

Born in Hanau, near Frankfurt am Main, Hindemith was taught the violin as a child. He entered Frankfurt's Hochschule Konservatorium, where he studied violin with Adolf Rebner, as well as conducting and composition with Arnold Mendelssohn and Bernhard Sekles. At first he supported himself by playing in dance bands and musical-comedy groups. He became deputy leader of the Frankfurt Opera Orchestra in 1914, and was promoted to leader in 1917. He played second violin in the Rebner String Quartet from 1914.

Hindemith was conscripted into the German army in September, 1917 and sent to join his regiment in Alsace in January, 1918. There he was assigned to play bass drum in the regiment band, and also formed a string quartet. In May 1918 he was deployed to the front in Flanders, where he served as a sentry; his diary shows him "surviving grenade attacks only by good luck," according to New Grove Dictionary. After the armistice he returned to Frankfurt and the Rebner Quartet.

In 1921 he founded the Amar Quartet, playing viola, and extensively toured Europe.

In 1922, some of his pieces were played in the International Society for Contemporary Music festival at Salzburg, which first brought him to the attention of an international audience. The following year, he began to work as an organizer of the Donaueschingen Festival, where he programmed works by several avant garde composers, including Anton Webern and Arnold Schoenberg. In 1927 he was appointed Professor at the Berliner Hochschule für Musik in Berlin. Hindemith wrote the music for Hans Richter's 1928 avant-garde film Ghosts Before Breakfast (Vormittagsspek), although the score was subsequently lost, and he also acted in the film. In 1929 he played the solo part in the premiere of William Walton's Viola Concerto, after Lionel Tertis, for whom it was written, turned it down.

During the 1930s he made a visit to Cairo and several visits to Ankara (at the invitation of Mustafa Kemal Atatürk) he led the task of reorganizing Turkish musical education and the early efforts for the establishment of the Turkish State Opera and Ballet. Towards the end of the 1930s, he made several tours in America as a viola and viola d'amore soloist.

Hindemith's relationship to the Nazis is a complicated one. Some condemned his music as "degenerate" (largely based on his early, sexually charged operas such as Sancta Susanna), and in December 1934, during a speech at the Berlin Sports Palace, Germany's Minister of Propaganda Joseph Goebbels publicly denounced Hindemith as an "atonal noisemaker."

Other officials working in Nazi Germany, though, thought that he might provide Germany with an example of a modern German composer, as by this time he was writing music based in tonality, with frequent references to folk music; the conductor Wilhelm Furtwängler's defense of Hindemith, published in 1934, takes precisely this line.

The controversy around his work continued throughout the thirties, with the composer falling in and out of favor with the Nazi hierarchy; he finally emigrated to Switzerland in 1938 (in part because his wife was of partially Jewish ancestry).

In 1935, the Turkish government commissioned Hindemith to reorganize that country's musical education, and, more specifically, to prepare material for the "Universal and Turkish Polyphonic Music Education Programme" for all music-related institutions in Turkey, a feat which he accomplished to universal acclaim. [citation needed]

This development seems to have been supported by the Nazi regime: it may have got him conveniently out of the way, yet at the same time he propagated a German view of musical history and education. (Hindemith himself said he believed he was being an ambassador for German culture.)

Hindemith did not stay in Turkey as long as many other émigrés. Nevertheless, he greatly influenced the developments of Turkish musical life; the Ankara State Conservatory owes much to his efforts. In fact, Hindemith was regarded as a "real master" by young Turkish musicians and he was appreciated and greatly respected.

In 1940, Hindemith emigrated to the United States. At the same time that he was codifying his musical language, his teaching and compositions began to be affected by his theories, according to critics like Ernest Ansermet. Once in the U.S. he taught primarily at Yale University where he had such notable students as Lukas Foss, Graham George, Norman Dello Joio, Mel Powell, Yehudi Wyner, Harold Shapero, Hans Otte, Ruth Schonthal, Leonard Sarason, and Oscar-winning film director George Roy Hill. During this time he also gave the Charles Eliot Norton Lectures at Harvard, from which the book *A Composer's World* was extracted (Hindemith 1952). Hindemith had a long friendship with Erich Katz, whose own compositions were influenced by him.

He became an American citizen in 1946, but returned to Europe in 1953, living in Zürich and teaching at the university there. Towards the end of his life he began to conduct more, and made numerous recordings, mostly of his own music.

An anonymous critic writing in *Opera* magazine in 1954, having attended a performance of Hindemith's *Neues vom Tage*, noted that "Mr Hindemith is no virtuoso conductor, but he does possess an extraordinary knack of making performers understand how his own music is supposed to go". He was awarded the Balzan Prize in 1962.

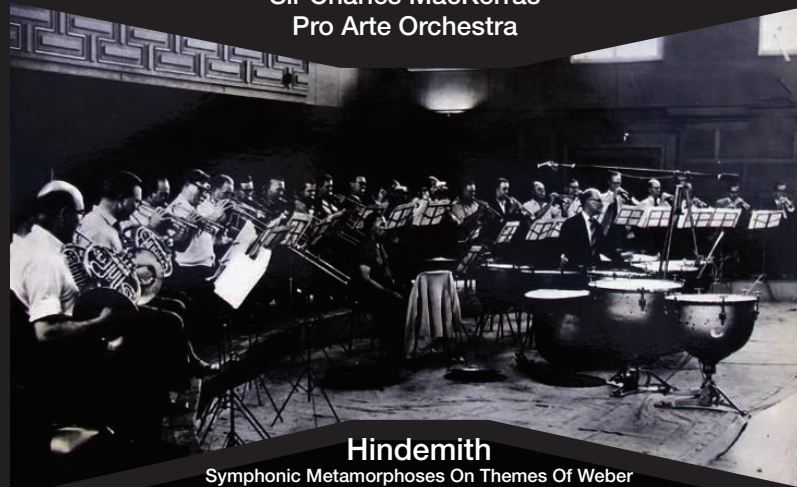
After a prolonged decline in his physical health (though he kept composing until almost the last), Hindemith died in Frankfurt from pancreatitis at the age of 68.

