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December, 2015

SONATINA FOR B-FLAT TRUMPET AND PIANO BY HARALD GENZMER:
A STYLISTIC ANALYSIS

A Dissertation

Presented to

The Faculty of the Department
of Music

University of Houston

In Partial Fulfillment

Of the Requirements for the Degree of

Doctor of Musical Arts

By

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ABSTRACT

Classical musicians in and around Germany may know the music of Harald Genzmer, yet in the United States many are unfamiliar with his vast output of high-quality compositions. Genzmer's music is known in his home country due to his tenures at both Academies of Music in Freiburg and Munich, but his influence has failed to carve out as substantial a place in the American classical music repertoire. This document aims to aid in the accessibility of Harald Genzmer's music through providing a biographical sketch of the composer, an analysis of his *Sonatina for B-flat Trumpet and Piano* (1965), a general overview of his compositional techniques, and three translations of interviews of the composer from German to English, which will allow English-speaking audiences a better understanding of his approach to composition and performance. For trumpet players, Harald Genzmer's music is particularly intriguing. He wrote numerous pieces for the trumpet, including sonatinas, concerti, pieces for trumpet and organ, trumpet ensemble music, and many brass ensemble pieces, which use the trumpet generously. Harald Genzmer's large output of trumpet pieces represents a body of work rooted in the German tradition that can infuse the classical trumpet playing community with a body of quality repertoire.

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Chapter One

A Biographical Sketch of Harald Genzmer

“After the first beat I realized that something entirely new was happening. I set the score to the side and just listened with fascination. At that time, within me, I decided that one day I would get instruction in this type of composition.”¹

Harald Genzmer

Harald Genzmer was born in Blumenthal, Germany (near Bremen) at 34 Kirchenstrasse on February 2nd, 1909 and became acquainted with music at an early age.² His mother Helene Genzmer’s piano playing was one of the composer’s earliest musical memories. Genzmer described his mother’s playing as “endearing, in a house-music sense,” and frequently reiterated that she was an amateur musician - just like his father.³ Harald’s father Felix Genzmer (1878-1959) worked as an undersecretary beginning in 1919 after completing law school.⁴ Felix’s translation of the *Edda* is still regarded as the most authentic German-language version of the collection of Old Norse mythology from Iceland. In addition to his mother’s piano playing, Harald would listen to his father play the harmonium, often in the evenings after returning from work. In interviews, Harald was always quick to point out that both of his parents were amateur musicians, not professionals. Perhaps it was for this reason that a large portion of Genzmer’s compositional output was dedicated to amateurs and beginners. The

¹ Harald Genzmer, interview by Günter Weiß, November, 1982.

² Marion Brück, “Ausstellung zum 80. Geburtstag: Musiklesesaal, September 8 – November 17,” 3.

³ Genzmer, interview by Weiß, 1982.

⁴ Brück, 3.

composer also recounted that his musical start came with piano lessons from an unnamed piano teacher. He claimed that his first lessons were so bad that there was never any way he could have developed into a virtuoso pianist.⁵ This provides another insight into Genzmer's approach to amateur music making: he never considered himself a world-class instrumentalist (in addition to piano - his primary instrument - he played clarinet and the other woodwinds); he repeatedly referred to himself as a competent and able musician.⁶ These are some likely reasons for why Genzmer placed such an emphasis on composing for young people and amateurs. Paul Hindemith's propensity for writing useful music certainly had an effect on Genzmer (he would later study with Hindemith in Berlin), yet he was not simply a carbon copy of his mentor. His own family's history of amateur music making in the household gave plenty of reason for the composer to value useful music as well as music at the highest level.

Richard Strauss' *Alpine Symphony* was the spark that ignited Genzmer's interest in becoming a professional musician. While living in Rostock in 1923, Genzmer heard the piece for the first time, which was also the first time he was exposed to a live orchestra.⁷ Genzmer was spellbound by the performance and begged his parents to hear the performance a second time, which they allowed. Genzmer was astounded to find that he remembered every note of the piece after only one hearing. He remembered every moment in the piece prior to it happening during the second performance. The young Genzmer wasn't sure what to make of that. This recollection

⁵ Harald Genzmer, interview by Barbara Haas, 2007.

⁶ Harald Genzmer, interview by Siegfried Mauser, February 9, 1999.

⁷ Genzmer, interview by Weiß, 1982.

shows the incredible musical memory Genzmer possessed, even before he had chosen music as his vocation.

Felix moved the family to Marburg in 1923 because of his new position at the University of Marburg. After moving there, Genzmer began receiving proper piano and organ lessons with August Wagner. Genzmer's first taste of professional musicianship came as he began playing dance music for various venues around Marburg. A few memories that stuck with Genzmer from Marburg during these formative years were performances by the Busch String Quartet and Rudolf Serkin.⁸ It was also in this city that the young pianist built a thorough musical foundation in harmony and counterpoint. The University of Marburg's music director Hermann Stephani played a pivotal role in Genzmer's development. In his later years Genzmer never failed to show gratitude for the thorough education he received from Stephani:

As I registered for my entrance exams at the Berlin Academy of Music in 1928, I was appropriately prepared. I had worked through Harmony (after Louis Thuille) and the beginnings of counterpoint with the Marburg University Music Director Stephani in such a solid and thorough way that I think back to that time with gratitude to this day.⁹

During Genzmer's Marburg years he would occasionally travel to Gießen for music lessons with the university's music director, who suggested that Genzmer go hear a concert by Hindemith's string quartet, the Amar Quartet.¹⁰ In preparation for the concert in Gießen, Genzmer bought a score to Hindemith's Third String Quartet, Op. 22.

⁸ Genzmer, interview by Mauser, 1999.

⁹ Harald Genzmer, "Der Unterricht bei Paul Hindemith," in *Hindemith-Jahrbuch, Annales Hindemith*, 1997, 8.

¹⁰ Genzmer does not mention this music director's name.

During the concert, Genzmer was spellbound and stopped looking at the score and simply listened because he had never heard music like Hindemith's.¹¹

Prior to his studies at the Hochschule in Berlin, Genzmer attended the University of Marburg for two semesters and in addition to music courses he studied art history. Visual art would remain important to Genzmer throughout his life, as evidenced by his outspoken love for Emil Nolde's works, as well as his membership in the acquisition committee for the Bavarian State Art Collection.¹²

Genzmer was accepted into the Berlin Hochschule after an audition for a committee including Franz Schrecker (who was the school director at the time), Schrecker's assistant Georg Schünemann, and the Genzmer's soon-to-be teacher Paul Hindemith.¹³ This was his first personal contact with Hindemith, who played piano for an impromptu reading of an early clarinet sonata by Genzmer. The first few years of study proved difficult for Genzmer, as his exposure to music was somewhat limited. Although his youth was filled with house music and he certainly took an interest in all available concerts during his youth, when he arrived at the Hochschule he still had not heard any Mozart or Verdi operas and his exposure to Brahms, Mahler, Bruckner and Strauss was quite limited.¹⁴ He had a lot of catching up to do and he remembered his first few years in Berlin as stressful.

