

Abstracts

Martin Geck: Achieved the highest? Hindemith as reflected in his Hamburg lecture on Bach

Hindemith's 1950 lecture on Johann Sebastian Bach tells us less about Bach than about Paul Hindemith. He has, on the one hand, the courage to condemn the distortions the view of Bach had suffered by National Socialism but, on the other hand, uses Bach to stylize himself. In his view, the late Bach but also the late Hindemith suffer from a »melancholy of ability« (»Melancholie des Vermögens«), i.e. a compositorial perfection making it impossible for him to produce that kind of communal music which alone can save society from its corrupting maelstrom of individualism. Hindemith's Bach is a Cardillac turned positive: Like him, he lives only in his art, but his effect derives only from his heroic ethos the universal validity of which makes the separate works almost disappear. Bach as the great composer, lonely and misunderstood – this is the Kepler from Hindemith's last opera *Die Harmonie der Welt* as well as Hindemith himself.

(Übersetzung Claudia Brusdeylins)

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Frank Heidelberger: The »utopia« of musical ethics. Hindemith's late vocal works

Paul Hindemith defines the communicative value of choral music as a crucial component of his idea of musical ethics. After the opera *Die Harmonie der Welt* (1956/57) this idea is further developed towards musical structure. In the *Weinheber-Madrigals* (1958) and in his Latin A cappella-mass (1963) Hindemith refers to the historical models of the 16th and 17th centuries, not in terms of stylistic copy or quotation, but in order to combine their »spirit« with Hindemith's specific tonality and counterpoint. His concept of »total tonality« describes music as an universal language beyond historical determination. This concept turns out to be utopic and remains unheard in the period of avantgardism. The article summarizes the current research and discusses these works from the perspective of a historical and structural context of musical ethic as an »utopia«.

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Michael Heinemann: Ad fontes. Hindemith's Sinfonia *The Harmony of the World*

The idea of music as epistemological possibility for cognition of truth leads in Hindemith's symphony *The Harmony of the World* to compositorial tech-

niques, which mean a revocation of standards of composition deriving from 19th century: negation of processuality (movement I), Brahmsian mood only as quotation (II), passacaglia as mode from former, pre-classic epoch.

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Wolfgang Lessing: Confessions of a petty bourgeois? – The work of Paul Hindemith in the light of a »higher critique«

Public opinion on Paul Hindemith, one of the best-known German composers of the 20th century, has essentially been informed by Theodor W. Adorno's judgement on him. In the late 1960s, there was virtually no relevant voice which would have found convincing arguments against Adorno's diagnosis given in the anthology *Ad vocem Hindemith* of a servile and petty bourgeois »Musikantenmusik« (a musician's music) with a latent, blind faith in authority. For the most part, the discussion emerging in the early 1980s of Adorno's verdict was based exclusively on the narrow textual foundation of his judgements while failing to analyse the actual texts themselves. By uncovering the philosophical deep structure of Adorno's texts on Hindemith, the present paper explains how the very rhetorical, supposedly demagogical elements of these texts have to be understood as important carriers of their overall message. The everpresent polemics turn out to be not an accessory but rather the direct product of a consistent essayistic approach.

(Übersetzung Claudia Brusdeylins)

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Laurenz Lütteken: »The constant mixture of art and scholarship«. Hindemith's work at Zurich University in the field of tension of a comprehensive concept of music

Offering Paul Hindemith the Chair of Musicology at the University of Zurich has been an unusual move because this is the first and hitherto only time a renowned composer has even temporarily represented academic musicology. This appointment is connected both with the efforts in Zurich of a renewal of the arts and with Hindemith's comprehensive concept of music. The realisation of this ambitious scheme, however, has been short-lived.

(Übersetzung Claudia Brusdeylins)

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Susanne Schaal-Gotthardt: »I am a musician«. The composer as conductor

Conducting is one of the numerous facets of Hindemith's work as an artist which is informed by a universalist concept of »music-making«. Similarly expansive is the repertoire Hindemith the conductor has built up. In addition to about 70 works of his own, it consists of roughly 200 compositions from the

Renaissance to the 20th century. His identity as a conductor is based on the maxim that music ought to be in the centre of all artistic endeavours and that ideally, the performer has to ›disappear wholly behind what is performed‹.

(Übersetzung Claudia Brusdeylins)

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Giselher Schubert: Hindemith and Germany after 1945. Biographical conclusions from his correspondence

After 1945, Hindemith neither returned to Germany for good nor did he accept any of the positions offered to him in German music. Rather, his beginning engagement in solidarity with German musical life increasingly turned to a distant, skeptical attitude. From his correspondence between 1945 and 1947, we can infer the motifs for this change of attitude towards Germany, namely: the dim survival of Nazi concepts of music; the ignorance of the Germans by concentrating on their own suffering rather than the catastrophe culminating in the genocides against the Jews; the dull aversion against returning emigrants, the inability to connect the World War and all its horrific consequences with Nazi barbarism. Hindemith saw the enormous success of his music in post-war Germany as the reverse image of Nazi ostracism against him, and soberly and perceptively, he predicted a »backlash« against his music.

(Übersetzung Claudia Brusdeylins)

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Ulrich Tadday: The composer in his world. On the aesthetics of (not only) the late Hindemith

Paul Hindemith's book *Komponist in seiner Welt. Weiten und Grenzen* was published in 1959. It contains the revised and expanded translation of the English lectures the composer had given ten years earlier as Visiting Professor at Harvard University and published 1952 as *A Composer's World. Horizons and Limitations*. The formal structure of the book corresponds to the model of a musical communication which serves to broadcast idealist-humanist thought. Hindemith does not explain the musical ethics imprinted on the material of his music in historical terms. Thus, music becomes naturalized art, music becomes myth.

(Übersetzung Claudia Brusdeylins)

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Andreas Traub: About the sonata for tuba and piano

Hindemith's sonata for tuba and piano (1950) became well known, because the thematic melody of the third movement, which can be called the core of the sonata, shows the shape of a twelve-tone row. This is a singular formation

and connected with the BACH-contour in the formal organisation of the first movement. The melody and other parts of the third movement can be reduced to so far unknown sketches of a larger finale, may-be for an orchestral work.

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Heinz-Jürgen Winkler: »Today it seems to me to be of more topical interest than ever before.« The two versions of Hindemith's opera *Neues vom Tage*

During the course of his extensive production, Hindemith time and again revised his own compositions. Alongside reasons of practical performability, aesthetics and ethical reasons of compositional technique, dramaturgical motives played a decisive role in two of his stage works from the 1920s, *Cardillac* and *Neues vom Tage*. If the early version of the current events opera *Neues vom Tage* owes much to the contemporary spirit of »new objectivity« prevalent during the period of the Weimar Republic, the second version of 1953/54 has ethical-moral traits found in the conception of the protagonists. They are figures who act autonomously, renouncing the glamorous, glittery world of a sensation-hungry public. Hindemith's own experiences with publicity find their way into the newly conceived text. Retaining the same orchestral writing, Hindemith writes mostly new vocal parts, dispensing with the extensive melismas of the early version.