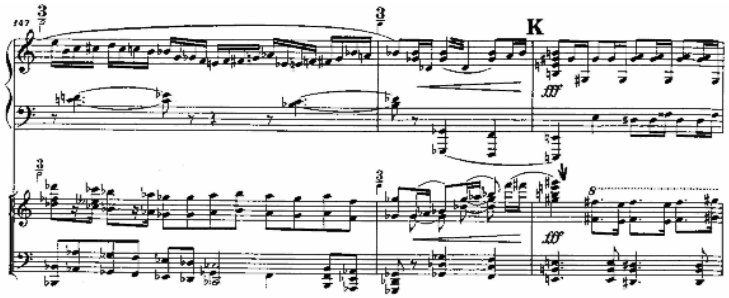
In m. 137, the orchestra establishes a B-flat major triad and the restatement of Theme B enters *fortissimo*. Here, the violins play the principal thematic materials for the first time and are accompanied by a fuller orchestra, compared to the previous subsections. A forceful crescendo provided by the entire orchestra occurs in m. 148, in which Theme C returns. The reappearance of Theme C is played *fortissisimo* by the violins in high registers and is highlighted by a distinctive instrument, the glockenspiel. The orchestra produces the highest dynamic level of the *March* in m. 149 (see Example 7.9), in which every instrument plays *fortissisimo.* Theme C is accompanied by the rapid ascending scales played in octaves by the upper woodwinds, which are in opposition to a descending chromatic line in half notes provided by the lower woodwinds. In addition, a short rhythmic pattern, an eighth note followed by two sixteenths, is scored for full brass, which

adds emphasis to the climax of the movement. The dynamic level and instrumentation are gradually decreased as Theme C approaches the end.

Example 7.9 (Subsection C' of the *March*, mm. 147-149)



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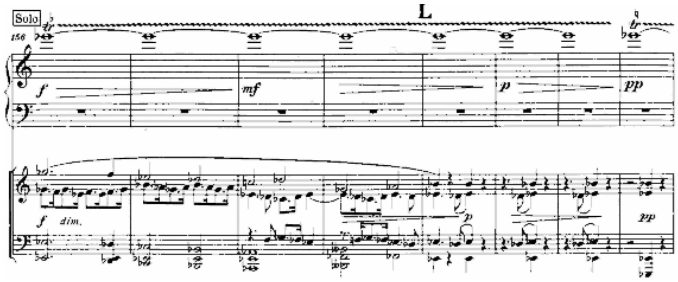
As the piano appears the first time in the *March*, it starts with a long trill on E-flat that foreshadows the new tonality of the following section (see Example 7.10). The broken-chord figure (see Example 7.11) begins with descending sequences, followed by repetitions of a four-note pattern underpinned with a descending chromatic motion (F-sharp, F, and F-flat) that lead to D-sharp, on which the *Valse lente* begins.

Example 7.10 (mm. 156-163)



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Example 7.11 (m. 164)



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Valse lente

Valse lente (mm. 165-251), in 3/8 meter with a slower tempo, serves as a contrasting slow, middle section within this fast movement. The piano, mostly excluded in the *March,* takes the dominant role and delivers the three themes with expressive lyricism and simplicity. Here, the texture is primarily homophonic and simplified due to the waltz-like accompaniment. In addition, Theme B and Theme C only appear once (see Table 7.5).

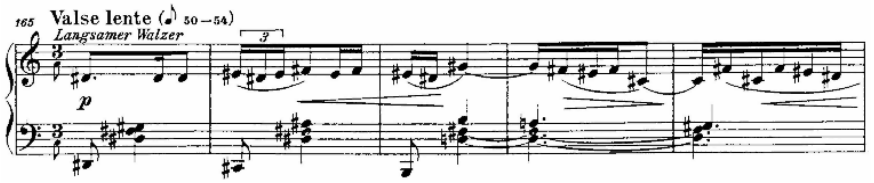
Table 7.5 Subsections of *Valse lente*

Subsections	Thematic materials and Instrumentation	Measures	Tonality
A	Theme A (piano)	165-179	E-flat minor
A'	Theme A' (flute)	179-195	E-flat minor→B-flat minor
B	Theme B (piano)	195-215	B-flat minor→D-flat major
C	Theme C (piano)	215-251	D-flat major→C minor

Three themes used in *Valse lente* are transposed a half step higher than the themes of *Tre Fontane.* Theme A, played by the right hand of the piano, is written in a cantabile style (see Example 7.12). The theme is transferred to the low strings in mm. 176-178 when the piano sustains a minor seventh chord on C (see Example 7.13). In m. 179, the flutes present Theme A' with the same singing style as the previous statement; it is also harmonized by the waltz-like accompaniment

alternating between the clarinets and bassoons. The piano provides a new scalar accompaniment (see Example 7.13) played *pianissimo* in the high register of the keyboard, which sustains the prevailing mood of tranquility. It is first played by the right hand and then the left hand joins it with an echo in m. 186.

Example 7.12 (Theme A in *Valse lente*, mm. 165-169)



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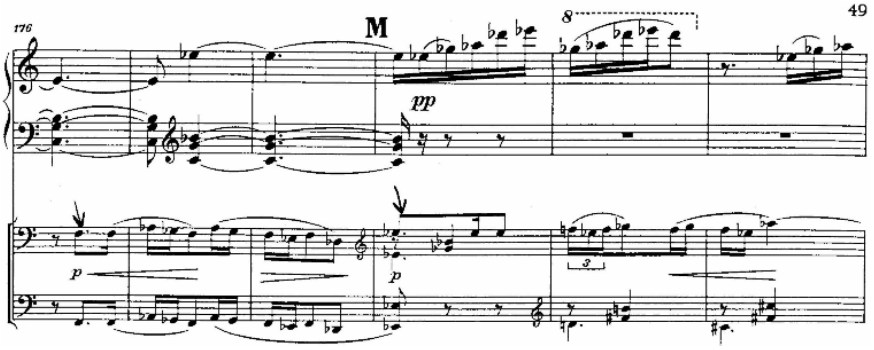
Example 7.13 (Theme A' in *Valse lente*, mm. 176-181)



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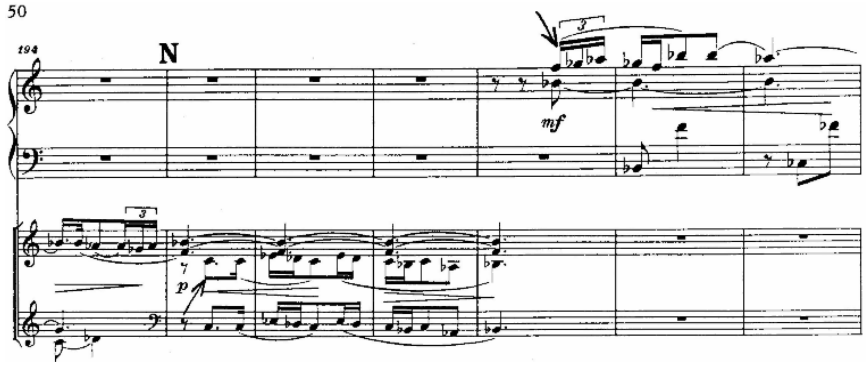
Theme A' starts from E-flat minor and ends in B-flat minor in m. 195, where the end of Theme A recurs and is played by the same low strings (see Example 7.14 vs. Example 7.13; mm. 195-197 parallel mm. 176-178). In m. 198, the piano brings out Theme B with the same lyricism and pensive mood as Theme A. However, an

agitated feel is created by the metric shift occurring in mm. 210-214 (see Example 7.15); a short motivic figure (a triplet succeeded by an eighth note), written in 2/8 meter, repeats several times leading to Theme C.

