Symphony in B flat

Transposition Inquisition No. 70

Paul Hindemith

arr. Martorano

About the Composer:

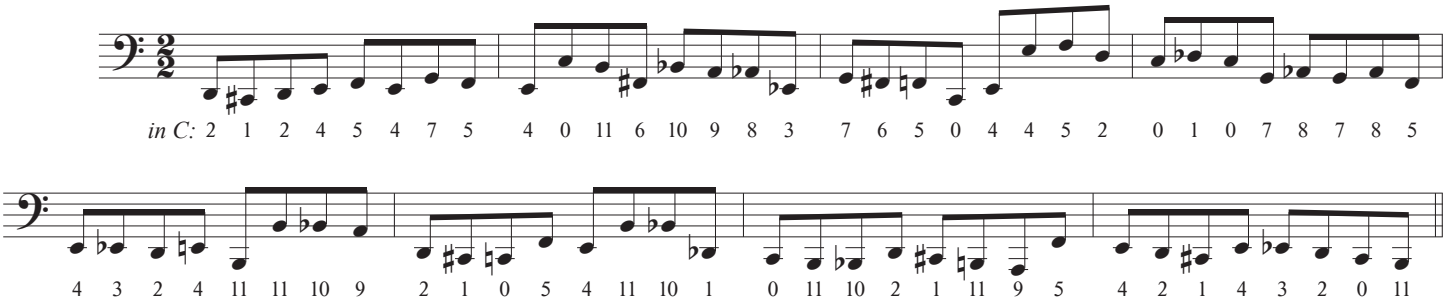
German composer, theorist, teacher, viola player and conductor. The foremost German composer of his generation, he was a figure central to both music composition and musical thought during the inter-war years. Hindemith descended on his father's side from shopkeepers and craftsmen who had settled primarily in the small Silesian community of Jauer… While no signs of musical interest can be found among the relatives of his mother, Maria Sophie Warnecke (1868–1949), his father, Robert Rudolf Emil Hindemith (1870–1915), came from a family of music lovers. Robert Rudolf supposedly ran away from home when his parents opposed his wish to become a musician; after arriving in Hesse, however, he became a painter and decorator. As he was never able to provide a secure income for his family, the Hindemiths were forced to move frequently.

-Giselher Schubert (Groves Music Dictonary)

About the Composition:

"The Symphony for Concert Band was composed at the request of Lt. Col. Hugh Curry, leader of the United States Army Band, and was premiered in Washington, D.C., on April 5, 1951, with the composer conducting. This three-movement work is the only symphony that Hindemith wrote expressly for the wind band. The suite shows Hindemith's great contrapuntal skill, and the organized logic of his thematic material. His melodies develop ever-expanding lines, and his skill in the organization and utilization of complex rhythmic variation adds spice and zest to the strength of his melodies. Although Symphony in B-Flat features unique uses of dissonant chords and nonharmonic tones, it preserves neo-classical tonality, forms, and rhythmic and melodic patterns. Short figures are apt to form themselves into ostinatos to provide the background to broad and declamatory melodies; these melodies will often repeat characteristic phrases of awkward lengths so as to disturb the even flow of the basic rhythm. A slow section will alternate with a scherzando section, and the two will combine to form the third portion of a movement."

-The Wind Repertory Project



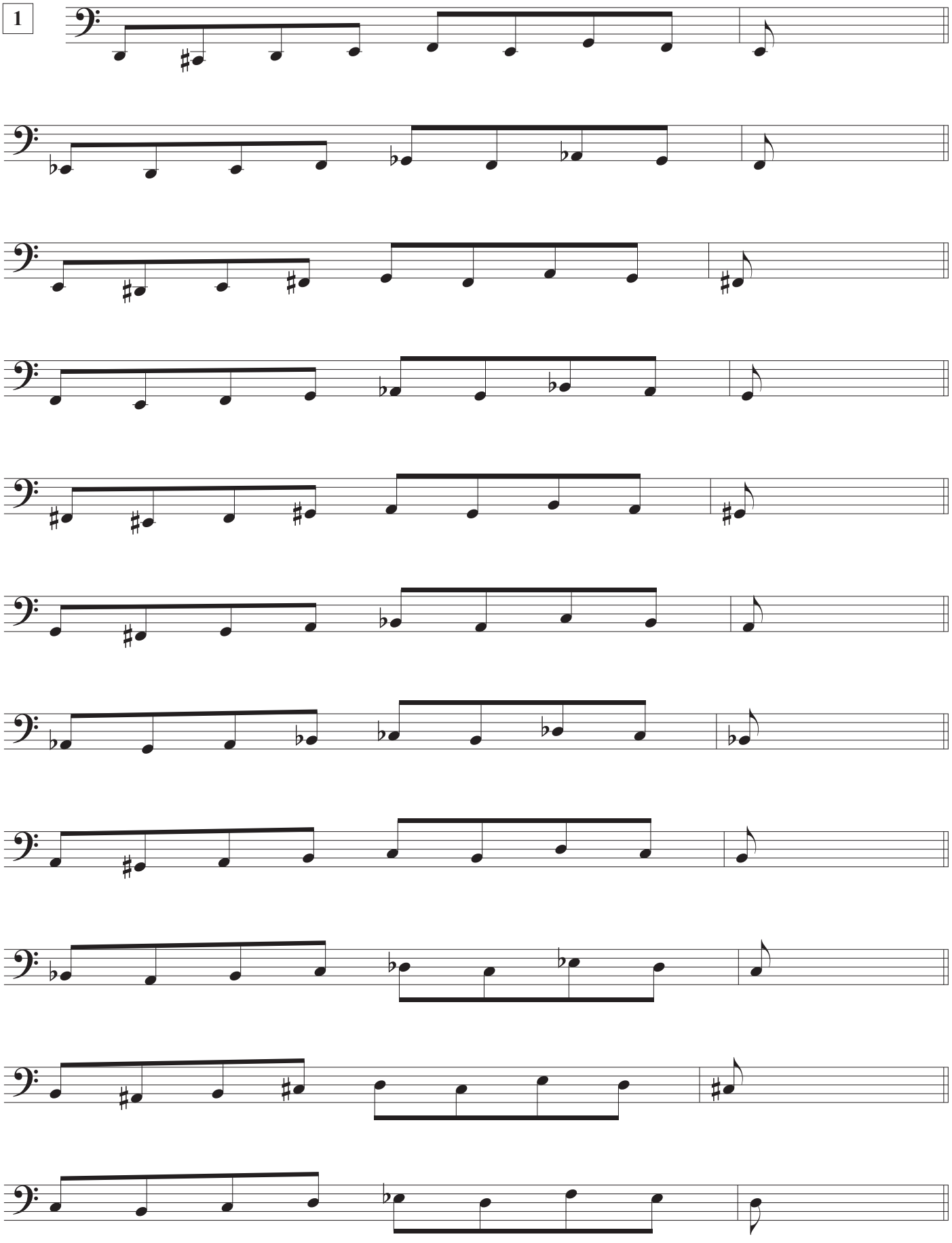
About the Excerpt:

Harvey, B. M. (2007). Essential Excerpts for Tuba from Original Works Written for Wind Ensemble (pp. 18-21).