One of the many aspects of Hindemith's teaching that Genzmer absorbed was the elder composer's belief in a practical approach to composing for each instrument.

¹¹ Genzmer, interview by Mauser, 1999.

¹² Genzmer, interview by Weiß, 1982.

¹³ Ibid.

¹⁴ Genzmer, interview by Weiß, 1982.

Hindemith felt it was necessary to understand at least on a fundamental level how each instrument was played. Genzmer played piano and clarinet, but Hindemith still insisted on learning new instruments:

Therefore, he had an orchestra that was called the “Robber’s Orchestra” [Räuberorchester]. Everyone had to participate on an instrument that was unfamiliar and foreign to him or her. For instance, a pianist would play a wind instrument, and a wind-player would play a stringed instrument, and so on.¹⁵

Similar types of exercises took place on class field trips, like the times Hindemith would take students into the Grunewald forest for impromptu composition sessions.

Hindemith required Genzmer and others to write for random groups of instruments.

Whoever happened to come on the trip would bring an instrument or instruments, determining the forces for which each composer would write. This type of spontaneous composition for various forces undoubtedly prepared Genzmer for the diverse array of projects he would encounter throughout his career.

The young composer received thorough and methodical instruction from Hindemith in counterpoint, based on Fux’s various species of counterpoint,¹⁶ and in lessons Hindemith would have Genzmer fill in counterpoint above old folk melodies as exercises, similar to the way Hindemith did himself in his own works, such as *Mathis der Maler* and the Viola Concerto.¹⁷

Studying with Hindemith exposed Genzmer to a number of composers’ works. While much of Hindemith’s instruction was based on his own view of harmony as

¹⁵ Genzmer, “Der Unterricht,” 10.

¹⁶ Ibid., 11.

¹⁷ Genzmer, “Der Unterricht,” 11.

explained in his *The Craft of Musical Composition*, his lessons included examining the works of masters such as Bach, Mozart, and Verdi, in addition to the more recent works by Max Reger and Igor Stravinsky. According to Genzmer, Hindemith's most adored twentieth-century work was Stravinsky's *Oedipus rex*. Genzmer recalled, "Hindemith especially adored the latter (Stravinsky); he went to almost every performance of Oedipus Rex and was of the opinion that this was the finest work of new music he knew."¹⁸ Hindemith, however, took issue with the composer whom Genzmer most adored: Richard Strauss. In Genzmer's words, Hindemith's attitude toward Strauss was bad enough to be referred to as "hostile."¹⁹

Genzmer maintained a good relationship with Hindemith and described his teacher as possessing a natural authority that quietly demanded respect.²⁰ Outside of the school environment Genzmer and a select few students - like Oskar Sala, who would later become a virtuoso Trautonium player ²¹ - would make somewhat regular visits to Hindemith's residence to hear him play chamber music late into the night with colleagues such as Joseph Wolfsthal (violin), Emil Feuermann (cello), and Arthur Schnabel (piano).²² Genzmer even recalled playing a game at Hindemith's house that they called *Eisenbahn*, or "train station:"

Between music sessions we played "railroad" [*Eisenbahn*]. The tracks were laid out between two big rooms and Hindemith would sit at one

¹⁸ Genzmer, interview by Weiß, 1982.

¹⁹ Ibid.

²⁰ Ibid.

²¹ The Trautonium is a electronic instrument developed by Friedrich Trautwein and was first exhibited in Berlin in 1930.

²² Genzmer, interview by Weiß, 1982.

“train station” and Schnabel at the other, while Sala and Genzmer sat at the “freight yard.” Playing “train station” was Hindemith’s great passion and he could get himself terribly worked-up when one didn’t stick to the schedule (that he had meticulously worked out in advance).²³

Anecdotes like these show that Genzmer was not only receiving a quality education at the Berlin Hochschule, but that he was “brought into the fold,” so to speak, by Hindemith and the other musical giants of Berlin. One can imagine how exciting this would have been for an undergraduate music student; to be able to rub elbows with the likes of Hindemith, Feuermann, and Wolfsthal. This must have been exhilarating and encouraging to Genzmer’s career. Altogether Genzmer studied with Hindemith for roughly six years (1928-1934), excluding 1930, when Genzmer was stricken with illness²⁴ to the point that he was forced to take a year off from school.

The climate at the Hochschule became increasingly tense near the end of Genzmer’s education, especially for his teacher. The Nazi party’s power began to grow, and its relationship with Hindemith grew complex and potentially dangerous. In the early years of the 1930s, Jews at the Hochschule began emigrating and foreign students and faculty increasingly began returning to their homelands.²⁵ Hindemith’s music was increasingly labeled as “decadent” and “Bolshevist,” but the real trouble began when the famed conductor Wilhelm Furtwängler came to Hindemith’s aid in an article that made the front page of the *Deutsche Allgemeine Zeitung* on November 25, 1934. The article was called “The Case of Hindemith,” and even though Furtwängler had good intentions,

²³ Ibid.

²⁴ Genzmer consistently mentioned this illness, but did not mention the nature of the illness, only that it was serious enough to require him to withdraw from school for a year.

²⁵ Genzmer, “Der Unterricht,” 14.

it backfired. The publicity of the article helped neither Furtwängler nor Hindemith, and the Nazi party paid notice, eventually banning all of his works in October of 1936. Genzmer and the student body of the Hochschule stood in support of Hindemith, to which the Propaganda Ministry offered a sharp rebuke.²⁶

After completing school, Genzmer took a position with the Breslau Opera as a repiteteur and tutor. Here he was a jack-of-all-trades, sometimes composing incidental music with little or no notice, rehearsing musicians and singers as he reduced full scores on sight at the piano, as well as performing with the orchestra on nearly every keyboard instrument that existed.²⁷ It was in Breslau that the composer gained a wealth of experience working with singers and other musicians. Genzmer was exposed to a vast amount of literature while in Breslau, and learned firsthand how quickly the professional musician had to learn repertoire, stating that he was often required to learn new scores on the same day of a performance.²⁸ Genzmer would continue his duties in Breslau until the end of 1937, when the political climate became increasingly hostile. It became clear that Genzmer was expected to join the Nazi party while in Breslau. When urged to join by an unnamed source, Genzmer responded, “Do you suppose that will help me compose better?”²⁹ He didn’t join. The Nazis stopped pestering him, but nevertheless he decided to return to Berlin where he began teaching at the Volksmusikschule Neukölln (1938-1940).³⁰ It was during this time that

²⁶ Ibid., 15.

²⁷ Genzmer, interview by Mauser, 1999.

²⁸ Ibid.

²⁹ Genzmer, interview by Weiß, 1982.

³⁰ Ibid.

Genzmer's fruitful collaboration with Oskar Sala began. He wrote a series of pieces for the Sala to perform on the Trautonium - the groundbreaking electronic instrument developed by Sala's teacher Friedrich Trautwein.

