

# DEGENERATE MUSIC?! MUSICAL CENSORSHIP IN THE THIRD REICH

by

Mark Lewis Singer

Thesis submitted to the Faculty of the Graduate School of the  
University of Maryland, College Park in partial fulfillment  
Of the requirements for the degree of  
Doctor of Musical Arts  
2011

## Advisory Committee

Professor Gerald Fischbach, Chair  
Professor Evelyn Elsing  
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Professor James Stern

## ABSTRACT

Title of dissertation      DEGENERATE MUSIC?! MUSICAL CENSORSHIP  
IN THE THIRD REICH

Mark Lewis Singer, Doctor of Musical Arts, 2011

Dissertation directed by      Professor Gerald Fischbach  
School of Music

In 1938, in Düsseldorf, the Nazis put on an exhibit entitled "Entartete Musik" (degenerate music), which included composers on the basis of their "racial origins" (i.e. Jews), or because of the "modernist style" of their music. Performance, publication, broadcast, or sale of music by composers deemed "degenerate" was forbidden by law throughout the Third Reich.

Among these composers were some of the most prominent composers of the first half of the twentieth-century. They included Stravinsky, Schoenberg, Webern, Berg, Mahler, Ernst Krenek, George Gershwin, Kurt Weill, Erwin Schulhoff, and others. The music of nineteenth-century composers of Jewish origin, such as Mendelssohn and Meyerbeer, was also officially proscribed.

In each of the three recitals for this project, significant works were performed by composers who were included in this exhibition, namely, Mendelssohn, Webern, Berg, Weill, and Hans Gal. In addition, as an example of self-censorship, a work of Karl Amadeus Hartmann was included. Hartmann chose “internal exile” by refusing to allow performance of his works in Germany during the Nazi regime. One notable exception to the above categories was a work by Beethoven that was presented as a bellwether of the relationship between music and politics.

The range of styles and genres in these three recitals indicates the degree to which Nazi musical censorship cut a wide swath across Europe’s musical life with devastating consequences for its music and culture.

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**CD I:**

**"Degenerate Music"**  
**Musical Censorship in the Third Reich**

**I. The Project**

In 1938, in Düsseldorf, the Nazis put on an exhibit entitled "Entartete Musik" (degenerate music). Performance, publication, broadcast, or sale of this music was forbidden by law in Germany and in other areas of Europe controlled by the Third Reich.

Among the composers whose banned music was represented in this exhibition were some of the most prominent composers of the first half of the twentieth-century. They included Stravinsky, Schoenberg, Webern, Berg, Ernst Krenek, George Gershwin, Mahler, Kurt Weill, Erwin Schulhoff, and others. The music of nineteenth-century composers of Jewish origin, such as Mendelssohn and Meyerbeer, was also officially proscribed.

In this series of three recitals, we will perform music:

- 1) by composers who were included in this exhibition
- 2) by composers who were banned by the Nazis, though not included, such as Bartok
- 3) by composers who opposed the Nazis and chose "internal exile" and self-censorship, such as Karl Amadeus Hartmann

The one notable exception to the criteria of the above list is Beethoven, whose music we include on this first recital.

Beethoven was, in many ways, the first modern composer, independent of his patrons and self-consciously aware of his position in relation to his musical predecessors, particularly Haydn and Mozart. Early in his compositional career, Beethoven expanded the forms of the classical sonata, string quartet, and symphony; he later molded them into new and powerful vessels with which to express his musical ideas. He subverted the expectations of the classical style with dynamic disruptions, irregular phrase structures, and juxtapositions of sharply contrasting musical materials, all of which are evident in his *Sonata No. 9 for Violin and Piano*.

Later, his music became a metaphor for the dramatic political and social changes that would sweep Europe after the French Revolution and the Napoleonic wars. Additionally, Beethoven became the archetype of the "Romantic" artist, as characterized in the writings of Friedrich Schlegel, E.T.A. Hoffman, Schopenhauer, and later by Hanslick, Wagner, and Nietzsche. The artist, possessed by "genius," was to deliver philosophical and metaphysical truths to Mankind through communion with "Nature" and the "Absolute."<sup>1</sup> This Romantic notion of the composer viewed as a type of prophet, rather than merely as a skilled craftsman, led directly to the exalted position of music in the nineteenth century European popular consciousness, a notion that took a dark turn with ascension of the Nazi regime in the 1930's.