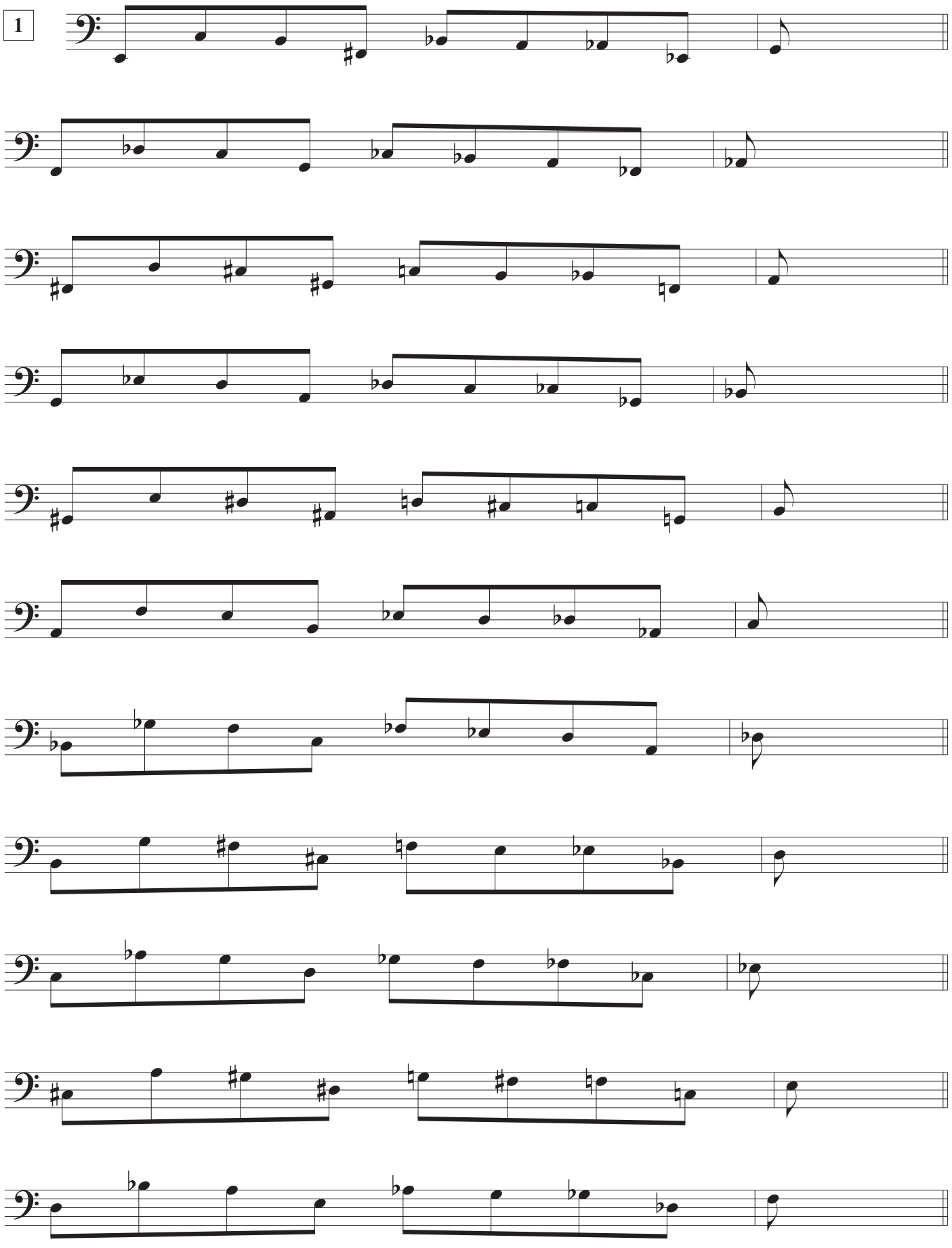
"*Symphony in B flat by Paul Hindemith is one of the early landmark compositions in concert band literature. Consequently, the tuba part for this work is demanding and is labeled a Level IV. The section from the score that is excerpted is measures 123-155 in the first movement, "Moderately fast, with vigor." This excerpt can prove to be difficult due to the three stylistically contrasting sections. Attention to the dotted eighth/sixteenth-note rhythm in measures 123-128 in the first section is essential; an eighth-note triplet rhythm should be avoided. The tuba solo in the second section, measures 130-138, is very much in the background of the music and requires a buoyant and light style of playing. The tempo and dynamic in measures 139-155, the third section, moves forward in musical direction and crescendos. Articulation of the running eighth notes in the last section of this excerpt remains accented, slightly separated, and consistent, because this is one of the driving motives in the music that keeps the motion moving ahead.*

The time signature of the Hindemith Symphony tuba excerpt is primarily in 2/2 at half note equals 92. The pitch range is G1 to g with no sharps or flats in the key signature. The dynamic ranges of this excerpt are piano to fortissimo and remain consistent with the different styles of playing demanded of each of the three sections of this excerpt. The first section is marked forte and moves in alternating half steps and perfect forth/perfect fifth intervallic leaps. The second section tuba solo moves stepwise in quarter note-eighth note-quarter note rhythm in ascending and descending motion at a soft piano dynamic. The third section begins at a piano dynamic and gradually crescendos to fortissimo through the end of the excerpt. The eighth-note line in this section moves stepwise with abrupt intervallic leaps by an octave and subsequent smaller intervals. Attention to articulation, specifically the tenuto quarter notes and accented triplet and quarter note figures at the end of the excerpt, is essential.

