

Paul Hindemith

A Research and Information Guide

SECOND EDITION



Stephen Luttmann



PAUL HINDEMITH

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For Eric and Jens

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In preparing the second edition, I acknowledge the grateful assistance of the following: Jörg Hindemith, Morris Levy (Northwestern University), David Seubert (University of California, Santa Barbara), and the continued kindness of several who provided assistance in the preparation of the first edition. First and foremost among these are two of the staff of the Hindemith Institute: Dr. Heinz-Jürgen Winkler, who answered countless questions with gusto; and Dr. Luitgard Schader, who graciously provided access to her work on forthcoming volumes in Series VIII of the critical edition.

Finally, thanks to a sabbatical leave and research funds from the Provost's Office at the University of Northern Colorado, it was possible to produce this edition on short notice.

Introduction

In writing a book such as this, with its frequent cross-references and multiple indexes, one is reminded—not without a little wistful envy—of the indexing practice for the German scholarly monographs that appeared when Hindemith was a youth, and which has yet to fully die out. Such works typically had no indexes at all. And why should they have had any? Everybody knew that books were to be digested, to be absorbed, to be taken to heart (if not quite learned by heart), not skimmed for relevant passages, let alone mined for quotes. One read the whole thing, and one read many of them if one aspired to mastery.

Mastery, of course, is an elusive goal, and Hindemith was suitably modest about this when it came to music. Geoffrey Skelton notes his amusement with the pretensions of an American degree program: “My God, how can anyone ever be a master of music?” (item 40)—and remarks of his about music doctorates, perhaps fortunately, have not come to light. But he was certainly imbued with the same sense of responsibility that the traditional German scholarly monograph assumed of its readers. Here was a man who never made it to high school and yet taught himself Latin (as well as English, French, and more than a little bit of a few other languages), and read 2,000 years’ worth of music theory. Stories of his understanding, and even occasional sympathy, for his students’ failings abound, but ultimately he expected from them the same degree of devotion to the cause that he did from himself. Another anecdote from Skelton: “If a student complained of a lack of time, he would reply in all seriousness: ‘Well, there’s always between two and four in the morning’” (item 40).

One wonders how Hindemith would have reacted to the notion of a guide to research of his own music; he probably would have dismissed it with a remark similar to the one that serves as the epigraph to Andres Briner’s biography: “If anyone wants to busy himself with me, he should look at my works” (item 38). Of course, when one considers the lengths he went to in order to master music theory (or the life and thought of Johannes Kepler, to name just one more example), he probably would have dismissed the entire notion of a “guide to research” with something of a dismissive sneer. “If you want to know anything about a subject,” he might have said, “you must read and learn everything.” Implied by a sentence like this is an even more challenging reproach: “That’s what I tried to do.”

This book, therefore, seeks to assist the serious student or budding scholar in reading everything, whatever that everything might be. It seeks to do so in no small part by organizing the impressive (yet insufficient) quantity of research on Hindemith, his music, and his thought; and by attempting to point out that

which is useful, worthwhile, and frequently excellent—as well as *how* it might be useful, worthwhile, or excellent. This is perhaps all the more crucial with regard to those areas of Hindemith scholarship conducted primarily in German. Students of musical analysis can rely on a body of Hindemith scholarship in which a goodly number of central works happen to be in English (and as Allen Forte points out, to some degree they have Hindemith to thank for this; see [item 445](#)), but in other areas English is of little use. Nor are these insignificant topics. Research on his style of viola performance, on his revisions of his own works, on his attempt to work *harmonikale Grundlagenforschung* (a term that does not seem to have been translated in English-language Hindemith research) into his musical theories and his magnum opus—all this has appeared almost entirely in German. (Two pages in Neumeyer’s essential book, [item 602](#), constitute a rare and striking exception.) Of course the student with more than a passing dedication to the subject will simply have to learn German, but the present work might aid in determining which essays yield the most knowledge, and which yield little more than language practice.

SELECTION CRITERIA

Owing to the astonishing amount of worthwhile literature published in the past several years, the selection criteria for the second edition have had to be even more stringent than those for the first. The net increase of 64 citations over the first edition obscures the addition of 204 new citations and the deletion of 140. Most items included in the first edition despite their unavailability have subsequently been annotated, if they are included here at all, the exception being several Ph.D. dissertations. For this second edition, the following criteria apply:

- 1 Newer research is included with less question than older research, although care has been taken to include all older items that either illuminate the subject or at least are representative of the Hindemith reception of their time.
- 2 Essays of marginal intrinsic value are more likely to be included if they are by famous authors.
- 3 Newspaper articles not subsequently reprinted in essay collections or journal articles are included sparingly. Infrequent exceptions have been made for noteworthy (and occasionally notorious) articles in such world-class and readily available papers as the *New York Times*, *Die Zeit*, and the *Neue Zürcher Zeitung*.
- 4 In the same way, liner notes and reviews of recordings appear only when published or reproduced in the scholarly literature. Readers should note that the liner notes to those recordings in the Edition Paul Hindemith series released by Wergo are invariably of scholarly quality and should be consulted when relevant.

- 5 Valuable research on works appears in the prefaces and critical apparatuses of the corresponding volumes of the *Sämtliche Werke*, the complete critical edition of Hindemith's works. These are not annotated. Readers should also be aware that the introductions to recent Eulenburg and Wiener Urtext editions of certain works are uniformly fine; the same applies to certain recent Schott editions of works, especially of those being published for the first time.
- 6 Some doctoral dissertations for research degrees (Ph.D. and equivalents) are included; annotations are provided for particularly significant works, especially if they are not easily available. Other doctoral documents (e.g. for D.M.A. degrees), master's theses, honors papers, *Staatsexamensarbeiten*, and other efforts below the doctoral level are, as a rule, not included.
- 7 Only research written in or translated into Germanic and Romance languages has been included.
- 8 Items concerned exclusively with how to practice a given work have been excluded, unless the suggestions can be traced to Hindemith himself.
- 9 Items concerned primarily with the use of Hindemith's works in the elementary or secondary music curriculum have been included only when they offer particular musicological insights, incorporate obscure source material, or possess similar virtues.
- 10 Finally, every attempt was made to include accessible items appearing as recently as late 2007.

A conscious attempt has been made to avoid a broad array of abbreviations. With the exception of a few that are specific to the appendices, only the following should require explanation:

<i>Craft</i>	<i>Unterweisung im Tonsatz</i> (<i>The Craft of Musical Composition</i> ; see Appendix A)
DRA	Deutsches Rundfunkarchiv (German Radio Archives)
HF	<i>Hindemith Forum</i> (item 118)
HJb	<i>Hindemith-Jahrbuch</i> (item 117)
SW	<i>Sämtliche Werke</i> (item 19)

1

Documentary Studies

ARCHIVES

Hindemith Foundation and Hindemith Institute

The Hindemith Foundation (*Hindemith-Stiftung, Fondation Hindemith*) was established in 1968 in fulfillment of the terms of the will of the composer's widow, Gertrud. It serves to promote Hindemith's music; contemporary music in Hindemith's spirit; and scholarly activity in music. The Foundation's headquarters are in Blonay, the Swiss town where Hindemith spent his last years, and occupies his last home there (the villa "La Chance"); it also owns and manages all aspects of the Hindemith estate.

The Foundation operates two Hindemith-related institutions. The first is the Hindemith Music Centre (*Hindemith-Musikzentrum, Centre Musique Hindemith*), which operates out of a nearby estate. The Centre sponsors and hosts a variety of musical activities that reflect Hindemith's own interests: seminars for composers, master courses for young performers, programs promoting amateur education, and so forth. The second is the Hindemith Institute (*Hindemith-Institut, Institut Hindemith*), located in Frankfurt am Main and housed within the Hochschule für Musik und Darstellende Kunst. The Institute serves as the composer's archives and as the center of research activities related to him. Hindemith's musical manuscripts, letters, etc. are scattered throughout the world, but the Institute owns copies of virtually all such items not in its possession. It is also responsible for an array of publications including a critical edition of composer's complete works (the *Sämtliche Werke*, item 19); the *Hindemith-Jahrbuch* (item 117), an annual publication of scholarly research; the *Hindemith Forum* (item 118), which provides news of Hindemith-related performances, recordings, and publications; and the *Frankfurter Studien*, a series of topical essay collections.

There is no exhaustive published inventory of the collections of the Hindemith Foundation and Hindemith Institute; however, studies and/or inventories of certain aspects of the collections are available. Most significant of these are Andres Briner's essays on the Hindemiths' score and book collections (items 65 and 66), Inga Mai Groote's study of the card files Hindemith compiled while at Yale for his instruction of the history of music theory (item 446), Luitgard Schader's study and inventory of the first 41 sketchbooks (item 723), and Giseler Schubert's inventory of the unpublished lectures and lecture notes (item 326). The Hindemiths' Berlin-era address book has also been published in facsimile with extensive commentary and supporting essays (item 218). The Institute also possesses a card catalog of their collection of recordings (commercial and private), which is split between the Institute, the Deutsches Rundfunkarchiv (see below), and La Chance.

Further information about the activities of the Foundation, the Center, and the Institute, along with contact information, is available at the Foundation's trilingual Web site, <http://www.hindemith.org>. Hindemith's home is not open to the public. Those with advanced research interests or desiring to visit the Institute should contact it at institut@hindemith.org.

Information about the Foundation's history and activities can be found in the following:

1. Briner, Andres. "Eine kleine Geschichte der Paul Hindemith-Stiftung." In *Ansichten eines Weitsichtigen* (item 92), 47–50.

Brief history of the Hindemith Foundation and its activities.

2. Briner, Andres. "Marius Décombaz." *HJb* 28 (1999): 8–10.

Memorial tribute to the executor of Gertrud Hindemith's estate and one of the founders of the Hindemith Foundation. In French (translated by François Margot).

3. "Die Gründung der Hindemith-Stiftung." *HJb* 1 (1971): 9–15.

The story of the establishment of the Hindemith Foundation, from the terms in Gertrud Hindemith's 1966 will to its official registry with the Swiss authorities in 1968, as well as initial considerations for the establishment of an institute.

The following articles detail the activities of the Hindemith Institute:

4. "Bemühungen um Hindemith—wozu?" *HJb* 4 (1974): 7–11.

Text of a radio interview in which Dieter Rexroth, first director of the Hindemith Institute, explains its origins and tasks, with special emphasis on the critical edition.