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<sup>1</sup> Carl Dahlhaus, *Between Romanticism and Modernism: Four Studies in the Music of the Later Nineteenth Century*, trans. Mary Whittall and Walter Kaufman (Berkeley: University of California Press, 1980), 19-39.

## II. The Music

### *Sonata No. 9 for Violin and Piano, Op. 47*

*Sonata No. 9*, known as the “*Kreutzer*,” represents a radical musical shift in the form of the violin and piano sonata. The sonata now becomes a frame for containing a palette of powerful emotional forces, with both instruments equally balanced, creating the paradigm for the modern duo sonata. Leo Tolstoy recognized the emotional power and energy of this sonata and used it as a metaphor in his short story entitled “The Kreutzer Sonata.” This pithy tale considers the issue of music’s powerful influence and its ability to affect human behavior.

The original edition of the sonata contained the sub-title, “*scritta in uno stilo molto concertante, quasi come d’un concerto*,” (written in a very *concertante* style similar to that of a concerto). *Stile concertante* was a style of contrasting forces as in the genre of the concerto itself, where generally one or more solo instruments are set in opposition to a larger ensemble.

The concerto is a fitting metaphor for the political sphere in which there is a polarity between the individual’s rights and the rights of the majority. The founding fathers of the American republic struggled to find a balance between these two poles. Sadly, in Germany during the Third Reich, individuals from selective racial, cultural, political, and religious groups were stripped of their rights in wholesale fashion.

### *Sonata in F Major for Violin and Piano (1838)*

The Nazi censorship of the music of Mendelssohn, who was Jewish by birth, presents an example of the absurd extremes to which the National Socialists were prepared to go in their manipulation of German culture. Mendelssohn’s incidental music to Shakespeare’s “A Midsummer Night’s Dream” was deemed unsuitable for racial reasons, and no fewer than forty-four different “politically correct” versions by Aryan composers replaced it between 1933 and 1945. Furthermore, a competition of sorts was sponsored by Rosenberg’s *NS-Kultur-gemeinde* (Nazi Cultural Organization) to create an Aryan replacement for Mendelssohn’s score.<sup>2</sup>

Mendelssohn, like most romantic period composers, revered Beethoven. His *Sonata for Violin and Piano in F Major* (1838) has many similarities with the Beethoven *Sonata No. 9*. Besides the obvious three movement *slow-fast-slow* structure common to both works, we find Mendelssohn’s dynamic punctuations, tempo shifts, and virtuoso writing for both instruments harking back to Beethoven. The martial energy of Mendelssohn’s first movement and the feathery perpetual motion of the last movement correspond, respectively, to the powerful emotional first movement of the “*Kreutzer*” and the incessant motion of the last movement. The middle movement of the F Major *Sonata* is a beautiful Mendelssohnian *Lied ohne Worte* (song-without-words), whereas Beethoven’s central movement is a theme and variations.

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<sup>2</sup> Erik Levi, “The Aryanization of Music in Nazi Germany,” *The Musical Times* 31, no.1763 (January 1990): 19-20.



There is an interesting key relationship between the two sonatas. The Beethoven middle movement is in F major, which is the key of the Mendelssohn sonata's first and final movement. The Mendelssohn middle movement is in A major, which is the opening key of the Beethoven sonata, as well as the key of its last movement.

The *Sonata in F Major* has an interesting history. It remained in unpublished form and forgotten until it was rediscovered by the distinguished violinist Yehudi Menuhin, who edited and published it in 1953. Menuhin based his edition on the manuscript sources, which included some later revisions to the first movement made by Mendelssohn himself. This edition remained the only edition available until last years' publication by Bärenreiter of an *Urtext* edition based on the first, original, and only complete manuscript. Menuhin took many liberties with the score and those familiar with his edition will find this version quite different in many respects. This may, in fact, be the first Maryland performance of this work in its original form.