Measure 1



Measure 2



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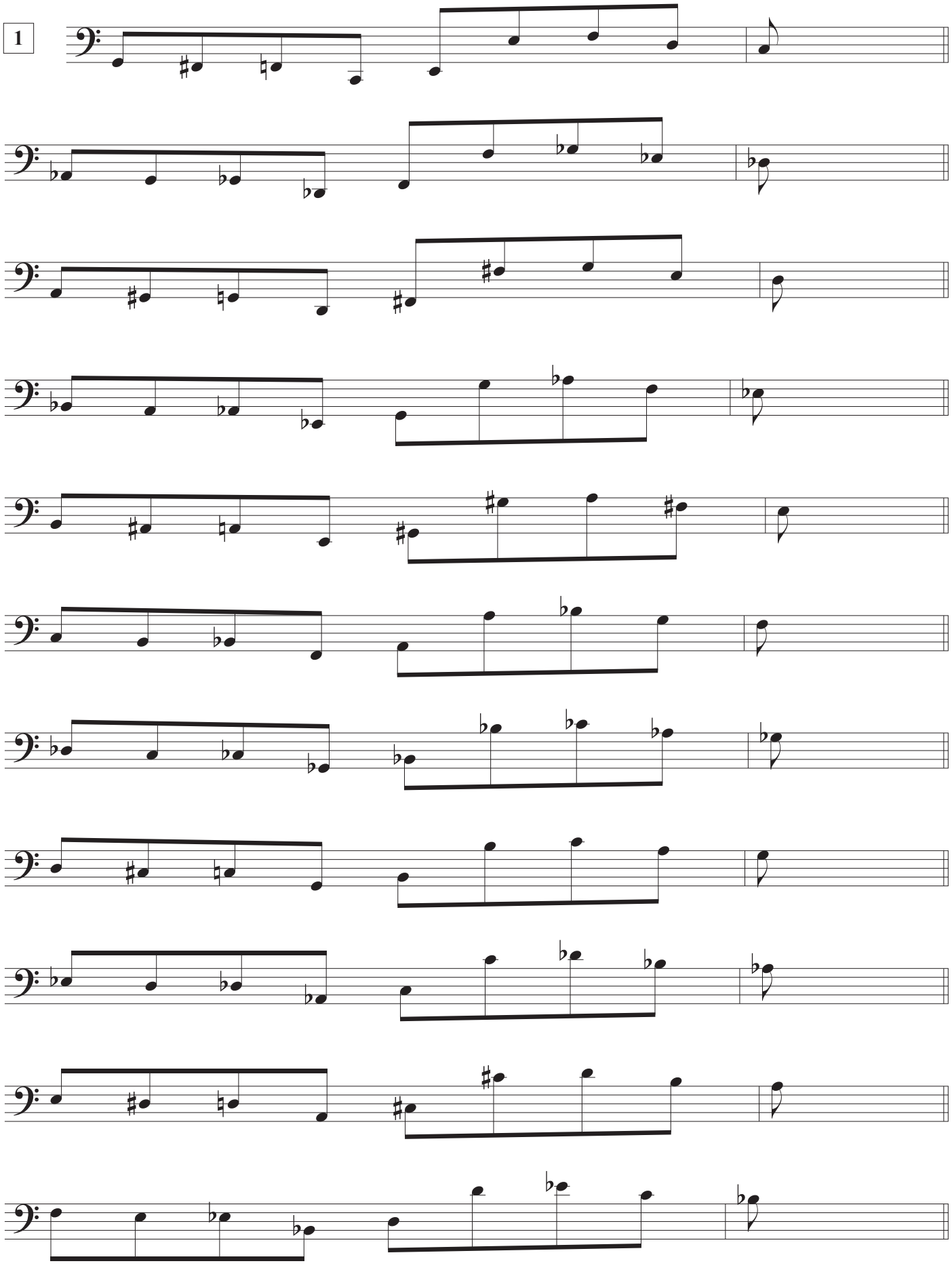

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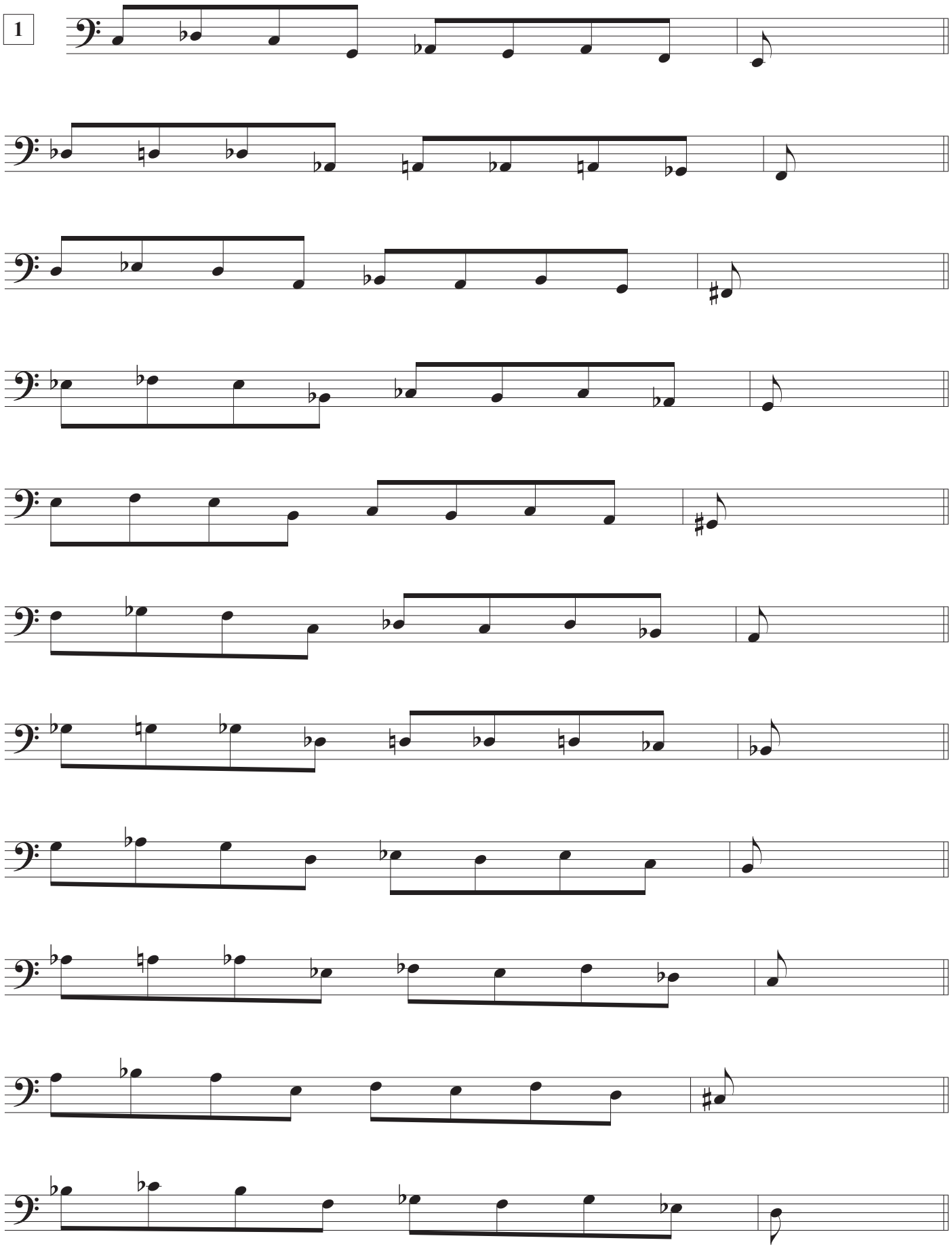

