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## ABSTRACT

PAUL HINDEMITH:

AUTHOR, CRAFTSMAN, PHILOSOPHER

By

Sister R. Christine Daehn

Paul Hindemith has been described as an author, a craftsman and a philosopher. He left scarcely a field, from the theoretical to the philosophical, untouched. Few books have been written concerning Hindemith's importance to the musical world, though one can readily find a synopsis of his life in most music history books. The synopsis is usually overshadowed by analyzation of his compositions.

Hindemith believed in the philosophy of the ancient and medieval periods that music must stimulate the mind into moral activity. The purpose of this thesis will be to determine if this philosophy permeated his work.

Hindemith was the author of A Composer's World; Horizons and Limitations; Johann Sebastian Bach; Heritage and Obligation; several books on harmony and theory, and numerous librettos. If the philosophy of an author is truly a guiding force, it will be evident in all his works. The philosophy of an individual can also be viewed in the manner in which his crafts are executed. Hindemith arrived at a series of tonal relationships which were based on the laws of Nature.

The secondary source materials will include Hindemith by Ian Kemp, and selected articles and book reviews. Since Hindemith

believed in the philosophy of the ancients and the force of the music of the spheres, various books on philosophy and aesthetics will be consulted.

The study will show that Paul Hindemith can rightly be called author, craftsman, and philosopher. Throughout his publications he never overlooks an opportunity to adhere to his basic philosophy. The difficulty lies in distinguishing between the thoughts of Hindemith and those of other philosophers. He states in A Composer's World that it contains few new ideas, because those ideas which he thought to be unique had actually come from predecessors. Where the material originated was secondary to Hindemith as long as the book focused on one point: the composer's work. Whether it is Hindemith or others speaking, it is evident from all sources consulted that his philosophical beliefs do permeate his publications.

PAUL HINDEMITH:  
AUTHOR, CRAFTSMAN, PHILOSOPHER

By

Sister R. Christine Daehn

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## CHAPTER I

### HORIZON

#### Hindemith's Life

‘Hindemith has been described as a composer, practical musician, rebel, neo-classicist, teacher, ‘ultra-modern’ craftsman, theoriest, philosopher, author, and experienced performer.’ From the practical to the theoretical, scarcely a field has been left untouched by this composer. Few books have been written about Hindemith’s importance to the musical world, though one can readily find a synopsis of his life in most music history books. The synopsis is usually overshadowed by the analyzation of Hindemith’s compositions. The composer is strangely detached from the compositions.

Hindemith has been a prime contributor to order, stability, and continuity of the German tradition. His leanings towards mysticism “show him to be not only a typically German composer who re-created his heritage in the twentieth-century terms, but also one who added to his heritage with a synthesis of many aspects of it.”<sup>1</sup> His desire to know, to comprehend, completely drenched every phase of his works.

As a composer and also as an individual, Hindemith traversed many sections of the world. In some cases this was a necessity rather

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<sup>1</sup>Ian Kemp, Hindemith, Oxford Studies of Composers (London: Oxford University Press, 1970), p. 55.

than a movement of the will. (In the pre-Nazi era, he was considered one of the outstanding young composers of Germany. During the early period of his career he lived in Berlin and was appointed to the Hochschule. He was founder and violist of the famous Amar Quartet. His compositions were appraised as being either too avant-garde or 'just right for the times.' In relation to style, it is difficult to arrange Hindemith's compositions according to specific time periods of his working career. After his initial youthful experimentations, Hindemith developed his own neo-classical style. This style was to permeate his music from that time forward.

Though Hindemith's music is in the typical German idiom, Mathis der Maler, which was the most German of his works, was not accepted in the new belief of the Nazi regime, and consequently he was forced into a leave of absence. In 1935, Hindemith was commissioned by the Turkish government to organize the musical activities of that country. In order to establish musical standards he engaged European musicians, but in establishing these standards he did not smother the native talent. The boycott against Hindemith was declared in 1935, though it was not endorsed until the autumn of 1937. Upon leaving Germany in 1938, Hindemith lived for a time in Switzerland and then in 1940 he came to the United States and settled at New Haven.<sup>2</sup> Here he joined the faculty of Yale University as Professor of Music Theory. Hindemith influenced young composers with his teaching of theory and also by imparting an enthusiasm for authentic instruments in the performance of old music. In 1949 he was invited to deliver the Charles Eliot Norton lectures at

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<sup>2</sup>Ibid., p. 28.



Harvard University. It was this series of lectures which later comprised the subject matter of 'A Composer's World: Horizons and Limitations.' While residing in the United States Hindemith was active in the musical world with his time being divided among 'composing, conducting and teaching.' In 1951, Hindemith returned to Europe where he pursued a career in 'conducting and composing' until his death on '28 December 1963.'<sup>3</sup>

Hindemith was more than a professional musician, as he filled the role of the Renaissance Man. He felt a moral responsibility in being a composer, and believed a composition should bring about moral improvement in the listener. This sense of responsibility led to Sing -und Spielmusik. Early in his career he came to believe that music had the power to unite people. "A German proverb says: Bad men don't sing. It is not impossible that out of a tremendous movement of amateur community music a peace movement could spread over the world. People who make music together cannot be enemies, at least not while the music lasts."<sup>4</sup>

Consequently, Hindemith wrote a considerable volume of music within the ability of the amateur performer. Let's Build a Town was a musical play for children. "This Play for Children is intended for children to practice and learn from, rather than for the entertainment of a grown-up audience. The form of the work can be adapted to meet the needs of the youthful players. Songs may be omitted, other musical

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<sup>3</sup>Ibid., p. 29.

<sup>4</sup>Paul Hindemith, A Composer's World: Horizons and Limitations (Cambridge: Harvard University Press, 1952), p. 218.

numbers, dances or scenes may be introduced."<sup>5</sup> The play would help develop in children a moral responsibility to community living.

Hindemith pointed out, "the danger of an esoteric isolationism in music by using the term *Gebrauchsmusik*,"<sup>6</sup> Years later the term caused him to comment that he "felt like the sorcerer's apprentice who had become the victim of his own conjurations."<sup>7</sup> Hindemith felt the term debased his idealistic intentions by subtly suggesting and emphasizing the practical aspect. It was not so much the utility aspect of music but the sharing of music as a common experience which motivated his writing.

Hindemith did not write a tremendous number of significant scores just for the sake of writing. His mind demanded a rational logic for his music and a moral purpose. Whether the music would be a composition for a small ensemble of rarely used instruments, a concerto for frequently used instruments, a full length opera or sonata, his work possessed an underlying philosophy which was placed before the public in his books, especially A Composer's World.

During the early part of his career, Hindemith experienced a meteoric ascent to fame and consequently exerted great influence on composers. In spite of his teaching and theory publications, there has been no school of composers to follow and promulgate his theories. Later, as he continued composing and writing, his compositions were

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<sup>5</sup>Paul Hindemith, Let's Build a Town (New York: Associated Music Publishers, Inc., 1931), p. 2.

<sup>6</sup>Paul Hindemith, A Composer's World, p. viii.

<sup>7</sup>Ibid.

not so enthusiastically received or accepted. This may be due in part to the fact that the 'rebel' was no longer present and that he had been replaced by a 'philosopher.' "The philosopher must bear witness by expressing his thought and telling the truth as he sees it."<sup>8</sup> Regardless of the opinions of others, Hindemith was to cleave to his ideal that music must stimulate the mind into moral activity and be a moral force.

### Critics

There are some books written in German concerning Hindemith, but the most important book is published in English. It is entitled Hindemith by Ian Kemp. This publication contains an excellent insight into the man and his work. Periodicals and book reviews comprise another dimension of material, but again one finds either an emphatic liking for the man and his works or an emphatic disliking.

A Composer's World, when it first appeared, was widely reviewed in journals, magazines and newspapers. Many critics hailed the new publication with unreserved praise, but Lawrence Morton in "Music Library Association Notes" was decidedly not in step with the majority of those who initially reviewed the book. "There is no composer and no music . . . A Composer's World is not the real world of Mathis der Maler."<sup>9</sup> Was Hindemith trying to show the composer and his world or Composer Hindemith and his world? Was the reviewer familiar with what constituted the real world of Mathis or the real world of a composer?

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<sup>8</sup>Jacques Maritain, On the Use of Philosophy (Princeton: Princeton University Press, 1961), p. 15.

<sup>9</sup>Lawrence Morton, "A Composer's World," Music Library Association Notes, IX (June, 1952), p. 409.

Hindemith's theories are comprehensive enough to include the complete style of contemporary music. These theories are strongly praised and strongly condemned, especially his theories on Nature and its place in the musical spectrum. Norman Cazden has written vehemently denouncing the use of Nature in Hindemith's tonal relationships. Hindemith believed that Nature had control over tonal relationships. He arrived at a series of tones having an established relationship with one another. These notes have an ordered relationship as do various combinations of tones which make it possible to weigh the degree of dissonance and tension. Both tension and release can be found in the same measure of his music. Hindemith wished to free music from the conventional tonal concept of the nineteenth century but he had no interest in the twelve tone series, because to him this constituted complete chaos. Since Hindemith did not sufficiently clarify his statements and resorted to 'mediaevalism', Cazden denounced Hindemith's theory.<sup>10</sup>

Whether Hindemith's theory, which embodied his philosophical and musical thinking, is concrete and will stand the test of time, remains for the future to determine. Be his critics right or wrong, or for that matter be Hindemith right or wrong, the writings of Hindemith show the need for a rational foundation of theory, one which has a point of departure and return.

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<sup>10</sup>Norman Cazden, "Hindemith and Nature," The Music Review, November, 1954, pp. 305-306.

## CHAPTER II

### PHILOSOPHY

Hindemith was a composer who, within the framework of twentieth century musical concepts, tried to incorporate philosophical ideals of Augustine and Boethius. Philosophy deals with a critical study of fundamental beliefs and the basis for them; the sum of the ideas of conviction of an individual or groups. Aesthetics is a branch of philosophy dealing with beauty and the beautiful. To many philosophers the terms aesthetics and philosophy are synonymous.

Hindemith believed in the ethos of music and certainly he would be in agreement with many of today's writers. The aesthetical outlook of music, during the course of the years, has left the viewpoint of Augustine and Boethius only to return. A down-grading of the ideas of aesthetics in music and art can be seen in the philosophies of Kant and Hanslick, though an appropriate level has been reached in the works of Suzanne Langer, Bennett Reimer and Leonard Meyer.

The Harvard Dictionary of Music states that music may be aesthetically satisfying but it does not necessarily have to be 'beautiful'. Jack Sacher in The Art of Sound believes that an aesthetic gratification is due to an experience with beauty. People will view one object and react in various manners. Many people have different feelings concerning the Picasso sculpture located in the Chicago Civic Center. It has been proclaimed a bird, a woman, and also an abstract piece of art. It may not be thought to be 'pretty'

by the viewer, but it is 'beautiful' because it gives an aesthetic reward to other people.

Beauty according to many writers of philosophy and aesthetics can have various meanings. That which is beautiful, to Jacques Maritain, is not only a kind of truth but also a kind of good that is knowledge and yet a delight. "Art and beauty also, are matters of the intellect, quite as much as feeling."<sup>1</sup> St. Thomas Aquinas states that "beauty appeals primarily to our intelligence and only incidentally to our practical nature or desires."<sup>2</sup> If there is beauty then the mind will rejoice in some way. If there is no rejoicing in the mind, or this feeling of delight is absent, then there is no beauty. If one were to ask why an object is beautiful, the reply would be that it is delightful to see or to hear. Maritain places this idea of beauty, at least of artistic beauty, at an opposite position from scientific truth or knowledge. Scientific truth is factual while aesthetics possess a vagueness, an abstraction that cannot be explained nor justified in language and scientific truth.<sup>3</sup>

Beauty can be considered to constitute objectification of pleasure. "Beauty is a pledge of the possible conformity between the soul and nature, and consequently a ground of faith in the supremacy

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<sup>1</sup>Jacques Maritain, An Introduction to Philosophy, trans. E. J. Watkin (New York: Sheed and Ward, 1962), p. 195.