In 1940, Genzmer was drafted into the service as a military-band clarinetist and after only a few months he was reassigned as a touring performer of hospital concerts and other military events.³¹ After the war, Genzmer began teaching at the Hochschule in Freiburg at the invitation of his friend and flutist Gustav Scheck, with whom he had traveled during his military service. He had been offered a position at the Hochschule in Munich by Joseph Haas, but legal difficulties associated with the creation of his professorship under the American occupying force's rule in Munich led him to accept the position in Freiburg - which was under French occupation - in May of 1946.³² Scheck hired Genzmer not only to teach composition, but to be his deputy director, and it was here that Genzmer gained a great deal of administrative experience, something that would remain important to Genzmer professionally as he served on a variety of committees and boards later in his life.

Genzmer described the postwar years in Freiburg as challenging. As deputy director of the Hochschule in Freiburg, it was up to him to make "something out of nothing" as he did his best to navigate the challenges associated with running an academy on the limited resources of a war-ravaged economy. Much of his time was spent simply trying to make sure the students had enough chairs and tables, let alone

³¹ Ibid.

³² Genzmer, interview by Haas, 2007.

study materials like scores and instruments.³³ Genzmer was quite fond of Freiburg and enjoyed his time there, yet Munich's professional opportunities beckoned. Therefore, in 1957 Genzmer finally accepted the position he was offered eleven years prior, this time extended by the Hochschule's current president Karl Höller (the offer had also been extended in the early 1950s by Haas' successor Robert Heger but a position wasn't able to be created until 1957).³⁴

Genzmer immediately became active in Munich, composing for a variety of ensembles outside of the school, as well as his duties within. In addition to his instruction of composition, Genzmer was active on many of the school's committees, as well as his decade-long tenure outside of the school as director of the music department of the Bavarian Academy of Fine Arts.³⁵ Genzmer officially retired from the Munich Hochschule in 1974, yet his involvement hardly lessened as he took on an advisory role as a lecturer for students nearing graduation. He was a longstanding member of GEMA³⁶, the *Gesellschaft für musikalische Aufführungs und mechanische Vervielfältigungsrechte*, or, the Society for Musical Performance and Mechanical Reproduction Rights, and because of his lifelong interest in the visual arts he was also a member of the acquisition committee for the Bavarian State Painting Collection in Munich.³⁷

³³ Genzmer, interview by Haas, 2007.

³⁴ Genzmer, interview by Weiß, 1982.

³⁵ Ibid.

³⁶ Fridemann Leipold, "Music mid-way Between Tradition and the Joy of Experimentation; Harald Genzmer on his 90th Birthday," in *GEMA News*, vol. 159, 18.

³⁷ Genzmer, interview by Weiß, 1982.

When composing, Genzmer almost always had a particular individual in mind, with whom he worked closely. This was a constant throughout Genzmer's career; from the composition outings in the Grunewald with Hindemith to his time in Freiburg composing for faculty members like Gustav Scheck (flute) – Genzmer believed in writing to the strengths of the individual. Other notable performers of his work included the clarinetist Sabine Meyer, violinist Erich Keller, harpist Helga Storck, pianists Margarita Höhenrieder and Edgar Krapp and percussionists Hermann Gschwendtner and Peter Sadlo.³⁸ These were his friends and colleagues, and he always saw each piece as a collaboration, as opposed to the separation composers and performers often encounter in the classical music world. When reading his interviews, one gets the sense that Genzmer sometimes regards his pieces as co-composed by the individuals with whom he worked.

Genzmer stayed in Munich after his nominal retirement in 1974 and remained active as a composer. An examination of his catalogue shows an active decade of composition during the 1980s whereas the years after 1990 mark a decline in the composer's output. Genzmer died on December 16, 2007 in Munich, the city he called home for half a century.

Chapter Two

An Analysis of Harald Genzmer's First Trumpet Sonatina

The first movement of Harald Genzmer's trumpet sonatina is a modified sonata form, and as expected in a sonata form, the movement involves the playing out of

³⁸ Leipold, 17.

various thematic ideas presented in the exposition, which return in the recapitulation. In addition to contrasting themes, which themselves help to create formal division, the rhythmic devices Genzmer uses also assist in delineating form in the movement.

Section	Measures	Center(s)
Exposition		
P	1-14	F
TR	15-22	F→C
S	23-45	C
C	46-56	F Quintal/C

Development		
P-based	57-72	E
Retrans. Area	73-96	B-flat/F

Recapitulation		
P	97-102	F
TR	103-106	F
S	107-114	F (rhythmically augmented)
P “tag”	115-121	F

Table 1. Form of Movement I

The rhythm of the P theme (mm. 1-14) causes the theme to transcend the measure lines of Genzmer’s indicated 2/2 meter. The musical material of this P theme possesses a 3+3+2 structure.³⁹ In other words, the truly *felt* meter is a non-symmetrical meter comprised of 8 micro beats that reach across two written measures. This 3+3+2 grouping is commonly found in music written in an 8/8 meter; in this case Genzmer’s

³⁹ The numbers here refer to the quarter note value (3 quarter notes + 3 quarter notes + 2 quarter notes).

music essentially acts in the same way. The 2/2 time signature allows the composer to seamlessly float between a 3+3+2 grouping scheme and a normative 2+2 grouping scheme of the 2/2 time signature. Figure 1 shows how the entire P theme maintains this structure as the thematic material is passed freely between trumpet and piano.

Figure 1. Harald Genzmer, *Sonatina for Trumpet and Piano*, Movement I, mm. 1-4⁴⁰
(P Theme)



Measure 23 marks the arrival of a C-centered S theme that possesses not only a different melodic contour, but also a rhythmically driven accompaniment that contrasts with the rhythmic structure of the P theme. The 3+3+2 rhythmic profile of the P theme is now replaced by an accompaniment in the piano possessing a 2+2+2+2 profile (see figure 2).

Figure 2. *Sonatina for Trumpet and Piano*, Movement I, mm. 23-24 (S theme)

⁴⁰ Harald Genzmer, *Sonatine für Trompete in B und Klavier* (Frankfurt: C. F. Peters, 1965).



When listening for a new formal section in a traditional sonata form, the most obvious indicator is often the theme itself. The contour of the melody, the notes and intervals of that melody, and the mind's ability to simply recognize a new "tune" is often what alerts the listener to a new section in the form. In addition to this type of differing thematic construction between Genzmer's first two themes, the contrasting rhythmic groupings of the two themes further highlight their dissimilarity, therefore creating clear and effective formal delineation early in the first movement of this sonatina.

While a shift from a 3+3+2 grouping to a 2+2+2+2 grouping takes place from the P theme to the S theme to clearly mark the change in form, Genzmer manages to maintain motivic consistency by briefly alluding to the original rhythmic grouping of the P theme in mm. 25-26. While the trumpet line briefly returns to a 3+3+2 grouping in these measures, the piano accompaniment does not allow the music to fully return to the agogic feel of the P theme due to its insistent 2+2+2+2 rhythmic structure underneath (see figure 3).

Figure 3. Sonatina for Trumpet and Piano, Movement I, mm. 24-27



Genzmer not only masterfully creates a set of rhythmic devices that accompany each theme (therefore highlighting new formal sections); he also maintains a level of motivic unity across formal divisions - a hallmark technique of masters such as Beethoven and Brahms.

