

Playing and Teaching the Hindemith Flute Sonata (1936)

John Bailey
University of Nebraska-Lincoln
jbailey1@unl.edu
NFA National Convention, Charlotte, NC
Aug. 11, 2011, 11:30 AM

What is the music doing—i.e. how does the flute part relate to the whole?
What is the form and tonal plan? Do things return? How do things imitate?

Glossary of German expressive indications:

- I.** Heiter bewegt: Allegro mosso
- Ein wenig ruhiger: Poco meno mosso
- Wieder lebhaft: A tempo
- Noch ein wenig ruhiger: Ancora meno mosso
- Im Hauptzeitmaß: Tempo primo
- II.** Sehr langsam: Molto lento
- einleiten: ritenuto
- Ruhig: Meno mosso; Calmo
- III.** Sehr lebhaft: Molto vivace
- Ruhiger werden: Ritardando
- Im Zeitmaß: A tempo
- Marsch: Alla marcia
- Verbreitern: Allargando

Movement I: Sonata form in B-flat

Principal Theme: scalar descent in bass, so melody starts on scale degree 5.

Opening piano solo not an introduction—it's the main material.

End of transition: 4 statements (in imitation) of melodic figure, 5 before Letter 3.

Second Theme at Letter 3 (G-sharp) in Expo, Letter 8 (C) in Recap, but harmonized differently.

Development at Letter 4, based on Principal Theme: C-sharp (augmented), E-flat (augmented), B (fragmented), D (fragmented), G.

Recap at Letter 6; piano enters with P theme in imitation, flute finally gets melody from b. 3.

Coda, Letter 9, based on b. 3, b. 1, then Lydian figure (see below): stated by piano, then flute, ending with Lydian cadential figure in imitation (first slow, then fast).

Lydian cadential figure:

1. into Letter 2 (D-flat)
2. into Letter 4 (A), end of Exposition
3. 5 after Letter 7 (E-flat)
4. 8 after Letter 9 and again last 4 bars (in canon).

Movement II: Modified sonata form, in B, *cantilena*
Rhythmic precision important

Principal Theme in B, with ticking clock, first two bars contains all thematic material used.

Section cadence has rhetorical repetition, third time notated slower and modified (*einleiten*)

Second Theme in F-sharp (4 before Letter 11), calmer

Development (after double bar, 7 after Letter 11) based on Theme 1, bar 2.

Recapitulation of Principal Theme in D (!), Letter 12. Sectional cadence has rhetorical repetition in the piano (three different octaves).

EXTRA BEAT for dramatic effect: 1 before Letter 13.

Second Theme: in B (Letter 13). Last note one octave lower??

Movement III:

Part I: Modified Rondo form: A B A' C D B'' in B-flat

Main idea (A) in B-flat has two parts (beginning till b. 8, then b. 8 until Letter 14).

Repetition of main idea (A') with Laurel and Hardy comedy

Theme B (9 after Letter 15) in C-sharp (flute), then G-sharp (piano), then C-sharp (flute up the octave), with cadential extension with rhetorical repetition (third time notated slower).

Reprise of Main idea (A), only part one (solo piano), then complete A, but this time Laurel and Hardy roles reversed.

Theme C four times: Letter 20 (flute), Letter 21 (piano, with extension), Letter 22 exact canon, Letter 23 (flute)

Theme D (based on A) at Letter 25 and again at Letter 26

Reprise of cadential extension of Theme B

Part II (march) in B-flat: "Masterpiece Theater" tempo with "piccolo obbligato"—often varied melody of the piano solo.

Form: Rounded Binary, with repeats: A (piano) A' (added flute) BA'' (piano) B'A'' (added flute), Codetta (cadential extension).

Examples:

1. Letter 28 is a melodic variation of b. 1
2. 2 before Letter 31 a variation of 4 after Letter 29.
3. Cadence structures: compare 2 before Letter 28, 1 before Letter 30, then last three times (last 7 bars).