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HIGH DEFINITION TAPE TRANSFERS

JANÁČEK

Sinfonietta For Orchestra
Sir Charles MacKerras
Pro Arte Orchestra



Hindemith
Symphonic Metamorphoses On Themes Of Weber
London Symphony Orchestra Claudio Abbado

Leos Janáček (1854–1928) is regarded as the greatest Czech composer of the early twentieth century. In his early works, which included the opera *Sárka* (1888), and numerous vocal and instrumental works, Janáček followed a traditional, Romantic idiom, typical of late nineteenth century music. Having completed *Sárka*, however, Janáček immersed himself in the folk music of his native Moravia, gradually developing an original compositional style. Eschewing regular metrical phrasing, Janáček developed a declamatory method of setting the voice that follows the natural rhythmic patterns of the Czech language. Characteristically, Janáček allowed these patterns to inform the music itself. In addition, Janáček's harmonies, forms and orchestration are highly idiosyncratic. His music favors repetitive patterns, often set in stark contrast to longer, more lyrical, lines, or large blocks of sound. Dramatic effects are attained with minimal thematic or contrapuntal elaboration. The result is music of great rhythmic drive, sharp contrasts, and an intricate, montage-like texture. Exemplifying Janáček's radical stylistic transformation is his tragic opera *Jenufa* (1904), based on a story of jealousy, murder, and innocence.

At first unknown outside of Moravia, where he was recognized primarily as a teacher, conductor, and champion of folk music, Janáček first gained national and international fame with the Prague production of *Jenufa* in 1916. The success of *Jenufa* in Prague tremendously energized the composer, who, in his sixties, experienced an astonishing creative surge, composing several masterpieces. Janáček's euphoric state of mind could be attributed to two factors. First of all, after the foundation, in 1918, of the Czechoslovak state, Janáček became a national celebrity. The second, and perhaps more important, factor, was Janáček's affection for Kamila Stösslová, a considerably younger married woman. While his ardor was not reciprocated, Janáček's passion for Kamila undoubtedly simulated his creativity. Janáček's modern fame rests on his four last operas, *Kát'a Kabanová* (1921), *The Cunning Little Vixen* (1924), *The Makropulos Affair* (1926) and the posthumously premiered *From the House of the Dead* (1930). What makes these works outstanding is Janáček's profound dramatic sense, which allows his operas, in spite of their brevity, to effectively communicate a complex plot. The dramatic effect is heightened by the composer's ability to adapt his music to the tonal and

rhythmic characteristics of the Czech language. The last four operas in particular are perfectly paced for the right dramatic impact. In addition, Janáček drew on the inner resources of music and speech to convey complex feelings and emotional states to his listeners. Janáček's extraordinary power in translating profound psychological insights into music truly comes to the fore in *The Makropulos Affair*, based on a work by Karel Capek, a story about a woman with the gift of eternal youth. In 1926, Janáček, whose early interest in Moravian folk music developed into an effort to grasp Slavic musical traditions in their totality, composed his *Glagolitic Mass*, a work aiming to express the profound spiritual bonds underlying the seemingly disparate cultural traditions of the Slavic nations (the term "glagolitic" refers to one of the early alphabets of Old Slavic). During his final creative period, Janáček also composed a small number of exceptional chamber works, including the two string quartets and the *Sinfonietta*. In addition to his work as a composer, Janáček actively contributed to his country's musical life as a teacher, critic, and organizer. Founder of the Brno Organ School (later to become the Brno Conservatory), director of the Czech Philharmonic Orchestra, teacher at the State Conservatory of Prague, and initiator of many musical festivals, Janáček greatly enriched Eastern European music education and culture.

You should correct it, not sparing the quality of the composition... I shall be satisfied if you will mark those parts which are difficult, awkward, or impossible to play.

The violinist complied, starting a lengthy correspondence concerning the concerto. Their discussion continued until the concerto's premiere. Some listeners were skeptical of the new piece, which seemed as if it would prove to be beyond the abilities of most violinists. One observer, conductor and pianist Hans von Bülow, asserted that it was a concerto not for but "against the violin," and Brahms and Joachim continued to revise the work until its publication six months later. One feature of the work that remained was a passage in the second movement in which the violin soloist steps out of the spotlight to allow for an extended oboe solo. The 19th-century virtuoso violinist Pablo de Sarasate so objected to this that he refused to play the piece. Joachim, however, recognized that the oboe passage provided a deft contrast with the violin itself and did not protest.

Janacek
Sinfonietta For Orchestra
Sir Charles MacKerras
Pro Arte Orchestra

1. Allegretto-Allegro-Maestoso
2. Andante-Allegretto-Maestoso
3. Moderato-Con Moto-Tempo Primo
Prestissimo-Moderato
4. Allegretto
5. Andante Con Moto-Maestoso-Allegretto
Allegro-Maestoso-Adagio

Hindemith
Symphonic Metamorphoses
On Themes Of Weber
London Symphony Orchestra Claudio Abbado

1. Allegro
2. Turandot, Scherzo: Moderato - Lebhaft
3. Andantino
4. Marsch

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