The relationship of the piano accompaniment to the trumpet line in mm. 23-26 further illustrates Genzmer's propensity toward motivic unity. The new theme in the trumpet voice that arrives in m. 23 is underpinned by a piano accompaniment that states the same theme in rhythmic augmentation (see figure 4).

Figure 4. Sonatina for Trumpet and Piano, Movement I, mm. 23-26



Rhythmic augmentation has been a compositional tool for over a millennium in Western music. What makes this example interesting is that it occurs during the *first* appearance of the S theme. Such a technique is commonly employed in sonata form developments, yet Genzmer utilizes this technique in the exposition of his sonatina, which speaks to the motivic unity across all parts of the texture.

With the exception of the subtle hints at a 3+3+2 grouping (mm. 25-26, mm. 35-36), the remainder of the S theme remains securely in a 2+2+2+2 grouping. Unlike the clear formal shift from P theme to S theme, Genzmer blurs the arrival of the C section (m. 46) via motivic disintegration. As early as m. 37 the left hand of the piano part begins a series of multi-measure pedal chords that cause the music to lose harmonic momentum. The pedal points increase in duration (from mm. 37-50) while the S theme in the trumpet gradually disintegrates from the end of the S theme through the body of the C section. These left-hand pedal chords initially last for two measures (mm. 37-38, mm.40-41), then for two and a half measures (mm. 43-45), and finally four and a half measures (mm. 46-50) as the C section accomplishes its task by slowing the momentum of the exposition as it nears its conclusion. Whereas the transition from the P section to the S section involved a difference in agogic accent pattern, the thinning of texture

created by the pedal chords in the left-hand piano helps to create awareness of a formal shift from the S zone to the C zone. One final tag-like restatement of the 3+3+2 P material in mm. 52-56 brings the exposition to a close.

Development

A brief statement in the piano part (mm. 57-58) steers the music back to the original 3+3+2 makeup of the P theme, which now finds itself in the trumpet in m. 59. This marks the beginning of an intriguing thematic role reversal between trumpet and piano that will continue until the end of the movement. Referring back to the opening measure of the piece, one can see that the piano plays the syncopated motive now found in the trumpet voice in mm. 59-60. When first hearing the piece, the syncopated motive (seen in the piano part in figure 1) sounds like accompanimental material to the 3+3+2 theme in the trumpet voice. The listener is later forced to hear this syncopated “accompaniment” as a co-equal thematic partner to the 3+3+2 motive, perhaps even as the dominant motivic force of the P theme area.

Nearly the entire development acts as one large “retransition” to the recapitulation (Hepokoski and Darcy often refer to this section as a “dominant lock”, which prepares the arrival of the recapitulation)⁴¹. While Genzmer’s development does not have an explicit dominant pedal low in the piano part, it is analogous to a dominant lock, in that its function is the same – it builds tension for the arrival of the recapitulation. The development, which runs from mm. 57-96, only possesses a few short iterations by the trumpet before fully launching into a brand new repetitiously

⁴¹ James A. Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late Eighteenth-Century Sonata* (Oxford: Oxford University Press, 2006), 198.

rhythmic retransition in the piano part (mm. 73-96). The musical tension that accumulates over the course of such a rhythmically active passage signals to the listener that an important event approaches: the return of the P material from the exposition. What happens at this point is significant: instead of hearing the expected 3+3+2 theme played by the trumpet in the opening measures of the piece, the trumpet instead boldly announces the return of the P theme by playing the syncopated piano material, which originally accompanied the 3+3+2 P material in the opening measures of the piece (see figure 5).

Figure 5. Sonatina for Trumpet and Piano, Movement I, mm. 97-100



To use Hepokoski and Darcy's terminology, this recapitulation's rotation is incomplete.⁴² Table 2 shows the differences between the expositional rotation and the recapitulatory rotation.

Exposition

⁴² Hepokoski and Darcy, 65.

<u>Section</u>	<u>Measures</u>	<u>Center(s)</u>
P	1-14	F
TR	15-22	F → C
S	23-45	C
C	46-56	F quintal/C
Recapitulation		
<u>Section</u>	<u>Measures</u>	<u>Center(s)</u>
P* (sync. piano “accompaniment”)	97-102	F
TR	103-106	F
S	107-114	F
P (3+3+2)	115-121	F

Table 2. Formal Dimensions of Expositional and Recapitulatory Rotations

As seen in table 2, the end of the movement marks a return of the 3+3+2 P theme that was heard in the opening measures of the piece. This return of the opening material at the end of the movement gives the movement a sense of completion, but the return of the 3+3+2 P motive in the closing measures does not “neatly” conclude one’s thoughts about the formal events that transpired throughout the movement.

The restatement of the 3+3+2 P motive occupies only the last seven measures of the piece, and the struggle the theme faces to remain intact at the end of the movement tells us something about the narrative arc of Genzmer’s sonata form. A brief discussion of Byron Almén’s principles of narrative analysis can aid in discussing the motivic interplay between the 3+3+2 P motive and the syncopated piano motive, as well as helping to place this relationship into the larger context of the entire sonata form.

Byron Almén argues that music can be analyzed on a narrative level and that nearly any piece of music fits into one of four *narrative archetypes*.⁴³ A central feature of Almén's theory is that musical narrative need not be compared to literary narrative in order to find meaning in a given piece. He argues that listeners often attempt to relate musical narrative to extra-musical associations, a type of programmatic narrative that can be highly subjective from one listener to another. Almén argues for an examination of musical aspects (motives, keys, themes, etc.) and their interrelationships in order to determine a purely musical narrative trajectory for a given piece of music. Almén's four narrative archetypes are "Comedy," "Romance," "Irony/Satire" and "Tragedy."⁴⁴ The important factors in determining which archetype might apply to a given piece of music are "Order" and "Transgressor." Almén argues that various musical actors (a key, a specific theme or motive, etc.) can play either the role of "Order" or "Transgressor." To quickly demonstrate these principles in action, imagine Beethoven's Fifth Symphony in C minor. The established "order" of the music is the ominous, C-minor tonality, which the C-major "transgressor" eventually overturns in the final movement of the work. This brief example demonstrates one way that music can exhibit narrative meaning without the burden of extra-musical association. Listeners are not required to attach extra-musical meaning to this musical narrative, yet a perceptible narrative trajectory can still be understood. This is just one way that Almén's narrative theory can be used to make meaningful observations about music. While the proper application of Almén's

⁴³ Byron Almén, "Narrative Archetypes: A Critique, Theory, and Method of Narrative Analysis," *Journal of Music Theory* 47, no. 1 (Spring 2003), 14.

⁴⁴ *Ibid.*, 14.

theory could be discussed at length, the purposes of this discussion require only a basic understanding of the interplay among varying musical actors.