Example 7.14 (Theme B in *Valse lente*, mm. 194-200)



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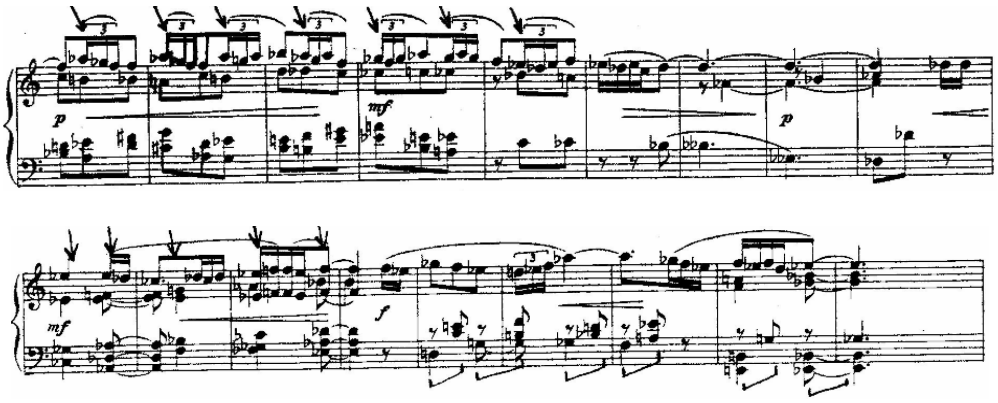
Example 7.15 (mm. 210-227)



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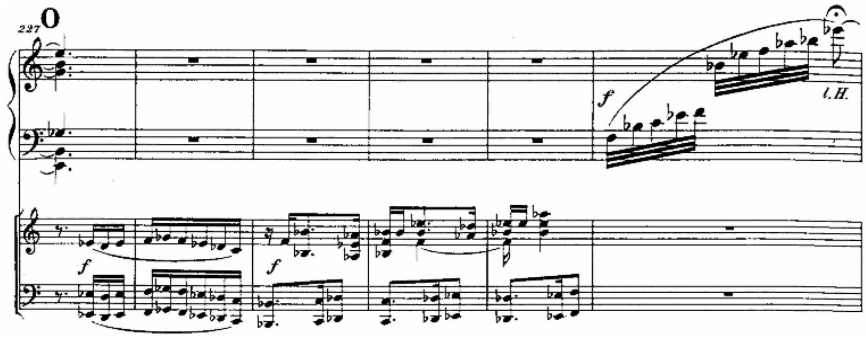
The hemiola effect occurring at the end of Theme B is further expanded in Theme C. In the beginning of Subsection C, the theme and its accompaniment are

written in 2/8 (see Example 7.15, mm. 219-222). This cross-rhythmic motive is continued in the left hand of the piano, which is in opposition to the upper melody in 3/8 (mm. 223-227). The full strings enter *forte* in octaves and take over Theme C from the piano in m. 227 (see Example 7.16). In m. 232, Theme C is shifted back to the piano in an improvisatory style, which is created by rapid arpeggios followed by a fermata, *ritardando*, and the *tenuto* notes.

Example 7.16 (Theme C is altered between the strings and the piano, mm. 227-232)



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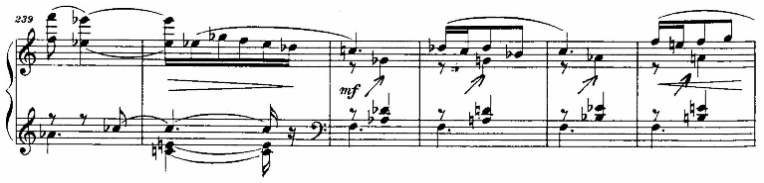
This dialogue treatment between the strings and the piano is repeated starting in m. 234; however, after the fermata in m. 238, the piano continues Theme C with a lyrical style resembling the opening of *Valse lente*. Chromatic motion occurs in the inner voice in the right hand of the piano (see Example 7.17), which rises to the B-flat and then falls back to F (mm. 241-251). At the same time, the waltz-like accompaniment returns and provides an F pedal point held in the bass. Leading to the next section, a half-diminished seventh chord on D is resolved to an A major triad in the beginning of *Caprice.*

Example 7.17 (The chromatic motion in the inner voices vs. the F pedal point, mm. 239-244)



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Caprice

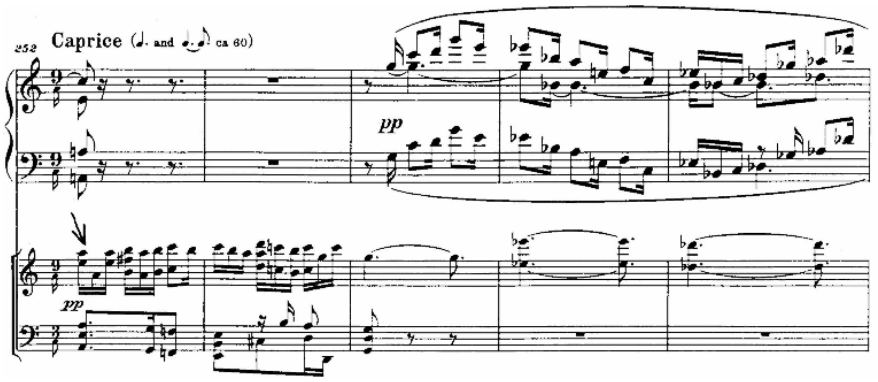
Caprice is written in 9/8 meter (except for 3/8 in the lower strings and the brass). Here, vivid interaction between the orchestra and the piano becomes a prominent characteristic. The three themes are transposed a perfect fifth higher than those of *Tre Fontane*, and they are fragmented into small segments, alternating between the orchestra and the piano. Only the restatements of Theme B and Theme C are solely presented by the piano, written in a fugal style (see Table 7.6).