5. Lück, Rudolf. "Unbekannte Werke—offene Fragen. Aus der Arbeit des Frankfurter Hindemith-Instituts." *Musikhandel* 35, no. 4 (1984): 171–73.

Interview with Dieter Rexroth, director of the Hindemith Institute, primarily regarding its relationship to the Hindemith Foundation, as well as the work and funding source of both entities. The relationship of the Institute to Schott is also briefly discussed.

6. Sjöqvist, Gunnar. "Paul Hindemith—ny aktuell i dag?" *Musikrevy* 40, no. 3 (1985): 122–27.

Primarily about the Hindemith Institute, the *SW* (with comments by the latter's two editorial directors), and the 1984 Munich conference and concerts, which focused on the composer's late work.

Paul Hindemith Collection (Irving S. Gilmore Music Library, Yale University)

In addition to materials of all kinds from Hindemith's Yale years, this collection contains an extensive collection of scores, secondary literature, clippings, and other items nurtured for many years by his friend and colleague Luther Noss.

7. *The Paul Hindemith Collection: Yale University Music Library Archival Collection MSS 47*. Compiled by Carl S. Miller. New Haven: Yale University, Music Library, 1994.

Paper index to Yale's Hindemith archives, now superseded by an analogous Web resource (see [item 8](#)).

8. *MSS 47, The Paul Hindemith Collection in the Irving S. Gilmore Music Library of Yale University*. Compiled by Carl S. Miller. Available at <http://webtext.library.yale.edu/xml2html/Music/hnd-d.htm>.

Exhaustive index of Yale's Hindemith archives: musical manuscripts, correspondence, teaching materials, and other writings, as well as secondary materials such as programs, program notes, and reviews. Emphasis is primarily on Hindemith's Yale years, but the secondary materials span his entire career. Usage guidelines; short biographical sketch. Note that finding aids to other Yale collections containing Hindemith materials are accessible at <http://webtext.library.yale.edu/>.

Deutsches Rundfunkarchiv (DRA)

The Frankfurt branch of the Deutsches Rundfunkarchiv (DRA, German Radio Archive) possesses an extensive collection of archival broadcast tapes containing

numerous Hindemith-related items as well, for which it has published two inventories; see [items 16](#) and [17](#). It also possesses a portion of the Hindemiths' home collection of personal and private recordings; those housed there are listed in an internal database.

Information about access to the collection can be found at the DRA's Web site, <http://www.dra.de/>.

LISTS AND INDEXES

Work Lists (See Also [Appendix A](#))

9. Noss, Luther. *The Works of Paul Hindemith: A Chronological Listing*. 2 vols. in 1. [New Haven], 1982.

Typescript archived at Yale; no doubt the source upon which the work list (also by Noss) in Neumeyer's monograph ([item 602](#)) is based. An earlier (1978), 42-leaf bibliography by Noss also exists.

10. *Paul Hindemith: Catalogue of Published Works and Recordings*. Prepared by Kurt Stone. New York: Associated Music Publishers, 1954.

11. *Paul Hindemith: Catalogue of Published Works and Recordings (Including Tapes). Supplement, December 1954–March 1962*. Mainz: Schott; New York: Associated Music Publishers, 1962.

Not quite a sales catalog: Works are listed regardless of their availability for sale, and prices are omitted for published items. Contents are arranged by genre; entries include Schott edition numbers, instrumentation, and timings. Also notable for attempting a complete listing of recordings, regardless of availability, skewed toward American LP releases.

12. *Paul Hindemith Werkverzeichnis*. Mainz: Schott.

Numerous editions of Schott's own work list exist, each new one with an increasing number of entries and pages. The 1964 edition contains 56 pages, for instance; the one from 1985, 75 pages. Contents are arranged by genre; entries include Schott edition numbers, instrumentation, and timings.

13. *Paul Hindemith. Gesamtverzeichnis seiner Werke*. Mainz: Schott, 2002.

Although still a publisher's catalog, the new Schott publication is a great step in the direction of a catalog that satisfies the demands of scholarship as well. (In fact, it was compiled by researchers at the Hindemith Institute, although this is noted nowhere on the item.) In addition to instrumentation, timings, and edition numbers of available scores,

listings also include movement titles, first-performance information, and dedicatees. Unpublished and even lost works are listed exhaustively. Additional listings include a complete inventory of volumes (including those not yet published) of the *SW* and lists of prose writings. Especially welcome are indexes of work titles and song/chorus titles. Available free of charge from the Schott online shop (<http://www.schott-music.com/shop/> or <http://www.schott-musik.de/shop/>); its order number is KAT 60–99.

Discographies and Lists of Recorded Performances

See also the work lists published by AMP (items 10–11) and the exhibition catalog work list by Rosner (item 32). Appendix B indexes all commercially recorded performances by Hindemith regardless of composer.

14. Delalande, Jacques. "Paul Hindemith. 16. November 1895–28. Dezember 1963." *HiFi-Stereophonie* 3, no. 3 (March 1964): 142–49.

Dated but still useful attempt to list all recordings of Hindemith's music, as well as all of his recorded performances (regardless of the composers of the music). Not entirely complete, even for its time, but lists numerous highly obscure items.

15. "Diskographie." Introduction by Suzanne Schaal. *HJb* 26 (1997): 132–95.

Compilation of recordings, comprehensive in that an effort seems to have been made to cover all works and genres as much as possible, but otherwise lacking identifiable selection criteria. All recordings seem to be CD releases, but there are significant omissions of American items not available in Europe. Conversely, the list includes a few items never commercially available in the United States. Entries arranged according to the division of works in the *SW*; all include lists of performers as well as label name and number.

16. *Paul Hindemith, 16.11.1895–28.12.1963, als Dirigent und Solist im Rundfunk*. Foreword by Martin Kunath; introduction by Klaus L. Neumann. Frankfurt: Deutsches Rundfunkarchiv, 1965.

Catalog of performances by Hindemith of his own and others' works as preserved by various European radio authorities. Entries arranged by genre (for Hindemith works) or alphabetically by composer; each includes dates, performers, timings, and tape/archival catalog numbers. Indexes by date, personnel, ensembles. Prefatory essays document Hindemith's unusual prominence in radio broadcasts before the Nazi era.

17. *Paul Hindemith 1895–1963*. (Sonderhinweisdienst Musik, vol. 41, no. 4.) Frankfurt: Deutsches Rundfunkarchiv, 1995.

List of archival broadcast tapes owned by the DRA or various (mostly) German public radio authorities. Complements rather than replaces the previous work because it lists only tapes of Hindemith's performances of his own works. On the other hand, it includes spoken-word recordings (e.g., interviews) and performances by people other than Hindemith. Entries are arranged by genre; each includes dates, performers, timings, and tape/archival catalog numbers. An in-house product, it is unlikely to be available outside of the DRA, and unlike more recent publications in the Sonderhinweisdienst series there are no immediate plans to make it available online.

Lists of Performances

In addition to the following work, there are two attempts to list Hindemith performances, both limited in scope. Buis ([item 475](#)) offers a comprehensive list of his early music performances at Yale and with the Yale Collegium Musicum; Rubeli ([item 1088](#)) offers a list of his choral music performances; this does not include Yale performances. Comprehensive lists of other facets of his performing career, for example as solo violist or as conductor, have yet to be undertaken.

18. Kube, Michael. "Am Quartettput. Paul Hindemith im Rebner- und Amar-Quartett." *HJb* 20 (1991): 203–30; 21 (1992): 163–251; 23 (1993): 200–37.

Dates, venues, and compositions performed by Hindemith as member of the Rebner and Amar Quartets, spanning the years 1915–29. Based on Hindemith's collection of programs and annotations, enhanced and corrected with reference to secondary literature. Includes performances of his trios, sonatas, and other pieces when they occurred as part of a quartet concert; may not include all performances of such parody works for quartet (e.g., *Minimax*). Details the changing membership of the quartets. Program details in the first two sections (vols. 20–21); indexes of composers, performers, and venues in the third section (vol. 22).

EDITIONS OF PRINTED MUSIC

Hindemith's first published work, the *Drei Stücke für Violoncello und Klavier*, op. 8, was a Breitkopf & Härtel imprint. After that, virtually all of his works were published by Schott, with the following exceptions. A few of his pedagogical compositions originally appeared in other publishers' collections, and during World War II some of his works were published by Schott's American representatives, Associated Music Publishers (AMP), before Schott was able to do so

itself. His edition of Max Reger's *100. Psalm* was published by C. F. Peters, the owner of the work's copyright.

A few of his works have subsequently appeared, accompanied with useful critical prefaces, under the Wiener Urtext and Eulenburg imprints—imprints that belong in whole or in part to Schott.

Upon the expiration of pre-1923 copyrights in the United States, Masters Music reprinted some of Hindemith's earliest works. These reproductions of the original printings may not be available for sale outside the United States. The Soviet state publisher Muzyka also produced a number of scores from its own plates in the 1970s; they were never regularly available in the West.

There are numerous facsimile reproductions of Hindemith's scores. These were published not because of their value as source documents, but because the composer's characteristically precise and clear handwriting made them eminently suitable for reproduction as performance scores. The most striking example is perhaps Schott's score of the *Mathis* opera. The largest concentration of these appeared during Hindemith's years in the United States, when AMP suddenly found itself having to publish the scores themselves in the absence of Schott plates. Examples are noted in the Work List (see [Appendix A](#)).

One other facsimile merits attention: *Ludi leonum* ([item 1244](#)), a copy of *Ludus tonalis* Hindemith prepared for his wife. In this case, however, the notation is not his, but a copy of the engraved AMP edition; documentary interest subsists in Hindemith's illustrated marginalia—fanciful animal illustrations, particularly of lions.

Of crucial importance to the study and performance of Hindemith's works is:

19. *Paul Hindemith. Sämtliche Werke*. Ed. Kurt von Fischer and Ludwig Finscher. Mainz: Schott, 1975—.

Critical edition of Hindemith's works edited according to modern principles, which seeks to produce scores representing his definitive conceptions and preserving his notational peculiarities to the greatest practical degree. Each volume includes an exhaustive critical apparatus that accounts for all variants in manuscript, published editions, intermediate stages (e.g., copyist's scores, galley proofs) and, where relevant, sketches, all with the goal of rendering further consultation of the source material unnecessary. Each volume also includes a preface to the relevant works, detailing composition and publication history as well as contemporary reception. Facsimile reprints are a characteristic feature, in some cases comprising entire works. Volumes are generously sized (uniformly 38 cm in height); most can even be used in performance (the volumes of duo sonatas published to date are accompanied by solo parts). The editorial language of most of the volumes is German, although a few have been edited by Americans and thus have English-

language critical apparatuses. Newer volumes are edited exclusively by the staff of the Hindemith Institute.