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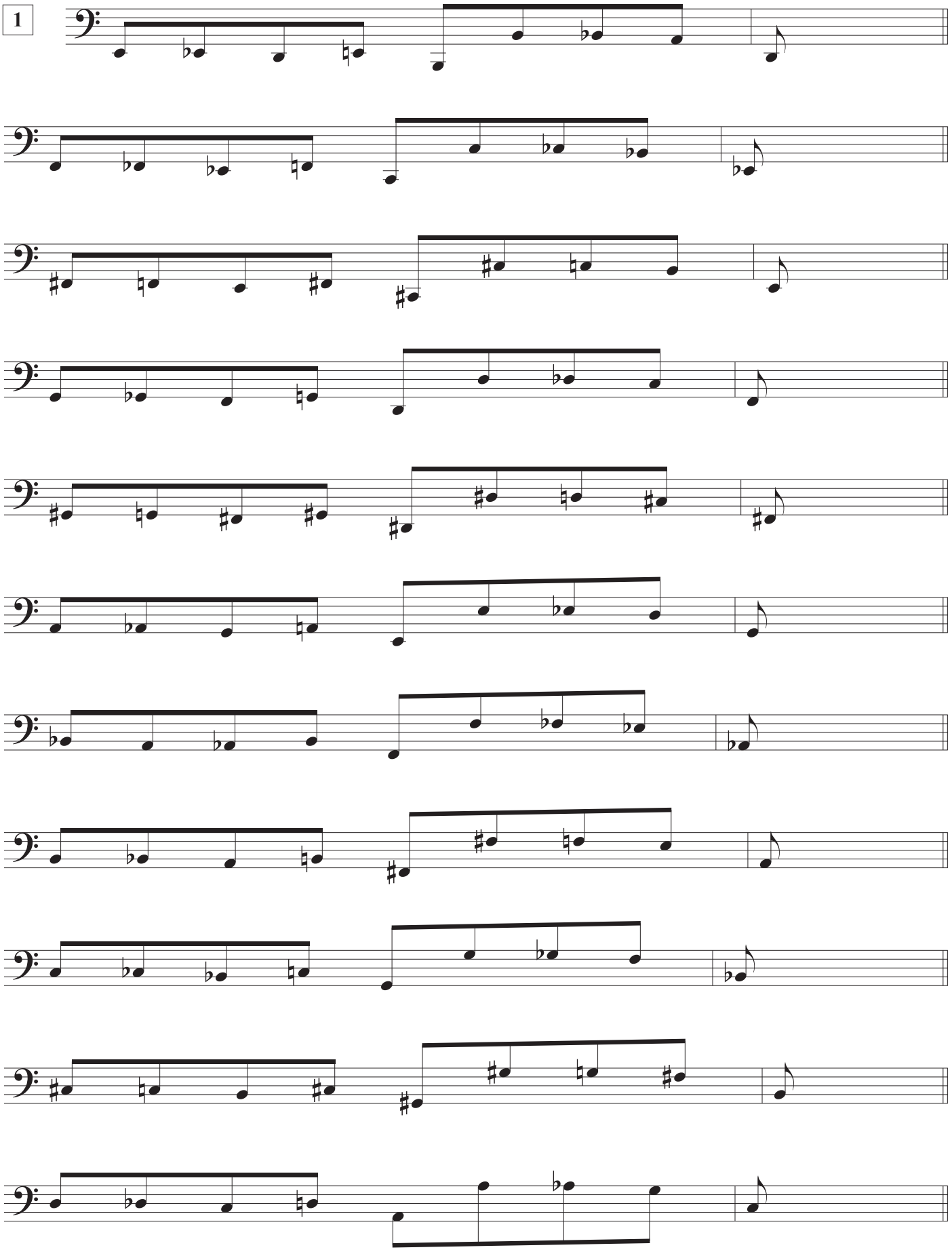

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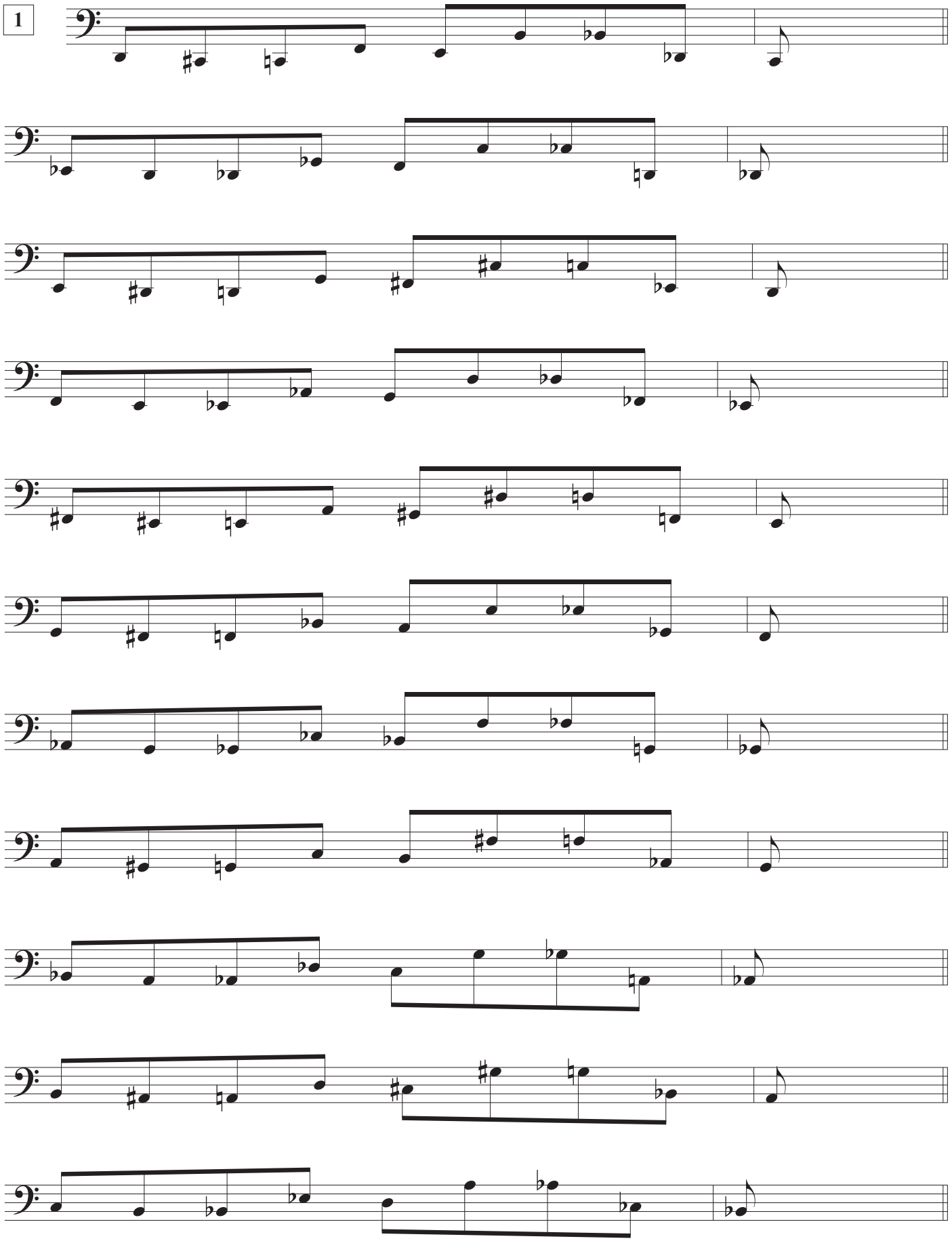