Table7.6 Subsections of the *Caprice*

Subsection	Thematic Materials and Instrumentation	Measure	Tonality
A	Theme A (violins) + a new melody (piano)	252-265	A minor
A'	Theme A' (piano) + a new melody (violins+violas)	265-282	A minor→E minor
B	Theme B (low strings + piano)	282-292	E minor→G major
C	Theme C (piano + low strings + clarinets)	292-304	G major→F-sharp minor
B'	Theme B' (piano)	305-313	E minor→G major
C'	Theme C' (piano)	313-326	E pedal point

In Subsections A and A', a new melody, characterized by its loping rhythm (a sixteenth note succeeded by an eighth) and disjunct motion (the leaps of fourths), creates a high-spirited, capricious feel (see Example 7.18). It appears four times and acts as a conversational partner, as it is inserted between fragments of Theme A.

Example 7.18 (Theme A and the new melody in the *Caprice*, mm. 252-256)



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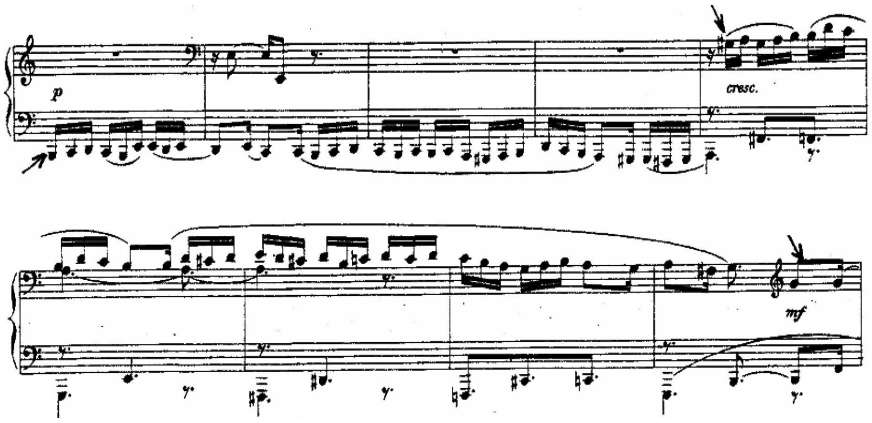
The continuous sixteenth notes employed in Theme A transform the theme into an energetic style. Theme A is presented by the violins with light pizzicato accompaniment from the rest of the string parts. It is interrupted twice by the piano playing the new, capricious melody in m. 254 and m. 258. The piano and the violins switch their roles when Theme A is repeated in m. 265. The constant, repeating motion in the left hand of the piano enhances the lively quality of the section. Theme A' starts from A minor and ends in E minor in m. 282, in which the low strings bring out Theme B written in the same style as Theme A.

The different timbre between Subsection A and Subsections B and C is mainly due to the lower strings presenting the themes in the latter subsections, in which the brass and the timpani are included as the accompaniment. Theme B and Theme C are chopped into fragments alternating between the low strings and the

piano in a dialogue manner. This intense interaction remains until the end of Subsection C in m. 304.

A distinguishing feature appears at latter parts of the *Caprice* (Subsections B' and C'), in which the restatements of Theme B and Theme C are written in a cadenza-like passage for the piano. Unlike the previous subsections, here the themes are played solely by the piano; they are employed in a fugal style, resembling a four-voice composition (see Example 7.19).

Example 7.19 (The restatements of Theme B and Theme C in the *Caprice*, mm. 305-313)



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The entrances of the theme are piled up on one another starting from the bass (the first part of Theme B, m. 305), through tenor (the second part of theme B, 309) and alto (the first part of Theme C, m. 313), and then finally to the soprano (the second part of Theme C, 318). Two pedal points are employed in Subsection C' when Theme C is restated; first, an E pedal point is anchored in the bass voice, and next, a D pedal point is held in the alto voice. This fugal treatment is used particularly to

increase the volume (from *piano* to *fortissimo*), thicken the texture, and magnify the musical intensity.

"Tre Fontane," medieval dance. (Fast)

The last section of the third movement is the thematic foundation of the previous four sections. The melody taken from the first part of *Tre Fontane* remains the same here except for occasional use of accidentals, and Theme C begins with a C-Mixolydian quality. This final section, written in 2/4, is in an A, A', B, C, B', C' form with a codetta (see Table 7.7). It opens with a dance-like motive (the three repeating notes are in a quarter note and two eighths, succeeded by a stream of sixteenths) that remains in each theme. Even though the instrumentation is much fuller than in any other section, the texture of this final section is in a simplified, homophonic style. The three themes are always played in octaves by either the piano or a group of instruments with unsophisticated accompaniment, mostly as melodic reinforcement.

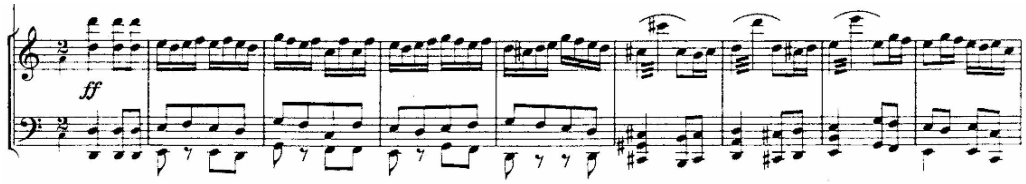
Table 7.7 Subsections of *"Tre Fontane," medieval dance*

Subsection	Thematic materials and Instrumentation	Measures	Tonality
A	Theme A (upper woodwinds + strings)	327-336	D minor
A'	Theme A' (piano)	336-347	D minor→A minor
B	Theme B (piano)	347-360	A minor→C major
C	Theme C (piano)	360-377	C major→B minor
B'	Theme B' (upper woodwinds + strings)	378-389	A minor→C major
C'	Theme C' (woodwinds + trumpets)	389-398	C major
Codetta	Fragments of Theme A' (piano)	398-407	A minor→A major

This is the first time in the third movement that Theme A begins a section *fortissimo* (see Example 7.20). The strings and the upper woodwinds announce the theme in m. 327, and then the piano repeats it in octaves with the same forceful

manner in m. 336. The restatement of Theme A is accompanied by the pizzicato strings and leads directly to Theme B (m. 347).