The following works are concerned with the *SW* and the issues that inform its editorial practices:

20. Schader, Luitgard. "Werk und Werke bei Paul Hindemith." *HJb* 24 (1995): 10–24.

Primarily concerned with comparing the *SW* inclusion criteria with those Hindemith implied or may have wanted. Also investigates whether there is any consensus among critics, scholars, performers, and the public as to which works or genres are most essential to his output; concludes that no such consensus exists.

21. Scherliess, Volker. "Der ganze Hindemith." *Musica* 39, no. 5 (September–October 1985): 496–98.

Brief review of the first volumes of the *SW*: overview of editorial principles, praise for the enterprise and the methodical editing, and mild criticism that the critical apparatuses might be at times too detailed.

22. Schubert, Giselher. "Über die Gesamtausgabe der musikalischen Werke Paul Hindemiths." *Die Musikforschung* 30, no. 3 (1977): 276–89.

Detailed description of the editorial practice of the *SW*. Also an account of the kinds of primary and secondary sources (sketches, manuscripts, printed editions) available for the preparation of critical editions of the works as well as issues related to their usefulness and accuracy. See also [items 23–25](#).

23. Schubert, Giselher. "Zur Bedeutung der Hindemith-Gesamtausgabe." *HJb* 7 (1978): 7–23.

Similar in purpose to Schubert's article in *Die Musikforschung* ([item 22](#)), but with largely different content and emphasis. Explanation of the need for the *SW*. Numerous examples demonstrate that both Hindemith and Schott frequently fell short of the ideal composer–publisher relationship whereby the composer delivered error-free copy, which was then precisely set by the publisher and meticulously proofread by the composer. Notes the large quantity of often significant unpublished works; suggests additional benefits the *SW* will offer in terms of work dating, reception history, and so forth.

24. Schubert, Giselher. "Zur Konzeption der Hindemith-Gesamtausgabe." In *Editionsrichtlinien Musik*, ed. Bernhard Appel and Joachim Veit, 145–49. Kassel: Bärenreiter, 2000.

Similar to the previous two items in describing the issues informing the production of the *SW*, but with less detail and fewer illustrative examples.

25. Schubert, Giselher. "Zur Problematik von Gesamtausgaben im Bereich der Neuen Musik." In *Musikkultur in der Bundesrepublik Deutschland. Symposion Leningrad 1990*, ed. Rudolf Stephan and Wsewolod Saderatzkij, 269–75. Kassel: Bosse, 1994.

Compares the ongoing critical editions of Hindemith and Schoenberg, noting editorial problems unique to each, but concentrating primarily on how the discovery and publication of hitherto unknown works forces a reevaluation of the composers' work and goals at various stages of their careers. Followed by Russian translation of the article (pp. 275–81).

BIBLIOGRAPHIES OF SECONDARY LITERATURE

With the exception of the bibliography by Rösner in *HJb* 1 ([item 33](#)), all of the following works are unannotated. See also Schubert's essay in the second edition of *MGG* (*Die Musik in Geschichte und Gegenwart*, [item 52](#)).

26. Bütthe, Otfried. *Gedenkausstellung Paul Hindemith. Emigration und Rückkehr nach Europa*. Frankfurt: Stadt- und Universitätsbibliothek, 1965.

Catalog to a 1965 Frankfurt Hindemith exhibition; features a bibliography of secondary literature.

27. Kocevar, Erik. "Bibliographie." In *Paul Hindemith (Ostinato rigore)* ([item 108](#)), 361–70.

List of major works published since 1984, and thus a continuation of the bibliography series published in the *HJb* ([items 29–31](#) and [33](#)), if less comprehensive than these.

28. Kraus, Egon. "Bibliographie: Paul Hindemith." *Musik und Bildung* 3, no. 3 (March 1971): 249–52.

List of predominantly German-language secondary literature, classified under four rubrics: bibliographic works, books, articles, didactic works.

29. Laubenthal, Annegrit. "Hindemith-Bibliographie 1974–78." *HJb* 7 (1978): 229–39.

Includes a few articles from major German-language newspapers.

30. Metz, Günther. "Hindemith-Bibliographie 1982–84." *HJb* 19 (1990): 118–38.

The comments for the preceding installment ([item 29](#)) apply to these as well, although there is somewhat less attention to American sources.

31. Metz, Günther, and David Neumeyer. "Hindemith-Bibliographie 1979–81." *HJb* 15 (1986): 159–83.

Useful primarily for its inclusion of such German-language materials as unpublished dissertations and articles in major newspapers.

32. Rösner, Helmut, ed. *Paul Hindemith: Katalog seiner Werke, Diskographie, Bibliographie, Einführung in das Schaffen*. Frankfurt: Städtische Musikbibliothek, 1970.

The bibliographic portion of the book (pp. 39–57) lists works according to major genre categories (stage, orchestral, etc.); under each listing appear available recordings and secondary literature when such are available. Probably most valuable for its inclusion of sometimes obscure secondary literature. Preceding the work list is a series of introductory essays on various aspects of Hindemith's work: "Musiktheater" (Gerhard R. Koch, pp. 9–12); "Kompositionen für Klavier" (Gerhard Schroth, pp. 13–16, with a subsection "Zur Vokalmusik" on pp. 17–19); "Das pädagogische Werk" (Horst Weishaupt, pp. 20–23); "Kammermusik" (Heinz Zietsch, pp. 24–30); and "Orchesterwerke" (Helmut Rösner, pp. 31–38).

33. Rösner, Helmut. "Zur Hindemith-Bibliographie." *HJb* 1 (1971): 161–95.

Divided into four sections: bibliographic works, including work lists and discographies; books about Hindemith; dictionary/encyclopedia articles; articles not listed in previous bibliographies. Entries in the first three sections are perceptively annotated.

34. Thompson, Kenneth. *A Dictionary of Twentieth-Century Composers (1911–1971)*. London: Faber & Faber, 1973.

The Hindemith entry is on [pages 181–209](#). Short biographical entry; exhaustive list of published works (as well as unpublished works with opus numbers). Each work entry includes dedicatees, instrumentation, duration, movement names, information about first performance(s), and secondary literature. Still a highly useful source, especially for the bibliography of general secondary literature on [pages 205–09](#), which lists numerous older, shorter works not included in the present volume.

35. Westphal, Elisabeth. *Paul Hindemith: eine Bibliographie des In- und Auslandes seit 1922 über ihn und sein Werk*. Köln: Greven, 1957.

Extensive bibliography. Not a perfect work—there are some duplications among the 518 entries, and some citations are incomplete and/or incorrect, but still valuable for listing a number of early works in obscure sources. Divided into three sections (the man and the musician; the prose works; secondary literature regarding Hindemith’s works); each of these is subdivided (e.g., to the level of the individual composition). Entries are listed chronologically within each lowest-level section. Index of authors.

36. Zickenheiner, Otto. “Hindemith-Bibliographie 1971–73.” *HJb* 3 (1973): 155–94.

International in scope; no newspaper articles.

ICONOGRAPHY

To date there is only one study of Hindemith iconography:

37. Schmitt-Thomas, Reinhold. “Zur Chronologie ausgewählter zeitgenössischer Bildnisse von Paul Hindemith.” In *Festschrift für Winfried Kirsch zum 65. Geburtstag*, ed. Peter Ackermann, Ulrike Kienzle, and Adolf Nowak, 477–99. Tutzing: Hans Schneider, 1996.

Collection of various depictions of Hindemith by various artists from 1919 on: drawings, portraits, busts, and so forth, concluding with one photo (apparently included to finish off a page). Information about the artists and their connection to Hindemith, description of the artists’ styles and their manners of representing him. Preliminary renderings are also reproduced when extant. Most of the reproductions are at the end of the article, and unnumbered; use carefully.

Pictorial works are listed with the life-and-works studies; studies of Hindemith’s drawings and other artwork can be found in [Chapter 21](#).

2

Life-and-Works Studies

COMPREHENSIVE WORKS

The following three works are essential:

38. Briner, Andres. *Paul Hindemith*. Zürich: Atlantis; Mainz: Schott, 1971.

The first published biography of the composer, and in many aspects it wears its age well. Some passages regarding the composer's life and works (especially the early works) have been superseded as a result of new research and rediscovery of previously lost works. The most serious problem is occasionally incorrect data, in some cases no doubt the result of faulty transcription from handwriting (e.g., "Robert Gnaer" for Robert Shaw). One might at times wish Briner had dug more deeply into the composer's psychology and personal life, but subsequent works, including at least one by Briner himself (cf. his portion of [item 45](#)) have made up for this. Certainly the work remains valuable for its various *Exkurse*, topic-related essays punctuating the biographical narrative. Most of these are on the music itself—the *Kammermusik* series and Concerto for Orchestra, the early chamber music, *Mathis*, *Die Harmonie der Welt*, the mature sonata cycle, and the revised *Marienleben*—but the last reproduces a chapter rejected from *Craft III* that represents the composer's most ambitious attempt to describe metrical and rhythmic phenomena.

39. Schubert, Giselher. *Paul Hindemith in Selbstzeugnissen und Bilddokumenten*. Reinbek: Rowohlt, 1981.

Gracefully and sympathetically written biography that also discusses Hindemith's music and aesthetics in an intelligent but clear and fairly

nontechnical manner. Numerous and well-chosen illustrations. Work list and selective bibliography; rudimentary index (of personal names) and discography. Also published in French translation: *Paul Hindemith*. Arles: Actes Sud, 1997.

40. Skelton, Geoffrey. *Paul Hindemith: The Man behind the Music: A Biography*. New York: Crescendo; London: Gollancz, 1975.

Still the most comprehensive biographical study in English, and the first to take Hindemith's private life seriously by making it the object of extensive, coherent critical examination. This is all the more impressive when one considers that Skelton was the first of the composer's biographers who had never met him. Skelton writes lovingly but not entirely uncritically about his subject. There is little discussion of the music, and certainly no analysis, but considerable description of the major prose writings, primarily (even in the case of *Craft*) in aesthetic and biographical terms.

Other book-length studies:

41. Paulding, James E. "Paul Hindemith (1895–1963): A Study of His Life and Works." Ph.D. diss., University of Iowa, 1974.