I wish to express my thanks to my teachers Dr. Stern and Dr. Fischbach for their invaluable assistance in helping to prepare this recital, thanks to my able and skilled chamber music partners, Jasmin Lee and Li-Tan Hsu, thanks to my parents, and special thanks to my loving and helpful wife and life-partner Ellen.

## **CD II:**

### **Vier Stücke (Four Pieces), opus 7 by Anton Webern**

Anton Webern (1883-1945) was a student of Arnold Schoenberg from 1904 until 1908. This relationship proved to be the most important musical relationship of his life.

The triumvirate of Webern, fellow Schoenberg disciple Alban Berg, and Schoenberg himself became known as the Second Viennese School (as opposed to the first: Haydn, Mozart and Beethoven) and were destined to have a pivotal influence on the development of twentieth century musical composition.

The Four Pieces op. 7 for violin and piano are an example of Webern's early "atonal" and "aphoristic" style. Written in 1910 with final revisions made in 1914, these four movements reflect an intensely personal and individual style. Under Schoenberg's tutelage, Webern let go of the constraints of the tonal system (in which a musical composition is centered on one main key center) and began his experiments with "atonality". In this early stage of atonal composition, Webern constructed concise works of dense motivic content –dazzling miniatures characterized by rhythmic complexity, dynamic extremes, and dissolution of the traditional dichotomy of melody and accompaniment.

Following Schoenberg's principle of continuous variation (which Schoenberg learned from Brahms), Webern provides little obvious repetition for the ear to grasp. Rather, the listener is confronted with an inventive array of momentary events, which somehow intuitively coalesce into a coherent asymmetric musical crystal of rare beauty.

Webern exploits the range and resources of both instruments to create stunning timbral effects. In the violin part he calls for *col legno* (on the wood of the bow), *sul ponticello* (bowing at the bridge of the violin), artificial harmonics and *pizzicato*. In the piano, dense note-clusters alternate with sparse textures of a few notes marked *ppp* (extremely soft). The lower range of the piano is extended in the second movement to a b-natural four octaves below middle-C. At times, the music approaches the “event horizon” of audibility, as indicated by the dynamic: *kaum hörbar* (hardly heard).

Commentators have noted conflicting tendencies in Webern’s music, a dialogue between the “head” and the “heart”, between logic and intuition, lyricism and calculated structure.

As scholar Wayne Alpern notes, “...there is only one real Webern--and he is both together, delicately balanced in a steady state of logical lyricism. It is his music's symbiosis between rationality and intuition, its precarious dialectic between order and expressivity, uniting what Levi Strauss called ‘the contrary attributes of being both intelligible and untranslatable,’ that instills its special mystique.”<sup>3</sup>

Open your ears, your minds and your hearts and you may find an undiscovered universe of musical experience.

### **Seven Pieces from the *Three-penny Opera* by Kurt Weill Arr. by Stefan Frenkel for Violin and Piano**

Kurt Weill was born in Dessau, Germany in 1900. He was the son of a synagogue cantor and displayed musical talent at a very early age. He studied theory and composition with Albert Bing, *Kapellmeister* of the theater in Dessau and later attended the *Berlin Hochschule für Musik*. One of the most decisive influences on his style was the Italian composer Ferruccio Busoni, with whom he studied from 1921 to 1924. During his student years, he supported himself by tutoring, numbering Claudio Arrau and Maurice Abravanel among his music theory pupils.

Weill’s first opera, *The Protagonist* (1926) was a great success. Other works from this early period include *Der Neue Orpheus* (1925), a cantata for soprano, violin, and orchestra, and his *Concerto for Violin and Orchestra*, op. 12. In both of these works the orchestral score is devoid of strings. After these works, Weill turned almost exclusively to composing for the voice and the theater, except for his Symphony no. 2, composed in France in 1934.

In 1927, Weill began working with the poet and playwright Berthold Brecht, which turned out to be one of his most fruitful collaborations. They produced a *songspiel* entitled *Mahagonny*, which was later expanded into a full-blown opera. When the opera *Mahagonny* opened in 1930, it was greeted by Nazi rioters.