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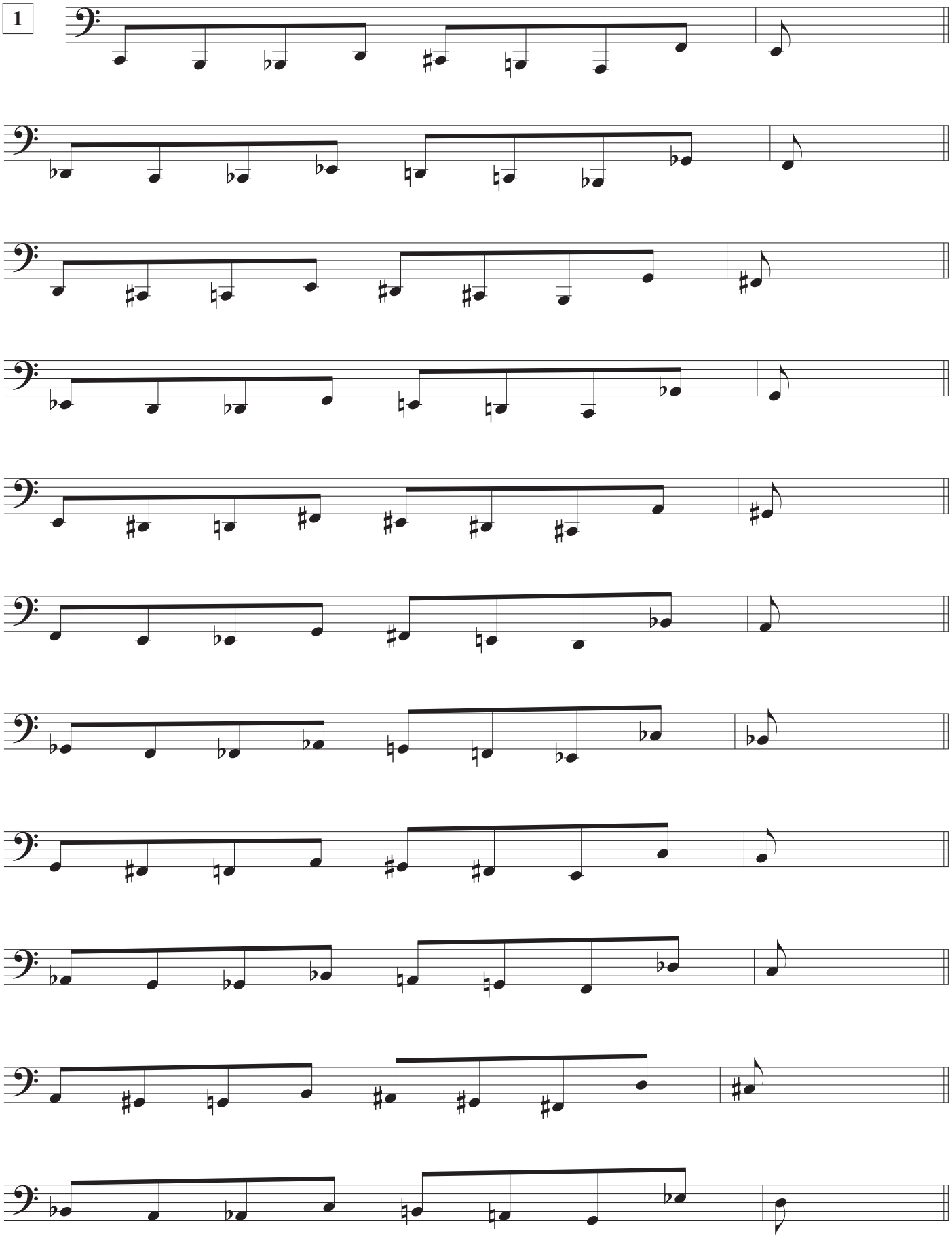

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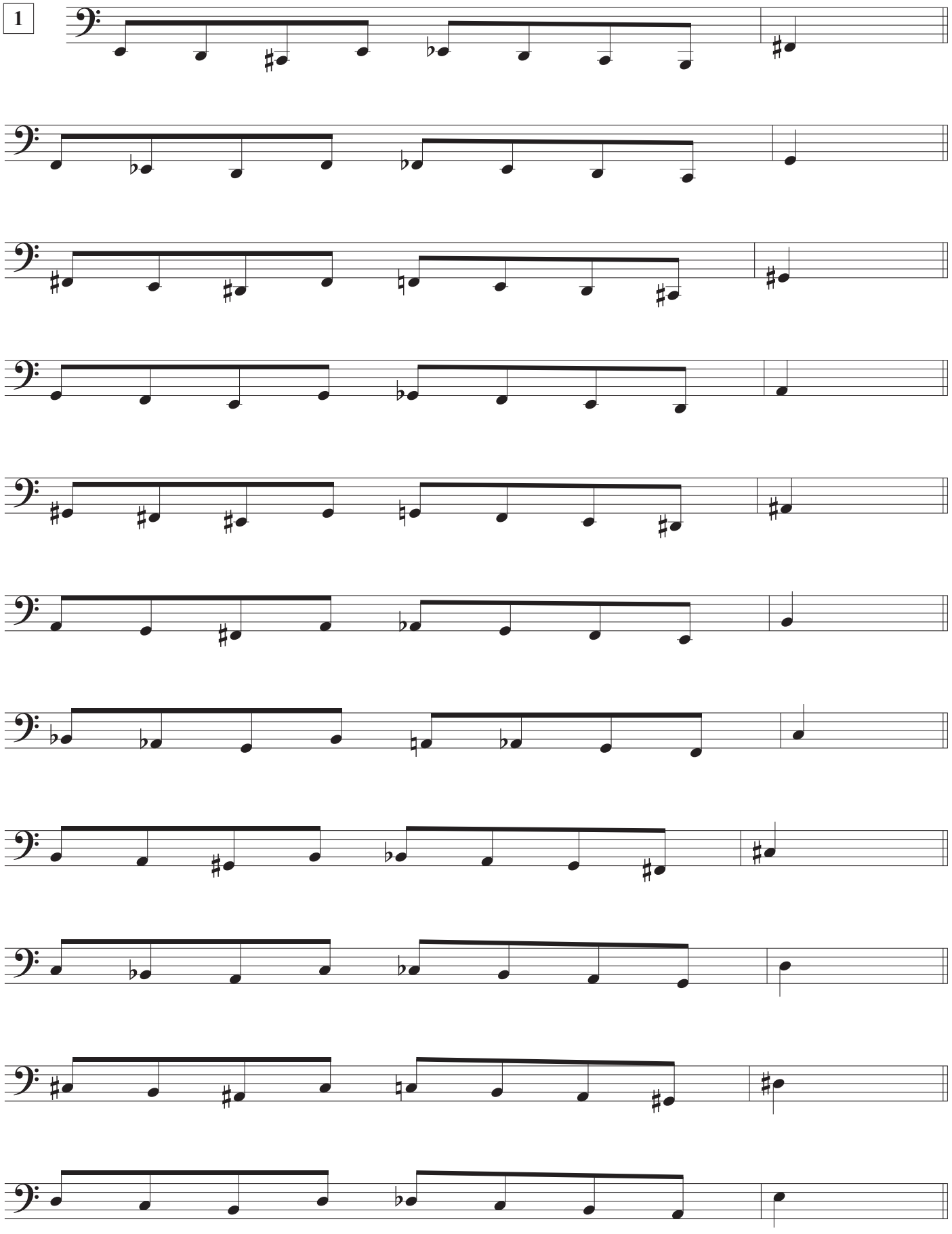