Example 7.20 (Theme A in *"Tre Fontane," medieval dance*, mm. 327-335)



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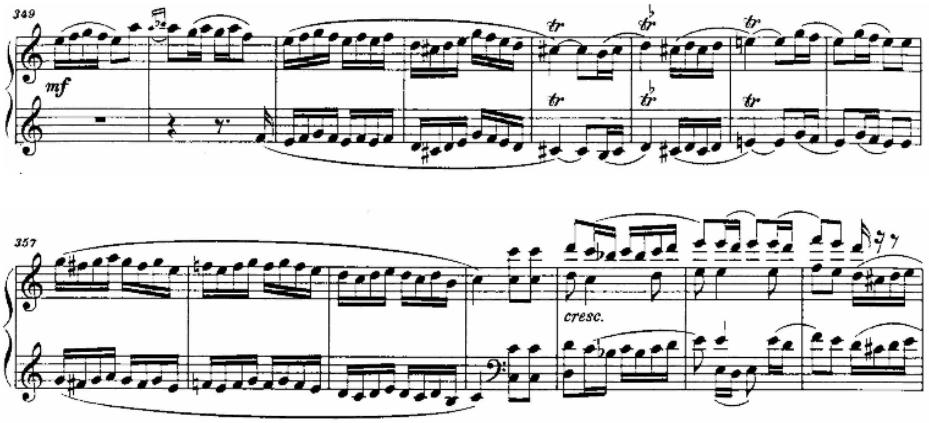
Theme B, presented by the piano, is melodically reinforced by a "plain version" of the theme written in eighth notes and employed in the violins and violas. Similar melodic reinforcement is used when the piano brings out Theme C in m. 360 (see Example 7.21).

Example 7.21 (Theme B and Theme C in *"Tre Fontane," medieval dance*, mm. 349-363)



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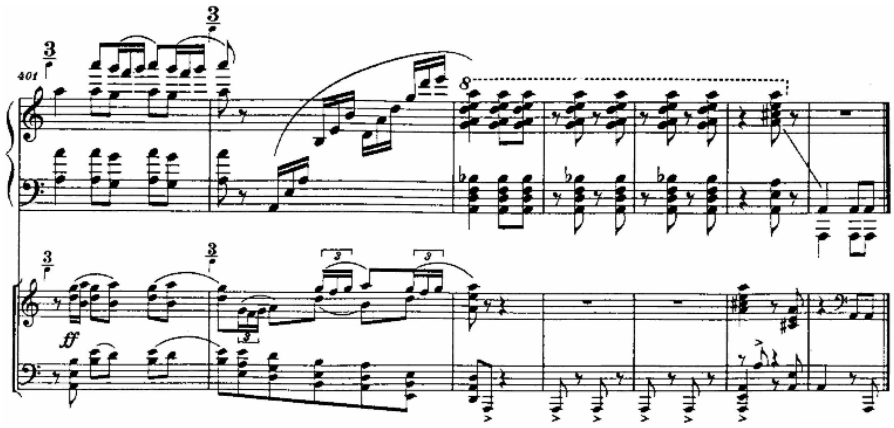
The orchestra repeats Theme B *fortissimo* while the piano plays arpeggiated figures followed by trills in octaves descending chromatically (mm. 378-383). In. m. 384, the piano takes over Theme B from the orchestra and leads to Theme C. The arpeggio-like accompaniment returns in the piano while Theme C is restated by the orchestra in m. 389. The fragments taken from the last few measures of Theme A' are played by the piano in octaves (m. 398), which brings the movement to its final climax. In addition, the use of the hocket rhythm between the piano and the orchestra pushes the excitement up to the culminating point at the end of the movement (see Example 7.22). A massive chord (B-flat triad/A/G, m. 403), announced seven times by the piano, finally resolves to an A major triad (m. 406) and concludes the movement with a triumphant, rejoicing ending.

Example 7.22 (mm. 401-407)



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CHAPTER V

Conclusion

Although a composition entitled *Kammermusik* implies an equality of parts, *Kammermusik* No. 2 (1924), subtitled *Klavierkonzert*, is a piano concerto. It consists of four movements with a divertimento-like movement, *Kleines Potpourri*, inserted before the finale. This concerto, modeled after a concerto grosso, calls for a group of single players for each part and it exemplifies Hindemith's turn towards linear, contrapuntal style.[108] Many elements of the Baroque style, including canonic treatment, linear counterpoint, fugal writing, and propulsive rhythms, are incorporated into this concerto. The first movement and the finale particularly reflect the Baroque practices of employing *Fortspinnung* in melodic writing and a double fugue, respectively. However, the organization of the tonal scheme among the movements differs from Baroque models; it is as follows:

Table 8.1 Overall tonal scheme of *Kammermusik* No. 2

1st movement	G minor→E-flat minor
2nd movement	C minor
3rd movement	C minor
4th movement	E-flat major

Similar to other works of his middle period, the *Piano Concerto* (1945) is characteristic of Hindemith's neo-Classical writing. It follows a Classical concerto design (a three-movement pattern: fast-slow-fast) with a unique finale entitled *Medley "Tre Fontane."* The thematic integration employed throughout each movement provides a unifying structure to the concerto. The outer tonal

[108] Neumeyer, *The Music of Paul Hindemith*, 4.

scheme of the three movements, however, does not follow Classical models. Each movement of the *Piano Concerto* begins in a minor key but ends with a major tonality. The third movement begins in D minor but ends in A major, which is a parallel major key of the beginning of the first movement (A minor), tonally unifying the concerto. The tonality of each movement is as follows:

Table 8.2 Overall tonal scheme of the *Piano Concerto*

1st movement	A minor→A major
2nd movement	C-sharp minor→C sharp major
3rd movement	D minor→A major

These three movements use a twentieth-century harmonic vocabulary, in which traditional chordal functions have been abandoned, but tonal centers are retained.

While the *Piano Concerto* is considered to be neo-Classical, it also shows Hindemith's penchant for unconventional formal organization in the first and the last movements. The first movement follows the concerto-sonata principal but with two cadenzas framing the development. The last movement is divided into five contrasting sections (known as *Canzona, March, Valse lente, Caprice,* and *"Tre Fontane," medieval dance*) and it resembles variations where the theme comes last.

Hindemith uniquely adapts a cantus firmus technique in this third movement, where the thematic materials presented in each section are all derived from the melody of *Tre Fontane*.[109] In other words, the "theme" remains almost the same as its original shape within each section, but each time it appears

[109] This compositional technique is also known as the melodically-fixed variation. Cantus firmus is "a term, associated particularly with medieval and Renaissance music, that designates a pre-existing melody used as the basis of a new polyphonic composition. . . . Cantus firmus composition is now understood to encompass a wide range of rhythmic and melodic treatments of an antecedent tune within a new polyphonic texture" (Stanley Sadie, ed. *The New Grove Dictionary of Music and Musicians [2nd edition]* (New York: Macmillan Publishers Limited, 2001) S.v. "Cantus firmus," by M. Jennifer Bloxam, 67).

transformed, particularly through textural and rhythmic metamorphosis. The cantus firmus technique specifically resembles another composition by Hindemith, *The Four Temperaments* (1940). Ian Kemp comments on *The Four Temperaments* regarding Hindemith's theme and variations form,

> It is significant that in his largest work in this form, *The Four Temperaments* for piano and strings, the proportions and melodic contours of the 'theme' (three themes in this case) are preserved almost literally, and the variations themselves are of a primarily textural and rhythmic nature.[110]

The following discussion provides the characteristics of Hindemith's stylistic features found in these two concertos. The evolutionary aspects of Hindemith's treatment of the piano and a comparison of the musical structures of the two concertos will be included.