<sup>2</sup>E. F. Carritt, ed., Philosophies of Beauty From Socrates to Robert Bridges Being the Sources of Aesthetic Theory (London: Oxford University Press, 1931), p. 50.

<sup>3</sup>Frank A. Tillman, ed., Philosophy of Art and Aesthetics "Art and Beauty," by Jacques Maritain (New York: Harper and Row, 1969), p. 476.

of the good."<sup>4</sup> Beauty can also mean structure or organization which is seen from an aesthetic point of view.<sup>5</sup> It possesses a variety of definitions and ideas. In relation to these philosophies it could be stated that beauty, no matter what the definition assumes, is something which has an emotional, physical or intellectual value.

In order for the beauty to exist it needs to be perceived. Two people can view an object, though they may not both perceive the inherent beauty. Recall the tale of the two men in prison, both of whom looked out after a rain storm. They had in their vision the same landscape. One stared down and saw the mud which was left after the rain; the other gazed up and beheld the stars which were shining brightly since the clouds had been dispelled. Two people, two reactions, both perceiving something, but aesthetically one was better than the other. Does it matter if the individual sees the item of beauty objectively or subjectively as long as it is aesthetically perceived?

Apel also mentions that musical aesthetics is the study of the relationship of music to the human senses and intellect. It is interesting to note how many people who are not musicians have delved into the area of aesthetics. There are scores of books and anthologies, extending from the time of Plato to modern times, published on the philosophy of art and aesthetics. It is not unusual to find articles and books written on aesthetics by Kant, Schopenhauer, Freud and Nietzsche. Many writers have their own definition of aesthetics

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<sup>4</sup>E. G. Carritt, ed., Philosophies of Beauty "The Sense of Beauty," by George Santayana, p. 204.

<sup>5</sup>Ibid., "Outlines of a Philosophy of Art," by R. G. Collingwood, p. 296.

and in some manner these deal with perception. Santayana says that aesthetics is concerned with the perception of values, while John Dewey refers to an experience that is appreciated, perceived and enjoyed. This is the exclusive realm of the consumer rather than of the producer. Aesthetics belongs particularly with art since art has its own rationality and its own logic. "Fine arts, whose object, beauty, being itself universal and immaterial, enables philosophy to perform effectively though from a remote height her office of supreme arbiter."<sup>6</sup>

The area of aesthetics becomes one of mixed feelings, mixed metaphors and an area of semantics with each aesthetic champion waving a banner for a particular stand. Many aesthetic champions do not work alone but rather advocate a particular school of thought. The schools can be classified into two basic ones, the School of Referentialism and the School of Absolutism. The Absolutist School can be subdivided into formalism and expressionism.

The study of beauty and the appreciation of beauty is polar to scientific fact. So too, these schools of aesthetics are at opposite poles. The referentialist will obtain the meaning and the value of the work outside of the work itself. "In order to find the art work's meaning you must go to the ideas, emotions, attitudes, events, which the work refers you to in the world outside the art work."<sup>7</sup> If in music, you are referred to a great degree to a non-musical experience then the work is successful. This is based more or less on what the

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<sup>6</sup>Jacques Maritain, An Introduction to Philosophy, p. 195.

<sup>7</sup>Bennett Reimer, A Philosophy of Music Education, Contemporary Perspectives in Music Education Series (New York: Prentice-Hall, Inc., 1970), p. 15.



referentialist will call emotional type. The meaning of emotional here is not necessarily the actual feeling of the emotion but the extra intrinsic types of activities. Art arouses non-artistic emotions and therefore affects the listener. The champion of the Referentialism School was Leo Tolstoy. Tolstoy felt that the inner self of the author or composer should be expressed or else the work did not constitute a work of art. In music, the sounds are analyzed and dissected in order to evaluate what these sounds do to create a work of art.

The Absolutist Formalist is at the opposite end from the Referentialist. The Formalist appreciated the work for its own sake but it was an intellectual appreciation. These ideas expressed are primarily of a purely musical nature. One of the advocates of this school who has been an influence throughout the course of the years is Eduard Hanslick. Music speaks only by sounds and has no effect on an individual's mind. It has no subject beyond the combination of the notes, therefore there cannot be an aesthetic, emotional, reaction.<sup>9</sup> Even though this was the thinking at the turn of the century it is still a prevailing theory.

The other division of Absolutism is the Absolute Expressionist. They "agree with the Absolute Formalist in that the meaning and value of art are to be found in the aesthetic qualities of art work."<sup>10</sup> There is a sharing between the qualities of the art work and the qualities

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<sup>8</sup> Ibid., pp. 16-17.

<sup>9</sup> Frank A. Tillman, Philosophy of Art and Aesthetics "The Beautiful in Music," by Eduard Hanslick, p. 319.

<sup>10</sup> Bennett Reimer, A Philosophy of Music Education, p. 24.

of human experiences which is felt by the perceiver. Leonard Meyer is an advocate of this school. One shares the insight of art by going deeper into the aesthetical qualities which the art work contains; not just into the formal note by note, phrase by phrase dissection but into the aesthetic qualities as well. Here the complete formalist idea is lost and the view of the referentialist is approached. Leonard Meyer has stated that the meaning of single notes or series of tones purely as a physical existence means nothing.<sup>11</sup> They become meaningful when they are together and point to or imply something which is beyond the notes on the paper.

Music has a particular language, though it is not a language of words. It is not an easy task to explain music in words because words can easily ruin the inner language. "This fact is the basis for the enormous power music has to do what language can not do."<sup>12</sup>

The aesthetic feeling or what makes something aesthetically pleasing is a vast area. It is not only the intellectual which will make something aesthetically pleasing, but a combination of the intellectual and the emotional. As a loftier level in art or music is reached, the percentage of aesthetic participants grows smaller. Though the loftier creation would appeal to fewer participants, it does not mean that aesthetic delight must be limited to a select few. Aesthetic participation must be nurtured, and not merely from the age of legal maturity, but from the beginning of childhood.

Aesthetic feeling may be described as a spiritual urge, which all

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<sup>11</sup>Frank A. Tillman, Philosophy of Art and Aesthetics "The Meaning of Music," by Leonard Meyer, p. 467.

<sup>12</sup>Bennett Reimer, A Philosophy of Music Education, p. 32.

people are capable of experiencing to varying degrees. It is an experience during which the soul and the spirit become one. A great deal is being written regarding aesthetic behaviour in relation to its intellectual, spiritual and emotional aspects. The blending of the spirit and the soul needs time. More people are becoming aware of different philosophies due to the increased interest in many Eastern religions and the emulation of the Zen cultures; the Buddhist culture and the method of Chinese physical protection, the Kung-Fu. These envelop not only physical areas of personal development, but they also require a gradual increase in duration of mental and spiritual concentration, in order for the intellect to achieve the aesthetic and contemplative level which is a necessary part of the philosophies of these cults. This may be one cause for the surge of interest in the ideas of aesthetics. In any case this growth in the general public would be agreeable to Hindemith.

Aesthetic is something which is not merely known as a word, but rather as something to be felt, or perceived. The nature of feeling is a part of aesthetics. A person can view a segment of nature and become completely immersed and involved in what is viewed. An individual stands on a deserted beach and watches the glistening whitecaps breaking into shore, then pulling out with the undertow. The constant change of the sand and the variegation of shades of green into the darkest blue, where the depth is not seen, but known, is viewed by the beholder. He is completely immersed in the magnitude, the power, the force, and the calm of the water. The immersion would be wordless but strong; as strong as the tides which ebb and flow. It is not the lightness or the colour which enhances the experience but a combination of all things. This same

individual could be standing in the identical spot and looking upon a stormy, rainy night, with dark waters and a clouded sky overhead and yet another aesthetic experience would occur. A wordless but strong sense of an inward stirring is perceived. There is no need to describe the feeling to others, because it is personal. It cannot be predicted which type of scene will produce a certain aesthetic reaction and it cannot be predicted that a certain type of music will enhance or invoke a particular aesthetic experience. The aesthetic experience will differ with each individual. It is a unique experience just as each individual is unique.

There are practical, scientific and artistic methods of observation. What is discovered and heard in music will depend on the method which is chosen. The artistic or aesthetic form is not seen in actuality because it becomes an absorption. An aesthetic experience can be compared to a period of contemplation by the saints. There are many accounts of saints so completely absorbed in contemplation that they were oblivious to everything. They were transported out of themselves into an entirely new environment. They were changed for the better due to the period of contemplation.

This habitation of the saints has been recently studied in the field of psychical research. The field extends between the familiar material world known through the senses and the so-called subjective world of Mind. "Behind the levels of Mind are unplumbed depths of being which take us nearer to the ultimately Real. But this is the territory -- awesome, fascinating, rapturous, and infinitely more important -- of the Mystics."<sup>13</sup>

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<sup>13</sup>R. C. Johnson, Psychical Research (New York: Funk and Wagnalls, 1968), p. 171.

Music is the formulation of emotions and moods. Music, like all art and religion, touches upon the unknown. Non-verbal communication is experienced. Symbolic forms do appear but they resist a label. They cannot, it would seem, be understood by anyone who has never achieved a state of aesthetic experience.<sup>14</sup> If one has reached this state then words are not necessary to describe the experience to another who has reached the same level. This is one of the difficulties with aesthetic relationships.

Art and music, but especially music, are essentially untranslatable. It might be said from the practical standpoint that music is composed of so many notes; it has this or that type of rhythm; it has a certain tempo; a certain form, but that does not reveal the vocabulary or essentials of music. This essential idea will change with philosophers and sometimes a philosopher will change his manner of thinking. In Philosophy in a New Key, Susanne Langer had an excellent chapter on music, but she felt that the area was not sufficiently covered. There needed to be a clearer thought on the subject, so in Feeling and Form she revised and enlarged the area.

Man can say what has occurred in the past, or what will transpire in the future, but music tells a different story. It communicates something we might never before have known or experienced. That is the idea of music; that it will reveal things to the soul in a manner that language, in the effort to reveal, might instead only make obscure. Even language in the normal sense can be enigmatic. An American would have a difficult time living in a h-u-t in Germany, because it is not a

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<sup>14</sup>Gordon Epperson, The Musical Symbol: A Study of the Philosophic Theory of Music (Ames: Iowa State University, 1967), p. 289.

shack to serve as a temporary dwelling but a covering for the head. Even the vocabulary of language can be ambiguous. Either meaning of the word will be correct depending on the user's word perception. The same vocabulary is used to describe the content and the feelings of music. Music must have its own vocabulary which can be expressed only through and by music. There is a method of learning the vocabulary of music and this is done through the acquisition of aesthetic experience.

This aesthetic experience is contemplation. If contemplation is to belong to the participant there must be an inward quality in the individual. The creative activity of the artist and the contemplative activity of the beholder are required elements. The music must possess a quality which is alive and was created by the composer for perception. The composer as well needs to possess the particular ability to perceive.