As mentioned earlier, Genzmer's sonata form is relatively conservative for a piece written in the mid-twentieth century. This is not to say that Genzmer's music is simplistic - one can see that the composer infused the movement with many masterful and creative features worth discussing. When one applies Almén's narrative theory to a piece, thematic and motivic relationships often reveal interesting narrative meanings, as is the case in Genzmer's sonatina. The struggle for dominance among themes or motives is a common process, in which each vies to "succeed," or remain intact throughout the work. In Genzmer's first movement of his sonatina, this type of struggle certainly takes place. Interestingly, the struggle for dominance in Genzmer's piece is between what initially seems to be melody and accompaniment in the opening measures. As described earlier, the listener is forced to later reinterpret the syncopated piano "accompaniment" (mm. 1-2) as a co-equal thematic partner to the 3+3+2 P material originally found in the trumpet (also mm 1-2). At different points throughout the first movement, these competing motives exhibit dominance over the other (see figure 6).

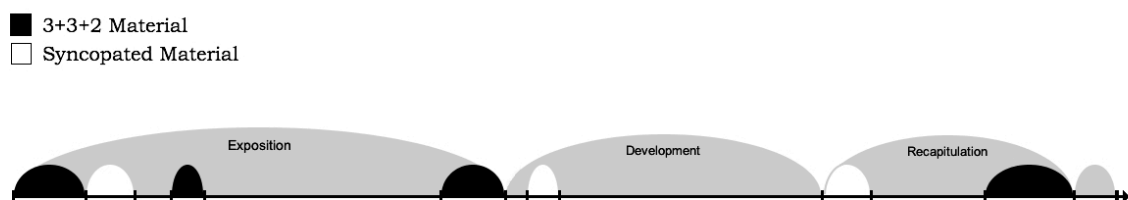


Figure 6. Syncopated vs. 3+3+2 Material in Movement I

Figure 6 aids in visualizing the alternation of dominance between the two motives, which can be seen as a musical struggle over the course of the movement. The two motives, initially superimposed upon each other in mm. 1-2 (3+3+2 in the trumpet voice and the syncopated motive in the piano below), begin to separate for the first time in m. 9 as the trumpet now plays the syncopated motive as material that stands alone for the first time. For the remainder of the piece, these motives do not cross paths; they seem to magnetically push away from each other, now individually vying for dominance over the other. As seen in figure 6, the 3+3+2 motive closes the movement, seemingly prevailing over the syncopated P material. However, this victory is not clear-cut.

While the opening measures of the piece showcase a proud and vibrant 3+3+2 motive played at a forte dynamic, over the course of the movement the repeated interferences by the syncopated P motive seem to weaken the 3+3+2 motive to the point that in the end, the final statement has lost all momentum, coming to an exhausted halt at a piano dynamic. Therefore, although the 3+3+2 motive gets the “final word” in the alternating struggle for dominance, its character is severely weakened as compared to its original, adding a level of intrigue and nuance to the narrative arc of the movement.

Harmonic Considerations of Movement I, Allegro

The first movement of Genzmer’s trumpet sonatina exhibits clear tonal centers that conform to many of the tonal expectations of a traditional sonata form as the composer’s neo-classical tendencies are on full display in the tonal plan of this

movement. As was common during the twentieth century, tonal centers became increasingly utilized as opposed to keys in traditional functional harmony. For the purposes of this document, tonal centers will be recognized frequently, and it should be noted that much of Genzmer's music can indeed be discussed in a parallel fashion to traditional formal and tonal norms, with "centers" taking the place of keys.

The piece begins with a tonal center of F, containing leaping F octaves in the piano and a symmetrical arching motive played by the trumpet. These first few measures of the piece demonstrate Genzmer's tendency to gravitate towards a strong and clear center, yet to move with free chromaticism within each center.

Figure 7. Sonatina for Trumpet and Piano, Movement I, mm. 1-4



As seen in Figure 7, every chromatic pitch between F and C is present in the opening statement by the trumpet.⁴⁵ The ascent of the trumpet line in m. 1 can be heard as a Lydian collection, while the descent partially hints at a Phrygian collection. This type of chromatic maneuvering is a hallmark of Genzmer's style. Measures 1-18 are securely F-centered until a jarring shift to C occurs (m. 19) in the middle of the TR zone, preparing

⁴⁵ The pitches discussed in the trumpet part will always be referred to in concert pitch, one step lower than seen in the written B-flat trumpet part.

the listener for a C-centered S section at the dominant tonal level, just as one would expect from a normative sonata form.

The S section remains firmly rooted in C, where most of the melodic content derives itself from a C major/major 7 chord. The manner in which Genzmer moves from the S theme to the C theme is noteworthy. A clear delineation between the end of the S section and the beginning of the C section does not exist. The labeled start of the C section begins in m. 46, however, the argument could be made for a C section beginning in m. 37 based on the harmonic change that occurs in that measure. Genzmer begins effectively disintegrating the S theme harmonically in m. 37 via the underpinning of an A-flat major-major 7 chord (mm. 37-38), split third chords⁴⁶ (m. 40 and m. 43) and quintal harmonies (m. 46). The move away from the C center of the S theme via these successive harmonic shifts initiates a breaking-down of the S material in the trumpet above. An observation of the trumpet part in mm. 37-42 shows that the thematic material of the S section is still intact (this is the same material present earlier in the S section in mm. 27-28) even though the harmonic foundation underneath begins to crumble. In addition to this harmonic destabilization, the trumpet part becomes increasingly redundant (mm. 45-52), sputtering out of control until the repeated quarter/two eighth-note figure seems to have lost its purpose (see figure 8).

⁴⁶ This refers to Genzmer's use of triads containing both a major and minor third simultaneously.

Figure 8. Sonatina for Trumpet and Piano, Movement I, mm. 45-52

The image shows a musical score for measures 45-52 of the Sonatina for Trumpet and Piano, Movement I. The score is in 4/4 time and features a trumpet part and a piano accompaniment. The key signature is C minor/E major (C M/m). The piano part includes a fermata in measure 56. The trumpet part includes a fermata in measure 56. The piano part includes a fermata in measure 56. The score is labeled 'C-min/E (C M/m)' and 'F-quintal/ (D bass)'.

This disintegration of the S section into the C section comes to rest on a fermata in m. 56, which marks the end of the exposition. The disintegration of thematic and harmonic elements is mirrored by Genzmer's dynamic indications as the music makes its way from fortissimo in m. 36 to forte in m. 52 to mezzo-forte in m. 54 and eventually to piano at the fermata in m. 56.

The development begins centered in E minor and showcases the piano prominently as the trumpet plays pedal notes, allowing the piano to dominate the texture. Beginning in m. 73 the piano begins a rhythmically energetic set of sequences that meander through chromatic collections centered on B-flat (m. 73) and A (m. 89). The entire development is quite harmonically unstable, never managing to center around any pitch or key long enough for any material to sound stable. The development seems to act as one long tension-building device used to prepare the arrival of the

recapitulation. While many sonata form developments seem to develop material from the exposition, this development seems to have only one goal and one trajectory: to build tension toward the return of P material at the beginning of the recapitulation.

The recapitulation arrives at the expected F center - the same center of the P material at the beginning of the piece. Although the movement ends in the “proper” F center with a final statement of the P material in the trumpet part (mm. 119-121), the piano’s iterations of the P material prior the trumpet’s final statement are featured in parallel bitonality, which diffuses the strength of the conclusion. In addition to the lessened dynamics and sparseness of piano texture in the final three measures, this adds intrigue to the conclusion. Genzmer gives the listener a movement that technically completes its cyclical mission to re-affirm the P material at the end of the piece, yet with a hint of doubt (see figure 9).