A notable effort for its time, when there was no comprehensive life-and-works study in English, but badly outdated, and frequently naïve even then.

42. Preußner, Eberhard. *Paul Hindemith: ein Lebensbild*. Innsbruck: Helbling, 1984.

The abortive first attempt, in the 1950s, to write a book-length biography of the composer; Hindemith seems to have at best tolerated the project. The portrayal is nothing if not sympathetic, as one would expect from one of the composer's friends. One must make allowances for the incomplete, even fragmentary state of the work, but surprisingly little of the writing is actually biographical. Hindemith is seen as a product of the regions from which his parents came—this instead of an attempt to uncover much data about his childhood life beyond that approved by the composer for general consumption; his marriage is not mentioned at all, nor is his wife until a stray reference to "die Hindemiths" on [page 29](#) in the context of the 1930s. Still worth consulting, however, for the descriptions of those aspects of Hindemith's character and activity (e.g., as performer, teacher, and conductor) observed at first hand.

43. Rickards, Guy. *Hindemith, Hartmann and Henze*. London: Phaidon, 1995.

Generally excellent (and excellent general) biographical monograph situating the three composers in their common—and diverse—cultural contexts. Its usefulness as biographical narrative is compromised somewhat by the frequent and rather cinematic jump-cutting between composers. No real discussion of the music in musical terms, which makes the occasional value judgments seem unmotivated.

44. Streller, Friedbert. *Paul Hindemith: für Sie porträtiert*. Leipzig: VEB Deutscher Verlag für Musik, 1985.

Sympathetic portrait of the composer from the perspective of the Marxist East German state. Emphasizes the composer's humanist musical ethics, while dealing fairly with those aspects of the composer's thought that make him a somewhat less than ideal Marxist icon (not least of all his tendency toward musical mysticism). Work list; numerous illustrations, including photos of East German productions of stage works.

PICTORIAL WORKS

The first two of the following are essential works in terms of both the wealth of source material they reproduce and the comprehensive life-and-works narratives they offer.

45. Briner, Andres, Dieter Rexroth, and Giseler Schubert. *Paul Hindemith: Leben und Werk in Bild und Text*. Zürich: Atlantis; Mainz: Schott, 1988.

A pictorial biography suitable for the coffee table, but it can be taken seriously as both a collection of reproduced source documents and as a biography. As a pictorial work it is a considerable advance over the respectable but essentially one-dimensional and hagiographic earlier Schott publications ([items 47–48](#))—the pitilessly stern letter from Hindemith's father alone is worth the trouble of seeking out the volume—and as biography it touches on topics that had been taboo a generation earlier (e.g., Gertrud Hindemith's role in forcing her husband's conducting career). Each of the authors wrote a third of the work, and the division of responsibilities plays to their strengths: Rexroth covers the early years; Schubert, the early 1930s to the late 1940s; Briner, the last years. A small number of data errors, in particular with regard to American place and institution names, are minor annoyances but do not detract from the volume's considerable value. Italian translation: *Paul Hindemith: Vita e opera*. Genoa: De Ferrari, 1995.

46. Schubert, Giselher, Sylvie Gregg, and Susanne Schaal. *Paul Hindemith. Leben und Werk. (Paul Hindemith: Life and Work.)* Mainz: Musicavision (Schott Wergo Music Media), 1997. CD-ROM (Mac- and PC-compatible).

A fine introduction for the neophyte, and a goldmine of source material for the scholar; a number of the recorded performances and excerpts from interviews and rehearsals are simply not available anywhere else. (These are indexed elsewhere in this book; see [Chapter 3](#) and [Appendix B](#).) Installation is simple, and one may choose between German and English versions of the printed texts; most but not all of the German-language sound clips are provided with links to printed English translations as well. The quality of the translations is generally good; one might have hoped that some of the source material, such as the newspaper clippings reproduced, had also been translated. Some program designers may object to the “mystery meat” approach to the internal links—pictures or other graphics that do not become apparent as links until one runs the cursor over them—but the organization is highly intuitive to anyone with a modicum of imagination (there is also an eight-page instruction booklet). Furthermore, design is attractive and frequently witty.

There are three major divisions. The first, “Brief Portrait,” is solid but perhaps the least useful to the scholar. It consists of a short biography, lavishly illustrated, with most of the first movement of the *Nobilissima Visione* Suite as background music. One might have wished that the biography had been a bit longer (perhaps with a few words on Hindemith’s Turkish years, for instance) to allow for the entire movement, but this is a quibble in relation to the value and merits of the second part, “Life and Work.” This is divided into eight phases; within each, major biographical and work-related themes are detailed and illustrated with explanatory texts, illustrations, musical examples, film clips, and so forth. Terms, works, people, and other entities mentioned in the explanatory texts are hyperlinked to windows with further information (e.g., Adorno, Rudolf Hindemith). Organization is for the most part exemplary, with only the occasional title or sound clip less than optimally located (e.g., a sound clip of Hindemith playing a movement from his Solo Viola Sonata, op. 25, no. 1, located under “Amar Quartet.”) Those desiring further historical background to a particular phase (e.g., on the Nazi era) are served by a series of illustrations, film clips, and so forth from a link in the lower center of the main window; among the functionality buttons at the bottom are a versatile search menu and a notepad. The final division, the “Music Room,” indexes all of the audio and video clips; it also offers a generous selection of Hindemith’s drawings, and even documents his passion for model railroads.

The following two items are considerably dated but contain much worthwhile material:

47. *Paul Hindemith. Zeugnis in Bildern.* Introduction by Heinrich Strobel. Mainz: Schott, 1955; 2nd ed. (with translation by Everett Helm). Mainz: Schott, 1961.

The first of two pictorial homages compiled by Hindemith's publisher. Valuable primarily for the reproductions of his manuscripts and drawings, scenes from opera productions, and contemporary newspaper clippings. The first edition includes items through 1955. New layout in the second edition to accommodate English translations of (most) documentation and extra pages to extend coverage through 1960.

48. Paul Hindemith. *Die letzten Jahre. Ein Zeugnis in Bildern.* Mainz: Schott, 1965.

Essentially a continuation of *Paul Hindemith. Zeugnis in Bildern* (item 47), and with similar virtues.

Also worthy of note:

49. "Zu Leben und Werk in Zeugnissen und Bildern." In *Hindemith-Zyklus Nordrhein-Westfalen 1980–81*, ed. Dieter Rexroth, 73–125. Wuppertal: Kulturamt und Sekretariat für gemeinsame Kulturarbeit NW; n.p.: Hindemith-Stiftung, 1980.

Generous pictorial history, especially considering its occurrence in a program book for a concert series, with considerable emphasis on the years up to the mid-1930s. Obscure source; fortunately, much of the material appears in other works.

ENCYCLOPEDIA AND DICTIONARY ESSAYS

The following three essays are excellent starting points for all research:

50. Kemp, Ian. "Hindemith, Paul." In *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, vol. 8, 573–87. London: Macmillan, 1980.

Excellent introductory essay, combining an admirably detailed biography with a (considerably longer) stylistic analysis that divides Hindemith's output into three periods (1918–23, 1924–33, 1933–63). The section on the last period features a brief but lucid description of the theoretical principles Hindemith set forth in *Craft I*. Commentary on the music—using essentially the same arguments as in the author's earlier

monograph (item 601)—is sympathetic but not uncritical in identifying possible shortcomings in the composer’s style; they are also rendered with considerable analytical precision. Comprehensive if not exhaustive work list; fairly meager bibliography (42 entries). Reprinted with minor corrections and alterations in *The New Grove Modern Masters: Bartok, Stravinsky, Hindemith* (New York: W. W. Norton, 1984), 227–81.

51. Schubert, Giselher. “Hindemith, Paul.” In *The New Grove Dictionary of Music and Musicians*, 2nd ed., vol. 11, 523–38. London: Grove, 2001.

Informative and eminently useful life-and-works essay by a leading authority. Not entirely free of production problems, as is so often the case with musical encyclopedias—the bibliography of secondary literature, for instance, lists nothing before 1948; this suggests that citations may have been cut as a last-minute space-saving measure. Work list is admirably exhaustive, but plagued with minor errors, possibly of an editorial nature. The essay is also available to subscribers to Grove Music Online (<http://www.grovemusic.com>), which as of April 2008 has not been updated from the article in print format. An even better essay by the same author, with a much superior bibliography and work list, appears in the new edition of *MGG* (item 52).

52. Schubert, Giselher. “Hindemith, Paul.” In *Die Musik in Geschichte und Gegenwart*, 2nd ed., *Personenteil* vol. 9, cols. 5–51. Kassel: Bärenreiter; Stuttgart: Metzler, 2003.

Easily the most important article of its type, as well as the lengthiest and most detailed. As is typical with entries in *MGG*, there are four sections. The first is a biographical narrative and intellectual history that combines clarity with a wealth of information, some of it (especially that which most tends to reveal Hindemith as a man rather than a monument) available nowhere else. The second section is an exhaustive work list. The third is a summary of his aesthetics and compositional style/technique, as well as their interrelationships and development. The last is easily the most extensive bibliography of Hindemith secondary literature in an encyclopedia entry—in fact, one of the largest compiled on him in any format; there are more than 400 listings.

Other essays in standard reference works:

53. Blumenfeld, Harold. “Paul Hindemith.” In *The International Cyclopedia of Music and Musicians*, 10th ed., ed. Oscar Thompson and Bruce Bohle, 976–85. New York: Dodd, Mead, 1975.

Extensive encyclopedia essay, correct and even insightful in most of its particulars (but not all; the account of the Nazi era is confused). Describes relevant characteristics of the music in all stages of the composer's development, but more detailed discussion tends toward program-note-like essays on individual works, and away from technical considerations. This is no doubt an accommodation to the music lover who may lack formal training. Work list; no bibliography. The same article occurs on the same pages of the eleventh and final edition of the work (1985).

54. Evans, Edwin. "Hindemith, Paul." In *Grove's Dictionary of Music and Musicians*, 3rd ed., vol. 2, 635–36. New York: Macmillan, 1927.

Sympathetic and perceptive essay, but brief and not without an occasional inaccuracy; in terms of research value more important for being part of a leading music encyclopedia than for its intrinsic qualities. Evans's essay in various editions of the *International Cyclopedia of Music and Musicians* (item 56) is in fact somewhat more reliable and more detailed. Brief work list. Reprinted with corrections in the encyclopedia's fourth edition (1940, vol. 2, 635–36), but without update.