Nowhere better than in music does there appear to the philosopher the very mysterious nature of the creative idea, that plays a central role in the theory of art. A pattern . . . that which the creative spirit looks at within itself in order to bring the work into existence.<sup>15</sup>

Anything which an artist envisions on paper or a composer sounds in his mind is essentially an image of the creator. It is required to be connected with his ways of feelings if it is to be his creation. If there is integrity on the part of the composer or artist the way is open to integrity on the part of the listener or viewer. The creator and the perceiver will be working toward the work of art, each in his own way, yet each being trained in his own relationship to aesthetics.

These emotions are comprehended intuitively; they are an intrinsic part of the listener. This perception depends on either talent or genius.

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<sup>15</sup>Jacques Maritain, Art and Poetry, trans. E. de P. Matthews (Port Washington, New York: Kennikat Press, Inc., 1968), p. 76.

Talent is the ability to achieve and talents may be inherited or acquired skills. Talent expresses what can be conceived while genius is the power of conceiving invisible realities. Talent is the capability of a step by step procedure through a problem. Genius is not encumbered by this procedure, but sees the completed solution.

What would take place with the artist and the perceiver is not communication but the sharing in the aesthetic principle and experience. Reimer in A Philosophy of Music Education treats the aesthetic principle. "One important characteristic in aesthetic experience is 'intrinsicality.' This indicates that the value of the experience comes from its own, intrinsic, self-sufficient nature."<sup>16</sup> In order for an experience to be truly aesthetical it must have two parts, one of perception and one of reaction; these are simultaneous and interdependent. Perception and reaction exist in order to achieve an aesthetic experience.

This premise echoes the teachings of St. Augustine and Boethius, both of whom in their own way stated that music exerts an effect on people and for this effect to be good there must be a moral reaction. People will react, and if not, there is no aesthetic experience, only an ordinary happening, since the musical, aesthetical vocabulary was not learned.

Melody even apart from words has an ethical quality. Though we may not be able entirely to comprehend the Greek point of view as to the moral impact of music, we must bear in mind that the dominant element in Greek music was the rhythm . . . the external movements of rhythmical sound bear a close resemblance to the movements of the soul.<sup>17</sup>

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<sup>16</sup>Bennett Reimer, A Philosophy of Music Education, p. 75.

<sup>17</sup>S. H. Butcher, trans. and with critical notes, Aristotle's Theory of Poetry and Fine Arts (New York: Dover Publication, Inc., 1951), p. 131.

What is moral? According to the standard meanings, moral is defined as 1) of or relating to the principle of right and wrong, 2) conforming to a standard of right behaviour, and 3) virtuous, righteous, noble. How can the idea of a principle of right or wrong be applied to music, as this would involve a judgment. Music is neither right nor wrong, but pleasant or unpleasant, effective or lacking in effectiveness. Another aspect of moral is conforming to standards of right behaviour. Music is capable of directing people to this standard. Behaviour merges into the third area causing an individual to be virtuous, righteous, and noble. The term moral in this light comes closer to the ideas of Hindemith--ideas which include the nobleness, the right purpose of the composer while creating.

Does this cause a listener to become intrinsically good or just the opposite? The enjoyment of music is primarily a unique affair of the emotions and these emotions, which are the motion of the human soul, will vary with the listener. It is unique because it is one of a kind.

How is music born into a person? What constitutes the trigger for the reaction of a moral force? Many times it is difficult to release emotions which express the moral determination of an individual. These emotions which cannot be released in the world of reality must surface in a different manner. Music can cause a colourful transfiguration and release of moods and feelings. Music will transcend the reality of the immediate time and world. Music needs only to be remembered in order to release the response. Upon hearing music we discover an emotion which erupts from inside and is expressed in a feeling of satisfaction, contentment, and pleasure, while at other times the emotion seems to be coming into and permeating the listener.



"Music is the express image and reflexion of moral character. Not only states of feeling but also strictly ethical qualities and dispositions of mind are reproduced by musical imitation . . . Music in reflecting character moulds and influences it."<sup>18</sup>

In the writings of Boethius the concept of corresponding heavenly and human harmony with music is expressed. Boethius divided music into three areas; *musica instrumentals*, *musica mundana* and *musica humana*. The *musica mundana* governs the heaven, time and the earth, so Boethius placed music into a quadrivium along with geometry, astronomy and arithmetic. De Institutione Musica, to this day, is bound with De Institutione Arithmetica in the same volume. The musical harmony was regarded as a simile for the harmony of the soul. The harmony was to be transmitted from the heavens through music to the human soul. Motion was thought of not only in relation to movement but also in relation to the movement of the soul. A list of corresponding spheres and musical intervals were drawn up which were labeled with the names of ruling deities. Boethius mentioned that there was music to be conveyed by the translator (the composer) to humans.<sup>19</sup> If music performs its function correctly then it is obliged to follow this line.

It is the obligation of music to affect the aesthetic reactions in order to make an individual morally better. But is there an obligation on the part of the individual? What is moral obligation?

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<sup>18</sup> Ibid., p. 129.

<sup>19</sup> Kathi Meyer-Baer, Music of the Spheres and the Dance of Death: Studies in Musical Iconology (Princeton: Princeton University Press, 1970), p. 73.

"A moral obligation is one which we understand to be intrinsic, which we follow because we ought to, because it is right."<sup>20</sup> It is followed because of its inherent rightness. What constitutes a moral obligation and why is it a logical consequence that is followed? As in the field of aesthetics a vagueness is experienced, when words are not adequate.

Morality involves responsibility and obligation. In the philosophy of Boethius and St. Augustine this moral obligation of music rests in making the person better. Aristotle also professed belief in this quality of music, for he believed that people were affected by music. He admitted that music would fill the soul with devotional feelings and so, therefore, considered music a passion which could effect the disposition of the soul.<sup>21</sup> Others feel that the value of a work depends on the capability of the composer and because so many are of equal technical ability in their craft there exists a quality which sets them apart. The quality is an intellectual and moral superiority in the creators of works of art. Some authorities profess that this superiority is a tangible element while others do not believe this.

It is the responsibility of the individual to react to this obligation. As in aesthetics there may exist an aesthetic perception but not an aesthetic reaction to it. A moral obligation, though perceived by a person, may not prompt him to respond. Sometimes this is due to the fault of the person or to his limitations. Most obligations which are felt to be obligations are intuitive. They are felt and accepted in

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<sup>20</sup>Harold Prichard, Moral Obligation (Oxford: Clarendon Press, 1949), p. 71.

<sup>21</sup>E. F. Carritt, ed., Philosophies of Beauty "Politics," by Aristotle, p. 33.

the degree that we consciously understand them. Unless there is moral decision all other knowledge is useless inasmuch as we do not know what we ought to do. Many philosophers of moral obligation will debate 'ought to' and 'is' but veer from the real meaning.

A moral obligation applies to individuals for whom there is morality. Because one is human does not make one moral or true to morality or good at all times. Human morality requires someone who is as capable of evil as of good; a being for whom the choice can be moral, not just efficient. The person who is choosing to be good is choosing to be moral.<sup>22</sup> Like aesthetic reaction, it is an intuitive affair, the same as with moral obligation. When moral obligation is perfect it does not have the essence of a command but rather the persuasiveness of an appeal to the good side of an individual. The choice can become a conditioned response. Moral is derived from the Latin word *mos* which means custom. Humans will react in a moral way due to a social or religious custom and training. Morality or the choosing of morality can be acquired. It is intrinsic but a choice is made due to the exercise of free will. If one chooses the moral good, then morality is obtained and each succeeding choice will be easier and more pleasing. A person who is moral will continue to develop in this area. This person will also possess integrity and the quality will be acknowledged by his contemporaries.

In the area of moral obligation Boethius, St. Augustine and Hindemith place the performer at the bottom of the aesthetic ladder of perception. The performer's occupation is to amuse and entertain the audience. Something which amuses us or is meant for our amusement is executed in a light, playful manner; without substance but with an

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<sup>22</sup>Harold Prichard, Moral Obligation, p. 196.

effervescent quality. The dictionary presents a somewhat negative view of amusement by stating that it is a form of the word amuse, whose definition is 'to waste time.' Other aspects of amuse are to divert the attention in order to deceive and to bewilder. Entertainment comes from the Old French *entretenir*, meaning 'to hold' and is defined as to harbor or cherish, to keep something in mind with favor and to cause the time to pass with pleasure. Time is spent in some manner with either amusement or entertainment. Amusement is focused on a diversion, a waste of time while that which furnishes entertainment is to be held and kept in mind for further reference, an aesthetic reference.

The audience in a concert hall is present in order to be entertained. The concert program can be one which contains a variety of music, some of which may be of a light quality. The reason the concert will be entertaining and not amusing is that by going there to be entertained members of the audience are looking for an artistic experience. The aesthetic perception of the performers can influence that of the audience. Aristotle explains that "all action is not to be condemned but only that of bad performers."<sup>23</sup>

There will be individuals in the audience who, due to their aesthetical intuition and vocabulary, will seize the whole of the performance. One cannot see the vast ocean with its thousands of miles of expanse, yet it can be felt. The mind can seize the magnitude of it; there is no need of smaller ideas. This is the aesthetic intuition which seizes the whole and not the components.

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<sup>23</sup>Frank A. Tillman, Philosophy of Art and Aesthetics "Poetics," by Aristotle, p. 80.

The basic elements of music in the twentieth century appear in either an insufficient amount or as a surplus. One element will permit intelligible perception, whether the music is aleatoric, atonal, electronic or computer. This is form. All music consists of parts; therefore there is form. "Significant form (which really has significance) is the essence of every art; it is what is meant by calling anything artistic."<sup>24</sup> Reimer corroborates this idea. "If one is sensitive to the formal relationship in a particular work one can perceive its significance of 'significant form.' This significance is a function of mutually relevant artistic events, meaningful only within the context of the work."<sup>25</sup> This 'significant form' is the ability to cause the listener to perceive aesthetically and react aesthetically or morally.

Emotion is an element in music which cannot be taken lightly. One rarely sits and listens to music without any reaction, whether it be the tapping of a foot or the reaction of complete boredom. Therefore, since there is emotion, music is a true symbol not merely a sign showing something outside itself. Some of the early philosophers took the idea of emotions and cast it aside. The artistic symbol negotiates insight. It does not give a reference to something that is outside.

How emotions are communicated has usually been studied in association with the area of aesthetics, and the possibility of measuring emotions has never been taken seriously. Recently, however, the

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<sup>24</sup>Frank A. Tillman, Philosophy of Art and Aesthetics "The Symbol of Feeling," by Susanne Langer, p. 450.

<sup>25</sup>Bennett Reimer, A Philosophy of Music Education, p. 57.

field of emotions has been examined in the theory of sentics. Sentics is the "science of the communication of emotion through natural, biologic forms in time and space."<sup>26</sup> The emotions are transmitted through the sense of touch. The subject places one finger on a transducer which measures the transient "pressure in two dimensions--up and down, and away from and toward the subject."<sup>27</sup> These findings are in turn fed into a computer.

According to this study music communicates through emotions in a precise way. These emotions or inner pulses are transmitted from the composer to the performer and on to the listener. If these inner pulses are not felt, or they are ignored, then there is something missing from the music. Composers use sound structures made from essentic form, (natural, expressive movements). When these structures are perfectly reproduced the music is authentic. "The inner pulse in a subtle way represents the composer's point of view, and if the performer empathizes, he can recreate that point of view and make the composer live."<sup>28</sup> Several conductors were asked to finger conduct various compositions of famous composers and the findings of the inner pulse of the composers were identical.