Formal Features

Symmetrical design is a significant element in the overall architectural scheme of these two piano concertos. On the most obvious level, in *Kammermusik* No. 2 the opening theme of each movement returns at the end, creating a symmetrical structure. Kemp remarks on Hindemith's concern of formal design:

> Hindemith's sense of musical architecture was perhaps the most highly developed of all his musical faculties…. Hindemith's preoccupation with the balanced formal design reflects both his quasi-metaphysical view of proportion and the melodic criteria already discussed.[111]

Hindemith also uses symmetry at different levels including within movements, sections, and phrases. This preference for symmetry reflects his neo-Classic desire for clarity and centrality. The following diagram demonstrates the symmetrical pattern used in each movement of these two concertos.

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[110] Kemp, *Hindemith*, 45.
[111] Ibid., 45.

Table 8.3 Symmetrical structure reveals in the two piano concertos

Kammermusik No. 2	
1st movement	A1 B1 A2 B2 Coda (A)
2nd movement	A1 B A2 C A3
3rd movement	A B A'
4th movement	Exposition Development Recap + Coda
The Piano Concerto	
1st movement	Exposition Cadenza Development Cadenza Recap + Coda
2nd movement	A B A
3rd movement	*Canzona* (fast) *March* (fast) *Valse lente* (slow) *Caprice* (fast) *Tre Fontane* (fast)

Mark Belcik observes that "symmetry is reinforced by the key structure of each movement and of the symphony."[112] Hindemith uses an arch plan for tonality to emphasize the symmetrical structure, according to I-fen Peng, "In the 1930 (sic), Hindemith became interested in symmetrical tonal design."[113] Although symmetry is revealed as a unifying force in the formal and thematic organization in these two piano concertos, Hindemith's concern for creating symmetrical tonal design of the concerto or within any given movement is not evident. However, the tonal scheme of the development section is arranged in a palindromic structure in the first movement of the *Piano Concerto* (see Table 5.3). It resembles the finale of the *Third Piano Sonata*, in which a double fugue is constructed in five sections and the tonality of each entrance of the subject fits into a palindromic structure.[114]

Many movements of the two concertos reveal a high degree of formal and thematic organization relating to the number three. Some principal sections

[112] Belcik, 107.
[113] Peng, 108.
[114] Thurston, "Hindemith's Third Piano Sonata: A New Assessment," 24.

of a movement can be further divided into three subsections (see Table 8.4). Also, five out of seven movements contain three principal themes, usually presented in the first section of the movement (see Table 8.5). Belcik's observation is worth noting:

> The pervasiveness of the number three has philosophical and architectural significance [in the] works by Hindemith. Most notable of the works influenced by the number three is Mathis der Mahler…. While the Symphony in B-flat does not contain the same type of symbolic reference, one can infer that the frequent use of the number three is not solely by chance…. The frequent references to the number three, especially as they relate to form, also are indicative of Hindemith's neo-classical style and the need for clarity and balance.[115]

Table 8.4 Some principal sections of the movement can be further divided into three subsections (for detailed information, see the indicated tables).

Kammermusik No. 2						
2nd movement	A1	B	A2	C	A3	
	a b c	a b a'		a b c		
	Table 2.2	Table 2.4		Table 2.5		
3rd movement	A		B		A'	
	A1 A2 A3				A'1 A'2 A1	
	Table 3.1				Table 3.1	
The Piano Concerto						
1st movement	Exposition	Cadenza 1	Development	Cadenza 2	Recap	Coda
			1st 2nd 3rd	1st 2nd 3rd		
			Table 5.2	Table 5.3		
2nd movement	A		B		A'	
		B1 B2 B3				
		Table 6.2				

[115] Belcik, 106-107.

Table 8.5 The three principal thematic materials employed within the movement

Kammermusik No. 2		
2nd movement	Section A1	String Theme, Woodwind Motive, Piano Theme
4th movement	Exposition	Theme I, Theme II, Theme III
The *Piano Concerto*		
1st movement	Exposition	Theme I, Theme II, Piano Theme
2nd movement	Sections A & B	Theme I, Theme II, Theme III
3rd movement	The melody taken from *Tre Fontane* can be divided into 3 themes	

Hindemith adapts the formal principles of sonata and theme and variations in the two concertos. The finale of *Kammermusik* No. 2 is essentially in sonata form, where canonic treatment pervades most of the movement, the development section is a double fugue, and the beginning of recapitulation is ambiguous. The first movement of the *Piano Concerto* is also in sonata form, but Hindemith writes two cadenzas, neither of which appears at the end of the recapitulation as in Classical concertos. Instead, they frame the development and function as transitional passages to the development and the recapitulation. The last movement of the *Piano Concerto* is in an uncommon format, entitled *Medley "Tre Fontane,"* consisting of five sections resembling four variations followed by the theme. It is a unique movement because Hindemith adapts the cantus firmus technique for thematic variations and reserves the theme until the last section of the movement.

Melodic Features

Like many Classical composers, Hindemith is primarily interested in the architecture of his melodic ideas. Most of the themes presented in the concertos outline an arch shape. The intervals frequently found in themes are seconds and fourths. Hindemith favors the seconds in a melodic structure that corresponds

with his Series 2 in *The Craft*; he believes that the major and minor seconds have the strongest melodic force.[116]

In the first and third movements of *Kammermusik* No. 2, the melodic turns appear in the head motive of the opening theme. The lyrical themes, presented in the slow movement of both piano concertos, all begin with stepwise motions. Hindemith also writes other characteristic motives based on seconds, such as the Woodwind Motive and the Ending Flourish in the second movement of *Kammermusik* No. 2.

As in much of Hindemith's music, successive fourths represent as important a melodic component as seconds. The X and Y motives and the Fanfare Motive in the first movement of the *Piano Concerto,* and the head motive of the opening theme in the finale of *Kammermusik* No. 2, particularly demonstrate the melodic fourths serving as a prominent element.

Another unique melodic feature revealed in Hindemith's writing is his use of modal scales. The String Theme (the Phrygian mode) from the second movement of *Kammermusik* No. 2 and Theme C (the Mixolydian mode) from the third movement of the *Piano Concerto* are examples. However, the modes only appear in the beginning of the themes. Hindemith applies modality in his melodic writing to create mood. Walter Ross remarks:

> Hindemith uses the modes in a generalized way by moving through lighter or darker regions in the course of a melody, rather than by writing extended passages in a single mode. That is, his use of mode is as free and controlled as his moving from one tonal center to another.[117]

The unity of thematic treatments within each movement shows that

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[116] Paul Hindemith, *The Craft of Musical Composition*, trans. by Arthur Mendel (New York: Schott, 1942), 87.
[117] Ross, 25.