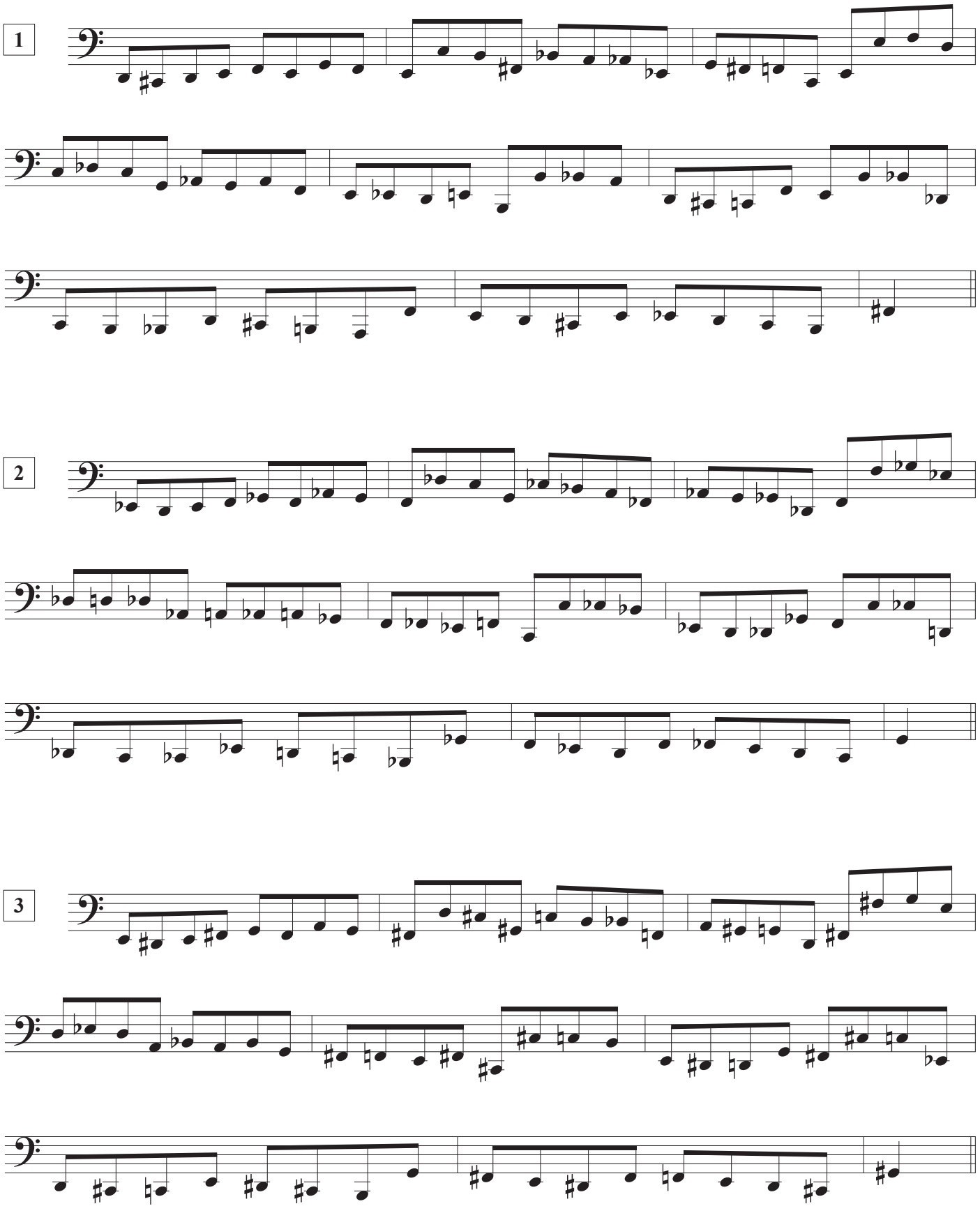
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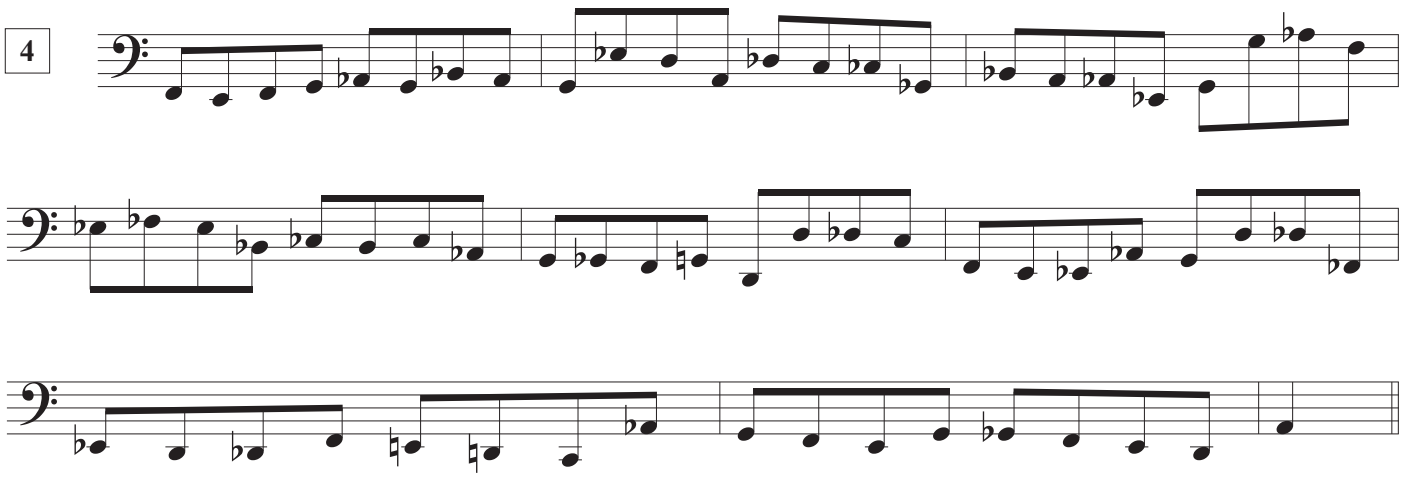
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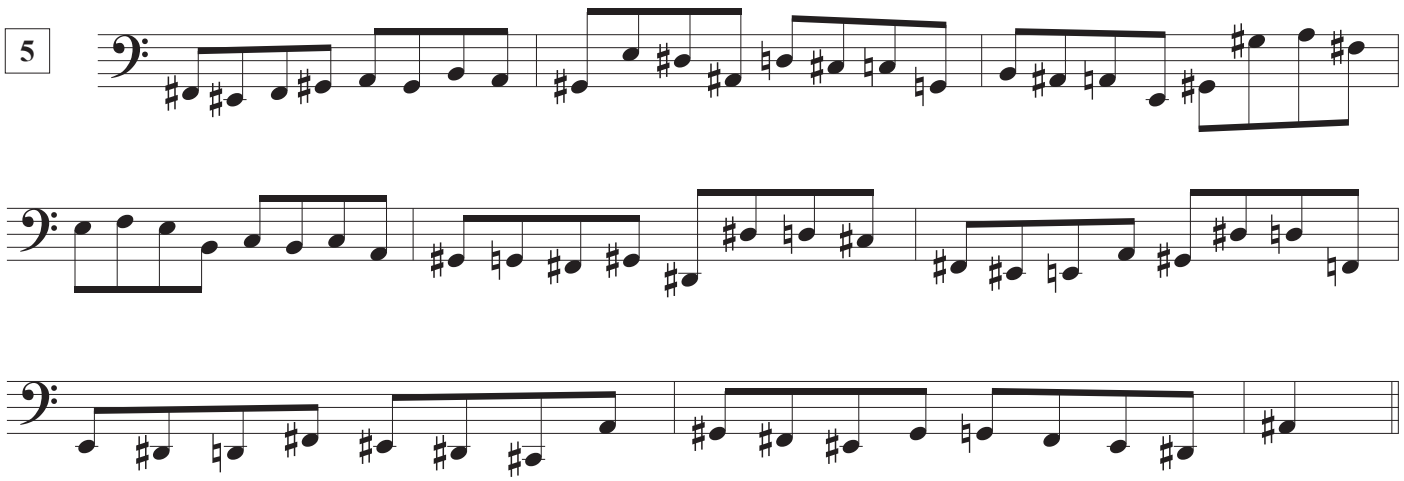
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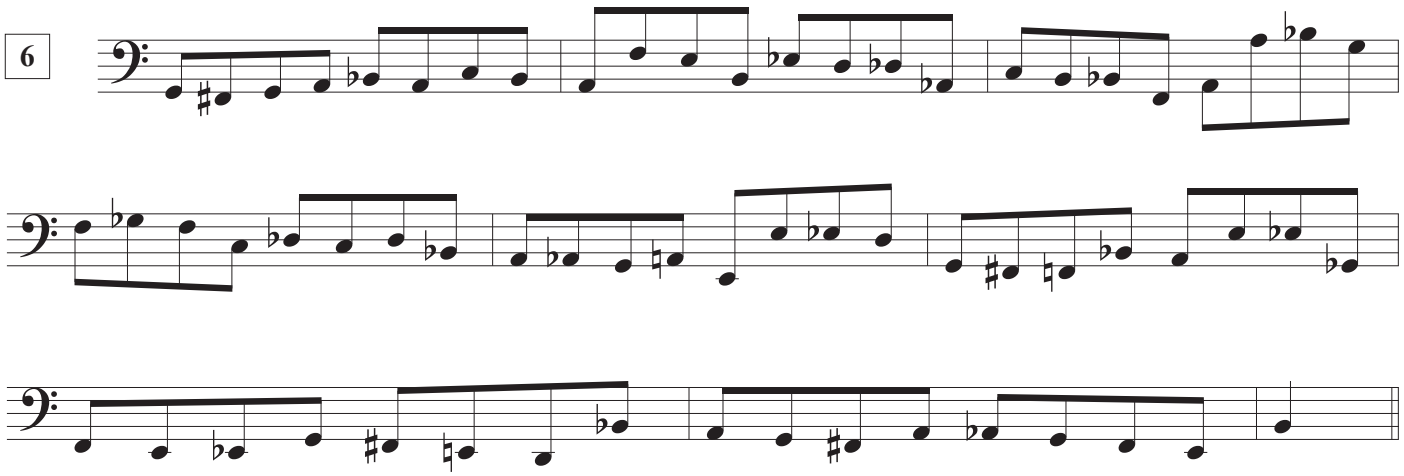
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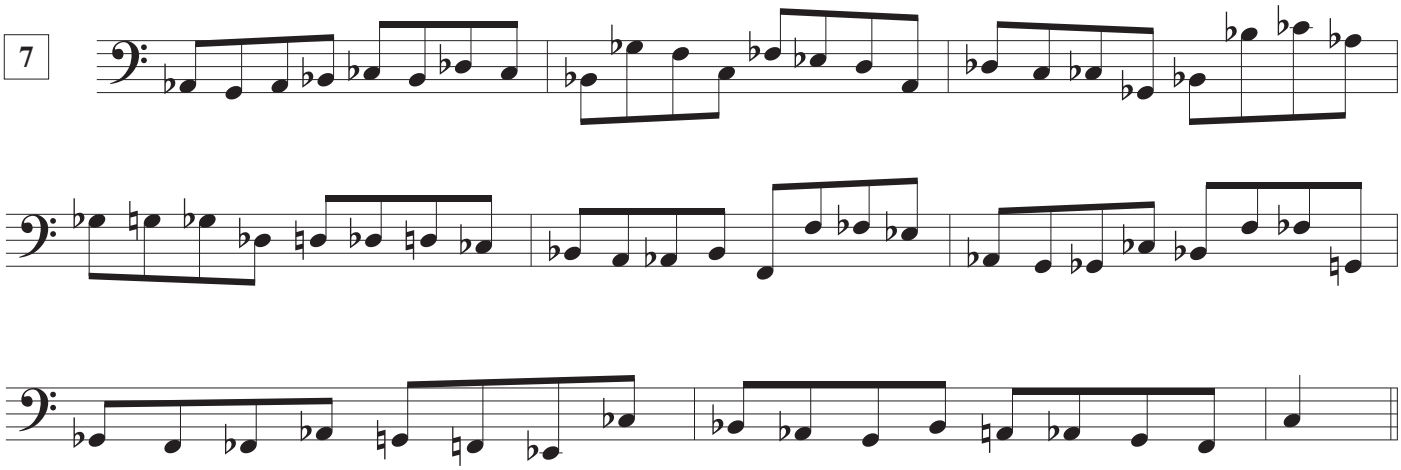