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<sup>3</sup> Wayne Alpern, review of *Webern and the Lyrical Impulse* by Anne C. Shreffler, *The Online Journal for the Society for Music Theory* 4, no. 2 (March 1998), <http://mto.societymusictheory.org/issues/mto.98.4.2/toc.4.2.html> (accessed November 16, 2010).

Brecht and Weill's next project was a version of *The Beggar's Opera* of 1728 by the Englishman, John Gay. Despite numerous production difficulties, the opera opened in 1928 as the *Dreigroschenoper* (Three-penny Opera). The opera met with immediate success and was one of the first works of musical theater to be made into a film. In the next five years, the work was seen in over 100 cities and on three continents. In 1933, the Nazis banned *Three-penny Opera* from further performances, and both Weill and Brecht fled Germany. In 1938, the Nazis had to remove taped performances of Weill's songs from the "Degenerate Music" exhibition, because the songs were being enjoyed by too many patrons.

Weill immigrated to the United States and went on to compose many successful works of musical theater on Broadway. His first big Broadway hit was *Lady in the Dark*, with the play by Moss Hart and lyrics by Ira Gershwin. This was followed by *One Touch of Venus*, with the play by S.J. Perelman and lyrics by Ogden Nash. *Street Scene*, based on the drama by Elmer Rice with lyrics by the poet Langston Hughes was considered a successor to Gershwin's *Porgy and Bess*. Weill's last Broadway work was *Lost in the Stars*, an adaptation of Alan Paton's novel, *Cry the Beloved Country*. The subject matter of this work challenged Broadway audiences in a way that would not happen again until the Sondheim era of the 1970's. Weill died of a heart-attack in 1950.

### **Concerto for Violin and Orchestra by Alban Berg**

Alban Berg (1885-1935) was born in Vienna and studied piano as a youth. During his teenage years he began to compose songs. He completed some 80 songs before commencing studies in harmony, theory, and counterpoint with Schoenberg in 1904. Later, he began lessons in composition under Schoenberg's tutelage. His first mature work, the *Piano Sonata*, op.1, was a masterful work in which he demonstrated all that he had learned from Schoenberg as well as exhibiting a powerful and personal individual style.

Berg continued to compose songs, but his genius and creative invention was truly revealed in the ground-breaking opera, *Wozzeck*, op. 7, based on the drama by Georg Büchner about a poor simple deluded soldier who murders the mother of his son, born out-of-wedlock. Berg must have felt resonances to his own life, since as a teenager he had an affair with a kitchen-maid, Maria Scheuchl, who bore him an illegitimate daughter.

His second opera, *Lulu*, was never completed due, in part, to his acceptance of a commission for the Violin Concerto from the American violinist Louis Krasner. Upon learning of the death of Manon, the beautiful teenage daughter of Alma Mahler and her second husband, the Bauhaus architect Walter Gropius, Berg decided to dedicate the concerto to her. To the title he added the inscription, "to the memory of an angel." Sick and suffering from terrible pain, Berg rallied to complete the concerto, which became his last completed work.

The concerto consists of two movements, each of which is sub-divided into two parts. The opening *Andante*, with its arpeggiated fifths evoke birth, or dawn. The *Allegretto*, with its dance-like rhythms and soaring melodic lines, refers to youth with all of its exuberances. The *Allegro* presents the concerto's climactic catastrophe, the onslaught of disease, and the shriek of denial. The final *Adagio* brings resignation and the promise of eternal peace.

The twelve-tone row, upon which the work is constructed, is linearly introduced in the fifteenth measure by the solo violin. Its tertiary construction has tonal implications, and its final four notes are a segment of the whole-tone scale. Berg also incorporates two other elements into the concerto: a Carinthian folk song, and a Bach chorale, *Es ist genug* (It is enough). The folk song alludes to his relationship to Maria Scheuchl, the chorale--to resignation and acceptance of one's fate in the face of death. In the poignant, lyrical finale, Berg weaves all three of these elements together in a masterly and moving summation of a life's journey.

