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PAUL HINDEMITH AND NEUE SACHLICHKEIT:
ZEITOPER IN THE WEIMAR REPUBLIC

DISSERTATION

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

Kristine Helene Kresge, B.M., M.M.

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FOREWORD

The vibrant cultural atmosphere of Berlin in the 1920s produced an unparalleled wealth of art, music and literature. As one of the leading young composers of his day, Paul Hindemith (1895-1963) was not immune to the trends and controversies surrounding him during his tenure as professor of composition at the Berlin Hochschule für Musik. Opera as an art form was undergoing rapid changes. Aesthetic aims were being challenged and redefined. Along with Ernst Krenek and Kurt Weill, Hindemith was influenced by a new movement in the art world, *Neue Sachlichkeit*, which inexactly translated is "New Representationalism" or "New Objectivity." The term was first coined for an art exhibit in 1925 in Mannheim, and the results of the *Neue Sachlichkeit* philosophy are best seen in the works of the Bauhaus movement. This new aesthetic also exerted a direct influence upon the *Zeitoper*, which had its roots in the cabaret. Loosely defined as music theater which employs contemporary cultural references to music, politics, etc., *Zeitoper* as a genre was utilized by such diverse composers as Kurt Weill (*Der Zar lässt sich photographieren* [*The Czar Gets His Picture Taken*], 1928) and Ernst Krenek (*Jonny spielt auf* [*Jonny strikes up*], 1927). Paul Hindemith's two

Zeitopern of this period are *Hin und zurück* (*There and back*, 1927) and *Neues vom Tage* (*News of the Day*, 1928).

The focus of this study will be the impact of *Neue Sachlichkeit* on Zeitoper, specifically its influence upon Hindemith's operatic output. The purpose of this paper is not to subject these works to detailed musical analysis, but rather to place Hindemith's Zeitopern in historical perspective, examining how they were influenced by and mirrored the aesthetic atmosphere of the Weimar Republic.

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CHAPTER I

INTRODUCTION

As one of the important musical figures of the twentieth century, Paul Hindemith (1895-1963) was the most enterprising and adventurous composer of his generation in Germany, crossing musical styles and developing his own theories of music. Part of Hindemith's fame was also due to the fact that he was an active practicing musician, both as a violist and conductor, and an influential author and teacher of composition. Gottfried Benn, his collaborator as librettist for the oratorio *Das Unaufhörliche* (*The Never-Ending*, 1931), congratulated Hindemith in a letter dated August 19, 1930, on having seen his name appear in the syllable puzzle of the glossy tabloid *Berlin Illustrierte*, commenting that this was ". . . the true pulpit of fame, the modern Bayreuth, a declaration of love from the people."¹

In 1927, Franz Schreker appointed Hindemith professor of composition at the Berlin Hochschule für Musik, a very prestigious academic position in Germany.² At the same time, Hindemith was also connected with the Donaueschingen/

¹Gottfried Benn, *Briefwechsel mit Paul Hindemith*, ed. Ann Clark Fehn (Frankfurt am Main: Fischer, 1986), 18.

²David Paul Neumeyer, *The Music of Paul Hindemith* (New Haven, Conn.: Yale University Press, 1986), 4.

Baden-Baden Chamber Music Festival, which specialized in the performance of contemporary music. Begun in 1921 under the patronage of Prince Max Egon von Fürstenberg, the concerts were based on a different theme each year: music for mechanical instruments, chamber opera, music for film, radio, and young people.³ In 1924, Hindemith replaced Erdmann on the three-member jury of the series and became both "The God of Donaueschingen" and a guiding force in the program direction of the series.⁴ The "Donaueschinger Kammermusiktage" moved to Baden-Baden from 1927 to 1929, where they came under the sponsorship of the city. One reason for the change was the possibilities in Baden-Baden for performing chamber opera, which along with *Gemeinschaftsmusik*⁵ was one of the main themes of the new festivals. Hindemith invited Darius Milhaud in 1927 and asked him to submit a work which was to be as short as possible. The result was the one-minute *L'enlèvement d'Europe* (*The Abduction of Europa*) with libretto by Henri Hoppenot. Other music theater premiered at Baden-Baden include Toch's *Die Prinzessin auf der Erbse* (*The Princess and the Pea*; 1927), the *Mahagonny-Songspiel* by Kurt Weill

³Susan C. Cook, *Opera for a New Republic: The Zeitopern of Krenek, Weill, and Hindemith* (Ann Arbor, Mich.: UMI Research Press, 1988), 1.

⁴*Ibid.*, 20.

⁵See glossary for definition (p. 75).

(1927), later expanded into the three-act opera *Aufstieg und Fall der Stadt Mahagonny* (*The Rise and Fall of the City Mahagonny*; 1930), Hindemith's *Hin und zurück* (1927), *Saul* by Hermann Reutter, Conosta's *In zehn Minuten* (*In Ten Minutes*; 1928), the Hindemith/Brecht collaboration on *Das Badener Lehrstück von Einverständnis* (*The Baden Instruction of Agreement*; 1929), and the Hindemith/Weill/Brecht *Der Lindberghflug* (*The Flight of Lindburgh*; 1929).⁶

Perhaps the demands of the festival committee for extremely short music theater works appear anti-romantic, but it is to be remembered that the concerts attracted artistic and musical audiences interested in the avant-garde. What the contents of these works have in common is that they exhibit a partly aggressive, partly quiet rejection of everything considered "great" in music drama of the late nineteenth century.⁷

Germany experienced an increased interest in opera after World War I. The season 1927-28 saw the climax of activity, with sixty new works premiered in the 101 houses of Germany at that time, the greatest success being achieved by Krenek's *Jonny spielt auf*.⁸ *Opernkrise*, the so-called crisis in opera, became a catch-phrase in the 1920's. This

⁶Andres Briner, *Paul Hindemith* (Mainz: Schott, 1971), 57.

⁷*Ibid.*

⁸Cook, *op. cit.*, 3.

stemmed from the conflict between composers such as Hans Pfitzner and Erich Wolfgang Korngold and other (mostly older) composers who fit into the post-Wagnerian mold and the younger generation, represented by Krenek, Weill, and Hindemith, to whom Wagner remained a symbol of a moribund, hyperemotional past. A renewed interest in Verdi was awakened by Franz Werfel's translation of *La forza del destino* in 1925, which was performed in Dresden, Vienna, Berlin and Prague. Werfel translated *Simon Boccanegra* in 1925 and *Don Carlos* in 1932 with Lothar Wallenstein, which became one of the most frequently performed productions of Verdi in the German-speaking countries. More importantly, a new production of Handel's *Rodelinda* in 1920 spurred a revival of pre-nineteenth-century operas. Performed at the University of Göttingen under the direction of Oskar Hagen, *Rodelinda* was followed by *Ottone* in 1921 and *Giulio Cesare* in 1922. The productions featured abstract symbolist sets and highly stylized acting incorporating the Baroque concept of *Affekt*. Composers such as Egon Wellesz began to look to the past for new compositional ideas, and Hindemith adopted clear-cut sectional forms in opposition to the Wagnerian ideal of seamless construction.⁹

The short-lived Handel renaissance restored opera seria to the stage, and the renewed interest in pre-Romantic music

⁹Cook, *op. cit.*, 10.

influenced the way dramatic possibilities were considered. Tolerance for illogical actions and unbelievable motivations in Handel or even early Verdi corresponded to a general weariness with psychology, which in connection with Expressionism had shaped the literature of the early 1920s. Instead of a "spiritual" description of a character, the outpouring of an individual's inner life, an objective directness was sought and the effects of theatrical power upon the shaping of events were pursued.¹⁰

The theater, which had been the private domain of the bourgeois during the Second Empire, became the representative art of the Weimar Republic. (This social change was the basis of the expectation that the *Zeitoper*¹¹ genre would be an opera for and beyond its time.)¹²

With Gustav Mahler, the traditional musical form of the symphony seemed finished, as did the music drama with Richard Strauss' *Elektra* and Hans Pfitzner's *Palestrina*. Composers did not wish to be "tone-poets," but sought to concentrate on their craft. The aim was not to write for all time, but for the day; not for an uncertain performance, but for a specific use. This cult of actuality was even

¹⁰Thomas Koebner, "Die Zeitoper in den Zwanziger Jahren," *Erprobungen und Erfahrungen zu Paul Hindemiths Schaffen in den Zwanziger Jahren*, ed. Dieter Rexroth (Mainz: Schott, 1978), 66.

¹¹See glossary for definition (p. 75).

¹²Koebner, *loc. cit.*

represented in the titles of the works: *Neues vom Tage* (*News of the Day*; Hindemith), *Tempo der Zeit* (*Tempo of the Time*; Eisler), and *Von Heute auf Morgen* (*From Today 'til Tomorrow*; Schoenberg).¹³

The innovative spirit in opera was best represented by the Krolloper in Berlin. Established in 1927, the hall (also known as the Staatsoper am Platz der Republik) was so named because of its location in the old Kroll Theater. The first director (and most effective Hindemith interpreter), Otto Klemperer, signed a ten-year contract with the stipulation that he be allowed to conduct symphonic concerts in the hall. He brought with him Ewald Dulberg as set designer and Hans Curjel as dramatic specialist (Dramaturg). The Krolloper opened on November 18, 1927 with a performance of Beethoven's *Fidelio* with stark cubist sets by Dulberg. Opera reform was the goal of the Krolloper, specializing in new treatment of standard works and bringing to light (then) little-known operas by Cimarosa, Gluck, and Charpentier. The opera was forced to close in July, 1931. Financial reasons were cited, but in truth one of the main factors for the demise of the opera house was political pressure from the far-right, which had always accused Klemperer's productions of *Kulturbolschewismus*, a term used to denigrate

¹³Rudolf Stephan, "Zur Musik der Zwanzigerjahre," *Erprobungen und Erfahrungen zu Paul Hindemiths Schaffen in den Zwanziger Jahren*, ed. Dieter Rexroth (Main: Schott, 1978), 10.

any artistic work which did not appeal to the National Socialists.¹⁴

An important element in the musical and social life of Weimar Republic Germany was what has become known as "Americanism." Bred in France during the First World War, the trend exerted itself through a fascination with jazz music and American sports, particularly boxing. The search for a new cultural identity was especially pronounced in post-Versailles Germany. The avant-garde in particular embraced this philosophy. Architect Erich Mendelsohn, an original member of the influential *Novembergruppe*, published a book of photographs entitled *Amerika: Bilderbuch eines Architekten* (*America: Picture Book of an Architect*).¹⁵ Technology was the new cult, leading to the use of the term "Fordism." Indeed, the biography of Henry Ford was a bestseller.