These theories are not too new as Pratt believed, that "music sounds the way emotions feel."<sup>29</sup> Might it not be that emotions feel because music sounds? He goes on to mention that the aesthetic form

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<sup>26</sup> Manfred Clynes, "The Biological Basis for Sharing Emotion: The Pure Pulse of Musical Genius," Psychology Today, July, 1974, p. 51.

<sup>27</sup> Ibid.

<sup>28</sup> Ibid., p. 54.

<sup>29</sup> Carroll Pratt, The Meaning of Music: A Study in Psychological Aesthetics (New York: Johnson Reprint Corp., 1968), p. xxv.

is the way in which parts of any work of art combine. A Beethoven Concerto if performed will have the same components and they will appear in the same manner each time they are played. The performance will be aesthetical, but it will be aesthetical to each individual in a specific manner. Intuition, perception and reaction are spontaneous occurrences. The listener exhibits perception of aesthetical ideas but so also does the composer. The perceiver is the end, and it may be thought that anything is acceptable if the perceiver reacts with an aesthetic experience of any kind or degree. This is not the case, as there must be something of quality.

Hindemith subscribed to the idea of music affecting people. Many of the modern philosophers also believe in the probability of an outside force. Some, over a period of time, have changed their ideas of the moral value of music. George Santayana, who originally saw a division between the moral and aesthetical values, revised his opinions.

I can draw no distinction--save for academic programs--between moral and aesthetic values: beauty, being a good, is a moral good; and the practice and enjoyment of art, like all practice and all enjoyment, fall within the sphere of morals--at least if by morals we mean moral economy and not moral superstition. On the other hand, the good, when actually realized and not merely pursued from afar, is a joy in the immediate; it is possessed with wonder and is in that sense aesthetic. Such pure joy when blind is called beauty, and when diffused over the thought of ulterior propitious things is called happiness, love, or religious rapture.<sup>30</sup>

There is a moral force in people and there is a moral force in music which aids in knowing better the inner life of the person. The thought of the music can bring back the perception and the reaction. This procedure takes time and a person must be open to such feelings.

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<sup>30</sup>G. P. Adams, ed., Contemporary American Philosophy, II "Brief History of My Opinions," by George Santayana (New York: Russell and Russell, 1930), p. 256.

In a Philosophy of Music Education the aesthetic reaction and importance, along with the quality, are treated before the responsibilities of the perceiver. This particular course of action is also seen in A Composer's World. The composer needs to be totally taken up in what he is creating. He becomes part of the work and the work becomes part of him. The line of aesthetics is from the composer dealing with the work of art, to the work of art, and then to the perceiver. The composer and listener are both perceiving and are actively involved aesthetically. It is as if the composer were writing his music for an ideal audience, which he had in mind. This would be an audience with a particular music vocabulary. The line of aesthetical accountability will extend from composer to audience.

The ideal audience is not a product of this century alone, but has existed in every period. Boethius had a purpose for his work. He worked in order to educate the people of Rome and to provide them with the Greek masterpieces. Boethius was a scientist, a statesman, a literary individual, and an able administrator. In his early years he was seized with a passion for Greek literature and this continued during his life. His aim was to make the writings of Plato and Aristotle available in Latin and at the same time to interpret their philosophical views. In this respect he is a forerunner of St. Thomas Aquinas. Boethius was the last of the important Roman thinkers and he prepared the way for the philosophers and theologians of the Middle Ages.

Boethius developed Latin as a philosophical language and he preserved much of the classical past through his work. He also belonged to a school of musical writers who based their science on the methods of Pythagoras. They thought it was not sufficient to trust



to the ear alone and in order to determine the principle of music, physical experience should be employed.

As an individual Boethius was noted for his high principles and these were maintained throughout his life. This can be verified in a study of his writings and writings of his contemporaries. Those who lived and worked alongside of Boethius state that he had a bold maintenance of justice and that he opposed every oppressive measure which might be had. Due to this he did have enemies, but in spite of this he retained his moral principles.<sup>31</sup>

Hindemith also was a man of such principles who also wrote for a particular audience. Strange as it may seem, the type of oppression which Boethius was against, in his time, also was in evidence in Hindemith's time.

The composer and audience share an aesthetic experience. What is an aesthetic experience? It is feeling, but not with hands; it is seeing, but not with eyes; it is an experience which the artist and perceiver share. Aesthetic perception and aesthetic reaction are the seeing with the mind's eye. It is a communion with an outside force. It has been mentioned that the aesthetic experience cannot be properly transformed into words. Can this be because the aesthetic experience transports a person from the confines of humanity into something which is external and greater? The saints could not express their aesthetic contemplation because it was the contemplation of something outside of nature's realm. The true aesthetical experience cannot be given in

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<sup>31</sup>John K. Ryan, "Boethius," Encyclopaedia American International, 1973, IV, 134-135.

adequate terms no matter how many philosophers write about it. It can be perceived but it cannot be conveyed to others. Once the mind "can be disengaged from its close focusing on the material world, through the brain, we can then become aware of the mind's more extended powers."<sup>32</sup>

The concert audience, although not philosophers, may be able to experience this place of habitation. The Greeks had a name for this perception--Ethos. Music possessed for them various characters and qualities, which were set in motion by Eros (inspiration) and affected the listener. The Greeks thought of this as the music of the spheres. Each scale had a moral content of its own. Those who place themselves in the proper disposition are affected. The modern audience which is perceiving aesthetically places itself in the same disposition. During the course of time the Greek idea of Ethos has been discredited by many people as not being possible. Is it that Ethos is not possible or that the air of the habitation is rarified and only the few may exist?

Various viewpoints of philosophy and aesthetics have been examined but it remains for the individual to select the ones in accordance with his standards. The standards are formed by the individual's moral values, which have been developed during the course of his life. The composer must have the aesthetic perception himself and also the moral values. The listener may perceive this Ethos but the listener does not create the vehicle for the music. The composer is the intermediary between the listener and the music of the spheres.

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<sup>32</sup>R. C. Johnson, Psychical Research, p. 76.

## CHAPTER III

### PUBLICATIONS

#### A Composer's World

A Composer's World: Horizons and Limitations has various modifications and elaborations in content and structure from the original lectures. "Neither the lectures nor the book was intended to be a musician's professional report to his fellow musicians." It was to give insight into what Hindemith called, "the universe that is the working place of a man who writes music."<sup>1</sup> Its chapters deal with technical problems for the composer, momentary concern, educational needs, the philosophical attitude and moral approach of the composer. On trying to give to the public insight of the creative universe which a composer inhabits, Hindemith did not present just any composer, but a special one: himself.

When Hindemith stated a requirement for a composer, he asserted that this was his particular aim and that it should also be the aim of anyone who wishes to be a composer in the true meaning of the word. There was a consistent endeavor to reach the core of aesthetic experience. The book in effect can be said to be a moral essay in which the author aspired in his particular way toward the ideal unity of the Augustinian and Boethian attitudes. "Extremes they really are! The Augustinian

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<sup>1</sup>Paul Hindemith, A Composer's World, p. vi.

precept, in which our mind absorbs music and transforms it into moral strength; and the Boethian precept, in which the power of music, its ethos, is brought into action upon our mind."<sup>2</sup>

Their values for a composer need to be applied properly and correctly. They deal with the moral reliability and moral implication of the composer. A Composer's World reveals Hindemith as a composer, but a composer with certain ideas and ideals. In his first chapter on the philosophical approach to music Hindemith campaigns for composers who are more than mere arrangers of sound. He gives the Augustinian idea that music should be more than entertainment, that it must be converted into moral power. It is thought that the betterment of our souls should be our own achievement and that music is a help to and for this purpose. "We receive its sounds and forms, but they remain meaningless unless we include them in our own mental activity."<sup>3</sup> The work of Augustine's De Musica possibly expressed the thoughts and feelings of those dissatisfied with the music of the time, while Boethius was not an independent author, as Ptolemy was his authority.<sup>4</sup> In the statement of Boethius we learn that music is to act on the mind of the individual and influence it. "Music has become the active partner; our mind is a passive receiver and is impressed and influenced by the power music exerts."<sup>5</sup>

Augustine's musical philosophy, with its decided renunciation of external effect, is never threatened by the danger of degeneration. Boethius' musical philosophy, however, demanding a submission to the

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<sup>2</sup>Ibid., p. 11.

<sup>3</sup>Ibid., p. 5.

<sup>4</sup>Ibid., p. 8.

<sup>5</sup>Ibid., p. 7.

ethic power of music, easily becomes the subject of degeneration.

In the writings of Boethius we have reference to the *musica humana*, which is the relation of spiritual forces to music, and *musica mundana*, which is cosmic music.<sup>6</sup> This concept of knowing music, of feeling an innate liking or disliking, of experiencing a movement of the emotions, is incorporated into each person. There is an adage that music can calm the savage beast. If there is truth to it, then there must be something which is inherent in us that has been placed there for spontaneous release upon hearing music. We have here the aesthetics of music--the sensitivity to beauty which is innate in all. As Antoine de Saint-Exupery states in his book, The Little Prince, "It is only with the heart that one can see rightly; what is essential is invisible to the eye."<sup>7</sup> Possibly it might be the tempo of the music, its chordal quality, its thickness in texture or its polyphonic thinness which would affect various listeners. Still there is something there which plays on the innermost recesses and causes the listener to experience a certain prompting and desire to act. "Art is not a caricature of creation, it continues creation . . . Morality is not a code of respectability, it is the code of the tests of love."<sup>8</sup> If the listener has been passive, a certain type of music which is full, vibrant, alive and active would tend to move that person. This has been noted in the area of musical therapy. The ancients knew the dynamics of music. It is one of the few experiences from which the human body has no means of total exclusion.

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<sup>6</sup>Ibid.

<sup>7</sup>Antoine de Saint-Exupery, The Little Prince (New York: Harcourt, Brace and World, 1943), p. 70.

<sup>8</sup>Jacques Maritain, Art and Poetry, p. 45.

It gives a bond of communication with outside forces.

In effect, music is an integral part of human life and aspiration, and as such it is one of our most useful therapeutic tools--at once delicate, versatile and powerful. Like all instruments, it can be abused or prostituted by the ignorant, the careless or the untalented; in the hands of the trained, dedicated and skillful, it can mediate the most fundamental of personal and social experience.<sup>9</sup>

Hindemith was a man who lived in the twentieth century, who experimented with twentieth century concepts, ascribed to the concepts of music in the Middle Ages and to the type and quality of music of Bach. Hindemith took seriously the idea of the music of the spheres. If there is a moral force in people and music, then music aids in knowing better the inner life. It is by hearing music, or playing music, that this inner life, these inner forces are released. The music of the spheres encompasses music which man is not prepared to hear until he reaches the spheres, the heaven. The idea of correspondence of heavenly and human harmony through music was first formulated by St. Augustine, later by Boethius and subsequently adopted by many poets and philosophers.<sup>10</sup>

Certainly in heaven, there is music which cannot now be heard by mortals, but which can be felt if the person is receptive. Possibly this is why many times in the Bible there is the sounding of cymbals, psaltery and harp. This is the area that Hindemith, as a composer, would activate in the emotions of the individual listener. Much of the music which the composers create today for the amateur would not

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<sup>9</sup>Jules H. Masserman, M.D., The Practice of Dynamic Psychiatry (Philadelphia: W. B. Saunders Com., 1955), p. 620.

<sup>10</sup>Kathi Meyer-Baer, Music of the Spheres, p. 41.

produce this reaction. Even in composing for the amateur Hindemith tried to bring the standard of music up to the level where a moral reaction and action would be possible. At this point there would be a melding of the listener and performer. As soon as the listener is placed in the role of the performer we have another position in the moral line of accountability.