Hindemith is a thematically organic and economic composer. Paul Morton sees this as an integral part of Hindemith's compositional process:

> Hindemith is an organic composer; organic meaning that Hindemith spins out a great deal of material based on a few ideas presented at the beginning. In the first measure of the [Trumpet] Sonata he presents ideas that permeate the entire work. Also, within the movements he brings back recurring melodic fragments or rhythmic patterns to build a cohesive structure.[118]

In the first movements of both piano concertos, the opening themes (motives) permeate the entire movement. In addition, Hindemith shows a preference for symmetrical design by returning to the opening theme of the movement at the end. Examples are found in all the movements of *Kammermusik* No. 2. In the *Piano Concerto*, the opening theme of the first movement returns transformed in the coda. In the second movement, the head motive of Theme III returns and brings the movement to a close.

Characteristic motives recurring many times within the movement function as unifying forces, such as the Woodwind Motive and the Ending Flourish of the second movement, and the Closing Figure in the third movement of *Kammermusik* No.2. These motives not only create unifying effects but also provide tonal reinforcements within the movement. The Fanfare Motive employed in the first movement of the *Piano Concerto* plays an important role as an integrating element of the movement. It is used abundantly in the development as a rhythmic and melodic reinforcement for the rhythmically augmented theme. Unexpectedly, this motive returns at the very end of the movement, bringing the first movement to a delightful close.

A Hindemith melody can be a short pattern based on motivic fragments

[118] Morton, 92.

with energetic and lively characteristics, for example, the opening themes in the first, third, and fourth movements of *Kammermusik* No. 2. On the other hand, it can be a lengthy phrase with a gloomy and mysterious feel, for example, the opening themes in the second movements of both concertos. Hindemith's melodies are carefully constructed and "not difficult to grasp, even though the appearance of unbroken strings of accidentals may be disconcerting."[119] Peter Evans explains:

> Not only are Hindemith's [rhythmic and melodic] patterns often familiar but also they are extended by sequences or made into ostinatos. The length of his phrases is subtly varied but their construction from these basic patterns is both intelligible and economical.[120]

From an economic point of view, most of Hindemith's melodies are transformed into different, striking characteristics and moods within a movement, which not only serve as a force of thematic unity but also show Hindemith's novel ability to create new qualities based on the same materials. The String Theme of the second movement of *Kammermusik* No. 2 begins with a somber mood, and then it changes to a forceful nature, then a joyful character, and eventually returns to a melancholy mood as it began. In the first movement of the *Piano Concerto*, the opening theme is also transformed through many phases, from expressiveness through majesty and excitement, and finally into a simple, purified form.

The *Tre Fontane* movement is an excellent demonstration of Hindemith's thematic transformation. Although the melodic contour of the theme remains the same throughout the movement, its reappearances are strikingly different from one another. This author feels it is not easy to relate the transformed themes with

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[119] Evans, *Musical Times*, 573.
[120] Ibid., 572.

their original features by simply listening to the movement; however, this cantus firmus theme becomes apparent and recognizable in each section after a close scrutiny of the score.

Textural Features

Contrapuntal texture is a general stylistic feature found in both piano concertos. However, contrapuntal devices are employed within each movement to different degrees. *Kammermusik* No.2 resembles a Baroque concerto grosso in many ways. First, the instrumentation calls for a group of single players for each part; second, the extensive canonic treatment pervades the first movement; third, the linear writing with free counterpoint predominates in the second and the third movements; and finally, the contrapuntal elaboration is further expanded in the finale, in which the canonic treatment is the chief device for elaborating the opening theme and a double fugue is placed at the midpoint of the movement, serving as a development section of the sonata form.

Compared with *Kammermusik* No. 2, the *Piano Concerto* is less contrapuntal and less dissonant in overall texture. Although imitation, canon, and fugal treatments are employed in the *Piano Concerto*, they only appear for a while as the music becomes more intense and are often used to build up to the climax of a section or a movement. The linear writing is still revealed in all three movements but with different levels.

The slow movement of the *Piano Concerto* particularly reflects one of Hindemith's unique styles, which is his preference for juxtaposing two themes, producing a harsh and conflicting sound. This specific device is also adapted in the first and the second movements of the *Cello Concerto* and all three

movements of the *Symphony in B-flat for Concert Band*.[121]

Rhythmic Features

Like many contemporary composers, Hindemith shows a great fondness for changing meters, hemiolas, syncopations, and other types of metric displacement involving short rhythmic motives. He frequently uses rhythmic patterns that are shorter or longer than a bar, so that rhythmic and metrical stresses conflict, creating an urgent feeling and building up intensity.

In the first movement of *Kammermusik* No. 2, it is not easy to distinguish one section from another, even after repeated hearings. Besides the extremely dissonant texture produced by the extensive canonic writing, the constant metric shifts, the motor rhythm, and the opening rhythmic motives that pervade the entire movement, all add difficulties to a listener's perception.

Hindemith's metric shifts create different kinds of effects in *Kammermusik* No. 2. For example, a humorous feeling can be observed in Section C of the second movement and the entire third movement. In these two movements, syncopations and weak-beat accents are used frequently. In addition, Hindemith writes short melodic and rhythmic patterns and repeats them many times at different points of a measure, highlighting an amusing feel. Another feeling, one of excitement, is perceived in almost every movement of *Kammermusik* No. 2. In Sections B1 and B2 of the first movement, the metric contractions shifting from 4/8 to 3/8 to 2/8 build up to the climax of the sections. Almost every passage of the finale involves metric contraction. For instance, metric shifts occur when the instruments alternate the head motive of the opening theme in an imitative style, in which the patterns are gradually

[121] Wan, 92-94; Belcik, 36.

contracted, resulting in increased emotional intensity.

Unlike some contemporary composers, polymeter is not often used by Hindemith. However, Hindemith does employ it in the *Kleines Potpourri* movement of *Kammermusik* No. 2. In the A2 sections, the orchestra plays a waltz accompaniment in 3/8 while the piano plays the melody in 4/4.

As mentioned earlier, Hindemith employs the cantus firmus technique in the *Tre Fontane* movement, in which the transformed themes among the five sections are marvelous examples of his rhythmic metamorphoses. In the first movement of the *Piano Concerto*, the opening theme presents different characteristics in its augmented form. It is in 3/2 meter and full of lyricism and sweetness at the beginning of the movement. In the development section, this opening theme is in augmentation with a forceful and grand nature. Although it is still in an augmented form, the opening theme recurring in the coda has the same expressive quality as at the beginning of the movement. In the coda, the meter is changed to 3/4 and the opening theme is in a simplified texture.

Hindemith often uses a rhythmic figure to unify a movement. In the second movement of the *Piano Concerto*, the murmuring sound pervading Section A is created by the successive, lengthy trills that accompany the principal themes. In Section A', the same murmuring effect remains, but it is now produced by a stream of thirty-second notes in scalar passagework. In contrast, triplets dominate Section B. In the *March* of the *Tre Fontane* movement, a syncopated rhythm occupies the Theme A sections, and then it is replaced by the dotted rhythm that permeates the remainder of the *March*.