55. Evans, Edwin, and Marion M. Scott. "Hindemith, Paul." In *Grove's Dictionary of Music and Musicians*, 5th ed., vol. 4, 286–91. New York: St. Martin's Press, 1954.

Actually two essays: (1) an update of Evans's essay from the previous editions, unfortunately with new errors by an unknown hand; (2) a brief, nontechnical overview of *Craft I* principles by Scott. Astonishingly brief bibliography (nine items); extensive but dated work list.

56. Evans, Edwin. "Paul Hindemith." In *The International Cyclopedia of Music and Musicians*, ed. Oscar Thompson, 798–801. New York: Dodd, Mead, 1939.

Useful and concise introductory essay, repeated in subsequent editions through the ninth edition of 1964. Although it was only minimally updated in subsequent editions (a brief update note by Walter Rubsamen and additions to the work list), it was easily the best Hindemith essay in an English-language music encyclopedia each time it appeared. No bibliography.

57. Kemp, Ian, and H. Wiley Hitchcock. "Hindemith, Paul." In *The New Grove Dictionary of American Music*, ed. H. Wiley Hitchcock and Stanley Sadie, vol. 2, 389–92. London: Macmillan, 1986.

The overview of the works (and its division into three stylistic periods) is abbreviated from Kemp's essay in the 1980 *New Grove* (item 50);

the brief biographical sketch and “Influence in America” sections are at least in part Hitchcock’s work, and the latter section is especially perceptive. List of works from 1940 on, thus including no pre-American but all post-American works; short but well-selected bibliography.

58. Preußner, Eberhard. “Paul Hindemith.” In *Die Musik in Geschichte und Gegenwart*, vol. 6, cols. 439–51. Kassel: Bärenreiter, 1957.

Article in the leading postwar German musical encyclopedia. The biographical essay is accurate but fairly minimal; the appreciation of the composer’s works and activities is dated, but some of the observations, although compressed to the level of *bons mots*, are insightful. Work list and bibliography, the latter containing some obscure items.

59. Stuckenschmidt, Hans Heinz. “Hindemith, Paul.” In *Dizionario enciclopedico universale della musica e dei musicisti*, ed. Albert Basso. *Biografie*, vol. 3, 590–604. Turin: UTET, 1986.

Useful standard encyclopedia essay, probably most notable for its exceptionally clear and user-friendly work list (by Andrea Lanza, as is the bibliography). Essentially the same essay and work list (this time without byline) appears in the earlier *La Musica*, ed. Guido Gatti and Alberto Basso. Part 1: *Enciclopedia storica*, vol. 2, 725–42. Turin: UTET, 1966.

MISCELLANEOUS ESSAYS

60. Aharonián, Coriún. “El caso Hindemith.” *Revista del Instituto Superior de Música U.N.L.* 5 (December 1996): 15–23.

Assessment of the composer’s achievement, finding value in the early works, but not in those of the “otro Hindemith” of the 1930s and beyond. Primarily interesting for citing previous assessments from various Latin American sources.

61. Besser, Klaus. “Paul Hindemith. Grundzüge seiner Entwicklung (1. Teil).” *Der Musik-Almanach* 1 (1948): 46–75.

Appreciation of Hindemith’s aesthetics, style, and early development through approximately 1922. Regardless of how one might feel about the author’s own standpoint (a metaphysically burdened combination of Schenker and Hans Kayser), he makes a number of fine observations, particularly about Hindemith’s melodic and thematic style. Part 1 of a two-part article; the second part was promised for the journal’s next volume. However, this volume never appeared, and the second part does not seem to have been published.

62. Bjerkestrand, Nils E. *Om satsteknikken i Paul Hindemiths musikk*. Kristiansand: Høyskoleforlaget, 1998.

Despite the title, primarily a life-and-(especially)-works study. Intelligent but fairly brief (89 p.); especially useful for the analysis of the “arioso” section from the Praeludium of *Ludus tonalis*, identifying overlapping tonal centers; and for the discussion of the Mass identifying name motives in the Kyrie and use of golden sections and the Fibonacci series in the Agnus Dei.

63. Borris, Siegfried. “Paul Hindemith.” In the author’s *Stilporträts der Neuen Musik*, 65–73. Berlin: Merseburger, 1961.

Attempt at a “musical psychogonomy” of the composer (i.e., his artistic personality and style as the result of personality, creative psychology, Zeitgeist, etc.). Nothing in the way of direct biography; the essay concentrates on the composer’s musical ethos and the foundation of much of his style in the German Lied.

64. Briner, Andres. “Paul Hindemith et son époque. Quelques réflexions sur la situation historique du compositeur.” In *Paul Hindemith* (Ostinato rigore) (item 108), 9–16.

A brief essay in intellectual biography, considerably skewed toward Hindemith’s connection to the French intellectual world (e.g., *The Long Christmas Dinner* is discussed only in terms of an opera Hindemith considered writing with Jean Tardieu; the United States is mentioned almost exclusively in the context of the Whitman Requiem; the Mass isn’t mentioned at all). Some of the other claims could stand further clarification or investigation as well (e.g., the degree to which Hindemith’s sentiments after the First World War can be characterized as “socialist”).

65. Briner, Andres. “Paul Hindemiths Privatbibliothek (Musikalien).” *Schweizer Jahrbuch für Musikwissenschaft* 13–14 (1993–94): 275–330.

Brief but informative overview of the Hindemiths’ score collection, followed by a complete inventory. Scores are divided into four categories: complete editions, score series, works dedicated to Hindemith or by composers who knew him, and works acquired for performance or study. Entries are arranged alphabetically by composer and title within each category, and are annotated with information regarding circumstances of acquisition, notations made in the scores, performances, and so forth.

66. Briner, Andres. “Paul und Gertrud Hindemiths literarische Interessen: Eine Studie aufgrund der Bibliothek in Blonay und einiger Materialien im Hindemith-Institut.” *HJb* 22 (1993): 158–99.

Description (not a list) of books in the Hindemiths' personal library. (An exhaustive list is available at the Hindemith Institute.) The first four pages are probably the most useful to most readers; these pertain to items removed from the house in Blonay and moved to the Hindemith Institute in Frankfurt because of the composer's use of them for actual compositions. The rest of the article pertains to items still preserved in Blonay and is interesting for its implications regarding the Hindemiths' literary interests, and particularly Paul's libretto searches; but Briner's usually insightful commentary is marred by occasionally irrelevant and even cute observations.

67. Bruhn, Siglind. "Wordless Songs of Love, Glory, and Resurrection: Musical Emblems of the Holy in Hindemith's Saints." In *Voicing the Ineffable: Musical Representations of Religious Experience*, ed. Siglind Bruhn, 157–88. Hillsdale, NY: Pendragon, 2002.

Selected arguments from three of the author's previous works (in order of appearance: [items 888](#), [821](#), and [1161](#), q.v.).

68. Cahn, Peter. "Eine neue Hindemith-Biographie." *HJb* 5 (1976): 164–69.

A review of the Skelton biography ([item 40](#)), praising its serious, fair depiction of the man while expressing regret that it devotes so little consideration to the intellectual and cultural movements of Hindemith's time. Most interesting for its speculation, based on Skelton's portrayal, regarding the increasing influence of his wife Gertrud, especially during the last two decades of the composer's life.

69. Kocevar, Érik. "Paul Hindemith (1895–1963). Un compositeur à la carrière exceptionnelle." In *Paul Hindemith (Ostinato rigore)* ([item 108](#)), 17–26.

Biographical essay. Solid, but with no new discoveries or insights; a couple of minor imprecise formulations.

70. Konold, Wulf. "Hindemith, Hartmann und Zillig heute." *HJb* 8 (1979): 119–37.

Some general comments on Hindemith's aesthetics and styles in the article's last four pages, but its primary value is for the commentary on Zillig's First String Quartet and Hartmann's Sixth Symphony.

71. Lanza, Andrea. "Libertà e determinazione formale nel giovane Hindemith." *Rivista italiana di musicologia* 5 (1970): 234–91.

Lengthy article that intelligently argues against the "two Hindemiths" theory (youthful revolutionary and unreflecting *Musikant* vs. aged

reactionary philosophical dreamer), instead concentrating on tendencies and developments in the early works. Not an essential source, on account of its age and the presence of its arguments elsewhere, but solid and respectable.

72. Mainka, Jürgen. “Hindemith und die Weimarer Republik.” *HJb* 17 (1988): 167–78.

Notes that Hindemith’s worldview until about 1922 was characterized by a desire for revolution that was both apolitical and largely characteristic of contemporary expressionist artists. In the mid-1920s he demonstrated a wariness toward political involvement and a growing concern for the artist’s ethical responsibilities. Notes a “loss of reality consciousness” toward the end of that decade on the basis of Hindemith’s increasingly utopian vision of music’s social role. Italian version under the title “Hindemith e la Repubblica di Weimar” in *Paul Hindemith nella cultura tedesca degli anni Venti* (item 112), 49–59.

73. Moser, Hans Joachim. “Paul Hindemith.” *Universitas* 13 (1958): 251–62.

Perceptive overview of the composer’s musical and theoretical (but not aesthetic) works, with brief discussions of major works and work types in terms of their characteristic features and significance. Few of the observations are likely to surprise or impress the reader as particularly original, the author’s mixed evaluation of the major operas possibly excepted.

74. Neumeyer, David. “Hindemith: A New Assessment.” *Keynote* 9 (1985): 8–13.

Fine example of an introduction to Hindemith’s life and works written for an audience of concertgoers, full of precise but nontechnical observations, especially regarding the composer’s relationship to the artistic trends of his time and the “historical reflection” present in virtually all of his music. The obscure source (a classical music radio station magazine) and target readership no doubt accounts for a number of comments about available recordings, as well as some slighting of the later works.

75. Padmore, Elaine. “Germany.” In *A History of Western Music*, Volume 5, *Music in the Modern Age*, ed. F. W. Sternfeld, 95–133. London: Weidenfeld & Nicolson, 1973.

The passages devoted to Hindemith’s works (pp. 100–01, 105–12) are unexceptional, striking pretty much the right tone and making no major mistakes; however, the number of statements that are only partially

correct (e.g., claiming that the slow movement of the op. 22 string quartet has “profound and noble qualities, prophetic of the mellow phase he entered about the time of *Mathis der Maler*”) limits their usefulness.