The fascination with sports also had an effect upon the artistic circles in Weimar Germany. "Knock-out" and "K.O." became part of German and French slang. Philosophers such as Broder Christiansen discovered in athletic "fair play" an ethically relevant behavior pattern. This new ethic and the glamorization of speed influenced compositions such as Honegger's symphonic movement *Rugby*. The titles of Eisler's

¹⁴Cook, *op. cit.*, 10.

¹⁵Erich Mendelsohn, *Amerika: Bilderbuch eines Architekten* (Berlin: Rudolf Mosse, 1926).

cantata *Tempo der Zeit* (*Tempo of the Time*), Gronostay's *In zehn Minuten* (*In Ten Minutes*) or Krenek's one-act opera *Schwergewicht oder Die Ehre der Nation* (*Heavyweight or The Honor of the Nation*) were all inspired by sports.¹⁶

Jazz was hailed as an ambassador of the "new."¹⁷ The Germans' dream of America was represented in the music, described by Adolf Weissmann as:

. . . this athletically strengthened, never nervous, impious and inconsiderate immigrant which parodies everything Romantic and forces it under its rhythm; though it vigorously attacks a yearning "Tristan-eroticism," at the same time it brings that cheerfulness which stems from a lack of problems.¹⁸

In the cultural division between "old" Europe and "young" America (which has been compared to that between ancient Greece and Rome),¹⁹ jazz was seen as an almost biological renewal, transferring youthfulness into the European continent. It was celebrated as an element of primitivity which had a freeing effect upon the rigidity of dignity and emotions in music theater. One of the practical effects of this "fountain of youth" was that the relatively

¹⁶Siegfried Schibli, "Zum Begriff der Neuen Sachlichkeit in der Musik," *Hindemith-Jahrbuch* 9, ed. and publ. by Paul-Hindemith-Institut (Frankfurt am Main, 1980), 169.

¹⁷Koebner, *op. cit.*, 82.

¹⁸Adolf Weissmann, "Zwischenzustand der Musik," *Neue Rundschau* 1 (1929), 556. (Translation by the author.)

¹⁹Koebner, *op. cit.*, 82.

small ensemble helped to pit the new idea of a reduced volume of sound against the dramatic impressive gestures of the giant late-Romantic orchestra. In addition, the use of popular idioms in the *Zeitoper* appeared to bring opera into an international realm, stretching from Berlin to New York/Chicago. The internationalism of the *Zeitoper* was an aggravation to the self-appointed "guardians of national culture," just as for others, jazz was hailed as the representative of "new times," the "new world," and the new musical attitudes all in one.²⁰

Hindemith espoused the necessity for artists to maintain roots in popular idioms. He himself was an enthusiastic fan of cabaret, film, Charlie Chaplin, Buster Keaton, and Harold Lloyd. While living in Berlin he took swimming and boxing lessons, attended soccer games and received his driver's license.²¹

Although Hindemith never published an essay on the subject, his *Kammermusik No. 1* (1922), with its celebrated foxtrot finale, demonstrates his personal interest in using popular music idioms before even Krenek or Weill.²² It was in the *Zeitoper* genre that jazz made its first appearance in German opera, and Hindemith utilized it as a dramaturgical

²⁰*Ibid.*, 83.

²¹Giselher Schubert, *Hindemith* (Reinbek bei Hamburg: Rowohlt, 1981), 62.

²²Cook, *op. cit.*, 20.

element, not just as timbres and rhythms, but also to convey cultural context and atmosphere.

CHAPTER II

NEUE SACHLICHKEIT

In May 1923 the art historian and critic Gustav Friedrich Hartlaub (1884-1963) planned an exhibition at the Mannheim Kunsthalle Museum to include works by the painters Beckmann, Dix, Grosz, Kanoldt, Mense, Schrimpf, Stoecklin, and others. The exhibition finally opened on June 14, 1925, with the programmatic title *Neue Sachlichkeit: Deutsche Malerei seit dem Expressionismus* (*Neue Sachlichkeit: German Painting since Expressionism*). The title of this touring exhibit quickly spread and overtook competing phrases describing the rejection of expressionistic material like "Ideal" or "Neo-Realism."¹ Hartlaub defined the aesthetic aims of the exhibition:

. . . I am interested in bringing together works by those artists who over the last ten years have been neither impressionistically vague nor expressionistically abstract, neither sensuously superficial nor constructivistically introverted. I want to show those artists who have remained--or who have once more become--avowedly faithful to positive, tangible reality.²

¹Schibli, *op. cit.*, 158.

²Fritz Schmalenbach, *Der Name "Neue Sachlichkeit"*, *Kunsthistorische Studien* (Basel, 1941), 22; cited in Stephen Hinton, "Aspects of Hindemith's *Neue Sachlichkeit*," *Hindemith-Jahrbuch XIV*, ed. and publ. by Paul-Hindemith-Institut (Frankfurt am Main, 1985), 26.

Whereas expressionism was marked by subjectivity and introspection, *Neue Sachlichkeit* sought to de-emphasize artistic individuality and focus instead on objectivity. The term also implies a certain sobriety, unemotional matter-of-factness and detachment, while its subject matter is characterized by everyday life, also known as *Alltäglichkeit*. The new urban culture was affirmed and society, in conjunction with the new cult of technology was viewed as a city-machine. This new philosophy was an attempt to bring art closer to life, rather than keeping the spheres separate.

As a change in the direction of art, *Neue Sachlichkeit*'s basic premise is an opposition to artistic autonomy, an anti-"l'art pour l'art" aesthetic. Although painting prompted the term, it remained only a marginal aspect of the movement and, in this context, is basically synonymous with a new kind of *Verismo*.³ The left-wing *Verist* faction chose subject matter that dealt with their feelings for Weimar society, inflation, unemployment, and war veterans. Right-wing artists produced works with no overt political comment under a subcategory called *Magischer*

³Stephen Hinton, "Aspects of Hindemith's *Neue Sachlichkeit*," *Hindemith-Jahrbuch XIV*, ed. and publ. by Paul-Hindemith-Institut (Frankfurt am Main, 1985), 29.

Realismus (Magic Realism), best represented by Alexander Kanoldt's still lifes and petrified landscapes.⁴

One of the most influential writers on the subject of *Neue Sachlichkeit* was Emil Utitz (1883-1956), a cultural philosopher and a professor at the University of Halle. In 1927 he states it thus:

The miraculous will not be placed in front of, in back of, or above our world, but rather into this world. When Menzel paints an ironworks, it is the visible impression of an ironworks; but when [in *Neue Sachlichkeit*] machines appear, they are not even supposed to be machines, but the demons of mechanism, the vision of this time, the forceful stringency of mechanistic order.⁵

Utitz spoke of *Neue Sachlichkeit* as a call "to acknowledge the existing world in its totality, in its complete reality."⁶ His thoughts are general and philosophical, and it is the Heidegger school of philosophy to which Utitz is directly indebted. In the 1929 pamphlet he writes:

This contemplation of reality pervades recent philosophy as a kind of leitmotiv. Since the science of being is called ontology, we might say that this latest philosophy conducts its struggle on the basis of ontology. That would mean, applied to man: the establishment of man's full being through insight into his essence. He

⁴Cook, *op. cit.*, 28.

⁵Emil Utitz, *Die Überwindung des Expressionismus* (Stuttgart, 1927), 10 ff.; cited in Schibli, *op. cit.*, 159. (Translation by the author.)

⁶Emil Utitz, *Über die geistigen Grundlagen der jüngsten Kunstbewegung* (Langensalza, 1929), 13, cited in Hinton, *op. cit.*, 27.

becomes neither idolized as a god nor brutalized as an animal.⁷

Utitz shares a common frame of reference with the Freiburg school of musicology, in particular Heinrich Bessler.⁸ Just as Bessler sought to relativize the importance of aesthetics as such, so Utitz preaches against "a flight, however aristocratic, into the aesthetic realm."

The origin, the fundament, cannot and should not be an aesthetic one. That would still mean--albeit perhaps in the most noble form--bypassing the reality of being. The beauty of being is not being as such.⁹

Utitz views *Neue Sachlichkeit* as a reaction against "l'art pour l'art." It is much more than a new realism in painting; the developments of the Mannheim exhibition were really only a symptomatic aspect of a broader movement.¹⁰

The roots of *Neue Sachlichkeit* lay in the avant-garde architecture discussions of the early twentieth century, in which function and artistic appeal were by no means totally separated, but were instead united under phrases such as "material justice" or "artistic economy."¹¹ Adolf Loos made use of the term *Sachlichkeit* in his 1908 essay *Ornament*

⁷Utitz, *Über die geistigen Grundlagen*, 20, cited in Hinton, *op. cit.*, 27.

⁸Hinton, *op. cit.*, 28.

⁹Utitz, *Die Überwindung*, 85; cited in Hinton, *loc. cit.*

¹⁰Hinton, *loc. cit.*

¹¹Schibli, *op. cit.*, 172.

und Verbrechen (Ornament and Crime) to define the rejection of extraneous decoration on buildings and material objects by advanced building and designer circles. Loos declared its use as a "crime" and stated that "the evolution of culture is equal to the stripping away of ornamentation from all material things."¹²

The most important architectural movement in post-World War Germany shared many ideals with *Neue Sachlichkeit* and also with *Zeitoper*. The Bauhaus Academy was founded by Walter Gropius in 1919. It combined the teaching of pure art with the study of crafts, stressing functional craftsmanship with an understanding of the industrial problems of mass production. Ideally, the artist should feel social responsibility towards the community and in turn be supported and sustained by that community. The results were to be integrated into life.¹³ The Bauhaus school stressed functionality and a reconciliation with technology, the same technology which made mass availability possible. "The complete building is the aim of the visual arts," Gropius wrote in his proclamation of the Weimar Bauhaus in 1919,¹⁴ and further:

¹²Schibli, *op. cit.*, 172.

¹³Ingeborg H. Solbrig, "Cultural and Political Perspectives of the Weimar Republic," *Hindemith-Jahrbuch IV*, ed. and publ. by Paul-Hindemith-Institut (Frankfurt am Main, 1974/75), 33.