Then he who sings or who is learning to sing for no other reason than to be praised by many or some other man, doesn't he judge the praise to be better than the song?<sup>11</sup>

To some philosophers, reasoning has to be satisfied before an aesthetic enjoyment can be obtained. This placement in music is quite different to Hindemith. An individual must more or less succumb to whatever the emotion is which was enforced. The musical inspiration, to Hindemith, is an important thing, but it is not just something that seems to happen. With the idea of musical inspiration there are certain limitations of musical space, musical time, the image of spacial feeling, and a musical action. Hindemith uses the German word, *einfallen*, which means to drop in, and this "describes the strange spontaneity that is associated with musical creation in particular."<sup>12</sup>

Hindemith goes to considerable lengths in clarifying where this musical action resides. Where is this particular falling in? Can an ordinary person do this or is this an improbability? Here, once again, is the idea of genius. We are fortunate to have some of the musical

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<sup>11</sup>L. Schopp, ed., The Fathers of the Church, Vol. IV, Writings of St. Augustine, Vol. II, "On Music," by St. Augustine, trans. R. C. Taleaferro (New York: Cima Pub. Co. Inc., 1947), p. 186.

<sup>12</sup>Paul Hindemith, A Composer's World, p. 57.

sketchbooks of composers, especially Beethoven. These show where a theme was no different at times, nor more inventive than any non-musician humming a particular series of notes, yet with the idea of vision, this idea of genius, more is perceived. The small motive, by the aid and the use of genius, evolved into the masterpieces of Beethoven and Bach.<sup>13</sup>

What comprises this musical genius? Is it a set of musical visions? If so, how many would possess it? A man of average musical talent could have visions but they are not seen through the eyes of a genius. The average composer envisions only a part and not the whole. This is the place where the role of musical genius takes over, for to produce, "in beauty the artist must be in love with beauty."<sup>14</sup> It is more than just a vision or a talent which has been learned. There is something which is greater than the highest technical goal.

A tremendous effort is necessary in order to work towards it, not merely a technical effort, but a moral effort too, the effort to subject all considerations of technique, style, and purpose to this one idea, congruence . . . it is the aspiration towards the ideal unity of the Augustinian and the Boethian attitude towards music which must ennoble our endeavors and which on the other hand pushes, as we know, the final goal into an utter remoteness close to inaccessibility.<sup>15</sup>

Some composers feel compelled by the moral force, others may not wish to know and still others will seem to have no need for it, because the technique is all important.

Hindemith in his Composer's World gives us a potpourri of many elements. In the chapter on the means of production, Hindemith discusses

<sup>13</sup>Ibid., p. 60.

<sup>14</sup>Jules Masserman, Practice of Dynamic Psychiatry, p. 58.

<sup>15</sup>Paul Hindemith, A Composer's World, P. 63.



tonal progressional relationships of the fifth and even tempered tuning. In this area, he dwells on the music of the spheres and the moral content of music. In the means of production it is the skill of the craftsmen in their particular areas, not the producers of these skills, which is important. Hindemith believed that the musical rules had been badly abused in recent times, though he was convinced that the time of music, in the true sense of the word and not just a group of noise sounds, would be drawn up again. He believed music would return to the basic idea of a universe regulated by musical laws. "Harmonic, melodic, and rhythmic laws, as worked out in a most beautiful and exalted composition, would transform the world's woes and falsehood into the ideal habitat for human beings . . ."<sup>16</sup>

Many areas contribute to the aesthetics of music. How aesthetically pleasing it is will depend to a great degree on the technique and style, on the performance, and the instruments used. Instead of singing Gregorian Chant in the manner in which it is meant to be performed, sing it as a solo or play it as a string quartet. The technique will alter the purity of it, the aesthetic quality.<sup>17</sup> Where there has been a particular objectivity in the mind of the composer, and certainly this includes ideas of a moral obligation to make it aesthetically pleasing, yet the objectivity can be altered. This aesthetical quality can be destroyed by the technique used in performance. A harpsichord

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<sup>16</sup>Ibid., p. 102.

<sup>17</sup>Ibid., p. 104.

selection by Bach is impressive, but arranged for a clarinet ensemble the quality is vastly altered. Think of the stateliness of the chant as sung by a male chorus and yet think of the same composition sung by a female chorus. It is entirely different; it is lacking in magnitude and sustaining quality. Again the performance has altered the aesthetical content which was foreseen by the composer.

Hindemith was emphatic about the location of musical performances. The production of music in the twentieth century, to him, was completely out of proportion to where it was produced. As yet no composer has been able to compose well for out-of-door performances. The aesthetical properties of the music are distorted and weakened. Music which was meant to be played in a chamber recital and subsequently produced in a larger room or hall needs to be supplemented with additional instruments. The larger the audience the less must be the complexity involved in the musical subtleties present in the composition.<sup>18</sup> These subtleties are lost to the person in the rear seats by the time the music has reached him. "The fuller and deeper descriptions a hearer can supply, the better he follows the music, and, we may suppose, if he follows it without effort, the more he enjoys it."<sup>19</sup> Yet how can the music be enjoyed moments after the instruments have sounded?

Both texture and audience must be considered in planning a musical composition. Each audience has a different type of ability and

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<sup>18</sup>Ibid., p. 107.

<sup>19</sup>William Charlton, Aesthetics: An Introduction (London: Hutchinson University Library, 1970), p. 46.

will participate accordingly. Aristotle in his works distinguishes between the lower and the higher kinds of audience.

The free and educated listener at a musical performance is opposed to one of the vulgar sort. Each class of audience enjoys a different kind of music and derives from the performance such pleasure as it is capable of. The inferior kind of enjoyment is not to be denied to those who can appreciate only the inferior type of music better than they should like this music than none at all, but the lower pleasure is not to be taken as the true end of the musical art.<sup>20</sup>

The persuasion by the audience can readily be seen. For several years in the Dade Auditorium in Miami, concert series of high quality have been scheduled. During the last few years the types of programs have gradually changed. Due to an increase in the Spanish population, the concert series have not diminished in caliber but they deal more with music of a Spanish texture.

There can be a discrepancy between the styles of performance and audience. Hindemith proposed an accumulation of single enjoyments such as Liebestod and waterfalls and ice cream.<sup>21</sup>

. . . three factors of enjoyment, which each by itself would provide one hundred per cent enjoyment, do not add up to three hundred percent; they are, rather, compressed into the one hundred per cent, so that each of them if participation is equal, has but thirty-three and a third per cent of its original effect.<sup>22</sup>

Regarding chance music Hindemith is quite vocal. If the advocates of this 'modern music' would have recourse to music history books they would discover that this type is not new, but dates back to the eleventh and twelfth centuries. In 1751, a book was published which

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<sup>20</sup>S. H. Butcher, Aristotle's Theory (XXVI) 1, p. 211.

<sup>21</sup>Paul Hindemith, A Composer's World, p. 111.

<sup>22</sup>Ibid.

satirized chance music. "Other equations were devised with the sport of dice, a pastime very popular in Mozart's time--in fact, some of the methods of composing with this recipe are published under Mozart's or Haydn's name . . ."<sup>23</sup> Chance music is a technique or style but it is debatable that it is aesthetically pleasing. "Technical skill and stylistic versatility have only one purpose; to bring into existence what is called the vision of the genuine composer, or what comes closest to it in the imagination of his minor colleagues."<sup>24</sup>

There existed in history a time when the composer was also the performer. If the composer did not communicate his inner feeling of the music to the audience then it was due to the limitations of the composer. During the course of time we have the advent of the performer. At times the performer has been maligned justly or unjustly and at other times he has been accepted. Even in the Middle Ages the performer was seen differently than now. Boethius had a "classification of musicians, in which the performer, the player, the singer occupied the lowest place, since he was, owing to his emphatic devotion to the means of performance, unable to participate in any profound knowledge of music."<sup>25</sup> The skillful performer would perform with a higher technical quality.

Another performer has reached a high peak of respectability in the twentieth century and that is the conductor. There are many reasons for this. A conductor is an important part of the performance, and this should not be minimized, but sometimes he is over estimated. With the advent of electronic music both the conductor and performer can be

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<sup>23</sup>Ibid., p. 123.

<sup>24</sup>Ibid., p. 127.

<sup>25</sup>Ibid., p. 130.

replaced by a computer, a synthesizer or tape recorder that will perform the composition the exact way the composer desires.

What do musicians do for a hobby? Many performers will arrange the masters' works and think nothing of it. Many times they will hide behind Bach, since he arranged the compositions of others. According to Hindemith, "an arrangement is artistically justified only when the arranger's artistic effort is greater than the original composer's."<sup>26</sup> To this day there does not seem to be an arranger who can do better than the composer, at least not if the composer is a creative genius. Hindemith tells us, "You are not permitted to sell unsanitary macaroni or mustard, but nobody objects to your undermining the public's mental health by feeding it musical forgeries."<sup>27</sup> By altering the compositions, the aesthetical and moral content have been altered.

The performer is important in so far as an attentive listener aligns himself with the performer. The artist "exerts on a lower and temporary basis the same attraction that moral or philosophical ideals exert on a higher and more permanent one; the model example guides you; you seek to attain, yet it will forever remain unrealized."<sup>28</sup>

The performer is of greatest importance when that which he communicates activates the moral goal of the listener. The gospel states that unless the grain of wheat falling to the ground dies, it cannot live, and in short this is the position of the performer. He needs to be continually rejuvenated. When the artist succeeds in bringing the

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<sup>26</sup>Ibid., p. 141.

<sup>27</sup>Ibid., p. 142.

<sup>28</sup>Ibid., p. 144.

listener to the moral goal the performer loses importance. At this point, the performer becomes an artist, and one of whom Augustine would approve. When the performer works as an interpreter, he brings to the listener the moral responsibility, the aesthetic quality which was meant by the composer. When the performer can transmit that perception to the instrument of reception and perception--the listener--the artist has properly accomplished his work. He has lost nothing, because in the performance of this, he is aesthetically enriched as well. It is not an easy thing to do, because the performer is giving something which he, the performer, has accomplished. How does the performer or musician reach the rank of interpreter?

He would take his horse and ride to a mountain far away from houses and men. There he would play his instrument and sing for his own enlightenment.

Instead of escaping one's own self by participating in another summer school, another refresher course, another series of informing lectures and concerts, would it not be advisable to do as this musician did; to go away from the pell-mell of public music and regenerate one's musical soul by communicating with the true spirit of music, with nature, with the universe.<sup>29</sup>

One might think that this is getting away from things relevant to music, but in reality it is not. The performer, the conductor, the composer, anyone who is dealing with conveying any aesthetical experience to the listener must do this. It is not getting away from the sound of music but rather going back and renewing the ability to listen and communicate with the music of the spheres. It is important and the performer must do it if he is to be aesthetically well, invigorated or refreshed, and his listener aesthetically enriched. These principles apply also to the composer.

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<sup>29</sup>Ibid., p. 147.

Since the Composer's World deals with that which comprises the world of a composer, it is not unusual that Hindemith wrote about instruments. He made his own decisions about what their positions of importance were and kept in mind that the human voice can also own a place. The impression is given that modern instruments in the not too far distant future will be looked upon as instruments of noise rather than of music, since they have been strained to their capacity. There are times and places now where people are trying to get back to the original instruments of the fifteenth and sixteenth centuries; to those methods of performance.