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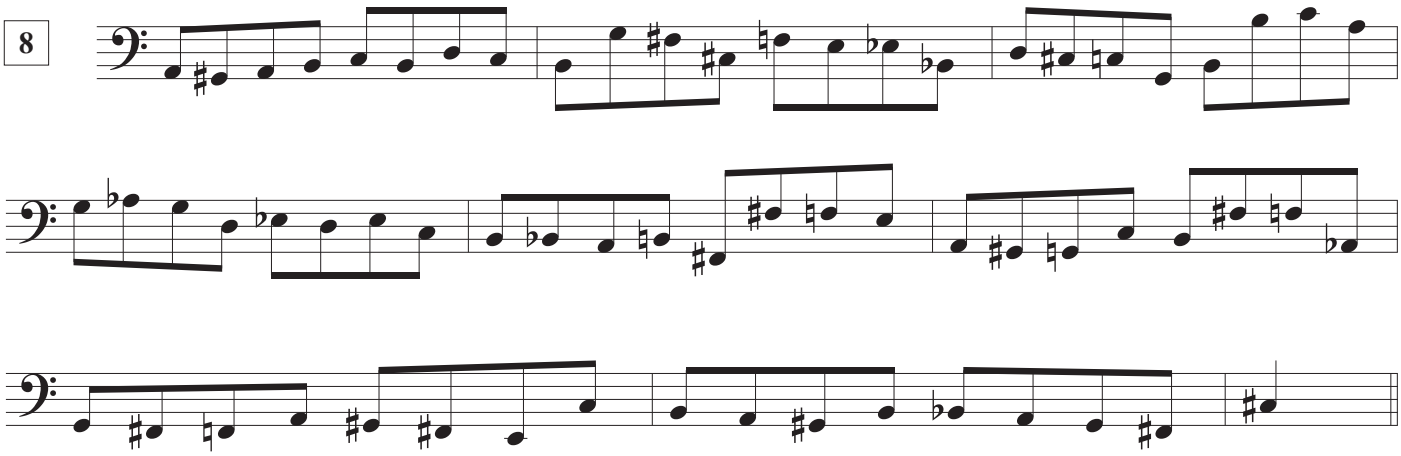