### **CD III:**

#### **Hans Gal (1890-1987)**

Hans Redlich cites Hans Gal as "probably the only outstanding Austrian composer of this century [the 20<sup>th</sup>] never to have come under Schoenberg's spell at all."<sup>4</sup> This is a fitting introduction to a composer, well-grounded in the craft of Viennese classicism, who remained loyal to his roots in the late Romantic style. Again, turning to Redlich, "He is probably the last composer of classical bent and with the creative ability to continue the hallowed tradition of Vienna classics and their epigones."<sup>5</sup>

Gal, born in 1890, was a composition student of Mandyczewski, Brahms' longtime assistant. He also was trained as a musicologist by Guido Adler and received his doctorate in 1913 with a thesis on Beethoven's early style. Many of his operas were frequently performed during the 1920's and 1930's. In 1929 he was appointed as director of the Mainz Conservatory, a position from which he was summarily dismissed on account of his Jewish heritage when Hitler came to power in 1933. He returned to Austria, but was forced to flee again, this time to England, after the *Anschluss* of 1938. In England he was imprisoned in a detention camp for a year as an enemy alien and suffered from the physical and psychological deprivations of imprisonment and exile as well as the suicide of his son.

As with so many other expatriate European musicians during this period, Gal's career never really returned to its former level of glory and cultural importance. He continued to compose and in 1945, helped by the well-known pianist, critic, and essayist Donald Tovey, he attained an appointment as a lecturer at Edinburgh University in

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<sup>4</sup> H.F. Redlich, review of "Hans Gal" by Wilhelm Waldstein, *Musical Times* 107, no. 1475 (January 1966): 33.

<sup>5</sup> *Ibid.*, 35.

Scotland. He remained there as a teacher and scholar for the rest of his musical career and continued to compose until the year before his death at ninety-six.

### **Sonata for Violin and Piano in B-flat Minor, opus 17**

This sonata was composed in 1920. It remains firmly grounded in the late Romantic style as exemplified by Brahms, and later by Richard Strauss and Mahler. It is artfully constructed and demonstrates Gal's extensive knowledge of the capabilities of both the piano and violin, as well as his mastery of the sonata-form.

#### **I. Patetico, molto moderato**

This movement amply illustrates the technique that Arnold Schoenberg identified as "developing variation" in the music of Brahms. The principal theme is a robust statement that commences with a five-measure antecedent period, not unlike the five-measure period that begins the opening movement of Haydn's op.76/4 string quartet. The scalar theme is punctuated by a quarter-note ascending 4<sup>th</sup> motive (motive 1). A second period (1Pb) of seven measures extends the theme with a hemiola passage of two-beat phraselets that is mirrored in the violin for six measures before stating the scale-wise antecedent of the opening period (1Pa). The second period, restated by the piano, is embellished by the violin with two rocket-like 32nd-note passages, after which the violin varies the hemiola closing phrase. A three-measure transition of descending eighths in the piano prepares another restatement of the opening period by the violin.

This is followed by a transitional theme, characterized by the ascending




rhythm (motive 2), which leads, via a modulation to B-natural minor, to

the lyrical second theme in D-major. The second theme, in the sunny key of D-major, begins like a minuet with a regular eight-measure period. A soaring second period hints at B-minor before settling back to D-major. A second statement of the D-major theme is stated by the piano with embroidering comments by the violin, which soon devolves into a conversation between the two instruments. A rhythmic broadening and dissolution leads to the beginning of the development at measure 113. The keys of C-minor, G-sharp minor, F-sharp minor are touched upon and at measure 125, marked *Agitato*, the tempo increases and motive 2 is developed. We return to the Tempo I of the sonata's opening, but now the principal theme is in C-minor, rather than the expected B-flat minor! A *stringendo* leads back to Bb-minor and the principal theme is now recapitulated in its proper key of B-flat minor. At measure 186 the second theme returns, but it is in the unexpected key of E-flat major. Again, there is rhythmic and dynamic dissolution that causes a shift to the key of E-flat minor, preparing the way to the coda, which begins with an elided version of the principal theme. The movement ends with the violin stating the head-motive of the principal theme one last time, but at a *piano*, then a *pianissimo*, and finally at *ppp* dynamic level.