Therefore their music, even if restored with utter technical perfection can never have for us precisely the same meaning it had to them . . . as in every other moral effort, it is not what we actually achieve that is accounted valuable, but the lofty endeavors which marked our progress towards the goal.<sup>30</sup>

So much is related to the moral endeavor that Hindemith does not fail to mention it at every opportunity. It permeates his writings.

Further in his book Hindemith deals with the mundane things surrounding music, but yet things which are necessary, such as education. Various kinds of education play an important part to Hindemith, though much of what he writes on education is done in the 'tongue-in-cheek' manner. He feels that music teachers beget not necessarily performers, but more music teachers. Everyone is taught as if he will be a professional and to Hindemith this is a gross error. Aristotle as well had his view of the professional.

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<sup>30</sup>Ibid., p. 171.

We reject the professional instruments and also the professional mode of education in music--and by the professional we mean that which is adopted in contest, for in this the performer practices the art, not for the sake of his own improvement, but in order to give pleasure, and that of a vulgar sort, to his hearers.<sup>31</sup>

According to Hindemith's train of thought and his mathematical calculations, with the number of people trained to be teachers, this present period in history should find everyone in the United States employed as music teachers. Yet as Aristotle states, "it is difficult, if not impossible, for those who do not perform to be good judges of the performance of others."<sup>32</sup> Of course the quality of performance is of utmost importance.

Rather than the idea of attaining professional status, there is a need for general musical knowledge. Musicianship, not composition, should be taught. A person was not a composer in previous periods until he 1) knew all the instruments, 2) could play them, knew their ranges and 3) knew the styles and forms of music; from this emerged the composer. Composing "is the privilege of a very restricted number of people."<sup>33</sup>

Hindemith is skeptical of theory teachers. Theory teachers, to him, are people who are not qualified in composing and therefore can only teach theory. There are some teachers of composition who try to up-grade teaching, but they are in the minority. Hindemith would change the grading for composers.

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<sup>31</sup>Frank A. Tillman, Philosophy of Art "Politics," by Aristotle, p. 86.

<sup>32</sup>Ibid., p. 35.

<sup>33</sup>Paul Hindemith, A Composer's World, p. 182.



It is not necessary for the musician of today to become involved with problems of business. These matters are handled by business associates, who know what will and will not sell. In America the use of 'American' attached to a composition is an instant sell. When the composers are writing only for the public then the artistic, moral view is lost and only the dollar sign is valued. The issuing of grants to composers is basically good. A grant will insure a composer of needed financial support, but it need not insure artistic productivity.

The environment in which we live and think affects the moral aspects of music. It is the question of an tentative listener versus a cultured listener, which is a matter of music education. Is there, on the part of the listener, a primary general knowledge of music or a specialist's knowledge?

What role the listener plays has changed in recent times along with the role of the amateur performer.

If we assume that the former distribution of listeners, amateurs, and professionals was, expressed in per cents, about 5, 90, and 5, respectively, we can for our modern times take 95, 1, and 4 as a fair estimate. We cannot think of a musician who would not see in this remarkable change of powers a turn toward shallowness.<sup>34</sup>

It might be possible that his percentages are different in the seventies. When looking at the present state of music, one cannot debate vehemently with him. It would be better to take the percentages and separate them according to age groups. Certainly the greatest percentage of amateurs and amateur performances are in the schools. How many who are at amateur levels progress to the rank of the professional due to the aesthetic training which they received? Whether they do or

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<sup>34</sup>Ibid., p. 215.

not, are they also listeners? Through their education have they experienced moral betterment?

Choral, orchestra and band festivals involve performance of music of high quality, but what provisions are made for the development of audiences? Have the performers just listened or have they been told how to perform? Of course this reverts to the conductor and his responsibility to nurture the moral and aesthetical quality in the students.

There is an idea of entertainment which is only to gratify the listener with continual sound. St. Augustine's idea of performance is the idea of an obligation on the part of the performer. The idea of entertainment is seen in the type of music which permeates the environment. Today, as never before, we are bombarded with music and with sound. Television, radio, phonographs, and advertising give an almost round-the-clock confrontation with some kind of music. It is so much in our environment that the effects of music are lost. It is just sound in order not to have silence. Muzak has developed into an enterprise attuned to this need. Music is heard in department stores, banks, theatres, doctors' offices and any place where people are gathered, and it is played for its psychological effect. The psychological quality of the music is mentioned in the Muzak advertisement. Depending upon the time of day, the music will change in tempo and character. How effective the speed of music is can be seen in a first year typing class. The students are unaware of the musical sounds but work with the musical speed. This should not be a mechanical art, as "music whose rhythmical and ordered movements have a special affinity with the nature of the soul, . . . reproduce with most directness the moral life, which is itself an

activity, a movement."<sup>35</sup>

To be a creative musician in the true sense of the word can be compared to faith. It is a gift to be accepted or to be rejected. It is something not to be passed on to others, but rather to be shared with others. The musician with this gift will be a person with humility.

The ultimate reason for this humility will be the musician's conviction that beyond all the rational knowledge he has amassed and his dexterity as a craftsman there is a region of visionary irrationality in which the veiled secrets of art swell, sensed but not understood, implored but not commanded, imparting but not yielding. He cannot enter this region, he can only pray to be elected one of its messengers. If his prayers are granted and he, armed with wisdom and gifted with reverence for the unknowable, is the man whom heaven has blessed with the genius of creation, we may see in him the donor of . . . the great music of our time.<sup>36</sup>

This is how Hindemith concludes his Composer's World and looking at this quote the identity of the person he is discussing is vague. Is Hindemith talking of himself as he feels himself to be or is he talking about what the perfect, ideal specimen of a composer, who is blessed with this genius, this visionary purpose, should be? He goes back to the ideas of the ancients, to the ideas of the Middle Ages that creativity is not something which is acquired, but something which is given. Perhaps it could be said that it is reminiscent of the idea of the divine rights of kings. It was believed that a person was a king, not necessarily, because he was born into a family, but by the Divine Right. The coronation of kings was as important as the coronation of popes, because those who held these positions held them by the will of God. Can it not be said that the music of the spheres is pre-determined?

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<sup>35</sup>S. H. Butcher, Aristotle's Theory, p. 133.

<sup>36</sup>Paul Hindemith, A Composer's World, p. 220-221.

Music is given to the one who has the genius, the action, the vision, and the humility to be accepted by music.

The Composer's World reflects the thought of the philosopher, Hindemith. The far reaching horizons, which a composer can achieve, are seen in this publication. Along with these horizons Hindemith has shown the limitations which are present. "Even when they are in the wrong, philosophers are a kind of mirror, on the heights of intelligence, of the deepest trends which are obscurely at play in the human mind at each epoch of History."<sup>37</sup>

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<sup>37</sup>Jacques Maritain, On the Use of Philosophy (Princeton: Princeton University Press, 1971), p. 4.

Johann Sebastian Bach

One need only to peruse the publications of Hindemith to note the esteem in which Bach was held. With the idea of genius and vision it was only natural that Paul Hindemith would write a book on the man Bach. This is a book whose conception and birth are parallel to A Composer's World, as both were converted from lectures into books.

Hindemith tried to paint a human picture of Bach, not a picture of a statue or as generations have seen Bach. Bach was a great composer and yet he has not been treated as a human being. Writers have been more concerned with Hindemith's music than with the man.

In Johann Sebastian Bach: Heritage and Obligation, the ideas of Hindemith and Bach will be studied. Hindemith, throughout his writings, parallels his life with that of Bach; both men were craftsmen and philosophers. In the work of Bach is there the hint of moral obligation? Is there a journey through aesthetics avenues to moral betterment?

The works of Bach are now heard and even in the time of Hindemith, not as they were written, but as we like to have them sound. Huge choruses and large instrumental sections are expected while in reality that is not the sound of Bach. Hindemith questions if Bach was satisfied with the sound of his times or was the sound of 50, 100, or 200 years in the future envisioned. According to Hindemith, Bach was contented with the voices he had as that was all with which there was to work.<sup>38</sup>

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<sup>38</sup>Paul Hindemith, Johann Sebastian Bach: Heritage and Obligation (New Haven: Yale University Press, 1952), p. 16.

To listen to his instrumental selection the minute details of sound are noticed. These subtleties as seen in A Composer's World are lost to a large performing group. It is thought that Bach wrote for the sound and size available. He did not wish the large sound as he had devotion to the question of practical music. Here there is a comparison and parallel to Hindemith, who when he began to teach saw two areas which needed attention and worked from what was at hand. Both these men proceeded with craftsmen's ability as can be seen in Bach's "Preludes and Fugues" and Hindemith's "Ludas Tonalis."

Bach was a teacher and "although Mr. Bach was a great musician, he was not a school man."<sup>39</sup> Hindemith, on the other hand, was a teacher. Hindemith justified his turning to the neo-classical ideas when he justified Bach's turning to the music of the past.

If in style of composition he was the representative of a past era to his contemporaries, his almost exclusive devotion to questions of practical music makes him seem to us one of the first masters who in modern fashion broke away from the medieval type of a musician, from those who tried to combine the well trained man of scholarly discipline and the free-roving musical visionary.<sup>40</sup>

When Bach wrote there were technical difficulties that needed to be overcome. Hindemith stated that the technical, aesthetical and historical considerations are really of no interest to the layman, but no better service could be given to the creator than to have the music performed in the spirit in which it was meant. Can one take from this, especially when speaking about the aesthetical consideration,

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<sup>39</sup>Ibid., p. 20.

<sup>40</sup>Ibid.

that this is the dwelling of the composer and that only he needs to be concerned? The joy of the layman is simply to listen. In the eyes of Hindemith, the heritage which Bach has left to the musical world is a super musical type. The idea is brought forth that the creative vocation is a gift from heaven and that Bach acquiesced to this gift.<sup>41</sup>

Bach was a God fearing man whose work was dedicated to the church. His cantatas and passions are examples of religious music written during his career. Bach wrote in the style and the techniques of the past, though the Lutheran atmosphere in which Bach wrote and lived was looking forward. Here is a man who was a rebel and who after a certain period did not progress in the manner which his contemporaries thought possible. Might not such a situation have caused conflict to both Bach and Hindemith?

Bach was an extraordinary genius. He had the musical vision that is associated with a man of his abilities. In this particular light he was a hero who had no place in the outside world. The only satisfaction the hero would realize would be his own personal satisfaction.<sup>42</sup>

In another view of the parallel between the two composers, the last ten years of Bach's life were summed up as years of melancholy. They were not years of unproductiveness as much of his greatest work was composed during this time. Hindemith believed that the last ten years of Bach's life were of importance. In dealing with the particular elements of Bach, Ian Kemp dwells on Bach's melancholy. He shows how Hindemith compares this time to his own last years.

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<sup>41</sup>Ibid., p. 26.

<sup>42</sup>Ibid., p. 36.

. . . by interpreting the prevailing 'melancholy' of the music Bach wrote in the last ten years of his life as the price the composer must pay for having reached the ultimate in technical perfection . . . he clearly drew parallels with his own position.<sup>43</sup>

Hindemith's years of 'melancholy' resulted in a sense of rejection and isolation. It is true there was rejection of Hindemith by the musical world of his time, but it must be remembered that he was a rebel, who became a conservative or a medievalist.

According to Webster, melancholy is a depression of spirits; a dejection; pensive meditation or seriously thoughtful. The last ten years of Bach were a time of fulfillment and meditation. This is the exalted stage of the performer and the composer when only the music of the spheres is important; they are simply on-lookers.