¹⁴*Ibid.*

The visual art's noblest function was once the decoration of buildings. Today the visual arts exist in isolation, from which they can be rescued only through the conscious, cooperative effort of all craftsmen. Architects, painters, and sculptors, we must all turn to the crafts! . . . There is no essential difference between the artist and the craftsman. The artist is an excellent craftsman. . . . Proficiency in his craft is essential to every artist. Together let us conceive a new guild of craftsmen, without the class distinctions which raise an arrogant barrier between craftsman and artist.¹⁵

The concept of mass production and functional art was shared by Bruno Taut, Hans and Wassili Luckhardt, Erich Mendelsohn, and others connected with the *Neues Bauen* (*New Construction*) movement in Berlin. They sought to supply the Berlin suburbs, desperately in need of inexpensive public housing, with architecture that was both functional and for large groups and plans that were in stark contrast to prewar concepts, not unlike Hindemith creating purposeful music for a mass audience.¹⁶

The style of *Neue Sachlichkeit* art also had a great impact upon photography. Artists made great use of pen and ink or pencil, which allowed greater precision, in effect trying to imitate the camera. Through technological developments and the use of widespread advertising, photography came to be recognized as a legitimate art form in the 1920's. The photomontages of John Heartfield were an

¹⁵*Ibid.*

¹⁶Cook, *op. cit.*, 33.

example of an artist who put his talents at the service of a functionalized art form. Albert Renger-Patsch, in keeping with the philosophy of *Neue Sachlichkeit*, photographed images from everyday life and sought to highlight the beauty in common objects.¹⁷

Neue Sachlichkeit in literature was best exemplified by the writings of Erich Kästner (1899-1975), a novelist, poet, cabaret author, and contributor to the famous Weimar literary journal *Die Weltbühne* (*The World Stage*). His style exhibits the influence of extra-literary sources, such as newspaper journalism and the idioms of everyday speech. Best known for his children's book *Emil und die Detektive* (1928), Kästner's style is terse, active, and straightforward. He described his poetry as *Gebrauchslyrik*--a term borrowed from *Gebrauchsmusik*¹⁸--and emphasized the ability to address the needs of a new middle-class audience. Other contributors to literary *Neue Sachlichkeit* include Bertolt Brecht (1898-1956), Kurt Tucholsky (1890-1935), and Walter Mehring (b. 1896).¹⁹

Neue Sachlichkeit applied to music described aspects of the artistic and literary movement to be found in contemporary composition: the form and subject matter was

¹⁷Cook, *op. cit.*, 29.

¹⁸See glossary for definition (p. 75).

¹⁹Cook, *op. cit.*, 28.

treated unemotionally and nonromantically, and everyday life permeated the choice of texts and assimilation of popular idioms. Neue Sachlichkeit was manifested by the Zeitoper in its choice of topical subject matter, musical style which was influenced by jazz, and a return to the number-opera.²⁰ Composers of the Neue Sachlichkeit style substituted the nineteenth century's motivic working and endless melody, functional harmony, and sensuous orchestral timbres with linear energy and formal constructivism. As David Neumeyer puts it, ". . . the music of the twenties was brittle, witty, sometimes vulgar, and often politically engaged."²¹

Discussions concerning musical Neue Sachlichkeit were polarized. Supporters of operatic reform favored keeping up with contemporary culture, while opponents of anti-Wagnerian trends rejected Neue Sachlichkeit. H. H. Stuckenschmidt, the influential critic and a supporter of new trends, used "objektive Musik" in 1923 to describe new works by Stravinsky and George Antheil.²² He used this term to describe the unemotional and machinelike character of contemporary music. A year later, Siegfried Kallenberg used the expression "das kühle Sachliche" ("The cool objectivity") to characterize new works by Honegger,

²⁰Cook, *op. cit.*, 30.

²¹Neumeyer, *op. cit.*, 13.

²²H. H. Stuckenschmidt, "Ausblick in die Musik," *Das Kunstblatt* 7 (1923), 221-22.

Stravinsky, and Hindemith.²³ It was up to Heinrich Strobel to make the first attempt to delineate *Neue Sachlichkeit* in a musical context.²⁴ According to Strobel, this *Neue Sachlichkeit* was either based upon modern culture or it could rely on pre-nineteenth-century or absolute forms, as in Busoni's "junge Klassizität" ("Young Classicism"), which rejected the programmatic trends of nineteenth-century composition. Strobel's definition implies that the concept of neo-classicism overlapped with the understanding of musical *Neue Sachlichkeit* in the 1920s.²⁵

Sigfried Schibli sees three central impulses in the thinking of *Neue Sachlichkeit*, that is to say, three types of criticism against already existing art. The first is levelled against mere beautiful appearance, against the principle of autonomy, and propagates a socially up-to-date and usable form under the term *Gebrauchsmusik*. The second line of criticism is directed against subjective expression in music. And finally, the third wishes to discard ornamentation in and upon art in favor of scarcity and "doing justice to the material."²⁶

²³Siegfried Kallenberg, "Zur modernen Musik," *Zeitschrift für Musik* 91 (1924), 562-64.

²⁴Heinrich Strobel, "Neue Sachlichkeit in der Musik," *Anbruch* 8 (June 1926), 254-56.

²⁵Cook, *op. cit.*, 31.

²⁶Schibli, *op. cit.*, 158.

It is clear that the use of the description *Neue Sachlichkeit* for compositional tendencies is problematic. Music lacks a material point of fixation which can demonstrate its expressionless "objectivity," its neutral relationship to reality. Non-programmatic works are all to some degree objective; what characterizes them are the emotions involved.

It was early in 1923 that Hindemith abruptly turned to the linear-contrapuntal manner of the *Neue Sachlichkeit*. This shift is exemplified by the *Kammermusiken* series (Opp. 24, 36, 46), the *Sonata for Viola*, Op. 25, No. 4, the Passion songs from *Das Marienleben*, "Vor der Passion" and "Pietà," and the opera *Cardillac*, Op. 39. These works, combining pure form with intensity as they do, have been compared to the early paintings of Klee and Kandinsky.²⁷

Franz Willms writes that the consistent thread in the development of Hindemith's music was "the emphasis on the melodic and a striving for formal clarity."²⁸ David Neumeyer described it so:

In traditional major-minor tonal music, the essential dialectic was between the forces of melody and harmony. The melodic line has energy, motion, rhythmic drive, motivic "thought"; form shapes and controls. . . . Klee's famous phrase "taking a line for a walk" shows the conception of

²⁷Neumeyer, *op. cit.*, 13.

²⁸Franz Willms, "Paul Hindemith: Ein Versuch," in *Von Neuer Musik*, ed. H. Grues, E. Kruttge, and E. Thalheimer (Cologne: F. J. Marcan, 1925), 115-16.

line as energy and thought. The return to simple geometric forms shows the clear shaping and control of that linear energy.²⁹

It is, however, extremely difficult to reduce musical *Neue Sachlichkeit* to matters of style and technique. Schoenberg's twelve-tone compositions, particularly the piano works (1923-) that initiate the new period, rely heavily on neo-Baroque forms and could even be called neo-classical. Even though the latter is sometimes regarded as a feature of *Neue Sachlichkeit*, this type of retrenchment does not really apply. Indeed, Schoenberg himself considered his own music to be the very antipode of *Neue Sachlichkeit*.³⁰

Counterpoint in the Schoenberg school intensifies all thematic events, whereas in Hindemith's compositions contrapuntal schemes replace motivic-thematic work. For Schoenberg, the craftsman is merely the mouthpiece for a musical idea, whereas in *Neue Sachlichkeit* the musical idea represents the tool or means to satisfy the needs of consumers and craftsmen. Schoenberg saw his opera *Moses und Aron* not only as a personal testimony in terms of his Judaism, but also as a comment on *Neue Sachlichkeit*. Like *Moses*, Schoenberg stood alone against the composers who had turned their backs on the ideals of artistic autonomy in

²⁹Neumeyer, *op. cit.*, 13.

³⁰Hinton, *op. cit.*, 31.

search of Neue Sachlichkeit, or what Wilibald Gurlitt, referring to Hindemith in 1929, called *Neue Gebundenheit*, a new religiosity, a bond between art and the community.³¹ Neue Sachlichkeit as an art movement lasted until 1928/29, the years of the worldwide economic depression and the growing aversion in Germany to the Weimar Republic after the death of Gustav Stresemann, the guiding force behind the young government and its popular Foreign Minister.

³¹Hinton, *op. cit.*, 33.

CHAPTER III

THE ZEITOPER

The term *Zeitoper* loses much of its flavor when translated into English as "topical opera." The "Zeit" it speaks of stylized itself as a new epoch, that time between inflation and the Depression, ca. 1924-29/30, when the Weimar Republic seemed to become consolidated. This era was characterized by the acceptance of the machine age, Americanism, anti-idealistic materialism, the slow erosion of the liberal middle-class that had supported the arts, and by *Neue Sachlichkeit*.¹

The *Zeitoper* probably was a variation of another genre of the day, the *Zeitstück*, literary or theatrical works set in the present. Critics also used other terms to define these operas: *Spiegel der Zeit* (Mirror of the time), *Tempo der Zeit*, and *Alltäglichkeit* (everyday-ness). But by 1928 the term *Zeitoper* was used so frequently that Kurt Weill condemned its "transformation from concept to slogan" and its application to any work influenced by modern culture.²

The *Zeitoper* attempted to bring opera into contact with modern culture and everyday life. As Susan Cook defines it,

¹Koebner, *op. cit.*, 60.

²Kurt Weill, "Zeitoper," *Melos* 7 (March, 1928), 106-108.

Zeitoper was primarily a comic genre and relied on parody, social satire, and burlesque as dramatic tools. As many attributes of the culture of the day were incorporated into all facets of the operatic production as possible. The libretti were set in the present, and characters were normal people or recognizable stereotypes. Either modern or commonplace locales were used: office buildings, elevators, train stations, cabarets, bathrooms, or family dining rooms. Contemporary theatrical properties played an important part: telephones, phonographs and cameras. The staging was influenced by up-to-date dramatic and cinematic techniques.³

The Zeitoper all shared one common musical feature: the use of American dance and jazz idioms or instrumentation. Their use helped fulfill the composers' wish to blur distinctions between popular and art music.

In some aspects the beginnings of Zeitoper can be compared to an earlier opera reform: the attempt to establish the Singspiel in eighteenth-century Germany. The inspiration for the Singspiel came partly from the English ballad-opera, especially from the *Beggar's Opera* (1728). The same subject, with its combination of ridicule and animosity against the hypocrisy of contemporary theater and society, was again taken up by Brecht and Weill in the

³Cook, *op. cit.*, 4.

1920's. In the eighteenth century the middle-class Protestants criticized the Italian Baroque opera for the illogical, unnatural character of its heroes. The Singspiel was to become the music theater of the middle-class, reacting against the ceremonies of the opera seria and its audience, the aristocracy. Virtuosity and brilliance in musical performance lost its meaning--actors were engaged to play parts in the Singspiel.