## II. Allegretto un poco agitato

The second movement has a macabre scherzo character. It commences in G-minor with the muted violin alone for the first twelve measures. A second lyrical theme (2P) in B-minor is presented by the violin, which is now accompanied by the piano. The opening theme is stated again in G-minor, but now with piano accompaniment.

At measure 52 the violin-mute is removed and a secondary theme is sung by the violin in E-major (S). It modulates to E-flat major, then D-flat major, finally returning to E-major at measure 86. The opening theme returns again, but now in C-sharp-minor. It then modulates touching on Db-major, finally settling on G-minor for an extended mysterious passage with both hands of the piano playing a rhythmic passage based on the

 motive (motive 1) over a violin ostinato that continues for eight measures,

breaks for three measures, then continues for another eight measures. Theme 2P returns in its original key of B-minor and is followed by the opening theme in its original key of G-minor. Theme S returns, now in G-major. It returns back to G-minor to close the movement.

## III. Adagio molto espressivo

The final movement begins in E-major with a slow lyrical expressive melody played by the violin that ends in C-sharp minor. The piano then states a second related principal theme in E-minor (2P). The violin joins the piano in an extension of 2P and then mirrors the beginning of 2P at measure 35. The development embodies a dialogue between violin and piano, which moves through a variety of keys. At measure 91, marked *Tranquillo*, the consequent of the first principal theme from the first movement returns in D-minor. At measure 96 it seamlessly connects with the P theme of the third movement. An extended section in C-sharp minor follows with an eventual return to B-flat minor at measure 115.

The relationship of the principal thematic material of this movement and that of the first movement is gradually clarified. The piece ends with a short coda marked *Lento*. As with the previous movements the work regresses dynamically from *pp* to *ppp* and finally to *pppp*.

Gal demonstrates his melodic gifts in this beautiful work, which also reveals his musical architectural skills and his creative use of the sonata-form. Sadly, this work is out of print. It really deserves wider recognition.

## Karl Amadeus Hartmann (1905-1963)

Hartmann was born in Munich to an artist father and a cultured mother with interests in music and literature. Karl's brother Adolf became an accomplished artist and his connections to the Munich artistic *Juryfreien* Exhibitions had a great affect on Karl. In 1928, he became an organizer, conductor, and composer for the *Juryfreien*.

Hartmann studied composition with Joseph Haas at the *Akademie der Tonkunst* in Munich. Later, he was encouraged and his music promoted by the conductor Hermann Scherchen. For a period of time he also studied with Anton Webern, though he never committed to the serial principles of the twelve-tone school. Hartmann was also influenced by jazz, incorporating its rhythms and textures into his work. In 1928, he composed a *Jazz-Toccata und Fuge*. Jazz elements were also present in many of his other compositions in less explicit ways. It was in the 1920's that Hartmann's left-leaning aesthetic and political convictions were formed, during which he set several socialist texts to music.

Hartmann was viscerally affected by the rise of Hitler to power in 1933. He vehemently opposed the Nazis. Despite his impeccable "Aryan" credentials, he withdrew into a self-imposed "internal emigration" and withdrew all of his music from performance in the Third Reich. Several of his works received international recognition and were performed abroad, including his orchestral *Miserae*, his first string quartet, and the *Concerto funebre*.

After the war, Hartmann with American support led the *Musica Viva* concert series, which presented many contemporary works, as well as other works that had been banned during the Nazi years. Hartmann also commissioned artists to create the cover art for the programs of *Musica Viva*.<sup>6</sup>

In many ways Hartmann failed to significantly restart his compositional career after the end of World War II. Before the war he had been considered too progressive and afterwards, the younger generation of composers, particularly those connected to the Darmstadt school, rejected Hartmann's music as too reactionary. Only in recent years has there been a resurgence of interest in his work in Europe. In America his music still remains relatively unknown.