Harmonic Features

Hindemith's predilection for contrapuntal writing and emphasis on the

individual melodic line are revealed in every movement of *Kammermusik* No. 2, which gives listeners either an impression of vague tonality or rapid modulation through many keys. The *Piano Concerto* shows his greater concern for clear harmonic progression, in which simple melodic lines are often supported by triadic structures. The milder dissonances and greater tonal clarity produce a clear sense of direction and propulsion for listeners. In both piano concertos, pedal points, triads, and massive chords are important elements that Hindemith uses to strengthen a tonal center, build up a climax, or lead to an important structural moment.

Hindemith employs pedal points at specific places mostly to reinforce the tonal center. As Evans remarks, "Pedals of every description abound in his music, unifying the texture and imposing a tonal center."[122] In the first movement of *Kammermusik* No. 2, the A sections (G and F-sharp pedal points, respectively) and the coda (E pedal point leading to E-flat) outline a carefully planned overall descending, modulating motion, in which the movement begins in G minor and ends in E-flat minor. Other examples where pedal points are used to stress the tonal center are the polymeter sections (E pedal point in A2 and A'2) of the third movement of *Kammermusik* No. 2, and the first and the second movements of the *Piano Concerto* (A and C-sharp pedal points, respectively).

The last few measures of the first movement of *Kammermusik* No. 2 and the *Tre Fontane* movement of the *Piano Concerto* demonstrate Hindemith's preference for superimposing chords and affirming the finality and tonality by repetition. In the *Piano Concerto* a series of triads appears frequently in the accompaniment, which mostly moves in parallel or contrary motion. Triads in

[122] Evans, 574.

root position Hindemith holds in special reserve; they are seldom used except at the most important places, such as at a climax or sectional cadence. In the first movement of the *Piano Concerto,* the two cadenzas both enter after a major triad in the root position (E and D major triads, respectively). In addition, all three movements of the *Piano Concerto* begin in a minor key but end with a root-position major triad.

Hindemith's preference for half-step modulations and half-step tonal relationships among sections is displayed in the first movement of *Kammermusik* No. 2. Two modulating lines appear in contrary motion within the movement. First, a constant chromatic, rising modulation occurs in both B sections as the piano and the orchestra alternate with each other in a dialogue style. At the same time, a descending, modulating motion is revealed in the overall tonal scheme; the movement begins in G pedal point, moves to F-sharp pedal point, then through F and E tonal centers, and eventually ends in E-flat.

Bi-tonal effects appear more often in *Kammermusik* No. 2 than in the *Piano Concerto.* Hindemith favors superimposing two melodic lines or tonal centers a whole or half step apart, producing not only stringent dissonances but also bi-tonal effects. The first and the third movements of *Kammermusik* No. 2 particularly demonstrate this device. In the first movement, the cadence on F/G at the end of Section B2 foreshadows a series of juxtaposed tonalities in the Coda. The conflicting tonalities are further stressed in the last five measures of the movement, in which the orchestra plays the head motive, outlining an E-flat major chord against the E-flat minor chord projected by the piano. Similar to the end of the first movement, in Section A'1 of the *Kleines Potpourri,* a polytonal impact is created by the head motive of the opening theme that returns in a chord

figure, containing C and C-sharp with an E in between.

Pianistic Writing

In both piano concertos, Hindemith writes in varied styles for the piano where the linear element (especially dissonant counterpoint) is the foremost characteristic. Canonic, fugal, and other contrapuntal treatments for the piano occupy every movement of *Kammermusik* No. 2. In the *Piano Concerto*, canonic and fugal writing is still employed in each movement, but it is treated in a freer and less extensive manner.

In *Kammermusik* No. 2, the canonic treatment dominates the first and the last movements. In the first movement, the animated opening theme introduced by the piano contains the motives that diffuse throughout the movement. This theme continues to spin out like Baroque *Fortspinnung*. Strict canons appear in Sections A1 and A2. Similar to the first movement, the finale contains six canonic passages, which are all based on the opening theme. The contrapuntal texture is further expanded in the development section, where the piano introduces a new theme that serves as a second subject of a double fugue. Beside the canonic and fugal treatments, Hindemith sometimes writes in many voices for the piano, resembling a four-part composition, such as the second movement of the *Piano Concerto* (Section A') and the last part of *Caprice* in the *Tre Fontane* movement.

In contrast to *Kammermusik* No. 2, Hindemith treats the piano in a more cantabile style in the *Piano Concerto.* Its voice contains more lyrical melodies and less dissonant counterpoint. The noticeable change is that the melodic writing for the piano reveals greater mellowness and expressiveness. The *Canzona* and *Valse lente* from the third movement are excellent examples of the

piano's song-like and elegant styles, in which the lyrical melody is harmonized by relatively simple chords. There are many other contrasting stylistic features of the piano writing found in the first movement of the *Piano Concerto*: toccata style (Theme II area); the imitation of the Y motive in a fugal style (First Cadenza); the percussive sound projected by repeating the Fanfare Motive (Development); the improvisatory and aria-like passages (Second Cadenza).

In the slow movements of both piano concertos, Hindemith treats the piano as a coloring instrument. He writes long scalar passages to create either an ethereal atmosphere (Section Bb of *Kammermusik* No. 2), or simply as background music evoking a misty and mysterious feel (Section A' of the *Piano Concerto*). The fantasy-like passages played in the high range of the keyboard (Section A1c) and art-song-like subsections (Ba and Ba') are other characteristics revealed in *Kammermusik* No. 2.

Hindemith uses the piano as a means for improvisatory expression when passionate and dramatic feelings are his primary concern (B3 of the second movement in the *Piano Concerto*). He also writes sonorous passages with improvisatory flavor for the piano as a powerful conversational partner of the orchestra. This particular characteristic is in evidence in the second movement of *Kammermusik* No. 2 and the first movement of the *Piano Concerto*. These improvisatory passages include embroidered figures (containing trills, scales, and embellishments), pauses (either by a rest or fermata) for separating sections of differing character or passages of alternating slow and fast tempo, and cantabile writing.

On the whole, both piano concertos are impressive works for their various contrapuntal treatments and characteristic instrumentation. Thematic

integration is the most important structural element in both concertos. Symmetry is a particularly important principle for every movement of *Kammermusik* No. 2. The economic use of thematic materials (the first and the second movements) and the employment of the cantus firmus technique (the third movement) together provide a unifying force for the *Piano Concerto.*

In both works the solo and orchestra are treated equally, sharing the role of presenting thematic materials. Although in the *Piano Concerto* the scope is larger and the technical facility required for pianists is rather more demanding than *Kammermusik* No. 2, Hindemith avoids virtuoso effects for the piano at the expense of the orchestra. Hence, the partnership between piano and orchestra is evident in both piano concertos.