The Zeitoper was also a reaction against: against the music drama at a time when the monarchy had been succeeded by a republic. The Zeitoper was particularly directed against the pomp of the Wilhelmian opera stage,⁴ the quasi-religious overtones of German art, and against the bourgeois audience which had felt itself secure under the monarchy.⁵

However, every attempt to place the Zeitoper in the legendary golden era of music theater of the 1920's is hindered by the fact that the majority of Zeitopern had no important impact on performance statistics. Except for the very successful *Jonny spielt auf* by Krenek and Brecht and Weill's *Dreigroschenoper* (basically performed on the spoken

⁴Kaiser Wilhelm II interfered with the Berlin production of Richard Strauss' *Salomé* in 1906, insisting that the Star of Bethlehem twinkle on the backcloth at the end of the opera! William Mann, *Richard Strauss: A Critical Study of the Operas* (London: Kassell and Co., 1964), 44.

⁵Koebner, *op. cit.*, 76-77.

stage), no Zeitoper was regarded as a smash hit with the public. The most performed operas were by Wagner, Verdi, Puccini, Lortzing and Richard Strauss.⁶

There is also an overestimation of the city of Berlin in the case of Zeitoper. Except for contemporary drama, the so-called provinces were much more active than the capital. Only very few new works received their premieres in Berlin, for example the *Dreigroschenoper* and Hindemith's *Neues vom Tage*. With the exception of the *Krolloper*, the majority of the compositions were performed in Leipzig, Dresden, Frankfurt, Cologne and especially at various music festivals for contemporary music.

The genre was anxious to win over an "uneducated" audience, to step down from the ivory tower of art. In France, Jean Cocteau had been an influential defender of the café concert and the music hall, whereas in Germany, the cinema, cabaret and revue received more status.⁷ Film as the culture of the lower-classes was so influential in the aesthetic discussions of the twenties that it even shaped the theory of the Zeitoper. The succession of pictures was to become a new structural principle in music theater, and in turn open opera to the simple and unprepared audience. The cinema certainly provided many ideas, for example,

⁶Koebner, *op. cit.*, 62.

⁷Koebner, *op. cit.*, 64.

changing the progress of the story by running the film backwards, the basis of Hindemith's *Hin und zurück*.⁸

The Brecht model of epic theater also had a noteworthy effect upon the dramaturgy of the Zeitoper. Thomas Koebner speaks of three features of epic theater therein:

- 1) the placing of the orchestra on the stage emphasizes the commentary function of the music. The visible orchestra embodies the idea of the epic and demystifies the technique of sound production. The music disappears as a metaphysical element, the exact opposite of Richard Wagner's motivation in the design of the orchestra pit at Bayreuth.
- 2) The performance within the performance, the play within a play betrays the theatrical illusion. In *Neues vom Tage*, the married couple is engaged to perform their famous quarrels in a vaudeville theater.
- 3) Customs of the twentieth century and characteristic figures of the times are seen from a birdseye view in the Zeitoper. The manner in which the public conducts itself becomes a dramatic element: the stereotypical is put into dispute. The use of "types" suggests that the characters are mere puppets. In epic and music theaters of the twenties "reality" is presented as a type of theater: the use of formulas predestines its dramatic and scenic images.⁹

The relationship between *Neue Sachlichkeit* and Zeitoper is evident in their choice of subject matter: unhappiness with the "old life," escape, illusionary happiness and the eventual ruin of the characters seeking something new in the end. One is reminded of the cashier that Georg Kaiser

⁸*Ibid.*, 92.

⁹Koebner, *op. cit.*, 94.

described in *Von Morgens nach Mitternachts* (*From Morning to Midnight*; 1912)--a change in life from a boring existence by escape through suicide--or Brecht's unsatisfied seeker of happiness in his drama *Im Dickicht der Städte* (*In the Depths of the Cities*; 1923). Both authors later helped in the development of the *Zeitoper* (both collaborated with Kurt Weill, and Brecht worked with Hindemith). The failure of a search for bliss is repeated in the *Dreigroschenoper* and in *Neues vom Tage*. Many figures in the operas become the symbols of helpless individuality: they appear as puppets, marionettes or tragic clowns. Petrushka and Pierrot Lunaire find their (less profiled) successors in the composer Max of *Jonny spielt auf*, in the married couples and divorce agents of *Neues vom Tage*, and in the "heroes" of *Mahagonny-Songspiel*. Chaplinesque figures occur quite often;¹⁰ however, aggression and eccentricity are not all that common. These were more the venue of the *Kabarettrevue*, a more vulgar theater form which appealed to the middle-class urban public, the average operagoer of the 1920's. When the *Zeitoper* parodies something, it is usually in a less vicious manner. Because of its "craftsmanlike" construction, the music sometimes tends to cover up the humor of the libretto, which supplies the parodistic effects of the drama.

¹⁰*Ibid.*, 102.

Examples of this are Hindemith's *Zeitopern*, especially *Neues vom Tage*.¹¹

The *Zeitoper* had to compete with popular entertainment, and thus composers sought to integrate features of these genres. The revue consisted of loosely connected dramatic sketches with musical and dance numbers. Its success depended on a hit number. The foxtrot and Charleston became important elements of the revue.

The cabaret adapted to daily changes in society and politics. Bertolt Brecht, Kurt Tucholsky, and Erich Kästner all wrote dramatic pieces and texts for this theater. Musical numbers, which were usually settings of strophic texts, were in a popular idiom and the accompaniment was kept simple.

The *Kabarettrevue*, which developed in the 1920's, combined the music and dance of the revue with the satire and political commentary of the cabaret. Marcellus Schiffer, who wrote the libretti for both *Hin und zurück* and *Neues vom Tage*, was well-known for his *Kabarettrevuen*. The final scene of *Neues vom Tage*, in which Eduard and Laura are forced to retell their marital strifes as part of a show, comes complete with a chorus line. Schiffer's *Fleissige Leserin* (*The Diligent Reader*) parodies newspapers and magazines. Friedrich Hollaender and Schiffer collaborated

¹¹Koebner, *op. cit.*, 98-99.

on a piece called *Quick*, the theme of which was the newly invented automat.¹²

Theatrical innovation also had a great influence on the Zeitoper. The role of the director took on greater importance in the 1920's. Erwin Piscator's (1893-1966) *Zeittheater*--political or topical theater--most directly influenced the techniques of the Zeitoper. He adapted features of mass culture and entertainment to the theater. He made use of machines, radios, and cars in his staging. Most importantly, he used film and photographic slides to document the dramatic action. Zeitopern show Piscator's influence in utilizing all the technical means available to modernize and heighten the stage action. Hindemith's *Neues vom Tage*, for example, has scenes set in a contemporary business office with typewriters, and employs the simultaneous use of more than one acting area, another Piscator technique. All Zeitopern reflect a desire to update opera productions as well as libretti and rely on techniques similar to Piscator's documentary style.¹³

One composer who did not share in the goals of most *Neue Sachlichkeit* composers was Richard Strauss. However, his domestic opera *Intermezzo* (1923), which was billed as a bourgeois comedy, carried many of those same elements which

¹²Cook, *op. cit.*, 34-35.

¹³Cook, *op. cit.*, 36-38.

were later integrated into the Zeitoper. The story involved in *Intermezzo* is autobiographical (the composer himself wrote the libretto), revolving around his own household and marriage. The characters represented are actual family members and friends. As Strauss writes in the foreword to the opera, he did not wish to present any "heroes," but real people. He wanted "to turn his back on the old-fashioned love and murder affairs of widespread opera libretti," and hoped with his "perhaps all too daring grasp 'into full human life'" to open "a new way for musical-dramatical works" that others "would go after me with perhaps more talent and luck."¹⁴ The everyday themes of a family and household used within music theater constitute what Winfried Kirsch refers to as "Opera domestica." She also includes Hindemith's *Hin und zurück* and *Neues vom Tage* in this category.

With the closing of the Krolloper in the summer of 1931, the era of the Zeitoper finally came to an end. Critics and composers despaired over opera's worsening condition caused by economic, social, and political turmoils. Conservatives became increasingly vocal in their call to return to the traditions of nineteenth-century music

¹⁴Richard Strauss, *Intermezzo* (London: Boosey and Hawkes, 1952), foreword.

drama. The demise of the Weimar Republic finally put an end to any discussions regarding a "crisis in opera."¹⁵

Zeitopern represent in ideal and example one of the great attempts of the twentieth century to open the conservative institute of German opera to contemporary expectations by composers and writers.

¹⁵Cook, *op. cit.*, 25.

CHAPTER IV

THE AESTHETIC AIMS OF HINDEMITH

In October 1926, Hindemith met and subsequently befriended Fritz Jöde, the leading figure of the *Jugendmusikbewegung*, or musical youth movement. Music education and involvement were the primary goals of the philosophy, and these surfaced in later festivals as well as in Hindemith's Sing- und Spielmusik (See below). Hindemith wrote to Jöde on October 12, 1927, declaring his enthusiasm for the *Jugendmusikbewegung*, ". . . here something is happening that will fundamentally renew the musical life of all of us," stating that it was "central to . . . the most important question of today's musical life, the bringing together of people and art."¹

The repertory of the *Jugendmusikbewegung* consisted of national folk music and some early polyphony. It was through his connection with this movement that Hindemith encountered German Renaissance popular song, sacred and secular. In his neo-classical compositions he had concentrated on continuous, overlapping melodic phrases of instrumental character, but he now began to use a more lyric idiom, whose phrasing and reversion to melody and

¹Hinton, *op. cit.*, 64.

accompaniment can be traced to vocal music. The simplicity of some of his *Gebrauchsmusik* (See below.) is therefore deceptive, for it is an important step in the evolution of a new musical style.

In composing work for amateur and school groups, for mechanical instruments, or for film or radio broadcasts, Hindemith practiced a new practical approach referred to as *Gebrauchsmusik*, or "music for use," although Hindemith preferred *Sing- und Spielmusik*. Heinrich Bessler coined the term *Gebrauchsmusik* in 1925, meaning music which was a servant to the ideals of practicality, usefulness, relevance, didacticism and utilization of modern technology.²

Hindemith criticized the overuse of the term and the extremes to which some composers took the concept, but *Gebrauchsmusik* shares the same aesthetic which led to the beginnings of the *Zeitoper*. Both sought to create music for the modern musical consumer.³

Hindemith was most concerned with the growing isolation of the contemporary composer. He felt sure that the difficulties of contemporary compositions stemmed from the philosophy of "l'art pour l'art," and that if composers chose less personal and more realistic ends, these

²Cook, *op. cit.*, 21.

³A present day *Gebrauchsmusik* is the Muzak played in stores which animates the consumer to make purchases.

difficulties would end. He composed in order to provide performing experiences upon which a better understanding of modern works could be based.⁴ *Neue Sachlichkeit* takes the dynamic of the movement away from the tradition of autonomy, whereas *Gebrauchsmusik*, an outgrowth of that movement, attempts to seek new, positive uses for the composer's skills. These works are central to Hindemith's general artistic philosophy and to the evolution of his distinctive musical language and music theory.