76. Pečman, Rudolf. “Zum Innovationsproblem in den sog. schöpferischen Ästhetiken ausgewählter Komponisten des 20. Jahrhunderts (Strawinski–Martin–Hindemith).” In *Innovationsquellen der Musik des 20. Jahrhunderts*, ed. Petr Macek, 158–63. Brno: Filozofická fakulta Masarykova universita, 1992.

Not entirely consistent in its argumentation or accurate with its assumptions, but the thesis with regard to Hindemith—namely, that his insistence on technical perfection and his devotion to tradition identify him as an extreme case of the problematics of innovation—is worth consideration.

77. Rathert, Wolfgang. “Der Komponist als Interpret. Überlegungen zu einem neuen Musiker-Typus bei Reger und Hindemith.” In *Regier-Studien 6. Musikalische Moderne und Tradition*, ed. Alexander Becker, Gabriele Gefäller, and Susanne Popp, 365–77. Wiesbaden: Breitkopf & Härtel, 2000.

Persuasively argues that Hindemith, like Reger before him, represented a “new artist type” (new at least in contrast to the late-romantic artist type). Both began as performer-composers, with the latter gaining prominence over time, and ultimately combining with careers as conductors. The significance of their activity, in both cases, is that it marks a shift in music-historical perspective away from an emphasis on music as structure, possessed with metaphysical aura, toward music as something performed and interpreted; their careers seek to close the gap between composition and interpretation. Hindemith’s own reworking of Reger’s *100. Psalm* is emblematic of this relationship.

78. Rexroth, Dieter. “‘Nun beginne ich mich zu bedeuten’—Zur Biographie des jungen Hindemiths.” In *Hindemith-Zyklus Nordrhein-Westfalen (item 104)*, 28–42.

Similar in content to [item 1147](#); a highly psychologized reading of Hindemith’s development and personality crises through *Mathis*, primarily on the basis of the major solo vocal works. Like the other essay, this one rewards careful reading, even if one finds some of the interpretations excessively daring.

79. Rostand, Claude. “L’évolution de Paul Hindemith.” *Revue musicale de Suisse Romande* 26, no. 2 (June 1973): 25.

Brief overview of Hindemith's compositional development, originally appearing in *La musique: les hommes, les instruments, les œuvres* (Paris: Larousse, 1965). Reprinted in *Hommage à Paul Hindemith* (item 105), 113–16.

80. Rubeli, Alfred. “Die Überwindung der Spätromantik in den vor 1939 entstandenen Werken Paul Hindemiths.” In *Colloquium Leoš Janáček et musica europae*, ed. Rudolf Pečman, 325–30. Brno: International Music Festival, 1970.

Fairly general overview of the development of Hindemith's musical attitude and style.

81. Salzman, Eric. “Hindemith and Gebrauchsmusik.” In the author's *Twentieth-Century Music: An Introduction*, 4th ed., 62–65. Upper Saddle River, NJ: Prentice Hall, 2002.

Sympathetic but not uncritical overall assessment in a standard textbook, with general but well-formulated comments on Hindemith's aesthetics and style. Expresses something of a preference for the earlier works, but respect for the later ones as well. Essentially the same essay in all four editions; the great advantage of the fourth edition is a paragraph about Hindemith's influence on subsequent composers.

82. Schader, Luitgard. “‘So wünsch ich ihr ein gute Nacht.’ Paul Hindemiths Liebesgrüße an seine Frau.” In *Intime Textkörper. Der Liebesbrief in den Künsten*, ed. Ute Jung-Kaiser, 257–76. Bern: Peter Lang, 2004.

Fascinating and entirely plausible account of a secret program in *Die Serenaden*, with Hindemith representing his courtship of Gertrud by representing himself and his brother Rudolf as viola and cello (of course), and Gertrud as the voice. Does not answer all the questions raised (e.g., Who is the oboe? What is the significance of the selected poems?), but the questions are no doubt the right ones. The Third Organ Sonata uses different means; here the texts of the folksongs upon which each movement is based are symbolic of his longing for reunion with his wife. In both cases, however, the extramusical content is well hidden from even careful listeners and performers and intended only for his wife.

83. Schubert, Giseler. “Paul Hindemith: Theorie und Praxis.” In *Musik und Theorie*, ed. Rudolf Stephan, 56–73. Mainz: Schott, 1987.

Details the varying relationships between theory and practice throughout Hindemith's career. Although *Craft I* grew to some degree out of his own compositional experiences, it proved to require a much more thorough investigation into musical phenomena than he had originally anticipated.

The works from the latter half of the 1930s demonstrate a particularly close relationship between theory and practice, but growing awareness of flaws in the theory forced its reevaluation. Hindemith's reorientation in issues of pedagogy and composition while in the United States offered him an opportunity to investigate historical music theory, question his own assumptions, and find new ways to create order in his own works.

84. Stephan, Rudolf. "Aufzeichnungen zu Hindemith." *HJb* 20 (1991): 13–25.

Collection of short observations. Not quite a biographical, aesthetic, or stylistic overview; no particularly new insights. Worthwhile reading, at least for the uninitiated, but of fairly limited specific usefulness. Reprinted under the same title in *Vom pädagogischen Umgang mit Musik*, ed. Hermann J. Kaiser, Eckhard Nolte, and Michael Roske, 284–92. Mainz: Schott, 1993.

85. Stuckenschmidt, Hans Heinz. "Von Strawinsky bis Hindemith und Weill: Tendenzen und Wendungen der modernen Musik." *Universitas* 34, no. 8 (1979): 841–50.

Describes how major twentieth-century composers addressed the issue of the disappearing audience. Written for an intelligent but musically uneducated audience; solid but hardly pathbreaking observations.

86. Teachout, Terry. "The Last German Master." *Commentary* 113, no. 1 (January 2002): 47–52.

Introduction to Hindemith's life and works intended for the music lover with little or no musical training. Reasonably successful as an article of its type despite its superficiality and lack of insights or new information.

87. Turchi, Guido. "Paul Hindemith." *L'Approdo musicale* 1, no. 3 (July–September 1958): 3–69.

Insightful account of the composer's intellectual and artistic development from the first major works through the *Harmonie* Symphony, discussing numerous works in this context.

88. Winkler, Heinz-Jürgen. "Hindemith und die Eisenbahn."/"Hindemith and the Railway." *HF* 4 (2001): 3 (German); 3–4 (English).

Brief article about Hindemith's lifelong love of trains and other mechanical devices. French translation on pp. 6–7.

89. Winkler, Heinz-Jürgen. "Von 'moralischer Stärke' und Musik: Paul Hindemith nähert sich alter Musik und -theorie." In *Mittelalter und Mittelalterrezeption. Festschrift für Wolf Frobenius*, ed. Herbert Schneider, 368–81. Hildesheim: Olms, 2005.

Engaging overview of Hindemith's encounters with and propagation of early music, as well as its influence on him as a composer. The same ethical and aesthetic concerns inspired an interest in music theory, in particular that of the early Middle Ages, as seen by his appropriation of Augustine and Boethius in various of his writings.

ESSAY COLLECTIONS

Significant essays in the following collections are listed separately in this volume.

BOOKS (INCLUDING PROGRAM BOOKS)

90. *Alte Musik im 20. Jahrhundert. Wandlungen und Formen ihrer Rezeption.* Ed. Giselher Schubert. (Frankfurter Studien, vol. 5.) Mainz: Schott, 1995.

Essays from a November 1992 symposium in Frankfurt. Essays concern the scholarly and compositional reception of early music in the twentieth century; only one essay ([item 287](#)) is specifically about Hindemith.

91. *Am Beispiel Paul Hindemith. Musik und Kunst der Zwanziger.* Ed. Dieter Rexroth. Bonn: Kulturamt der Stadt Bonn, 1975.

Program book for a series of concerts and lectures on music in the 1920s, focusing on Hindemith. Numerous brief excerpts from contemporary publications and subsequent evaluations, most of which can be found elsewhere. Concludes with [item 730](#).

92. *Ansichten eines Weitsichtigen. Paul Hindemith und die Schweiz.* Zürich: Hug, 1996.

Collection of essays to accompany a Zurich exhibition in 1996.

93. *Biographische Konstellation und künstlerisches Handeln.* Ed. Giselher Schubert. (Frankfurter Studien, vol. 6.) Mainz: Schott, 1997.

Essays from a February 1994 symposium of the same name in Frankfurt. Essays concern biographical and autobiographical constructs in musical

and music-related works; only one essay ([item 817](#)) is specifically about Hindemith.

94. Briner, Andres. *Musikalische Koexistenz*. Ed. Giseler Schubert. Foreword by Hermann Danuser. (Frankfurter Studien, vol. 4.) Mainz: Schott, 1993.

Collection of essays on various musical topics, reprinted from various sources. Four of the five essays on Hindemith are from the *Neue Zürcher Zeitung*; the fifth is reprinted from *HJb* 3.

95. *Der frühe Hindemith*. Ed. Dieter Rexroth. Frankfurt am Main: Paul-Hindemith-Institut; Berlin: Radio-Symphonie-Orchester Berlin, 1987.

Program for a conference and concert series on the early Hindemith; intelligent selection of illustrations and brief essays on the works performed. One larger essay subsequently published as [item 650](#).

96. *Der späte Hindemith*. Ed. Ulrich Tadday. (Musik-Konzepte, neue Folge, ed. Ulrich Tadday, no. 125–26, July 2004). München: Edition text + kritik, 2004.

Collection of essays on Hindemith and his work after the end of the Second World War.

97. *Erprobungen und Erfahrungen. Zu Paul Hindemiths Schaffen in den zwanziger Jahren*. Ed. Dieter Rexroth. (Frankfurter Studien, vol. 2.) Mainz: Schott, 1978.

Most essays from a March 1957 workshop in Bonn and pertaining primarily to Hindemith's works and the change in aesthetics and style in the 1920s.

98. *Europäisches Musikfest Stuttgart 13.–27. 8. 95. Themenheft "Hindemith."* Stuttgart: Internationale Bachakademie Stuttgart, 1995.

Besides a timeline, four essays that also appear in more accessible sources.

99. *Experiment und Erbe. Studien zum Frühwerk Paul Hindemiths*. Ed. Julius Berger and Klaus Velten. Saarbrücken: Pfau-Verlag, 1993.

Essays from a June 1992 conference in Saarbrücken. Essays pertain primarily but not exclusively to Hindemith's works and the problems of music composition in the early years of the twentieth century.