This author believes that Hindemtih's piano concertos are worthy of greater attention from pianists and the general musical population. These concertos are imbued with qualities that should appeal to pianists and audiences. Among these qualities are variety of contrapuntal style, symmetrical design, diversity of mood, virtuosity in the improvisatory writing, and exciting and propelling rhythms. In addition, Hindemith has a novel ability to transform thematic materials through many different phases. These are all excellent demonstrations of his compositional characteristics. It is this author's hope that this study will not only stimulate appreciation of Hindemith's piano concertos for musicians and concertgoers, but also that these two works will be performed more frequently by pianists.

Recommendations for Further Study

Beside these two piano concertos, there are three orchestral works by Hindemith that use the piano: *Klaviermusik (Klavier: linke Hand) mit Orchester*, Op. 29 (1923), *Konzertmusik für Klavier, Blechbläser und Harfen*, Op. 49 (1930), and *The Four Temperaments* (1940). *The Four Temperaments* has received much attention from critics and pianists; several journal articles and two dissertations have dealt with it. On the other hand, very little has been written about *Klaviermusik mit Orchester*, Op. 29 and *Konzertmusik*, Op. 49.

These two works, Op. 29 and Op. 49, invite detailed investigation and analysis by both scholars and performers. A careful comparison and assessment of the two compositions would provide another fascinating avenue of study. Special attention should be given to *Klaviermusik mit Orchester*, Op. 29, commissioned by Paul Wittgenstein in 1922, and recently published. This composition was in the Wittgenstein estate and only became accessible in 2002. Hopefully pianists will take time to explore Op. 29 eight decades after its composition.

This author believes that Op. 29 and Op. 49 contain valuable materials for the development of pianists' musical and technical skills. The unusual pianistic writing (written for the left hand solely) in Op. 29, interesting combinations of orchestration in Op. 49, and the concertante style revealed in both works should appeal to scholarly musicians and to pianists who are interested in exploring piano with orchestra repertoires of twentieth-century music.

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APPENDIX A

A CRONOLOGICAL LISTING OF HINDEMITH'S PIANO WORKS

The information contained in Appendices A and B is taken from Giselher Schubert's entry "Hindemith, Paul," in *The New Grove Dictionary of Music and Musicians [2nd edition]*, and James Friskin and Irwin Freundlich's *Music for the Piano.*[123]

WORKS FOR SOLO PIANO

1912-13 Theme and Variations in E-flat (lost)

1917 Polonaise in C minor (lost)

1917-19 In einer Nacht, Op. 15

1920 Sonata, Op. 17 (reconstructed by B. Billeter)
Tanzstücke, Op. 19

1921 Berceuse
Klavierstück (lost)

1922 Suite '1922', Op. 26
Foxtrot (subtitled "Dance of the Wooden Dolls")

1925-27 Klaviermusik, Op. 37
Part 1: Exercise in Three Pieces
Part 2: Set of Little Pieces

1929 Kleine Klaviermusik

1931 Einige Klavierstücke (fragment)
Wir bauen eine Stadt (Let's Build a City)

1936 Sonata, No. 1
Sonata, No. 2
Sonata, No. 3

1942 Ludus tonalis

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[123] Schubert, from *Grove* 536; Friskin and Freundlich, 270-71, 372-73

WORKS FOR PIANO, FOUR HANDS

1916 March in F minor (lost)
7 Waltzes, Op. 6

1938 Sonata

WORKS FOR TWO PIANOS, FOUR HANDS

1942 Sonata

CONCERTOS FOR PIANO AND ORCHESTRA

1924 Kammermusik No. 2, Op. 36 No. 1
(Concerto for Piano Obligato and 12 Solo Instruments)

1945 Piano Concerto

APPENDIX B

A SELECTIVE LISTING OF HINDEMITH'S ORCHETRAL AND CHAMBER WORKS THAT USE THE PIANO

1917 *Three Pieces for Violoncello and Piano*, Opus 8

1918 *Sonata in Eb for Violin and Piano,* Opus 11, no. 1

____ *Sonata in D for Violin and Piano,* Opus 11, no.2

1919 *Sonata for Violoncello and Piano,* Opus 11, no. 3

____ *Sonata in F for Viola and Piano,* Opus 11, no. 4

1922 *Kammermusik No. 1*, Opus 24 no. 1 (Flute, Clarinet in Bb, Bassoon, Trumpet in Bb, Accordion, Piano, Two Violins, Viola, 'Cello, Double Bass, and Percussion)

____ *Sonata for Viola d'Amore and Piano,* Opus 25, no. 2

____ *Sonata for Viola and Piano,* Opus 25, no. 4

1923 *Klaviermusik (Klavier: linke Hand) mit Orchester*, Opus 29 (*Piano Left Hand and Orchestra*)

1924 *Kammermusik No. 2*, Opus 36 no. 1 (Solo Piano with Flute and Piccolo, Oboe, Clarinet, Bass Clarinet, Bassoon, Horn, Trumpet in C, Trombone, Violin, Viola, 'Cello, and Double Bass)

1925 *Three Pieces for Five Instruments* (Clarinet, Trumpet, Violin, Double Bass, and Piano.)

1928 *Trio for Heckelphone (or Tenor Saxophone), Viola, and Piano,* Opus 47

1930 *Konzertmusik für Klavier, Blechbläser und Harfen*, Opus 49 (*Concert Music for Piano, Ten Brass Instruments, and Two Harps*)

1935 *Sonata in E for Violin and Piano*

1936 *Sonata for Flute and Piano*

1938 *Three Easy Pieces for Violoncello and Piano*

____ *Quartet for Clarinet, Violin, Violoncello, and Piano*

____ *Sonata for Bassoon and Piano*

____ *Sonata for Oboe and Piano*

1939 *Sonata for Viola and Piano*

____ *Sonata in C for Violin and Piano*

____ *Sonata for Clarinet and Piano*

____ *Sonata for Horn and Piano*

____ *Sonata for Trumpet and Piano*

1940 *Theme with Four Variations: The Four Temperaments*

1941 *Sonata for English Horn and Piano*

____ *Sonata for Trombone and Piano*

____ *A Frog He Went A-Courtin'* (Violoncello and Piano; Variations on an Old English Children's Song)

1942 *Echo* (Flute and Piano)

1943 *Sonata for Althorn or Alto Saxophone and Piano*

1945 *Concerto for Piano and Orchestra*

1948 *Sonata for Violoncello and Piano*

1949 *Sonata for Double Bass and Piano*

1955 *Sonata for Tuba and Piano*

APPENDIX C

A CHRONOLOGICAL LISTING OF OTHER THESES EXAMINING HINDEMITH'S PIANO WORKS

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