Figure 9. Sonatina for Trumpet and Piano, Movement I, mm. 113-121

Figure 9 displays the musical score for the Sonatina for Trumpet and Piano, Movement I, measures 113-121. The score is written for trumpet and piano. The tempo is marked *ritard.* (ritardando) and *Poco meno mosso*. The piano part features parallel bitonality, indicated by the labels: B-flat/D-flat parallel (measures 113-116), B-flat/G parallel (measures 117-118), G-flat M7 (measure 119), A-flat M7 (measure 120), and FM (measure 121). The dynamics are marked *p* (piano) and *mf* (mezzo-forte). The publisher is Litolf / Peters.

Movement II: Andante tranquillo

<u>Section</u>	<u>Measures</u>	<u>Center(s)</u>
A	1-5	c# minor
B	6-7	B/E
A1	8-10	c# minor
B1	11	D/A
A2	12-15	f# minor
B2	16	a minor
A3	17-20	c# minor

Table 3. Form of Movement II

The second movement of Genzmer's trumpet sonatina is a miniature seven-part rondo form, as seen in table 3. A piano ostinato outlining c# minor occupies the first five measures of the movement, acting as an introduction and harmonic backdrop for the trumpet to enter with the A theme in m. 2. The piano ostinato's repetitions are literal and exact in every one of the first five measures, allowing the trumpet to receive the listener's focused attention. The slow tempo of the 12/8 time signature (eighth note = 88-92) gives the movement a mysterious quality. A mild tension is created because the slow tempo prevents each measure from being felt in four; the slow tempo causes each measure to be truly felt in twelve beats. Figure 10 visually aids in observing the formal proportions of the movement:

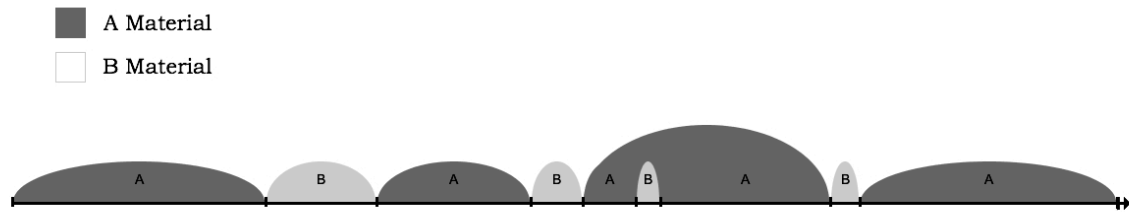


Figure 10. Formal Visualization of Movement II

The organicism of Genzmer's writing fully displays itself in this second movement as each occurrence of the A material possesses slight modification, while remaining similar enough to the original to noticeably be recognized as such. For example, the entrance of the trumpet in m. 2 with the A theme begins on a dotted half note that organically breaks into smaller note values, all moving around a c#-minor center. The mysterious – yet almost playful - piano ostinato is perhaps the most important indicator of the A material (see figure 11). This allows each return of the A material to remain recognizable each time it reappears even though the trumpet melody is modified each time.

Figure 11. Sonatina for Trumpet and Piano, Movement II, mm. 1-2



For example, the return to A material in m. 8 is clearly heard as a return, even though the trumpet plays what was originally the second measure of the A theme (see comparison in figure 12).

Figure 12. Comparison of m. 3 and m. 8 in Movement II



The staccato piano ostinato allows the listener to fully accept m. 8 as an obvious return to A material even though the trumpet omits the A material that was first played in m. 2.

While the rising and falling staccato piano motive punctuates each entrance of A material, Genzmer's B material stands in stark contrast due to its blocked-triad texture and smooth slur markings. Only a few eighth notes of B material are required to grasp the difference of texture and motive, signaling a new section in the form. Each instance of B material functions as a separating device for the A material. This idea is confirmed by the lengths of each section; every A section lasts three or four measures while each B section lasts one or two measures (see table 3).

In addition to the contrasting legato articulation of the B material, the contour also stands in contrast to the A theme. Each entrance of A material shares common characteristics: the ascending and descending contour of the piano part, as well as the

roughly mirrored contour of each trumpet part above (refer back to figure 11).

Genzmer sets the piano accompaniment in parallel motion to the trumpet melody and both voices share the same rising-and-falling contour. Contrastingly, the B material possesses contrary motion; as the pianist's right hand ascends, the left hand descends (see figure 13).

Figure 13. Sonatina for Trumpet and Piano, Movement II, m. 6 (B theme)



The movement's alternation between A material and B material creates a seven-part rondo structure. This movement acts as a calming force between the energetic first and third movements of Genzmer's sonatina. One feature shared by each A and B section is an organic outgrowing at the motivic level of thematic material so that each repetition of either A or B remains inexact. With the exception of the first five measures, no exact repetitions of any section occur. The stylistic contrast between A and B is clear (the staccato arpeggiation of A and the legato contrary motion of B), yet after each section begins, Genzmer allows each theme to spin itself out and naturally develop. The composer treats each section like a head motive in which each theme is allowed its own nuance, its own creativity. Therefore, each A section can clearly be identified as A, yet

each one is slightly altered; each one is unique. The same goes for each B section. With this slight amount of variation Genzmer achieves diversity within unity for each of his themes.

Perhaps the most peculiar aspect of this middle movement is Genzmer's treatment of the B material in mm. 13-16. The A2 section spans mm. 12-15, yet a noteworthy event takes place in m. 13. As earlier stated, each occurrence of the A material lasts 3-4 measures, which is noticeably longer than the 1-2 measure occurrences of each B section. In m. 12, the A2 section begins, but this time with an f#-minor center as opposed to the original c#-minor center. Having only lasted one measure, the A2 section is abruptly interrupted by the legato, contrary motion of the B material in m. 14 (see figure 10). However, this B material only exists for the first two beats of m. 14 until the staccato arpeggiation of the A theme returns on beats 3-4 of the same measure. The A material then continues to motivically spin itself out until the apex of the movement occurs in m. 15 (marked by the trumpet's high b-flat) after which the energy recedes and the trumpet descends back into its middle register in m. 16. Just as the energy of the trumpet's A material subsides, the contrary motion of the B theme reemerges in the piano in the final beats of m. 16 (the observations just mentioned can be viewed in figure 14).

The abrupt entrance of the B material in beats 1-2 of m. 13 can be heard as a failed attempt for the B theme to reappear, as the A theme stifles it until the B theme narrowly establishes itself in the final two beats of m. 16. It is almost as if Genzmer broke in half a single measure of the B theme and spread it across mm. 13-16, giving the

movement its most intriguing formal feature, or deformation. The movement comes to a calm close as the final occurrence of A material occurs in mm. 17-20.