The didactic side of *Gebrauchsmusik* was influenced by Hindemith's involvement with the *Jugendmusikbewegung* and became known as *Gemeinschaftsmusik*, or community music. An example is his *Schulwerk des Instrumental-Zusammenspiels* (*Training of Instrumental Ensemble Playing*), op. 44, published by Schott in 1927 as part of a series of *Gemeinschaftsmusik für Jugend and Haus*, which Fritz Jöde edited.⁵

In his 1929 essay "Über Musikkritik" ("On Music Criticism"), Hindemith does not deny the need for expert analysis, but he does question the personal competence of many of Berlin's music critics. He voices his feelings about the public and the community. "What concerns all of us is this: The old public is dying off. How and what must

⁴Ian Kemp, *Hindemith* (London: Oxford University Press, 1970), 23.

⁵Cook, *op. cit.*, 21.

we write in order to get a larger, different, and new public; where is that public?"⁶ Hindemith's support for *Gemeinschaftsmusik* made him the leading figure in the attempt to reconcile modern music with modern audiences, to compose to fit the needs of the time, and to coordinate life and art.

⁶Paul Hindemith, "Über Musikkritik," *Melos* 8 (1929), 106.

CHAPTER V

THE ZEITOPERN OF PAUL HINDEMITH

"If I had an opera text, in just a few weeks I would produce the greatest opera. I am completely aware of the problem of new opera and I am sure I could solve it entirely right now--as far as that's humanly possible."¹ So Paul Hindemith wrote to his publisher Schott in 1923. As far as he himself was concerned, the greatest problem he faced as an opera composer was finding the right text. Hindemith displayed an unusually refined taste in literature, choosing authors such as Kokoschka, Whitman, Brecht, Benn, Trakl, Rilke, Shelley, Keats, Baudelaire, and Thornton Wilder.² He had an incredibly great and diverse interest in opera. This interest was supported by four different factors:

- 1) Hindemith had a congenial partner in the publishing house Schott from 1919 on. They were demanding and critical, but never tried to confine him in his plans.
- 2) Hindemith's operas were immediately performed, which never gave him the feeling that he was "writing-for-the-desk-drawer."

¹Angela Zabrsa, "Hindemiths Opernprojekte," *Hindemith-Jahrbuch I*, ed. and publ. by Paul-Hindemith-Institut (Frankfurt am Main, 1971), 42. (Translation by author).

²See Appendix B for a listing of Hindemith's dramatic works.

- 3) Through his position as concertmaster at the Frankfurt Opera House (1916-1923) he acquired a profound knowledge of the opera repertory.
- 4) Through his instrumental compositions and activities as a performer, Hindemith was able to direct public attention upon himself, which he found creatively inspiring, and this atmosphere was carried over into his dramatic works.³

Hin und zurück

The Zeitoper *Hin und zurück* marks Hindemith's first foray into the field. In 1924, with the critical successes of his first three one-act operas behind him, Hindemith wrote Willy Strecker, his editor at Schott, to ask for his help in finding suitable libretti. Among many ideas, Strecker suggested a collaboration with Bertolt Brecht and a new setting of Gay's *Beggar's Opera*, both of which were finally realized by Kurt Weill.⁴

Hin und zurück received its premiere on July 15, 1927, at the German Chamber Music Festival in Baden-Baden. Also on the same program were *Die Prinzessin auf der Erbse* (*The Princess and the Pea*) by Ernst Toch, *L'Enlèvement d'Europe* (*The Abduction of Europa*) by Darius Milhaud, and Kurt Weill's *Mahagonny-Songspiel*. Subtitled *Sketch mit Musik*, *Hin und zurück* was written by Marcellus Schiffer, based on Schiffer's own revue *Hetärengespräche* (*Conversations with Greek Courtesans*). Twelve minutes in length, the musical

³Zabrsa, *op. cit.*, 43.

⁴Cook, *op. cit.*, 147.

work parodies old-fashioned operatic conventions, modern domestic life, and the film industry. Composed in three and one-half days between May 9 and May 12, 1927, it was written into full score without sketches. In the same month, Hindemith finished the piano-vocal reduction.

Hindemith followed the example of Richard Strauss, whose opera *Intermezzo* also dealt with private family matters. Four years later, jealousy is again the catalyst and again a letter is the *corpus delicti*.

As implied in the title "There and Back," the unusual aspect of the plot is its sudden reversal. The bearded sage, a *deus ex machina*, appears through a trap door and explains that "Looking down from above, it makes no difference whether man goes forward with life from the cradle until he dies, or whether he dies first and is born afterward."⁵ The plot then proceeds backward in imitation of the clichéd film technique. There is no actual retrograde or complete reversal of the action as in a palindrome, rather, there is a delicate grafting accomplished by reversing the sequence of sections. These are compressed when repeated, the Ariette by four measures, the Duet by two and the *Sehr Lebhaft* section by 15 measures. Entire sections of the libretto and music return in

⁵Paul Hindemith, *Hin und zurück*, piano-vocal score (Mainz: Schott, 1927), 14-15.

preceding order. However, the sneeze of the deaf old aunt, which opens the opera, returns backwards as "Ptschü-haa."

Although the score contains no modern dance music per se, there is a resemblance to both the *Kammermusik No. 1* and the *Suite 1922*. The work is orchestrated for a group of nine instruments with ten performers: flute, clarinet, alto saxophone, bassoon, trumpet, trombone, piano two-hands, piano four-hands, and an offstage harmonium used only to accompany the sage's monologue. Hindemith may have sought to imitate the small ensembles of the revue theater.

The entire composition is filled with an aggressive rhythmic vitality and syncopation. The prelude undergoes a meter change every measure for the first nine bars. The instruments receive soloistic treatments, especially the saxophone, flute, trumpet, and trombone. The pianos function as harmonic and rhythmic support, as is common in dance bands.

The format of *Hin und zurück* is that of the number-opera. An instrumental introduction is followed by Helene's ariette, Helene and Robert's duet (see example 1), and a trio for the doctor, the attendant, and a remorseful Robert. The central solo for the sage is unnumbered. (Originally the role of the sage was written for bass, speaking melodramatically over held notes in the flute and clarinet; later Hindemith changed it to tenor accompanied

Example 1. Paul Hindemith, *Hin und zurück*, "Duet."

H1 *Im* *dy...* 16
 Rob *Ich ster...*
So stirb! *He draws a revolver.*
Er zieht einen Revolver.
ff

by an offstage harmonium.) Then the trio, duet (see example 2) and ariette return.

Example 2. Paul Hindemith, *Hin und zurück*, "Duet."

Duet

Sehr lebhaft $\text{♩} = 160$ (Very lively)

HELENE 21 *Im*

ROBERT *puts pistol in his pocket*
Redt den Revolver ein *Ich*

So
You

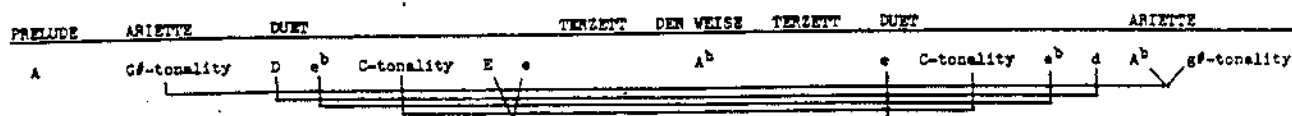
ff

H1 *ster...*

Rob *stirb!* *Fal -*
die *Fals.*

Helene's solo is a spoof of traditional opera arias. Four words comprise the text--"Froh und früh erwacht" (I awoke cheerful and early)--and these words are repeated for comic effect. The final line (see example 3) is an imitation of an operatic cadenza complete with cadential trill. During the trio, the doctor states over and over that nothing can be done while the attendant lists possible medications. Robert declares his remorse, oblivious to the doctor and attendant, a parody of the contemplative ensemble, in which characters reflect on their own feelings, unaware of what is being said around them.

A formal scheme of *Hin und zurück* appears as follows:



The sections correspond to each other in terms of key and dramatic action. On stage we are left with the exact same scene as the opening (albeit with a reversed sneeze!); although musically the work ends with a G# chord without a third, leaving us close to, but not exactly at the firm A major chord of the very beginning. The implication of the G# is that of a leading tone to the A major of the beginning; it could all start again *ad infinitum*. Hindemith is fond of using cadences in surprising ways, for example A⁷ to D by way of a G# major chord. Steps and half-steps are more frequent than skips, and small skips are more common than big ones. Hindemith respected consonance as the

Example 3. Paul Hindemith, *Hin und zurück* "Ariette."

9 *Like new* *f* *p cresc.* *I wake* *Now oo-a-oo-a - oo I* 7

Hel Früh froh er-wacht, früh-o-ü-o-ü oh er -

8 *mp* *mf*

10 *wake* *now* *like new* *now neu; now neu; I*

Hel wacht, früh und froh, früh froh, früh froh er-

10 *wake, now* *new* *like new* *I now* *a-wake* *a*

Hel wacht, Früh... froh... so früh... und froh... erwacht, er -

Duett

Im gleichen Zeitmaß *L'istesso tempo*

Hel *wake*

wacht.

ROBERT

Im gle

fundamental element controlling progressions, but used non-traditional chords as new consonant structures.

Hin und zurück was well received at its premiere, with critics singling out Walter Brügmann's clever staging, which involved an obviously unrealistic two-dimensional set and even a cardboard dog.⁶ This set underscored the nature of Schiffer's libretto.

Hin und zurück received its Berlin premiere at the Krolloper on January 7, 1931, with Otto Klemperer conducting, Hans Curjel directing, and sets designed by Bauhaus artist Laszlo Moholy-Nagy. This production also included performances of Ravel's *L'Heure espagnole*, Debussy's *Jeux*, and Weill's *Kleine Dreigroschenmusik*.⁷

Neues vom Tage

After the success of *Hin und zurück*, Willy Strecker suggested that Hindemith work with expressionist playwright Ernst Toller. Hindemith wrote Strecker of his wish for a second collaboration with Schiffer. The choice of Schiffer indicates Hindemith's desire to continue in the *Zeitoper* genre. *Neues vom Tage* was composed between early 1928 and early 1929. The publishers received the finished score at Easter, 1929. It was wrapped in a cardboard box upon which newspaper clippings had been pasted, paying tribute to the

⁶Cook, *op. cit.*, 157.