100. *Frankfurt feiert Hindemith. Ein Programmbuch.* Ed. Leo Karl Gerhartz and Andreas Maul. Mainz: Schott; Frankfurt: Hessischer Rundfunk, 1995.
- Program book for the centenary festival in Frankfurt am Main. Larger articles are listed individually; shorter contributions include reminiscences from Walter Ernst Fuchs (a music dealer who knew Hindemith in the 1920s and 1930s) and Helmi Mohler (widow of Philipp Mohler, Frankfurt composer and director of the Frankfurt Hochschule für Musik; the couple knew Hindemith during the last four years of his life).
101. *Französische und deutsche Musik im 20. Jahrhundert.* Ed. Giseler Schubert. (Frankfurter Studien, vol. 7.) Mainz: Schott, 2001.
- Essays from a November 1997 symposium of the same name in Frankfurt. Most essays concern the relationships among various aspects of music in the German- and French-speaking European musical worlds; only one essay ([item 216](#)) pertains specifically to Hindemith.
102. *Hindemith-Interpretationen. Hindemith und die zwanziger Jahre.* Ed. Dominik Sackmann. Bern: Peter Lang, 2007.
- Papers from a 2005 conference in Zurich. Significant items listed separately.
103. *Hindemith-Tage München 1984, 16.–19. Februar. Das Spätwerk von Paul Hindemith.* Ed. the Hindemith-Institut. n.p., 1984.
- Program book to a series of lectures and concerts focusing on Hindemith's late works. Significant items listed separately.
104. *Hindemith-Zyklus Nordrhein-Westfalen 1980–81.* Ed. Dieter Rexroth. Wuppertal: Kulturamt und Sekretariat für gemeinsame Kulturarbeit NW; n.p.: Hindemith-Stiftung, 1980.
- Program book for a series of concerts and lectures held in various cities. Five significant essays, all but one of which ([item 78](#)) appear elsewhere; also includes the concert programs and a fairly extensive pictorial history ([item 49](#)).
105. *Hommage à Paul Hindemith (1895–1963): l'homme et l'œuvre.* Yverdon: Éditions de la Revue musicale de Suisse Romande, 1973.
- The first collection of essays on Hindemith in French; republication of the contents of *Revue musicale de Suisse Romande* 26, no. 2 (June 1973).

106. *Musikkultur in der Weimarer Republik*. Ed. Wolfgang Rathert and Giselher Schubert. (Frankfurter Studien, vol. 8.) Mainz, Schott, 2001.
- Essays from a Berlin symposium from 1998. None of the essays is primarily Hindemith-related, although several do discuss various aspects of his work in considerable detail. Important reading for those seeking a topical overview of the Weimar-era musical world.
107. Nägele, Reiner. *Hoch Stuttgart! Hoch die Musik-Kritik! Hoch die Säue! Paul Hindemith in Stuttgart*. Stuttgart: Württembergische Bibliothek, 1995.
- Exhibition catalog with an extensive essay detailing Hindemith's connections to Stuttgart. Particularly useful with regard to the three early one-act operas, two of which were premiered there.
108. *Paul Hindemith*. (Ostinato rigore, Revue internationale d'études musicales, no. 6/7.) Ed. Jean-Claude Teboul. Paris: Jean-Michel Place, 1996.
- Collection of French-language essays; significant items listed separately.
109. *Paul Hindemith. Hommage zum 100sten Geburtstag*. Ed. Michael Kerstan, 24–41. Stuttgart: KulturRegion Stuttgart, 1995.
- Program to a series of hundredth-birthday concerts and events in Stuttgart and environs. Three essays. Michael Kerstan's "Die Stuttgarter Region und Paul Hindemith" (pp. 8–13) is a brief introduction to the composer's connections to the area; Luitgard Schader's "Aus der väterlichen Werkstatt in die weite Welt. Ein Hindemith-Porträt" (pp. 16–23) a brief life-and-works overview. These are both respectable essays, but considering the obscurity of the source, probably not worth the formidable difficulty in locating copies. Most worth seeking out, for those interested in the topic, is Dieter E. Hülle's essay on Hindemith's use of percussion (pp. 24–41, listed as [item 1010](#)).
110. *Paul Hindemith in Berlin: Essays und Dokumente*. Ed. Franz Bullmann, Wolfgang Rathert, and Dietmar Schenk. Berlin: Hochschule der Künste Berlin, 1997.
- Collection of essays from a 1997 conference on Hindemith's years in Berlin. In addition to the essays, this text is useful for its extensive reproduction of source documentation regarding his teaching activity at the Berlin Hochschule für Musik, and for its lists of lectures and concerts.
111. *Paul Hindemith—Komponist zwischen Tradition und Avantgarde. 10 Studien*. Ed. Norbert Bolin. Mainz: Schott, 1999.

Essays from a conference at the Hochschule für Musik in Cologne on the occasion of the hundredth (by then the hundred-and-first) anniversary of Hindemith's birth. Essays attempt to "evaluate the current state of research on Hindemith's personality and work and thereby contribute to a topical discussion and . . . reorientation" (p. 7).

112. *Paul Hindemith nella cultura tedesca degli anni Venti*. Ed. Carlo Piccardi. Milano: Unicopli, 1991.

Papers from a conference of that title held in Milan in 1987. Only three of the papers were actually delivered in Italian; the rest were translated into Italian (almost always from German) for publication in this book. Most of the articles are available elsewhere in their original languages.

113. *Symphonik 1930–1950. Gattungsgeschichtliche und analytische Beiträge*. Ed. Wolfgang Osthoff and Giseler Schubert. (Frankfurter Studien, vol. 9.) Mainz: Schott, 2003.

Papers (some revised) from a 1999 Frankfurt conference. Items with significant Hindemith content listed separately.

114. *Über Hindemith. Aufsätze zu Werk, Ästhetik und Interpretation*. Ed. Susanne Schaal and Luitgard Schader. Mainz: Schott, 1996.

Collection of articles previously published in *HJb*, one of which is reproduced in abbreviated form.

115. *Verflechtungen im 20. Jahrhundert. Komponisten im Spannungsfeld elite-populär*. Ed. Walter Salmen and Giseler Schubert. (Frankfurter Studien, vol. 10.) Mainz: Schott, 2005.

Collection of papers, mostly from a 2003 Frankfurt conference; those with particular emphasis on Hindemith listed separately.

116. *Zwischen den Grenzen: Zum Aspekt des "Nationalen" in der Neuen Musik*. Ed. Dieter Rexroth. (Frankfurter Studien, vol. 3.) Mainz: Schott, 1979.

Essays from a November 1977 conference in Boswil (Switzerland) addressing the question: Are there national styles in the music of the twentieth century? Hindemith is mentioned in a few of the essays, but is not a primary topic in any of them.

SPECIALIZED JOURNALS

117. *Hindemith-Jahrbuch/Annales Hindemith*. Published by the Hindemith Institute, Frankfurt. Annually. 1 (1971)–.

The significance of the appearance of the first *HJb* is difficult to overstate, as it represented the beginning of a consistent, concentrated effort to promote Hindemith research that continues to this day. The earliest volumes came at an especially opportune time, looking both backward (by means of published recollections of people who had known the composer) and forward (in terms of the first attempts to break free of the dismissal of his music and aesthetics by the avant-garde and those influenced by Adorno's thought).

This much said, the *HJb* seems to have suffered from something of a lack of direction from the mid-1970s through the early 1980s, despite the publication of much fine research. The third volume, nominally dated 1973, appeared in 1974, and Volume 4 is dated 1974 on its cover, 1974/75 on its title page; the 1976 volume appeared in 1977. A few of the articles published around 1980 had little or no relationship to Hindemith's life, music, or thought: an article on Stravinsky's string quartets, for instance, and no fewer than three on the Russian futurist Arthur Lourié. Perhaps this was motivated by the charge of the Foundation (and Institute) to promote modern music. This certainly explains the contents of the 1981 issue, papers from a 1980 symposium on "Ethos, Engagement, Craft: On Paul Hindemith and the Conditions of Composition in the Twentieth Century," held as part of the Hindemith-Zyklus Nordrhein-Westfalen. The various reactions of the composer-lecturers to Hindemith is a telling snapshot of contemporary reception history: Hans Otte's admiration ([item 593](#)), Tilo Medek's rejection ([item 588](#)), and the reluctance (unto total unwillingness) of Manfred Trojahn and Wolfgang Rihm to mention Hindemith at all.

Bibliographies collecting secondary literature appeared in various issues up to Volume 19 (1990), ([items 29–31](#), [33](#), [36](#)), covering the years up to 1984. Whereas no such collections have appeared since then, volumes from around 1990 forward more than compensate with the publication of highly important primary materials and research resources. To the former group belong Hindemith's field diaries from World War I in Volume 18 (1989) ([item 151](#)), a collection of his program notes in Volume 29 (2000) (see [Appendix A](#)), and a collection of transcribed interviews in Volume 19 (2000) ([item 152](#)). Among the research resources are Michael Kube's indexed list of all of Hindemith's string quartet performances in Volumes 20 through 22 (1991–93) ([item 18](#)), and Luitgard Schader's exhaustive inventory of the first 41 sketchbooks in Volume 30 (2001) ([item 723](#))—the first, one hopes, of a series of articles of this type.

Volumes 1 through 15 (1971–86) conclude with a section called *Informationen*, which provides notice of recent Hindemith concerts, festivals, symposia, and the like. This feature has largely been taken over by the *Hindemith Forum* (item 118). Short biographical sketches of the authors of articles appear from Volume 10 (1991) onward. A cumulative index of *HJb* contents (“Verzeichnis der im Hindemith-Jahrbuch erschienenen Beiträge”) appears in volumes from no. 24 (1995) onward; a current index is also available at the Web site of the Hindemith Foundation (<http://www.hindemith.org>).

Most essays are in German, but essays in English and French are also published.

118. *Hindemith Forum*. Published by the Hindemith-Stiftung. Semiannually. 1 (2000)–.

More popular and less scholarly than the *HJb*, the *HF* offers news and features motivated primarily by recent Hindemith-related activity on the concert stage and in the recording studio. Each issue is based on a theme, usually a work or work group, with a short introductory essay (informative but nontechnical) on the work(s) in question, typically accompanying an interview with a leading performer and a relevant discography. Regular features also include brief reviews of new Hindemith-related CDs and books. The *HF* also serves as the newsletter of the Hindemith Foundation; news about its activities, in particular those of the Hindemith Music Centre Blonay, appears regularly as well. Everything, even the thumbnail CD reviews on the last page, appears trilingually (German/English/French); the original language is invariably German. Citations from the *HF* in this volume list German and English titles.