Figure 14. Sonatina for Trumpet and Piano, Movement II, mm. 13-18

Movement III: Saltarello

The final movement of Genzmer's sonatina is a five-part rondo with an attached coda (see table 4). The saltarello's formal aspects suggest a Hepokoskian Type 4 sonata-rondo because of the highly developmental nature of the C section (the section that normatively functions as the development in such a type 4 structure). However, the material preceding the C section does not possess the necessary P/TR/S/C structure to be labeled as an expositional rotation, as described in Hepokoski's terminology,⁴⁷ nor does the movement possess a full recapitulation of the rotation that precedes the C

⁴⁷Hepokoski and Darcy, 390-391.

section (see table 4). For these reasons, the form can be more appropriately viewed as a five-part rondo with an adventurously developmental C section.

<u>Section</u>	<u>Measures</u>	<u>Center(s)</u>
A	1-24	B-flat
Link	25-28	D-flat
B	29-38	g
Link	39-53	b-flat/e
A	54-61	C
C	62-93	C/d/c/F
A	94-107	F
Coda	108-136	F

Table 4. Form of Movement III

This saltarello movement is in 6/8 time and possesses a carefree character and a duration of just over two minutes. The lighthearted A theme (mm. 1-24) contains bits of syncopation and begins clearly in B-flat major. A brief link of transitional material in mm. 25-28 separates the A from the B theme, eventually coming to rest on a G-minor center at the beginning of the B theme in m. 29. Although the trumpet voice operates in G minor at the arrival of the B theme in m. 29, the piano seems to be “stuck” on a D pedal from mm. 29-34 until the piano takes up the B material itself, sounding for the first time in the G minor center, beginning in m. 39. After passing through the keys of B-flat minor (m. 45) and E minor (m. 50), the A theme reappears in m. 58, now in the key of C major. This A theme is short-lived, however, as the somewhat startling arrival of the C theme appears in m. 62. As earlier stated, this C section somewhat parallels the developmental function of an unstable middle theme in a sonata-rondo. The C theme

begins by stating the beginning of a noticeable theme, only to quickly disintegrate into a thematically unstable section.

After the short iteration of A material by the trumpet in mm. 54-61 in the key of C major, the piano takes over the lighthearted A theme, seemingly to continue playing the A material. However, an abrupt detour to the highly developmental C section begins in m. 62. While the piano continues to state the A material, the trumpet begins a conspicuously slow countermelody, which gathers tension similar to the way pedal points build tension while faster-valued notes operate above them. The return of A material in the piano is short-lived, seemingly derailed by the trumpet's countermelody, giving way to the real body of the C section, which comprises *fortspinnung*, using motivic development and augmented melodies in the trumpet, until the arrival of the A theme again in m. 94. The contour of the trumpet part in m. 103 differs from the normal contour of the A theme, yet the theme remains otherwise intact until the theme derails in mm. 106-107, bringing about the coda in m. 108. The coda showcases a series of heralding, triadic trumpet calls, as the harmony of the piano grows increasingly distant from the frequent major-key sonorities of the movement. A series of quintal collections in the piano bring the music to a powerful climax (mm. 120-125) until the final resolution to F major in the final measure (m. 136).

Chapter Three

Stylistic Characteristics of Harald Genzmer's Music

Discussions of Harald Genzmer's music often focus on the influence of his teacher, Paul Hindemith. Although Hindemith played an important role in his development, in some ways Genzmer's music has been associated with Hindemith's to an unfair extent. Hindemith was a musical giant and was recognized as such during his career. He required his students to learn the fundamentals of counterpoint and harmony before allowing them to pursue their compositional ambitions, and for Genzmer it was no different. Genzmer sought out Hindemith's instruction to learn how to write modern music, and to some degree he had to clear Hindemith's fundamental hurdles before being allowed cultivate his own modern style.

When one listens to the music of Harald Genzmer, Hindemith's influence is apparent; Genzmer's tonal language is at times reminiscent of Hindemith, and at times his orchestration carries the same breadth and weight as Hindemith's. That said, a number of other influences can be detected, notably the folk-like quality often heard in the music of Bartók, or the mastery of texture heard in Stravinsky's music. One must also not forget the impact Richard Strauss' music had on Genzmer - a love that was sparked by the first orchestral performance Genzmer ever heard in Rostock when he was only fourteen years old. Genzmer even remarked that Strauss was perhaps the greatest German composer of the twentieth century.⁴⁸

⁴⁸ Leipold, 16.

Genzmer remained true to his own style for his whole life without much change. He wrote tuneful music and had no desire to venture into the twelve-tone system. Of music he said, "Music should be vital, artful and accessible," and it "should appeal to performers by being practicable and to listeners by being intelligible."⁴⁹ In his interview with Genzmer, Siegfried Mauser remarked on his stylistic consistency:

(Mauser): You've already said that this piece is from thirty years ago. Nevertheless, it is typical Genzmer. Both your tonal language and your compositional manner are still very present; there is a uniformity that spans your entire oeuvre. Ultimately, you remained faithful to your style, like many great composers. The music that you compose today is still very related to the musical language of your works from thirty years ago.⁵⁰

Genzmer's tonal language is indeed colorful, often containing portions of bitonality, split third chords, and quartal or quintal collections, yet he never felt prompted to stray from the accessibility of tonal constructions. Perhaps Genzmer's early love of Bach, Mozart, and Beethoven contributed to his own desire to remain a tonal composer. Moreover, throughout his career he valued the interaction with amateur musicians and never begrudged an opportunity to work with young people to create music for their skill level.

Any composer with an output the size of Genzmer's is difficult to summarize in terms of style. One encounters difficulty when attempting to attach labels to the vast output of any composer's catalogue, and one must be careful not to overgeneralize when discussing a composer's style. However, when performed carefully and with an aim to avoid overgeneralization, the exercise begins to answer the simple yet important

⁴⁹ C. F. Peters Verlag (no author listed), "Biographie und Werksliste," <https://www.edition-peters.de/cms/deutsch/general/komponist.html?composerid=126>, accessed Oct. 12, 2015.

⁵⁰ Genzmer, interview with Mauser, 1999.

question: *how does Harald Genzmer's music sound?* A survey of Harald Genzmer's music quickly shows that from one piece to the next, his music sounds highly diverse. One moment a listener can hear all of the heaviness and weight of the German classical tradition bearing down upon his shoulders and at the next his music possesses all of the sparseness of a keyboard work by Satie, or the folk qualities of Bartók or Smetana.

In an attempt to draw some conclusions about Genzmer's style, a sampling from a variety of his works will be examined. This sampling was chosen based on availability and diversity of instrumentation and genre. Five pieces will be referenced, including Genzmer's *Sonatina for Trumpet and Piano* (1965), which is analyzed in depth in Chapter 2. The remaining pieces are the *Easter Mass*, GeWV 3 (1961), the *Sonata for Oboe and Organ* (1993/94), the *Sinfonietta No. 3 for String Orchestra*, GeWV 133 (2002), and the *Sonata for Organ*, GeWV 390 (1952). Aspects of melody, harmony, texture, and rhythm will be discussed in order to identify some characteristic features of Genzmer's style.