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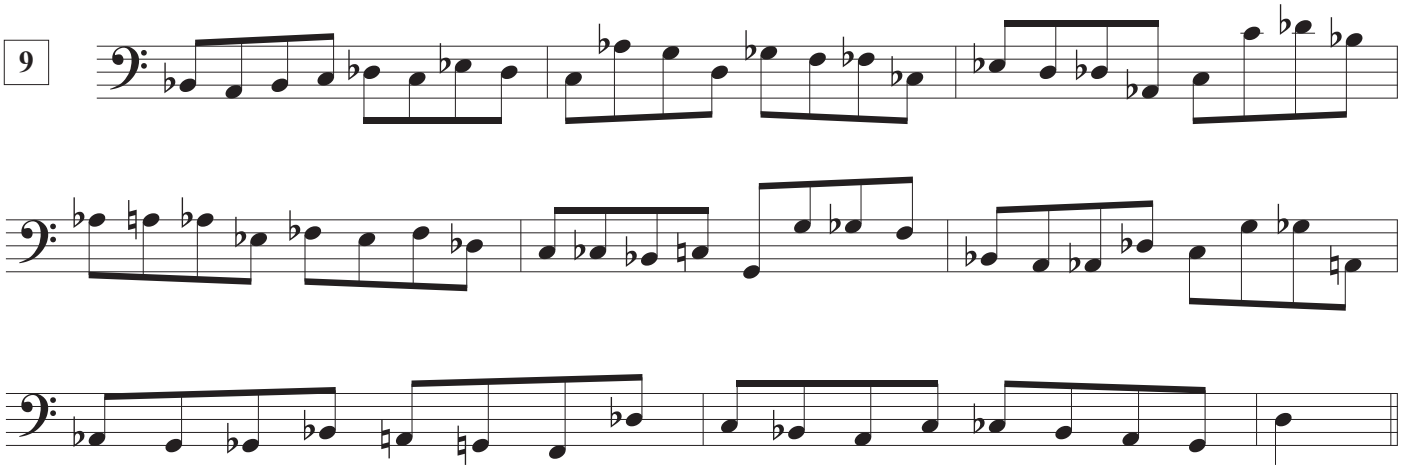

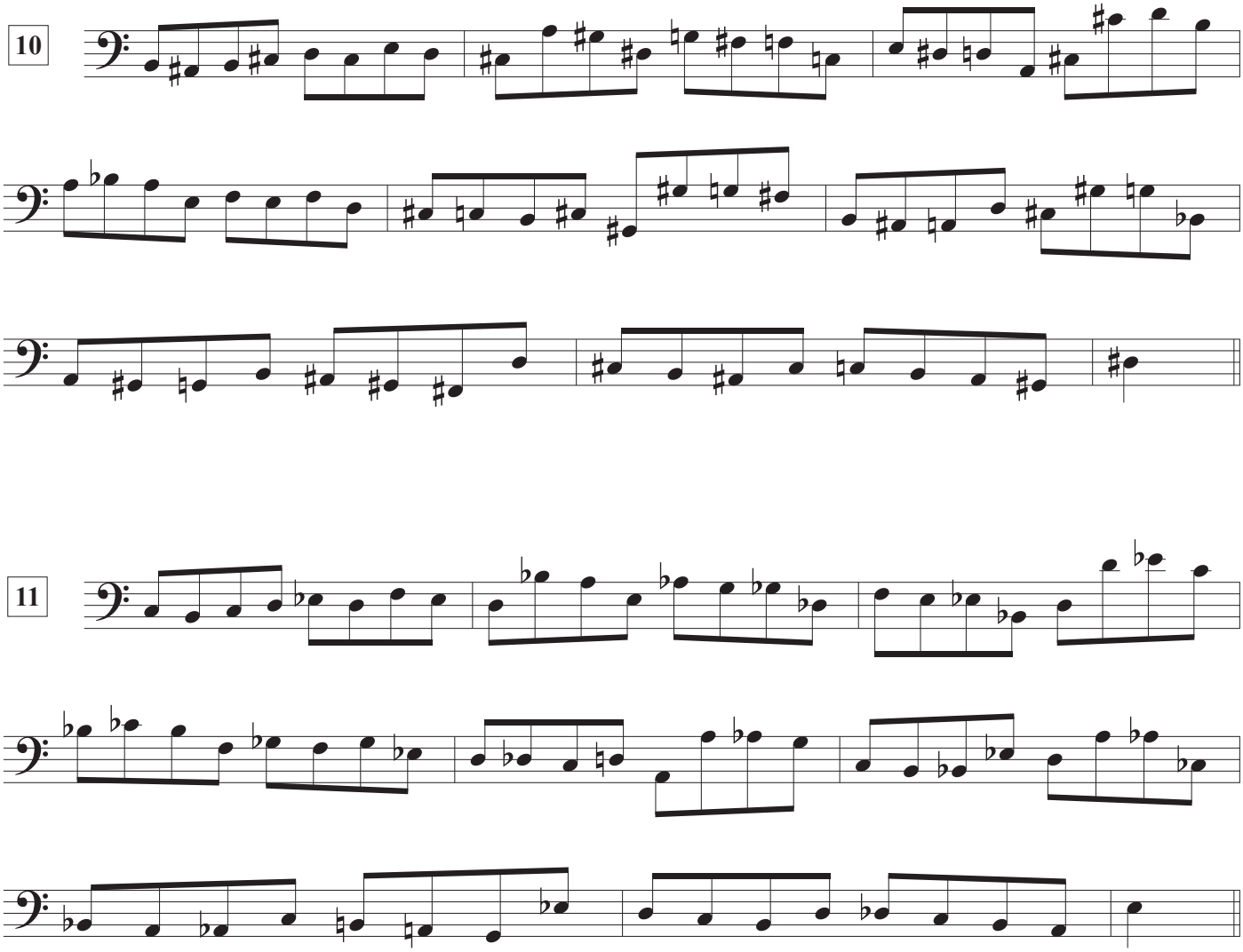
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