JOURNAL ISSUES

119. *Melos* 15, no. 12 (December 1948).
 120. *Musikrevy* 26, no. 1 (1971).
 121. *Revue musicale de Suisse Romande* 26, no. 2 (June 1973).
 122. *Musik und Bildung* 6, no. 6 (June 1974).
 123. *Musikrevy* 40, no. 3 (1985).
 124. *Neue Zeitschrift für Musik* 156, no. 5 (September–October 1995).

Includes a CD (*Bad Boy Hindemith?*) featuring performances by Hindemith as conductor or violist from various stages of his career and an excerpt from a Montreal interview. All selections are indexed individually in this book (the interviews in [Chapter 3](#), the recorded performances in [Appendix B](#)).

125. *Musica* 49, no. 6 (November–December 1995).
 126. *Musica sacra* 116, no. 6 (November–December 1995).

3

Hindemith in His Own Words: Autobiographical Materials

GENERAL STUDIES

The following is the only general introduction/overview to Hindemith's autobiographical writings:

127. Skelton, Geoffrey. "Hindemith as Autobiographer." *HJb* 27 (1998): 25–36.

Discussion of the types of autobiographical material available as well as their usefulness and limitations. The article itself reads as a reasonably coherent biographical/character sketch. Focal points include the defensive nature of Hindemith's humor, autobiographical elements in *Mathis* (which Skelton sees as less political than do most authors), and the role of his wife Gertrud in his development.

CORRESPONDENCE

General Collections of Correspondence

128. *Briefe*. Ed. Dieter Rexroth. Frankfurt: Fischer Taschenbuch Verlag, 1982.

All too brief but representative and well-edited selection. Letters are reproduced in their entirety whenever possible; omissions (which are indicated) will make sense to most readers. A useful introduction describes Hindemith's habits and tendencies as a letter writer, and descriptive paragraphs between letters provide context and continuity. Index of personal names.

129. “Jugendbriefe von Paul Hindemith aus den Jahren 1916–1919.” *HJb* 2 (1972): 181–207.

Letters (all but one from 1916–18; the last is from 1922) from Hindemith to various members of the Ronnefeldt family, which informally adopted him during the war years and with whose members he frequently performed chamber music. Valuable information about Hindemith’s early performance and compositional activity. Letters abbreviated slightly; omissions (matters of a “purely private” nature) are indicated.

130. *Selected Letters of Paul Hindemith*. Ed. and trans. Geoffrey Skelton. New Haven: Yale University Press, 1995.

The only comprehensive collection of Hindemith’s letters published in English, judiciously selected and conscientiously edited. Note that editing and selection tend to emphasize the personal and biographical: Hindemith the witty observer and loving husband, for instance, as opposed to Hindemith the proofreader of his own scores. Commentary preceding the letters is highly valuable, establishing context and identifying frequently obscure figures; the result frequently approaches the level of biographical narrative.

Individual Correspondents

Volkmar Andrae

131. Briner, Andres. “Volkmar Andrae und Paul Hindemith.” In *Briefe an Volkmar Andrae*, ed. Margaret Engeler, 257–65. Zürich: Atlantis, 1986.

Brief series of letters to the Zurich conductor before and after his performance of *Das Unaufhörliche* in 1932, with introductory/explanatory comments.

Ernest Ansermet

132. Tappolet, Claude. *Ernest Ansermet. Correspondences avec des compositeurs européens (1916–1966)*, vol. 1. Genève: Georg, 1994.

Correspondence between Ansermet and Paul and Gertrud Hindemith on pp. 11–42, with translations into French in the case of letters written in German or English.

Gottfried Benn

133. Benn, Gottfried. *Briefwechsel mit Paul Hindemith*. Ed. Ann Clark Fehn. Wiesbaden: Limes, 1978. Reprint, Frankfurt: Fischer Taschenbuch, 1986. Reprint, Stuttgart: Klett-Cotta, 1993.

Most of the surviving correspondence is from Benn, although the few surviving letters from the Hindemiths, as well as other correspondence regarding *Das Unaufhörliche*, are included. Major topics include the composition of the work, unsuccessful attempts by Hindemith to interest Benn in another project, likewise unsuccessful attempts by Benn to interest Hindemith in National Socialism, and Gertrud Hindemith's maternal friendship with Benn's daughter Nele. Thoroughly annotated. Includes essay on Hindemith's vocal music by Dieter Rexroth ([item 1147](#)).

Hans Boettcher

134. Schubert, Giselher. "Hindemiths Briefe an Hans Boettcher." *HJb* 26 (1997): 196–214.

Three surviving letters from 1939 through 1941 written by Hindemith to Boettcher, a music sociologist with whom—to judge from the length and tone of the letters—he must have been good friends during his Berlin years. Especially interesting for their demonstration of the work Hindemith was already devoting to *Die Harmonie der Welt* at that time.

Carlos Chávez

135. Chávez, Carlos. *Epistolario selecto de Carlos Chávez*. Ed. Gloria Carmona. México: Fondo de Cultura Económica, 1989.

One letter, translated into Spanish, in response to a suggestion for a program for a concert of Hindemith's works, followed by a brief reply from Chávez.

Paul Claudel

136. Briner, Andres. "Paul Hindemith et Paul Claudel—correspondance au sujet de la cantate *Ite, angeli veloces*." *Revue musicale de Suisse Romande* 26, no. 2 (1973): 10–15.

Letters, mostly between the Hindemiths and Claudel, concerning the composition of *Ite, angeli veloces*, connected with explanations and commentary. Hindemith's surviving letters are quoted from drafts and apparently translated from English into French for the article. Reprinted in *Hommage à Paul Hindemith* ([item 105](#)), 63–83.

137. Claudel, Paul. *Paul Claudel, correspondance musicale*. Ed. Pascal Lécoart. Genève: Editions Papillon, 2007.

The complete correspondence between Claudel, the Hindemiths, and Jack Bornoff (a UNESCO official) regarding *Ite, angeli veloces*,

thoroughly annotated (pp. 260–323), preceded by a useful introduction (pp. 254–59).

138. Lécroart, Pascal. “Claudel, créateur musical? Le témoignage de ses correspondances avec Milhaud et Hindemith.” In *Le Paris de Richard Wagner*, ed. Danielle Buschinger, 59–68. Amiens: Presses du centre d’études médiévales, Université de Picardie–Jules Verne, 2005.

Account, supported by citations from several letters from Claudel to the composers, of his attempts to incorporate his (frankly inchoate) musical ideas into compositions using his texts. In neither case—the Hindemith work was *Ite, angeli veloces*—was he successful.

Gertrud Hindemith

139. “Paul Hindemiths erste Reise in die USA im Jahre 1937—Seine Briefe an Gertrud Hindemith.” *HJb* 7 (1978): 175–228.

Reproduces 42 letters with annotations (46 notes); prefaced with a short introduction. Letters are reproduced unabridged and make no alterations to Hindemith’s orthography. Largely superseded by *Das private Logbuch* (item 140), which includes all the letters here.

140. “*Das private Logbuch.*” *Briefe an seine Frau Gertrud*. Ed. Friederike Becker and Giselher Schubert. Mainz: Schott; München: Piper, 1995.

Complete surviving letters from Hindemith to his wife, spanning the years 1926 to 1949 but mostly from 1937–40, the years of Hindemith’s concert tours and first teaching engagements in the United States. Includes, in addition to letters, the diary-like “log books” he wrote for his wife during his trips to the United States. Minimal editing of Hindemith’s prose. Short introductory essay and chronology; indexes of works and people mentioned in the letters. Footnotes are too many in number and not often useful enough, occasionally restating what is self-explanatory in the letters and frequently of the “see footnote 643” variety, when an editorial gloss would have been much more convenient. Nonetheless, an immeasurably valuable resource for any student of Hindemith’s life and works during the 1930s and 1940s.

141. Schubert, Giselher. “Paul Hindemith: USA-Tagebuch 1938.” *Schweizer Jahrbuch für Musikwissenschaft*, new series, 8–9 (1988–89): 37–70.

The “private log book” Hindemith wrote for his wife during his 1938 trip to the United States, with brief introduction and explanatory footnotes. Subsequently incorporated into *Das private Logbuch* (item 140).

Fritz Jöde

See [item 1199](#).

Hans Kayser

142. Altwein, Erich F. W. “Zum Briefwechsel Paul Hindemith–Hans Kayser.” *HJb* 3 (1973): 144–51.

Article that reads as a review of Haase’s edition of the Hindemith–Kayser correspondence ([item 143](#)), providing not only background but a critical evaluation of Haase’s commentary. Examines the latter’s thesis that natural harmonic laws and the human faculty of hearing are the factors determining whether Kayser’s post-Pythagorean “harmonikale Forschung” (harmonical research) can be used for a theory of composition, and at the end tends to support Norman Cazden’s ([item 363](#)) distinction between tone relations found in nature and those found in art, the latter resulting from “not an activity of Nature [but of] people.”

143. Haase, Rudolf, ed. *Paul Hindemiths harmonikale Quellen. Sein Briefwechsel mit Hans Kayser*. Wien: Lafite, 1973.

The correspondence between Hindemith and the neo-Pythagorean Hans Kayser, whose “harmonical fundamental research” into musical intervals, planetary orbital ratios, and so forth interested Hindemith in terms of music theory in general and his plan for an opera on Johannes Kepler in particular. Letters are introduced and/or followed by commentary that establishes contexts. Also reproduces passages from *Craft I* and *Craft III* that most plausibly reflect Kayser’s influence, and a letter from Kayser to *Melos* clarifying the nature, degree, and time of his contacts with Hindemith.

144. “Zum Briefwechsel Paul Hindemith–Hans Kayser.” *HJb* 4 (1974): 152–57.

Previously unpublished letter of 20 February 1936 from Kayser to Hindemith: Kayser’s reaction to hearing *Schwanendreher*; his most recent intellectual efforts; cultural-historical observations.

Daniel Meier

145. Helg, Lukas. “P. Daniel Meier und sein Lehrer Paul Hindemith—Dokumente der Freundschaft in der Musikbibliothek des Klosters Einsiedeln.” In *Ad maiorem Dei gloriam: Festgabe für P. Daniel Meier OSB zum 80. Geburtstag*, ed. Lukas Helg and Gabriele Hanke Knaus, 19–32. Einsiedeln: Musikbibliothek des Klosters Einsiedeln, 2001.