### *Concerto funebre*

Here is Hartmann's own introduction to his *Concerto funebre*:

For my dear son Richard

My "Concerto funebre" emerged in the fall of 1939. This time-period indicated the basic character and motivation for my piece. The four movements, Choral—Adagio—Allegro—Choral, proceed without pauses between the movements. The two chorales, at the beginning and the end, should have served as an expression of assurance against the spiritual hopelessness of those days. The first chorale is carried mainly by the solo violin. The unaccompanied orchestra dominates mainly at the cadences.

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<sup>6</sup> Michael H. Kater, *Composers of the Nazi Era: Eight Portraits* (Oxford: Oxford University Press, 2000), 86-94.

The ending chorale at its close has the character of an extended cry with a slow lyrical melody. The lament in the Adagio, punctuated by funereal march-like episodes, has a melodic character. The hammered eighth-notes of the Allegro serve to release a pent-up rhythmic and dynamic force. I wanted to set down all that I was thinking and feeling and this gave rise to the form and *melos* of the concerto.<sup>7</sup>

## I. Introduction (Largo)

Hartmann wrote *Concerto funebre* in 1939 in reaction to Hitler's invasion of Poland and annexation of Czechoslovakia. This work is filled with all of the moaning, shrieking, and crying and even *braggadocio* that accompany war, and all of the emotion that the art of music can evoke.

In many respects-- the stark dynamic contrasts, the alternation of *tutti* and solo instrument, and even the four-movement form-- hearken back to the Baroque concerto grosso as the model for Hartmann's *Concerto*. This is an intensely personal work, as evidenced above by Hartmann's own comments.

The first movement opens with three mournful chants intoned by the solo violin and framed by the *tutti*. The first chant outlines F-minor, the second D-flat major, and the third Bb-minor. The music is so dolorous that it is hard to understand to what "expression of assurance" (see above) Hartmann is referring.

## II. Adagio

The second movement, marked *Adagio*, foreshadows the chaotic rhythmic and harmonic energy of the *molto allegro* third movement. The Adagio opens with a C-sharp in the cello part followed by an E-sharp in the viola on the third beat and a descending appoggiatura B-flat 32nd-note to an A-natural in the bass. This outlines an augmented triad, a favorite sonority of Hartmann's that he often uses as a dominant substitute. In measure 2 a ninth and eleventh are added to the augmented chord. An ascending 32nd-note appoggiatura to the seventh in the first violins (echoing the appoggiatura in the bass of the preceding measure) completes what we can call an A (#5) 7 9 11 chord. If we include the two appoggiature, seven distinct pitches (or more accurately, pitch classes) have been stated.


The violin enters in measure 3 and adds two more pitches and on the 4<sup>th</sup> beat of measure 4; the last three remaining pitches complete the aggregate of the twelve pitches of the chromatic scale. The pitch D appears only as a fleeting grace note to the final 16<sup>th</sup> note of measure 4 in the solo violin and will not occur again until we affirm D-minor as the tonic key in measure 8, where the antecedent of the haunting main theme of this movement is stated for the first time. The atonal contour and the erratic rhythm of the solo violin line, underlined by the dissonant harmonic sonority of the sustained *tutti* strings, create an unsettling contrast to the plaintive theme that we first encounter at measure 8. The solo violin, seemingly oblivious of the *tutti*, continues erratically through a four octave range until measure 16 where it settles on the tonic D-minor.

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<sup>7</sup> Karl Amadeus Hartmann, *Kleine Schriften*, (Mainz: Schott, 1965), 53. The translation is my own.




Measure 18 seems to confirm D-minor with a dominant chord, heralded by an eighth-note appoggiatura in the viola that descends to the C# third of the chord. Even though the solo violin melody is now proceeding in a regular rhythm, the harmony remains dissonant. The harmony does not settle until we arrive at measure 27 with two parallel quarter-note chords ending on a half-note D-minor triad (albeit with a coloristic added 11th (G) in the second violin).