⁷*Ibid.*

"news of the day." Hindemith wrote, "Dearest Publishers, enclosed is the finished title. I believe it is useful and fulfills its functions. On the other hand, hopefully you won't like the wrapping better than the whole opera."⁸

Neues vom Tage retains the domestic theme of *Hin und zurück* focusing on a husband and wife, Eduard and Laura, and their marital problems (see synopsis in appendix). Eduard and Laura decide to get divorced. Schiffer and Hindemith exploited the modern problem of obtaining grounds for a divorce, and the composer requested that his librettist consult with an attorney for accuracy.

The circular nature of the earlier work was also retained. In the end, Eduard and Laura decide they might as well stay together. Hindemith also reused musical sections again. Thus, as in *Hin und zurück*, life comes full circle and the status quo is maintained.

Neues vom Tage also employs social satire. Sexual mores, the legal system, and modern bureaucracies are lampooned. The commercialization of life, resulting from the increased power of the news media, is ridiculed. The audience is shown how journalism has turned private life into grist for the tabloids.

Schiffer had also suggested the title *Das kann jedem passieren* (It can happen to anyone), which Strecker

⁸Briner, *op. cit.*, 68.

preferred, although he understood the choice of *Neues vom Tage* when he received the last act.⁹

The opera makes references to America, the land of unlimited possibilities, and Eduard is promised a contract to perform there. Individual scenes suggest the Alltäglichkeit of the opera (see above, p.14). Director Ernst Legal made the representation of the revue stage setting as true to life as possible.¹⁰ The simultaneous sets of Piscator's theater are called for in scene 6, with Laura's hotel room and Eduard's jail cell. Modern stage properties include typewriters, a bathroom with running water, and signal bells for the start of numbers. Chorus members cry out newspaper headlines--"Tomorrow evening Furtwängler conducts a special Beethoven concert" and "In Rome, Mussolini opens a house for poor coin collectors."¹¹

As is the case in *Hin und zurück*, *Neues vom Tage* is conceived in the style of an eighteenth-century number opera. Three acts and eleven scenes constitute the work, with each scene divided into two to five separate numbers. Hindemith's orchestration favors brass and woodwinds, calling for two flutes, oboe, English horn, clarinets in B-flat and E-flat, bass clarinet, alto saxophone, two

⁹Cook, *op. cit.*, 158.

¹⁰*Ibid.*, 159.

¹¹Paul Hindemith, *Neues vom Tage*, piano-vocal score (Mainz: Scott, 1929), 245-46.

bassoons, contrabassoon, horn, two trumpets, two trombones, and tuba, with a string section made up of six violins, four violas, four celli and four basses. Percussion instruments are xylophone and glockenspiel, with harp, banjo, and mandolin called for at times. As in *Hin und zurück*, there is a piano two-hands and a piano four-hands, once again providing harmonic and rhythmic support.

The overture, marked "very fresh and tight," is full of syncopated off-beat rhythms. Hindemith continued to make use of jazz idioms in three sections. The opening duet between Eduard and Laura is an identifiable foxtrot with a four-beat bass line against a dotted melody for solo trumpet (see example 4).

Example 4. Paul Hindemith, *Neues vom Tage*, Scene 1.

The image shows a musical score for Example 4. It consists of three systems of staves. The first system has two vocal staves: the top one for Laura (L) and the bottom one for Eduard (E). Both vocal staves have the lyrics "laß - sen uns - schei - den." written below them. The second system shows the piano accompaniment, with a grand staff (treble and bass clefs) containing complex rhythmic patterns and chords. A box with the number "7" is placed above the first measure of the Laura vocal line.

This is an operatic parody because it is a Hate Duet instead of a Love Duet. Further on into the same scene, Herr and Frau M. join Eduard and Laura in a triple-time Boston, a

slow ballroom dance with three steps in two bars, not unlike the "Boston" movement of *Suite 1922* (see example 5).

Example 5. Paul Hindemith, *Neues vom Tage*, Quartet.

Quartett
Die gleichen Viertel wie vorher (etwa 184)
Frau M.

Un-fer

Herr M. *mf*
Von der Hochzeits-rel - - fe zu - rüd.

An-er-ka-be - fuch. Wie sit-zen doch

The foxtrot returns as Herr and Frau M. get involved in the quarrel and decide to get a divorce themselves.

These dance sections return towards the end as Laura and Eduard's revue number reenacts their original music with an added chorus. As Herr and Frau M. return from their second honeymoon and make their entrance into the theater, the Boston blues returns. The dances are integrated into the drama as opposed to being handled as on-stage music,

stressing the Alltäglichkeit of the opera; everyday domestic scenes are set to everyday music.¹²

The final revue scene is a heavy-handed parody of Weill, orchestrated with an alto saxophone, mandolin, piano, and banjo. The strophic song that Eduard and Laura sing is straightforward, and like a foxtrot with a steady bass line and syncopated melody (see example 6).

Example 6. Paul Hindemith, *Neues vom Tage*, Scene 11.

Eine Dame in schwarzem Trikot tritt mit ihrem auf und bleibt mit auf dem Rücken verführten Armen im Hintergrunde stehen. Dieser in Livree tragen eine grüne Prunkstille, einen weiteren Tisch mit einem Stoß schmieriger Porzellanteller und eine ebenfalls Venus bereit. Grelles Scheinwerferlicht.

LAURA
 Je - de Lie - be, die wir lie - ben, darf man nach Be - lie - ben lie - ben.

EDUARD
 ...an und für sich nichts da - bei.
 Denn es ist, wie dem auch sei, an und für sich nichts da - bei.

In scene 2, the nervousness of Eduard and Laura as they stand at the counter of the divorce bureau is underscored by the light brass rhythms. Scene 3, in the Office of Family

¹²Cook, *op. cit.*, 160-161.

Affairs, opens with a chorus of typists who sing about the handsome Herr Hermann. Typing is stylized in the music by the two pianos, glockenspiel, and xylophone playing repeated sixteenth-note passages (see example 7).

Example 7. Paul Hindemith, *Neues vom Tage*, Scene 3.

Drittes Bild

No. 6 Chor und Soli

"Universum": Büro für weltweite Angelegenheiten. Ein großer Raum, mit allen Finessen der modernen Bürotechnik eingerichtet. Im Vordergrund ein großer Schreibtisch mit sämtlichen möglichen -Phonen. Im Hintergrund eine Anzahl Tippräuleins bei der Arbeit.

Sopran *p*
 In Be-ant-wor-tung Ihres Schreibens be-tref-fend die Großherstellungsm

Chor Alt *p*
 In Be-ant-wor-tung In-res Schrei-bens be-tref-fend

Mäßig schnell, sehr grazios (a etna m.)

pp *p* *mf* *pp*

Especially humorous is the treatment Hindemith affords the word divorce. He sets the noun and verb form in an overblown, melismatic manner, and couples who had been quarreling wind up singing in unison about separation (see example 8).

The "Duett-Kitsch" of scene 4 involves phony declarations of adoration between Laura and Herr Hermann,

her rented lover. It is a parody of Romantic opera music,
Example 8. Paul Hindemith, *Neues vom Tage*, scene 1.

The image displays two systems of musical notation for a vocal and piano piece. System 6 shows a vocal line (L) with lyrics 'von ihr fest Nicht in die Luft. Ein erschauer Gedanke kommt herein.' and a piano accompaniment (P) with complex, rhythmic patterns. System 7 shows a vocal line (L) with lyrics 'laf - fen uns khei - den.' and a piano accompaniment (P) with similar complex patterns. The notation includes various musical symbols such as notes, rests, and dynamic markings.

with an overly sentimental text, diminished chords, chromaticism, and harp arpeggios.¹³

One of the numbers most commented on at the time was Laura's "Arioso" in Scene 5. Instead of a musical selection about the beloved, Laura soaks in the bathtub and sings in praise of constant hot water that is electrically heated. The melody line contains dramatic skips, long sustained notes, and virtuosic passages that do not fit with her text (see example 9). This scene ends with an ensemble, Herr

¹³*Ibid.*, 163.

Example 9. Paul Hindemith, *Neues vom Tage*, Arioso.

The image shows three systems of musical notation. Each system has a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are written below the vocal line. The piano accompaniment is highly rhythmic and complex, with various dynamics such as *pp* and *p* indicated. The overall style is characteristic of Hindemith's 'Neues vom Tage'.

Hermann having entered in on Laura, and then his presence with her discovered by others. The rhythms become increasingly more complex as the situation worsens and more and more people harass the half-naked Laura. Hindemith sets the soloist's lines apart from the homophonic chorus. "Wie peinlich," the most banal words, are deliberately stretched out.

This scene in the bathtub had later political repercussions for Hindemith. Goebbels cited this as further

evidence of Hindemith's decadence when the Nazis announced a boycott on performances of his works in November of 1934.¹⁴ (Goebbels also claimed *Neues vom Tage* was dissonant and atonal. It is unlikely that he ever saw the work performed or was even acquainted with it.) However, all descriptions of the opera from the time state that only Laura's head and shoulders were visible to the audience.

Hindemith also made use of recitative, sometimes for comic purposes (see example 10). In the fourth scene, **Example 10.** Paul Hindemith, *Neues vom Tage*, Scene 4.

chaft. Die Teilnehmer dieser Führung offen teils... (wie am Anfang), keiner achtet auf die Erklärungen des Füh
FÜHRER **Frei im Zeitmaß** *mf* *s*

Hier sehen Sie die berühmte Venus. Dreitausend Jahr

Kleines Tomtom

Dieser wiederum... (wie am Anfang).

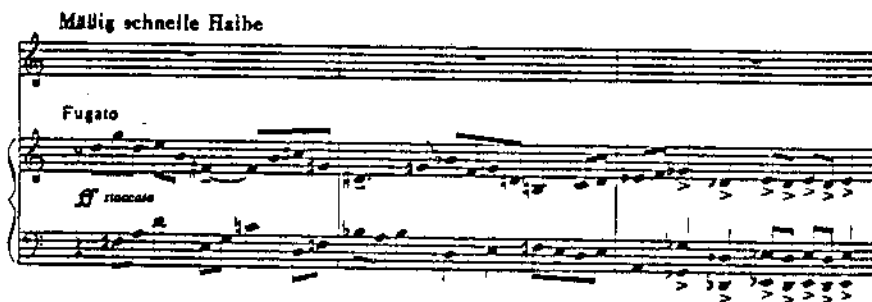
alt. Marmor, aus ei-nem Stück ge-ar-bei-tet. Be-achten Sie die fehlenden Ar-me. Echt

¹⁴James E. Paulding, *The Music of Paul Hindemith* (Ann Arbor, Michigan: UMI, 1980), 95.

set in the Louvre with Venus di Milo in the background, the guide drones on about the statue to the bored crowd above a sparse string pizzicato accompaniment. "Notice the missing arms. Genuinely classical. Three stars in Baedeker."¹⁵ The scene ends with the same speech, with the guide and his group oblivious to the fact that Venus was destroyed by Eduard in a jealous rage.

