Paul Hindemith
Sonata for Trumpet and Piano

Sonata for Trumpet and Piano by Paul Hindemith is a one of the famous master piece of Hindemith in the twentieth century music. And this piece is a one of the five famous sonata of the world including Eric Ewazen trumpet sonata, Kent Kennan trumpet sonata, Halsey Steven trumpet sonata and Norman Dello Joio trumpet sonata. This sonata is the model of the next generation trumpet sonata.

The Sonata for Trumpet and Piano by Paul Hindemith has to use B flat Trumpet for this piece. The B flat trumpet is the instrument in brass like a Horn. The sounds begin from air of trumpet player blow to the instrument producing mount buzzing. The most of the trumpet have 3 valves. The trumpets develop from 1500 BC ago has to use in the wars or hunting. "19th century, the trumpet was now known as an orchestral instrument. The trumpet of this era was in the key of F and had crooks for the lower keys. The trumpet continued to undergo improvements such as the slide mechanism which has been attempted since the 1006s. Later on, the crooks of the orchestral trumpet were replaced by valves. Changes in the size of the trumpet also occurred. Trumpets were now louder and easier to play due to the improvements it underwent" (Estralla. Unknown)

Figure 1. B-flat Trumpet (Palika's Trumpet Appreciation and Theory 101, Hawaii Education)

Figure 2. Paul Hindemithm, (Classical.com)

Paul Hindemith is the one of two composers is begin the neo classicism including Igor Stravinsky. He was born in 16 November 1895 – 28 December 1963 in Germany. He is a composer, violinist, teacher, music theorist and conductor. He studied the violin and composition with Adolf Rebner, Arnold Mendelssohn and Bernhard Sekles at the Hoch Conservatory in Frankfurt. "The main source of conflict between the Nazis and Hindemith that caused his fall from favor was the opera Mathis der Mahler which he conceived during 1933 through 1935 first as a symphony and then as a full length opera. The opera follows Matthias Grünewald (c. 1475-1528), an artist involved in the conflict between the Protestants and the Catholics during the Peasant's War of 1524-1525. The symphony was written during the period of [Hindemith's] own conflict between his love for the land of his origin and his abhorrence of its present political direction. On January 17th, 1936 Hindemith pledged to Hitler so that he could continue his employment in Germany" (Weiss. 2011). In 1940, Hindemith had to move to the United States. At the same time that he was grouping 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.

The sonata for trumpet and piano, Hindemith compose this piece in the World War II time. Hindemith composed this sonata in 1939 and was living as an expatriate in Switzerland. This sonata, Hindemith has to present a protest and sadness.

Almost sonatas have three movements including fast - slow - and fast but this sonata is not same. This sonata have fast – fast – slow movement, he has to present the last movement has to show about the end of the war. "The work is in three movements. The first (*Mit Kraft*) is brooding and restless, punctuated with dramatic outbursts from the piano. The second (*Mässig bewegt*) shows the character of a march, but with a pronounced undercurrent of tension. The final one, as its heading indicates (*Trauermusik—Choral*) is an out-and-out funeral piece, eventually leading to a certain level of grieving resignation expressed in the form of a chorale on a theme Hindemith adapted from an unrelated earlier work" (Freed. 2005)

Although this piece is the sonata, but this sonata is not sonata form but is in rondo form. "Hindemith stated that music creates images of feelings. The first movement is entitled Mit Kraft (powerful)" (Freed. 2005). The first beat is play in the downbeat with the piano to creating a feeling of strength, I thus identify this as the "theme of strength" (Freed. 2005). In measures 1-9 in trumpet line is a mean theme. The first occurrence of this theme is cantered on the key of B-flat major. I arrived at this conclusion that it was B-flat Major though there is no key signature through textural reduction. In measures 1-9, I saw a tonic to dominant progression and a tonic triad in measure 27 which concludes the Rondo Theme. In measure 68 transposed to D minor, the descending chromatic line and harmonies in measures 71–76, the Neapolitan chord in measure 82 that resolves to a D major triad. Augmented sixth chords and the Neapolitan chord usually go to dominant, but in this case they go directly to tonic yet another way that Hindemith defies convention. "The shift from minor to major is felt as the calm after a storm. There is uneasiness in the beginning, but the major chords reinstate the centre of strength to continue further" (Freed. 2005).

Figure 3. The first theme of sonata in first movement (gordon.academia.edu)

From diagram, first movement of Hindemith

Section	A	B	C	A'	C'	B'	A'
mm.	1-17	30-45	47-62	67-84	85-106	107-126	127-end
Pitch centers	B-flat	C-sharp	A	D	B	E-flat	B-flat

The second movement is in a clear ternary form with 5 themes whose repetition and imitation are the markers I use to think about the structure of the movement. The A section begins with a presentation of three thematic ideas. Next, theme one is imitated at the interval of a fourth (bars 16-18), and then a repetition of theme one (bars 23-26) concludes the section. These small sections are divided from one another by the fanfare motif of theme two.

"The last movement is also in a ternary form wherein the compositional sub-structure seems to be determined by an imitative thematic framework" (Sienkiewicz. 2005). The A section's (bars 1-16) tempo is labeled Trauermusik and the first two themes set the tone for the movement it is in the style of a European funeral march. At rehearsal 23, the opening repeats accompanied by a solemn fanfare in the trumpet The trumpet's melody broadens and intensifies in a dramatic exclamation strong in half-step melodic tension before relaxing into the continuation of the march.

This is a sonata not concerto piano is not only accompaniment but trumpet and piano have a solo and accompaniment together, and you should be listen together. The first thing should be known about the history of the piece and analytical. And when you know about idea of Hindemith want to present you can play in right style. Hindemith said "No vibrato in this piece should be following the texture in the music". In the important thing when you practice, the air in very important. When you play in the trumpet part done, then you has to practice with the piano score, because piano is very difficult level. If you learn about piano score, when you play with piano you will know when you should be less and forte.

Sonata for trumpet and piano by Paul Hindemith is very important work of the world in the 20th century music. This piece has to present the strange like a German soldier and sadness of the tragedy of the Jews in the world war two. This piece has to mix between the strange of the trumpet and the smooth of the piano. Overall, this piece in trumpet is normal level but the piano part is advance level.

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