Beginning in measure 28, the main theme is stated in its full form by the *tutti*. It is followed by the unaccompanied solo violin elaborating the main theme. The violin line is punctuated by the  rhythm (from measure 27). Beginning at measure 38, the violas and celli insert two beats of nervous repeated sixteenth-notes for three consecutive measures, in contrast to the languidly flowing solo line. These foreshadow the rapid repeated notes of the *allegro* third movement. The full *tutti* enters at measure 41 restating the consequent of the main theme in the sub-dominant. It is interrupted by the solo violin and then proceeds in the tonic key of D-minor one measure later. The movement continues in similar fashion and ends in D minor.

### III. Allegro di molto

The *Allegro di molto* third movement begins in Bb-minor, a reference backwards to the ending key of the first movement. A unison staccato machine-gun-like outburst of repeated eighth and sixteenth-notes (motive A) in the *tutti* sets the tone for this

movement. In the seventh measure there is a chromatic shift to A-minor. The  rhythm

(from the second movement) in the lower strings becomes the head motive of a secondary theme in B-minor (S) which is extended in the second violins. The first violins enter with motive A as a counterpoint to S and then take over and restate the S theme.

At this point we have a good example of Hartmann's polyrhythmic writing. Theme S is in the first violins, the motif  (motif-B) in the second violins, and a repeated trill-like eighth-note figure in the lower strings. A transitional theme (T) meanwhile, develops in the lower strings, its head motive  (motive-C) growing out of the preceding repeated eighths. Four measures later this theme (T) is again taken over by the violins. A cadence on D-minor ends this introductory *tutti* section with a brief confirmation of the tonic key. A transitional chromatic passage (derived from the initial *tutti* punctuation of movement I), marked *fff* (extremely loud), prepares the entrance of the solo violin.

The solo entrance, beginning with a reiteration of motive A, continues with a bold martial theme of eight measures, followed by a three-measure dissolution of its rhythm and dynamic. The *tutti* follows with a *legato* dream-like passage of two measures. This is

boldly terminated by an accented dissonant chord in the *tutti* and the re-entrance of the solo violin. The accompaniment drops out and the solo violin soars from its second lowest note on the G-string to a high Bb on the E-string, outlining a quasi-twelve-tone-row. Its descending line briefly quotes Richard Strauss's *Don Juan*. Another *tutti* punctuation precedes an even more frantic unaccompanied violin solo. The *tutti* rejoins the solo violin in a contrapuntal section that grows increasingly more dissonant as the harmonies change more rapidly finally settling on C-major for an extended seven measure *tutti* section. D-minor is briefly touched upon in a two-measure lead-in to the next solo entrance.

The solo violin makes its second major entrance on B-minor with an intense chromatic passage of sixteenth notes. The accompaniment grows thicker and louder. At measure 94 the solo violin drops out and the *tutti* takes over with a rhythmic passage that subsides into a gentle interlude before the next solo section.

The third solo section, commencing with motive A, begins another a contrapuntal section of virtuosic violin-writing with a poly-rhythmic accompaniment. At measure 117 the solo violin sustains a C/ E pedal over an ascending line in the lower strings, perhaps an allusion to a warning siren. A dialogue between *tutti* and solo violin ensues, followed by a return to an even quicker reiteration of the machine-gun motive-A. Another high pedal commences at measure 138, with the solo violin sustaining the pitch A (four octaves above middle-C) for three-and-a-half measures! A *tutti stringendo* leads to the next solo section, which continues to grow in intensity, speed, and dissonance before dissolving

into a *meno mosso* at measure 160 marked *ppp* (extremely soft). The solo violin plays a mournful theme over a sustained A-flat minor chord with a dissonant sustained  $g_{\flat}$  in the second violin. The frantic solo/*tutti* counterpoint resumes, and then once again dissolves into the mournful *meno mosso* solo violin theme. One last *tutti* punctuation precedes the complex and erratic solo violin cadenza. The mood of the first and second movement returns with a slow broad theme played by the solo violin and the movement ends on an A-flat triad.

#### IV. Choral (Langsamer Marsch)

The last movement continues the mournful *funebre* mood. It is interrupted by three crying rhapsodic outbursts of the solo violin before concluding in D-minor. The *coup de grâce*, however, is delivered by an angry raised fist of a *fortissimo* dissonant chord, a final gesture that embodies Hartmann's defiance in the face of human injustice and destructiveness.

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