At the beginning of "Von der Hochzeit zu Kana" ("Of the Wedding at Cana") part of Hindemith's pivotal work *Das Marienleben*, op. 27 (1922-23), his neo-classicism is in evidence (see example 11).

Example 11. Paul Hindemith, "Von der Hochzeit zu Kana," *Das Marienleben*, op. 27.



The important features of this ritornello can be found in *Neues vom Tage* (see example 12).

Comparing these two examples reveals how much Hindemith thinks in terms of line, usually in two parts; that melodically and harmonically the interval of a fourth plays an important role; that individual lines are "variably diatonic," either in scalar figurations or by outlined

¹⁵Hindemith, *Neues vom Tage*, 66.

Example 12. Paul Hindemith, *Neues vom Tage*, Scene 2,
Quartet.

No. Quartett
4

Lebhaft (♩. etwa 120) und sehr leicht

Aus einem Amtszimmer kommen munter Eli, Oli, Ali und Uli. Eli ist lang und spindeldünn, Oli klein und zierlich, Ali ist klein und kugelförmig, Uli sehr groß und dick. Sopran und Tenor sind das eine Paar, Alt und Bass das andere.

broken diatonic chords; that the music relies heavily on sequential writing; and a tendency towards articulating resting points is further underlined by the two parts joining in unison (ex. 11 bar 3, ex. 12 bar 4).¹⁶

By the end of the opera, Hindemith has returned to the seriousness he tried so hard to deny. He and Schiffer show a surprising old-fashioned worry about the superficiality of so-called modern life in the face of hypocrisy and shamelessness. At first, the breaking of the Venus statue represents the smashing of traditional values of art. This happens as a joke, without any sorrow. However, when the same smashing is repeated as a revue number, it becomes

¹⁶Hinton, *op. cit.*, 23.

tedious because one feels it to be a mandatory reenactment.¹⁷

The ridicule of bourgeois marriage turns into horror in the face of its ritualized destruction. This reflects a change of thinking in the *Zeitoper* itself. Almost as a reply to *Neues vom Tage*, Schoenberg and Max Blonda's *Von Heute auf Morgen* shows the Alltäglichkeit of marriage as a haven for the bourgeois, which protects the values of the family against the ridiculous dictates of fashion (fashion equated with divorce, free love, freedom from responsibility, etc.). Franz Willms characterizes the people in *Neues vom Tage* as "characteristic puppets of our times" and speaks of "the ghostly life" which is here set to music.¹⁸

Neues vom Tage was presented in June 1929 as part of the Berlin Festspiele, with Ernst Legal as director, sets designed by Piscator's collaborator Traugott Müller, and conducted by Otto Klemperer. *Neues vom Tage* was the only work ever premiered at Klemperer's Krolloper. Two days later the opera was performed in Darmstadt with Karl Böhm conducting.

¹⁷Koebner, *op. cit.*, 96.

¹⁸Franz Willms, "Neues vom Tage. Zu Hindemiths lustiger Opera," *Blätter der Staatsoper und Stadt, Oper Berlin*, 29 (1929), 9.

Klemperer wrote to his wife that "everything fits together charmingly . . . the orchestration is a marvel."¹⁹ Some orchestra members complained openly about the conductor's rehearsal demands. Hans Curjel agreed with Klemperer's opinion of the score. Writing to Kurt Weill before the premiere, Curjel stated, "The orchestra sounds fascinating, a lot goes on on stage, [Klemperer's] élan compensates for much."²⁰ In a letter to his publishers dated February 3, 1930, Hindemith wrote that he was unhappy with Ernst Legal's direction "which, to put it crudely but accurately, was a load of crap."²¹

Although the work was well received, most critics found it to be flawed. There was a general feeling that Hindemith's highly contrapuntal music was too cumbersome for the sparkling nature of the work and that inherent dramatic weaknesses detracted from the desired effect.²² The original version suffered from a decline in tension in the third act. Walter Hirschberg in *Signale* wrote:

Hindemith's (supposedly) funny opera *Neues vom Tage* upon a text by Marcellus Schiffer, a *mixtum compositum* of opera buffa, cabaret, revue, and sketch, revealed itself at its Krolloper premiere

¹⁹Peter Heyworth, *Otto Klemperer* (Cambridge: Cambridge University Press, 1983), 292.

²⁰*Ibid.*, 292-93.

²¹Geoffrey Skelton, *Paul Hindemith: The Man Behind the Music* (London: Victor Gollancz Ltd., 1975), 94.

²²Paulding, *op. cit.*, 98.

as a below-standard, tasteless piece of junk, which, with its cheap effects, is more suited for a suburban stage than for the *Staatsoper*. Nevertheless, it cannot be denied that even here the work found applause, that a part of the audience was honestly satisfied and another was so repulsed that it didn't even have the energy to hiss in objection.²³

Others were even more forceful in their opposition, as indicated by this reaction by Lazare Saminsky:

Hindemith's opera *Neues vom Tage* is a shining exhibit of a brilliant creative gift caught in the stream of mass production for the city mob, and degraded and mutilated by fashionable dogma. In *Neues zum Tage* [sic] we have neoclassicism, new polyphony, and "return to Bach" at any cost, plus a strange and deadly tedious cabaret capriccio that is used in operatic writing. Neither the manufactured pastiche, nor the old classic polyphony set in motion at desperate speed, nor the dead grotesque with its sad, forced gaiety, nor the master-tricks of orchestral writing applied to a purely cabaret stage "conception," are means as jocund or convincing or even as entertaining as is really good cabaret. One would never believe this music to be by the same Hindemith who wrote the fine string trio, the cello sonata, the *Marien-Lieder* and the adorable choruses to medieval texts.²⁴

Most critics agreed that *Neues vom Tage* was not successful in its combination of Schiffer's revue sketch libretto and Hindemith's rigorous formal models. H. H. Stuckenschmidt, who liked the work in general and approved of Hindemith's choice of Schiffer as librettist, found the

²³Walther Hirschberg, "Hindemith. *Neues vom Tage*," *Signale* 87 (Berlin: June 12, 1929), 758-60.

²⁴Lazare Saminsky, *Music of our Day* (Freeport, New York: Books for Libraries Press, 1970), 44.

conclusion of the work too flawed and suggested a fundamental revision.

This revision did indeed take place. In August of 1953 Hindemith was asked to present *Neues vom Tage* in Italian in Naples the next year. During the fall Hindemith began to revise the opera, and since Schiffer had died, Hindemith started the revision with Viennese author Hans Weigel, but then finished the task himself (although his wife Gertrud claimed to have had a hand in the new text) during the Christmas vacation of 1953.

This new two-act version had its premiere on April 7, 1954 at the Teatro San Carlo in Naples with Hindemith conducting. During September 1955, Hindemith undertook further changes in the text, score, and piano-vocal score, particularly in the third and fifth scenes. In November and December 1961 he wrote a supplement for a new production in Mannheim in April, 1961. At the same time, he was working on the English version which was performed as *News of the Day* in the summer of 1961 in Santa Fé.²⁵

The main difference in the new version is the ending: Eduard and Laura now repent half-way through and melt into the background with their privacy intact, leaving the reporters and showmen to re-enact their legend with a substitute married couple.

²⁵Briner, *op. cit.*, 69.

Hindemith resolved to remove the notorious bathroom scene which had caused him so many problems earlier. Willy Strecker objected strenuously, writing that "It made the work famous. It would be like *Lohengrin* without the swan."²⁶ Nevertheless, Hindemith now had the handsome Herr Hermann as occupant of the bathtub, in place of Laura. Writing to the Strecker brothers, Hindemith stated, "It is clear from the start that the vocal line would have to be altered entirely (though the orchestra part can remain unchanged), for the exaggerated floridity of the old version was one of the main reasons why the opera has never been more than a moderate success: it was stylistically at odds with the light-hearted story."²⁷

The original version of *Neues vom Tage* was a parody without teeth, behind which stood a latent sadness and resignation. The story itself was closer to a film, hence more believable. The second version was full of more illogical banter. Many cantilena-type sections were eliminated and the character of Herr Hermann paled. Even though Hindemith gave new figures, motives, and "culture-critical" aspects to the old text, it was not really *News of the Day*, but the problems of the 1920's transposed into the 1950's.

²⁶Skelton, *op. cit.*, 265.

²⁷Skelton, *op. cit.*, 265.

Hindemith left behind the aesthetic of *Alltäglichkeit* after composing his children's opera, *Wir bauen eine Stadt* (*We're Building a City*), in 1931. The start of his mature style in *Mathis der Maler* (*Mathis the Painter*; composed between 1933 and 1935) sounded the death knell for the *Zeitoper* by using the theme of the artist in society. The artist does not concern himself with politics but learns to remain true to his private art alone. The era of *Neue Sachlichkeit* and *Gebrauchsmusik* was over.

Hanns Eisler wrote of Hindemith in 1935:

As an artist he acted not so much in a God-given way and above the heads of the people than as a craftsman, and that is much more useful to us than a "mad genius" with an artsy hairdo. Hindemith distanced himself from the view that one makes music just to make music, rather he composed music for particular practical purposes. He was one of the few, then, who understood that the style and technique of music-making are determined by particular purposes. That comes very close to our materialist views, since we say that style and technique in music are determined by their social purpose.²⁸

It was this involvement with the ideals of *Gebrauchsmusik* and *Neue Sachlichkeit* that characterized Hindemith's turning-point in style between 1924 and 1933 and established him as the leader of an aesthetic movement opposing the Second Viennese School. Although his *Zeitoper*n have had little or no effect on the further development of opera, they represent a portion of Hindemith's output that

²⁸Hanns Eisler, *Musik und Politik* (Munich: Rogner and Bernhard, 1973), 258. (Translation by the author.)

is more important for its artistic values than for any new musical material involved. Hindemith was the principal representative and exponent of the new developments in music--of musical Neue Sachlichkeit.

APPENDIX A
SYNOPSIS OF OPERA PLOTS

Hin und zurück

Libretto by Marcellus Schiffer after his own cabaret revue, *Hetärengespräche*. Synopsis taken from Marc Blitzstein, "*Hin und zurück* in Philadelphia," *Modern Music* 5 (May-June, 1928), 34-36.