Bach had reached this fulfillment; he could go no further. Once this state was achieved it remained. It is like the conquest of a phenomenon of nature. A man who has climbed to the summit of Mt. Everest may remain there only a few hours. Physically he leaves the height, but mentally, emotionally and aesthetically he remains. There is a part of himself which will never be taken from the mountain; there is a part of the mountain which will never be removed from his inner soul.

According to Hindemith the only path open to Bach was to turn his creative work "into sublime creativity, his craftsman's proficiency into philosophic visions."<sup>44</sup> Bach was not only a craftsman but an artisan as well.

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<sup>43</sup>Ian Kemp, Hindemith, p. 29.

<sup>44</sup>Paul Hindemith, Bach, p. 42.



An obligation is placed on the public to recognize the genius of the masters. "The rest of us too, the nonmusicians, will have no difficulty in seeing the obligation that arises from this heritage."<sup>45</sup> A strange terminology from a musician. Hindemith speaks about the summit of musical greatness, which once beheld must not be lost from sight. If a person aspires to the highest possible level and falls slightly below, he has no reason to be chagrined because in trying to attain the heights that person has lifted himself from the average to the select few. The important thing is that he had tried.

Hindemith devotes one of his last paragraphs to the betterment of music and the betterment of the individual who is hearing or composing. "If music has the power to direct our entire existence toward nobleness, this music is great."<sup>46</sup> One of the definitions of moral dealt with nobleness, and that idea can sum up the works of Bach and Hindemith.

The music of Bach has the power to lead others toward greatness and nobleness. It has a religious element which is rarely seen in the compositions of today. Bach, according to Hindemith, reached a summit of perfection. Today people who know nothing of Bach and his life experience the vibrance of his music. He was a craftsman who was also an artist. In his unspoken musical vocabulary Bach philosophizes. He was true to himself and to others; because of this he fulfilled the moral obligations of music which were so valued and cherished by Hindemith.

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<sup>45</sup>Ibid., p. 43.

<sup>46</sup>Ibid., p. 44.

### Treatises

The teacher must not base his instruction simply on the rules of textbooks. He must continually refresh and complete his knowledge from the practice of singing and playing. What he teaches must have been developed out of his own exercises in writing.<sup>47</sup>

Hindemith not only taught what he had developed, but he also propagated his theories through the publication of five theory books. His examples are vivid and he seemed to wish for and encourage experimentation from the students. Throughout these books pains have been taken to make them didactic works. By planned remarks, Hindemith displayed the atmosphere for an apt learning situation. The users of the theory books are asked to "trust my experience of many years and to believe that nothing has been written in this book without trial and verification in actual instructions."<sup>48</sup>

Hindemith questioned the absence of composers from the rank of teachers. "A considerable portion of the responsibility for the failure of instruction belongs to the instructors themselves. Is it not strange that since Bach hardly any of the great composers have been outstanding teachers?"<sup>49</sup> Hindemith expected the composers to teach what they had developed, and he was true to this belief. All composers are not gifted teachers, but Hindemith felt that all composers simply because they are composers have the need to give what they have

<sup>47</sup>Paul Hindemith, The Craft of Musical Composition, Book I: Theoretical Part, trans. Arthur Mendal (New York: Schott Music Corp., 1945), p. 4.

<sup>48</sup>Paul Hindemith, The Craft of Musical Composition, Book II: Exercises in Two-Part Writing, trans. Otto Ortmann (New York: Schott Music Corp., 1941), p. vii.

<sup>49</sup>Paul Hindemith, The Craft of Musical Composition, I, 3.

experienced. Some teachers allow the students complete freedom and then both are lost. Some teachers are too severe and stifle creativeness. At the beginning there must be some type of a basic program so that the student will have needed compositional support.<sup>50</sup>

In *The Craft of Musical Composition*, Hindemith tried to organize a musical language which would embrace twentieth century harmonic development and also the vocabulary of traditional harmony. In Part One, he established and developed his new theory. The new theory will take time to assimilate but the student is assured of a wider outlook.

Techniques are important but they must sink to the level of the subconscious. There are other aspects of technique with which the composer must be involved, one of which is the view of the composer of the Middle Ages.

Intervals spoke to them of the first days of the creation of the world; mysterious as Number, of the same stuff as the basic concepts of time and space, the very dimension of the audible as of the visible world, building stones of the universe, which, in their minds, was constructed in the same proportions as the overtones series, so that measure, music and the cosmic inseparable merged.<sup>51</sup>

The composer must have sensitive ears and be sensitive to the work at hand. The ears must take in the pleasure of music as the eyes take in the quiet beauty of a painting, but in Hindemith's mind the ears have an unerring sense of measurement. The ear is capable of hearing the raw material of Nature.

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<sup>50</sup>Ibid., p. 7.

<sup>51</sup>Ibid., pp. 12-13.

The forces of the music of the spheres is present throughout the material contained in the theory books.

A single tone conceived as the root of a scale; the chromatically arranged twelve-tone series born of the tensions set up by the juxtaposition of vibrating units in the proportions of simple numbers from 1 to 6; does not all this seem like a distant echo of the musica mundana of the ancients. of those harmonies of the spheres that reigned above both earthly types of music . . .

We shall observe in the tiniest building unit of music the play of the same forces, that rule the movements of the distant nebulae.<sup>52</sup>

The Craft of Musical Composition, Book II deals with exercises in two-part writing. Each chapter is developed in a logical manner; A) work-material, B) work-procedure, and C) rules and examples. Hindemith cautions that though the book is organized in this manner, there must be a teacher who will adapt the material to the individual needs of the students.

Traditional harmony is explored by Hindemith in two publications. A Concentrated Course in Traditional Harmony, Book II is written in the same style as A Composer's World. In both of the harmony books his basic philosophy is clearly noticed. In Elementary Training for Musicians Hindemith states that no student would "be admitted to a harmony class unless he is able to do the exercises in at least the first two thirds of the book."<sup>53</sup> This book, as well as the others, serves as a vehicle for learning and mastering skills.

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<sup>52</sup>Ibid., p. 53.

<sup>53</sup>Paul Hindemith, A Concentrated Course in Traditional Harmony, Book I, rev. ed. (New York: Schott Music Corp., 1968), p. 13.

In the various works it is carefully noted that the exercises should lead the students from the first steps of harmonic writing to the most advanced stages. An intelligent musician can solve the problems of composing but not all will have the inspiration to give the compositions life.

Inspiration is not a mere mythological accessory. There exists a real inspiration, coming not from the Muses, but from the living God, a special movement of the natural order, by which the first Intelligence, when It pleases, gives the artist a creative movement superior to the yardstick of reason . . . man is free to follow or to vitiage . . . This inspiration descending from God the author of nature, is, as it were, a symbol of supernatural inspiration.<sup>54</sup>

Throughout the books Hindemith continually refers to the creative ability of the composer, for without that one is not a composer. It is the responsibility of both the teacher and the student to recognize and foster the gift. The moral obligation motif is realized in the numberless ways in which the composer is exhorted to bring forth the creative talent and to share the fruits of this talent with others. This obligation along with craftsmanship is seen not only in the theoretical works of Hindemith but also in the Ludas Tonalis. The work consists of twelve contrasted three-part fugues, linked by interludes. The whole is framed by a Praeludium and Postludium which are mirror inversions.<sup>55</sup> In this composition is noticed not only the work of a craftsman, but an exceptional craftsman; one who not only knew his craft well but who also executed it in a clever manner. All making of expressive form is a craft and by this criterion Hindemith is a craftsman.

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<sup>54</sup>Jacques Maritain, Art and Scholasticism, trans. J. W. Evans (New York: Charles Scribner's Sons, 1962), p. 66.

<sup>55</sup>Ian Kemp, Hindemith, p. 49.

## CHAPTER IV

### LIBRETTOS

#### Das Marienleben

The librettos of Hindemith comprise a continuation and reinforcement of his philosophy. This philosophy is seen in the revised version of Das Marienleben.

'I began to glimpse the ideal of a noble music, as near perfect as possible, that I should one day be able to realize.'

In striving to deepen the spiritual qualities of an art which, as he saw it, could debase as well as uplift, he was conscious of the moral responsibility demanded of him. This in turn demanded the utmost in technical control, a rejection of music as an outlet for personal expression and its affirmation as a source of social value.<sup>1</sup>

His song cycle has overtones of serenity and strength. Mary as presented in the translation by Lister Sinclair of the Rainer Maria Rilke work, shows an expectation of a seemingly natural order of events. When the Annunciation occurred it was an event which was anticipated by all Jewish maidens. Upon Mary's reply rested the advent of the Messiah. There are times when the expectation is difficult for Mary to accept. In the passion song, nature is overturned and this causes a friction within her. This fighting against the natural order will also be seen in Mathis der Maler.

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<sup>1</sup>Ian Kemp, Hindemith, p. 40.

There dwells an inherent tranquility in Mary, who can best be described as a womanly woman. Her destiny was pre-ordained in the heavens. Her acceptance of her vocation is strikingly different than that of Mathis der Maler. The words of the Angel to Joseph are echoed by the words of St. Paul to Anthony.

Mary received a certain amount of prestige due to her son but along with this came mental suffering. Her sorrow is shown at the event of the passion but later Christ came and healed the wounds of the passion. This may seem strange until it is noticed that to heal is to amend any grief. Certainly this is what a son would do for his mother. No words were needed for the communication. It was as normal as the events which pass to and fro.

By the stature of Mary, the moral betterment is noticed in this song cycle. Each event was an opportunity for growth.

Mathis der Maler

The various aspects of Hindemith's personality can be viewed in his characters: Cardillac, artist/craftsman; Mathis der Maler, creative genius; Kepler, philosopher.<sup>2</sup> Each of these segments is seen in all his publications.

When Cardillac was first produced, Lion was the librettist but later Hindemith revised the libretto. Cardillac is an artist and craftsman to whom the end is the finished product; a creator who will not part with the item of his creation. He is indifferent to human values and to social values.<sup>3</sup> Mathis, the creative genius, is beset with doubts concerning the value of his art. The last of Hindemith's operas revolves around Kepler, a philosopher. The ideas of the historical Kepler are mirrored in the opera. He believed in the concept that the same laws that govern music apply also to the universe.<sup>4</sup> He was a Renaissance Man as was Hindemith.

Hindemith had difficulty in his own life due to the production of Mathis der Maler. Certainly the music itself is German and should have applied to the thinking of the day. The scene in which the books are burned was reminiscent of Nazi action. Hindemith was guilty of a political act. If they had looked closer they would have noticed that the opera stressed that the artist is not competent to meddle in politics. Instead of dealing in political matters, the opera dealt with the artist; his doubts in his creativeness and the people for whom these works

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<sup>2</sup>Ibid., p. 51.

<sup>3</sup>Ibid., p. 19.

<sup>4</sup>Ibid., p. 52.



are created.

Mathis wonders how worthwhile an artist is when humanity is suffering. Is there really a purpose for the things of art? Throughout the opera it is noticed that a talent is here in Mathis, but a God given talent. In the end it is realized that he must use this talent as his salvation and to a certain degree the salvation of others depends on his talent. Mathis must realize that his talent is his salvation irrespective of the world's opinions.

In the first part, Mathis is first seen assailed by his doubts. He feels himself to be selfish, cold and vain because he is trying to fight evil in society with a paint brush. His doubts will be echoed repeatedly by himself and others throughout the opera. Schwalb, the leader of the peasants, asks Mathis how he can paint during the times of trial which the peasants are experiencing. Mathis questions if this is sinful and is answered with a simple word - "Maybe." Even then the doubt is not removed, as Mathis believes that painting dwells closer to God than to man. Mathis is called a man of arts though he feels that no one else enjoys his art. Here he is neglecting the idea of the creative image. Mathis' labor is lonely and he must have his fulfillment. His doubts mirror the doubts of many creative artists.