The play opens with a sneeze from an old deaf aunt who is knitting. The entire first section spans only four short minutes: Helene has her morning coffee, greets her husband Robert, who presents her with a birthday gift; a letter is brought to Helene which is discovered to be from her lover; Robert draws a pistol and shoots her on the spot; a doctor and an attendant enter and carry her off; in despair, Robert throws himself out the window. The lights go out; a wise man appears who pedantically explains the silliness of the situation and announces a reversal of the plot as proof that it makes as much sense backwards as forwards. The lights go on, Robert jumps back through the window, Helene is carried back on the stage, and the play unravels itself back to the starting point. The curtain is lowered upon a final sneeze from the old aunt.

Neues vom Tage

Libretto by Marcellus Schiffer, synopsis translated from Franz Willms, "*Neues vom Tage: Zu Hindemiths lustiger Oper*," *Blätter der Staatsoper* 9 (June, 1929), 5-9.

After a short introductory orchestral overture, the opera begins in the middle of a quarrel between the married couple Laura and Eduard. Cups and plates are being smashed. Divorce becomes the saving word. A newlywed couple, Herr

and Frau M, make their entrance. They also want to get divorced; a quartet in a foxtrot style ends the first scene. At the license bureau, scene 2, the two couples meet again. Herr and Frau M have recently divorced. Laura and Eduard must still attend to the necessary papers. After much to and fro the affair ends unsuccessfully with a dispute between the bureaucrat and Eduard. To help with the necessary formalities, Herr and Frau M recommend the Office of Family Affairs, Inc., which is shown in scene 3, along with its boss, the handsome Herr Hermann. A chorus of typists frames Herr Hermann's aria. His heart regularly goes out to the lovely clients he serves. At the agreed upon time near the famous statue of Venus di Milo at the museum, scene 4, Laura waits for the man who will provide her with the necessary grounds for her divorce. The handsome Herr Hermann undertakes this business himself and arranges a love scene with Laura. Eduard comes, but he takes the scene in earnest, flies into a rage, and finally flings the priceless statue of Venus at the fleeing pair. With that, the first act ends.

While Laura, in an aria, praises the advantages of the warm water supply in the bathroom of the Hotel Savoy (Scene 5), Herr Hermann enters. Laura shows him the door, but he will not leave and explains to her that--against his better business sense--he has truly fallen in love with her. Frau M, who after her divorce has become Herr Hermann's lover,

comes in. First she preaches to her unfaithful lover, whose explanation she sees right through. With a vengeance stemming from her rage against her rival, she calls all the hotel personnel together: the scandal is revealed. A large chorus ensemble with the text "how awful, how awful" closes the scene.

Scene 6 simultaneously shows Laura in a hotel room and Eduard in a jail cell. Each finds out from a newspaper what the other has been up to. Indignation and anger dissipate into calm confidence that nothing more stands in the way of their divorce now. Eduard, discharged from jail, scene 7, lists the fines which he must pay in a legalistic "catalogue aria." His situation is in doubt. Like a tempter, the handsome Herr Hermann appears and offers Eduard the necessary money for the divorce. Eduard for a while suppresses his growing anger towards this rival, who now has his eye on Laura, but when the rejected helper presents him with the bill, Eduard throws him out. The rescue comes from elsewhere: six managers rush in excitedly and try to engage Eduard. His divorce trial is the sensation of the day--and is worth exploiting. Gigantic sums are promised; Eduard shakes on it. A triumphal march crowns this seven person finale.

The beginning of the third act starts back at the Office of Family Affairs, scene 8. Again the typists are at their machines, but their boss, the handsome Herr Hermann,

has changed as a result of what has occurred. He vows from now on to live only for his business and to keep his heart out of it. In the meantime, Herr and Frau M have found each other again. Returning from their second honeymoon, they meet Eduard and Laura in the foyer of the Alkazar variety theater, scene 9, where Eduard and Laura have been engaged. Frau and Herr M will watch the not-yet-divorced couple. The dividing curtain is raised and allows a view of the sold-out house and open stage, scene 10. After one cabaret number, which is enthusiastically received by the audience, Laura and Eduard come on stage and display, to the delight of the public, their household squabbles and the destruction of Venus.

The last scene is an epilogue played behind the curtain. Laura and Eduard have earned enough money and can now pay all of their debts. They are reconciled and want to remain together as peaceful private citizens. But the chorus--voices of a higher power--won't allow it: Laura and Eduard belong to the public; they can no longer do what they want but must live by the law to which they agreed. That means they must always argue and always be awaiting their divorce. Thus everyone can read about it in the newspaper, for what is recorded as *Neues vom Tage* must exist in reality, even if it makes for a colorful mess, as is served up in the quodlibet chorus finale.

APPENDIX B
LIST OF HINDEMITH'S DRAMATIC WORKS

- Op. 12 Mörder, Hoffnung der Frauen (Murder, Hope of Women; opera, 1 act, Kokoschka), 1919; cond. Busch, Stuttgart, Landestheater, 4 June 1921.
- Op. 20 Das Nusch-Nuschi (play for Burmese marionettes, 1 act, F. Blei), 1920; cond. Busch, Stuttgart, Landestheater, 4 June 1921; dance suite, orch. 1921.
- Op. 21 Sancta Susanna (opera, 1 act, Stramm), 1921; cond. L. Rottenberg, Frankfurt Opernhaus, 26 March 1922.
- Op. 28 Der Dämon (The Demon; dance-pantomime, 2 scenes, M. Krell), 1922; cond. J. Rosenstock, Darmstadt, landestheater, 1 Dec. 1923; concert suite, small orch., 1923.
- Op. 39 Cardillac (opera, 3 acts, F. Lion, after E.T.A. Hoffmann: Das Fräulein von Scuderi), 1926; cond. Busch, Dresden, Staatsoper, 9 Nov. 1926; rev. 1952 (lib. Hindemith, after Lion), cond. V. Reinshagen, Zurich, Stadttheater, 20 June 1952.
- Das triadische Ballet, 1926, unpubd., lost.
- Op. 44/1 Felix der Kater im Zirkus (Felix the Cat in the Circus; film score), mechanical organ, 1926, unpubd.
- Op. 45a Hin und zurück (sketch, 1 act, M. Schiffer), 1927; cond. E. Mehlich, Baden-Baden, 15 July 1927.
- Vormittagsspuk (Morning's Joke; film score), mechanical pf, 1928, unpubd., lost.
- Neues vom Tage (comic opera, 3 acts, Schiffer), 1928-9; cond. Klemperer, Berlin, Krolloper, 8 June 1928; concert version of or., 1930; opera rev. 1953.
- Lehrstück (Teaching Tool; Brecht), 1929.
- Der Lindberghflug (Brecht), 1929 (radio play), selections perf. 27 July, 1929.
- Sabinchen (radio play), 1930, unpubd.
- Clermont de Fouet (film score), str. trio, 1931, unpubd.

Mathis der Maler (opera, 7 scenes, Hindemith),
1934-5; cond. R. F. Denzler, Zurich, Stadttheater,
28 May 1938.

Nobilissima visione (dance legend, 6 scenes,
Massine), 1938; cond. Hindemith, London, Covent
Garden, 21 July 1938; suite, 1938; ballet reorchd.
1939.

Hérodiade (ballet, orch. recitation after
Mallarmé), 1944.

Die Harmonie der Welt (Harmony of the World;
opera, 5 acts, Hindemith), 1956-7; cond.
Hindemith, Munich, Prinzregententheater, 11 Aug.,
1957.

The Long Christmas Dinner (opera, 1 act, Wilder),
1960; cond. Hindemith, Mannheim, Nationaltheater,
17 Dec. 1961.

APPENDIX C
SHORT BIOGRAPHY OF HINDEMITH

Paul Hindemith (b. Hanau, near Frankfurt, November 16, 1895; d. Frankfurt, December 28, 1963). Hindemith studied at the Hoch Conservatory in Frankfurt from 1909 until 1917, first concentrating on the violin and later studying composition with Arnold Mendelssohn and Bernard Sekles. After spending the first World War as a musician in a regimental band and string quartet, Hindemith returned to the Frankfurt Opera Orchestra and married Gertrud Rottenberg, daughter of the conductor of the Opera.

The 1921 premieres of his first two one-act operas, *Mörder, Hoffnung der Frauen* (*Murder, Hope of Women*) and *Das Nusch-Nuschi*, created minor scandals and attracted attention to Hindemith. His reputation as a composer was established by his *String Quartet no. 2* (1921) and *Kammermusik no. 1* (1922).

In 1923 Hindemith joined the committee of the Donaueschingen Festival and in 1927 accepted an appointment as professor of composition at the Berlin Hochschule für Musik. During this time he also had an active performing schedule with the Amar Quartet and as a viola soloist. His three-volume work, *Unterweisung im Tonkunst* (*The Craft of Musical Composition*), begun in 1937, established Hindemith as a leading theoretician.

One year after the Nazis came to power in 1933, Hindemith's music was banned from public performance in Germany. He left Germany in 1938 for Switzerland, finally

settling in the United States in 1940. From 1940 until 1953 Hindemith served as visiting professor of theory at Yale University. He became an American citizen in 1946 and in 1953 settled permanently in Blonay, Switzerland. Hindemith became increasingly more active as a conductor in his later years, undertaking major tours throughout North and South America, Japan, and Europe.

GLOSSARY OF TERMS

Alltäglichkeit - "everyday-ness." A goal of both *Neue Sachlichkeit* and *Zeitoper* was to inject everyday references into works of art. Common domestic situations were employed in the *Zeitoper* and everyday objects, particularly "modern" ones (the phonograph, electric light, telephone, etc.) were featured.

Gebrauchsmusik - an aesthetic ideal most closely associated with Paul Hindemith. A belief that the division between the general musical audience and the composer could be overcome by producing music with a specific, relevant purpose and use (*Gebrauch*). The growth of amateur music was encouraged. Hindemith himself preferred the term *Sing- und Spielmusik* (Music for Singing and Playing).

Gemeinschaftsmusik - music for society. Schott coined the term for a series in 1927 entitled *Gemeinschaftsmusik für Jugend und Haus* (*Gemeinschaftsmusik for Youth and Home*) which included Hindemith's *Schulwerk des Instrumental-Zusammenspiels*, op. 44. Represents the didactic side of *Gebrauchsmusik*, although the two terms are sometimes used interchangeably.

Neo-classical - the characteristics of a neo-classical style are objectivity and expressive restraint, motivic clarity, formal balance, and reliance upon stylistic models. Busoni first used the term in reference to music. Among the chief composers who utilized the neo-classical style are Stravinsky, Hindemith, Casella, Prokofiev, and Copland.

Zeitoper - "topical opera," a primarily comic genre that existed between circa 1924 and 1930. *Zeitoper* made use of American dance music and jazz idioms and relied on parody and social satire. Contemporary life and everyday situations were depicted. Ernst Krenek's *Jonny spielt auf* (1927) is usually singled out as the epitomizing work of the *Zeitoper*.

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