The characters in the opera are human, not stereotypes. Each is developed and treated with all his doubts and failings. They chide themselves on their shortcomings and delight in meeting their expectations.

Albrecht, the Archbishop of Mainz, is the patron of Mathis. Albrecht believes that in art he could be free. He wishes that people would understand Mathis before they judge him. An artist is judged by the

standards of the uncreative. If Albrecht would, he would live free in the arts.

Mathis relinquishes his world of painting in order to help the peasants but he does not relinquish his doubts. In Part Four, Schwalb states as he is dying, that his life had no meaning. Mathis is of the same opinion concerning his life.

You tried to undo what Providence had planned. At last, who and what are you? A discontented artist, as a man a misfit.<sup>5</sup>

Mathis had his moral obligation to follow his creative urge. Albrecht had a moral battle due to the possible moral degradation of marriage to Ursula. For both, triumph was not obtained until there was a test.

The aims and the place of the artist are seen throughout the opera but especially in the Temptations of St. Anthony. They are not only the ideas of Mathis but also the philosophies of Hindemith.

And even more are we inspired by music, all those sounds so simple and so human, yet born way up in paradise. Their garments (the angels) are alive with music.<sup>6</sup>

Painting and concern for money matters will rarely blend. Where they do, 'tis art that suffer.<sup>7</sup>

Man is made for higher aims. This is why he should fight what is vulgar and cheap.<sup>8</sup>

You have been lent a rare and wonderful skill; When in selfless love you have humbled yourself, have given unto the world with open heart, what to you must be sacred, you will be tied and yet be free.<sup>9</sup>

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<sup>5</sup>Paul Hindemith, Mathis der Maler, trans. Walter Ducloux (New York: Associated Music Publishers, Inc., 1967), p. 38.

<sup>6</sup>Ibid., p. 50

<sup>7</sup>Ibid., p. 47

<sup>8</sup>Ibid., p. 49.

<sup>9</sup>Ibid., p. 52.

All you are and all you ever will be, Is planted and  
guided by God upon high, While all of your deeds are  
rooted forever deep, in the life giving soil of those  
whom you call your people.<sup>10</sup>

Though Anthony states that he has always done what he thought was right, the noble idea must remain uppermost in his cause. By joining the peasants he had betrayed them both. When one goes down to the level of those he wishes to aid, the noble ideas are sacrificed. Mathis tried to fight against his art, but the forces that chose him would not let this be done.

Mathis spoke as he placed his belongings into a chest and explained how the world would look on them, but more important he stated how he valued them. Here is seen the "small token of what was good within me, of what I strove for, all I have wrought."<sup>11</sup> This is the melancholy of an artist who reached the end of his creative genius and would wait for his earthly time to cease. This also echoes the words of Hindemith, who had been true to his ideals; the man who was the creative genius in his compositions and theoretical works.

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<sup>10</sup>Ibid., p. 9.

<sup>11</sup>Ibid., p. 56.

## CHAPTER V

### LIMITATIONS

Whether Hindemith's views were right or wrong depends on many aspects, one of which is viewpoint. In recent years modern mathematics was introduced into the schools. For the first grader without previous knowledge there was no problem; to the junior high student there were a few problems, but since the subject had a new approach it was not too difficult; to the adult, due to previous conditioning, it was a difficult task to adjust to a new system.

It is time to think of music other than in the line of conditioned logic. It cannot fit into the logical vocabulary of history of literature. The Greeks were the greatest of philosophers and because of their logic they applied to music the power to move, to change and to determine moral forces. The horizons of the mind, along with its limitations, have been expanded since then by psychical research. "The fact that minds may be in communication when the brains to which those minds are related are thousands of miles apart throws into a new perspective the theories of mind and brain, and suggests, even if it does not prove, that the mind has no causal dependence on the brain."<sup>1</sup>

In this research, psi is used to designate the faculty which embraces all phenomena. Some regard the faculty as an extension of

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<sup>1</sup>R. C. Johnson, Psychical Research, p. 33.

awareness in a high direction beyond the range of sensorily acquired knowledge. Beyond this higher mind are regions which must be searched if the values of life and spiritual meanings are to be sought.<sup>2</sup> The mind is not to be tied to the earth but released from it to communicate with a Divine or cosmic mind. Can music be this release, if music has the moral character which Hindemith states must be there?

Hindemith lived not only in the world of the spheres, but also in the real world. He existed as one who was a craftsman, an author and a philosopher.

Hindemith was a craftsman who refined until a perfect item was created. As a craftsman he believed that his work and the work of all craftsmen had a high purpose--that of bringing moral value into music. At times his theoretical thinking may not have been sound but he was true to his philosophy. In the books of theory his rules and examples are clearly and logically set forth. The Craft of Musical Composition was to contain three volumes, but the third volume was never written. Some of his critics viewed Hindemith's theory as being superficial; that it could not be sustained through a third volume.

Most musicians, who taught as much as Hindemith did, have had a 'school' develop. This was not the case with Hindemith, as there was no mass acclamation of his theoretical finds. During his career he was an influence on contemporary music, but in recent times his compositions have not been frequently performed.

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<sup>2</sup>Ibid., p. 34.

One quote in A Composer's World is reminiscent of the beginnings of the works of Nabokov.

Every fact given is derived from somewhere--even some ideas which I cherished as the unique results of my own speculation turned out to have come from predecessors, parallels, or similar formulations elsewhere. Thus the only merit of this survey seems to be its tendency to focus everything surrounding us on the one point: The composer's work.<sup>3</sup>

Those who served as in-put for A Composer's World is perceived but there is a question of how much of the work comprises original thinking. The book does not contain any footnotes for cross-references. St. Augustine and Boethius are often quoted but there is nothing to indicate which of their many works were explored. Boethius served the purpose of reference to the music of the spheres; Augustine presented a philosophy. Hindemith represents their philosophies as being opposed but their views tend to be complementary.

The sense of hearing gains us more knowledge than the sense of sight. Rhythm and time correspond to qualities of the motion of the soul. These statements are discovered in the writings of both Augustine and Hindemith. The comparison of Hindemith's idea of his series of one to six and Augustine's division of sounds into six classes would provide ample material for research. Many of Hindemith's views are Aristotelian in content, especially regarding the audience and the performer. It would seem that Hindemith emulated Aristotle more than Boethius. It should be remembered that the writings of Aristotle were used by many philosophers. Hindemith's work appears as an up-dating of the writings of Boethius, Aristotle and Augustine.

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<sup>3</sup>Paul Hindemith, A Composer's World, p. vi-vii.

Hindemith frequently compared himself to Bach. At times this comparison is vivid and at other times it is only perceived. One wonders about Hindemith's reasoning. It seems at times that the comparisons with Bach are overtaxed. Hindemith states that even if a man fails to attain the summit, he has by trying, risen above the average man. The summit is reserved for the 'chosen.' "If music has the power to direct our entire existence toward nobleness, this music is great. If a composer has dominated his music to this point of greatness, he has achieved the utmost."<sup>4</sup> In the eyes of Hindemith, Bach achieved the summit.

If no one else was in agreement with Hindemith, he did not consider it important. What was important was to be true to the moral certitudes which were revealed to him by his Creator. The cost of his adherence to this cardinal belief was the dimming of Hindemith's own fame in the course of his life, and during the last part of it a time of isolation. The character of Hindemith is seen in *Mathis*. With *Mathis*, Hindemith can say of all his publications that they were "a small token of what was within me, of what I strove for, all I have wrought."<sup>5</sup>

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<sup>4</sup>Paul Hindemith, *J. S. Bach*, p. 44.

<sup>5</sup>Paul Hindemith, *Mathis der Maler*, p. 56.

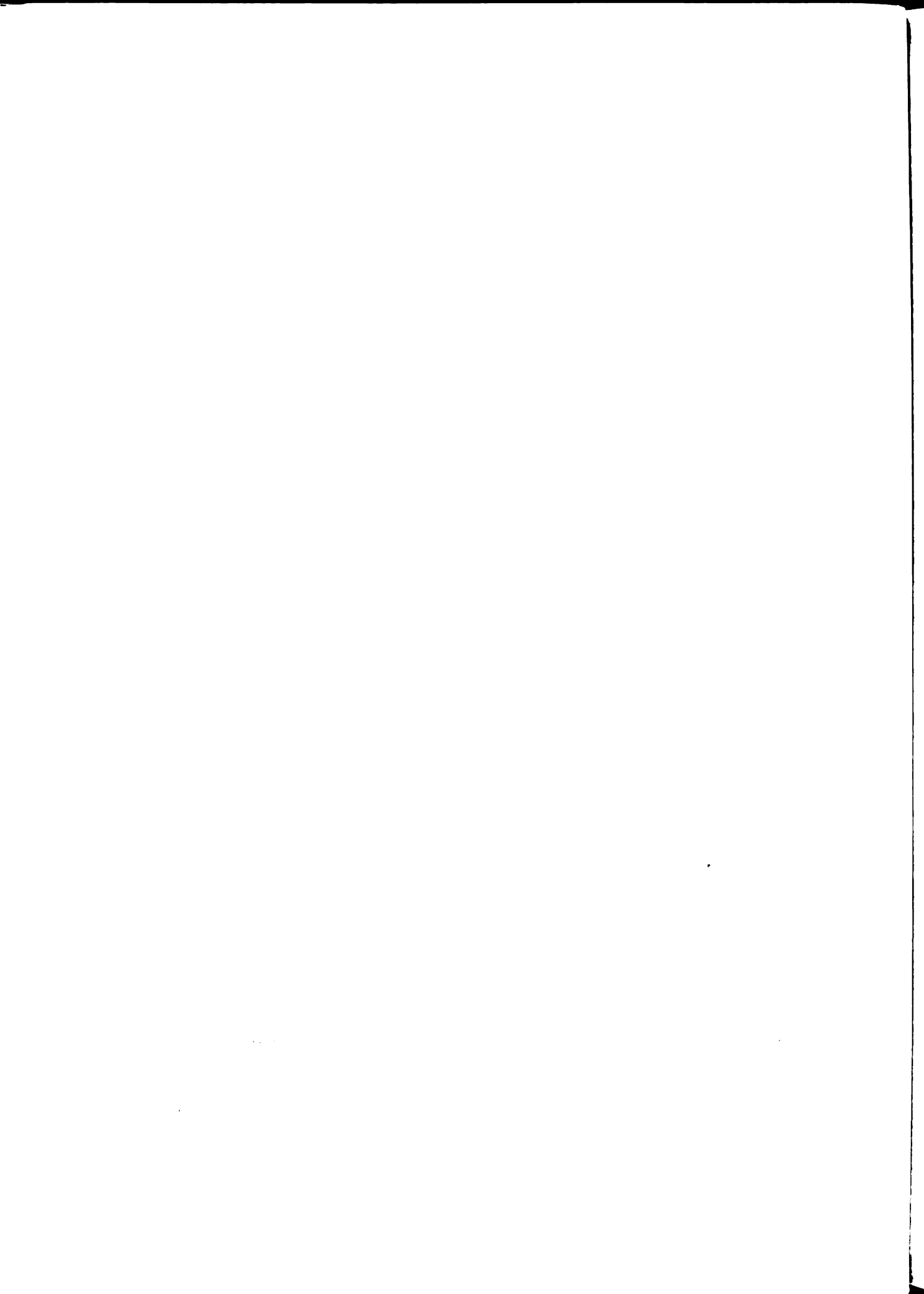
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