Tertian Extension

Commonplace in Harald Genzmer's twentieth-century tonal language is the presence of harmonies containing extended tertian sonorities. Although the composer was unafraid of writing simple major and minor triads, a hallmark of his writing is the presence of seventh chords and ninth chords. By Genzmer's time, this technique was not considered ground breaking, but to modern ears, many of the sonorities frequently used by Genzmer are synonymous with post-tonal idioms such as jazz. In the *Sonata for Oboe* a few such chords can be observed (see figures 15 and 16). In figure 15 one can

see Genzmer's use of a G major-major seventh chord in root position and in figure 16 a B minor 9th chord in root position.

Figure 15. Sonata for Oboe and Organ, Movement IV, mm. 290-291⁵¹

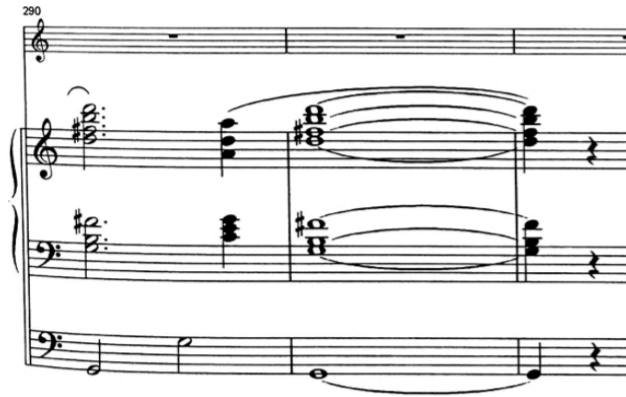


Figure 16. Sonata for Oboe, Movement III, mm. 186-188



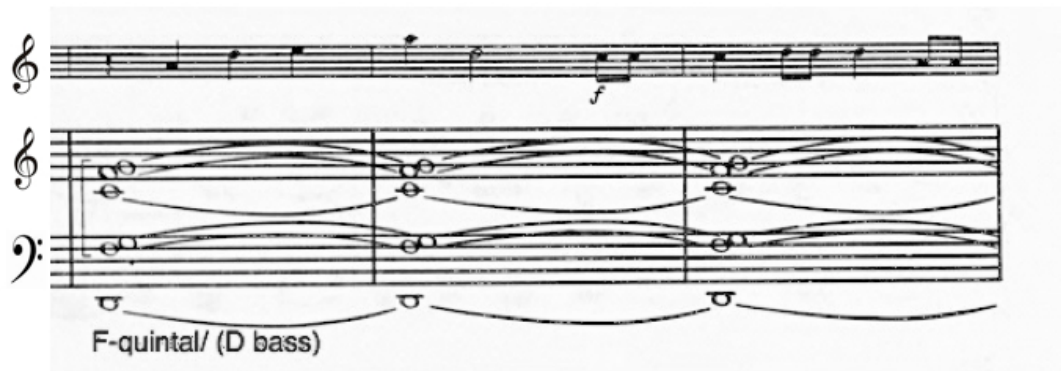
Quartal and Quintal Harmony

Another hallmark of Genzmer's tonal language is his frequent use of quartal and quintal harmonies. In the trumpet sonatina, Genzmer utilizes a series of quartal and quintal harmonies in the piano part. In the first movement of the sonatina, an F quintal

⁵¹ Harald Genzmer, *Sonate für Oboe und Orgel* (Berlin: Ries & Erler, 1999).

harmony underpins the disintegrating closing-section material played by the trumpet in mm. 46-48.⁵² This quintal harmony follows two modally ambiguous E-flat and C chords (meaning they both contain a major third and a minor third within the triad). These chords aid in the deceleration of the melodic material as the C section ends, because of the quintal harmony's inherent lack of pull toward any particular tonal center (see figure 17).

Figure 17. Sonatina for Trumpet, Movement I, mm. 46-48



In the final movement of the trumpet sonatina, Genzmer utilizes successive quintal harmonies in mm. 120-125. At this point in the movement, the trumpet melody is making progress toward an energetic and powerful conclusion. These successive quintal harmonies provide an openness and power that complements the power of the trumpet melody above as the energetic conclusion of the sonatina approaches (see figure 18).

⁵² It should be noted that in all of my quartal/quintal analyses, I have referred to each chord as “quartal” or “quintal” based on the most convenient upward stacking of each collection. For example, in figure 17 I have named this an “F quintal chord” with a D bass note because one can unravel the close spacing of the chord and stack it in an ascending manner (in perfect fifths) in this order: F → C → G → D.

Figure 18. Sonatina for Trumpet, Movement III, mm. 120-125

The image shows a musical score for a trumpet sonatina. It consists of two systems of music. The first system (mm. 120-125) features a trumpet line and a piano accompaniment. The piano part includes a section marked '8va' (octave) and a section marked 'B-flat Quint'. The trumpet line includes a section marked 'G quint', 'D quint', and 'd-flat Quint'.

Other examples of Genzmer's quartal and quintal stacking can be observed in his *Easter Mass*. In mm. 207-211 of the first-movement *Lobgesang*, the choral texture in mm. 198-205 vanishes as all voices cease at the end of m. 205. A sustained E quartal harmony punctuates the silence created by the resting voices in mm. 207-209, creating a complete textural break, which prepares the arrival of the soprano solo in mm. 210-211. In this case Genzmer uses quartal harmony to signal a formal and textural change. The harmonic support prior to this moment is comprised of chords stackable in thirds (mm. 194-205), making the arrival of the E-quartal sonority significant (see figures 19.1 and 19.2).

Figure 19.1. *Easter Mass*, Movement I “Lobgesang,” mm. 194-203⁵³

16

194

f

un - - sern Au - - gen, ist ein Wun - -

f

Herrn ge - sche - - hen, ist ein Wun - -

f

ist ein Wun - - der, ist ein Wun - -

(alle Bässe)

Das ist von dem Herrn ge - sche - hen und

199

- - der vor un - - sern

- - der vor un - - sern

- - der vor un - - sern

ist ein Wun - der vor un - - sern

⁵³ Harald Genzmer, *Ostermesse für gemischten Chor, Soli und Orchester* (Mainz: Schott, 1960).

Figure 19.2. *Easter Mass*, Movement I “Lobgesang,” mm. 204-212

47

The musical score for "Lobgesang" from the *Easter Mass*, measures 204-212, is presented on page 47. The score includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "Au - - gen." and "Eh-re sei dem Va - - - ter,". A box highlights a specific musical technique in the piano part, which involves a series of rapid, repeated notes in the right hand, creating a rhythmic pattern. The tempo is marked "Moderato (♩ ca. 58-60)".

Another example from the *Easter Mass* demonstrates an almost identical use of the same technique by Genzmer. The second movement, entitled “Bitte und Rühmung” (“Supplication and Praise”), begins with an alternation of solo baritone and full chorus.

Genzmer interpolates a quintal harmony between each change of texture from baritone soloist to full chorus (see figure 20).

Figure 20. *Easter Mass*, Movement II “Bitte und Rühmung,” mm. 15-20

er-bar-me Dich un-ser, er-bar-me Dich un-ser.

er-bar-me Dich un-ser, er-bar-me Dich un-ser.

er-bar-me Dich un-ser, er-bar-me Dich un-ser.

er-bar-me Dich un-ser, er-bar-me Dich un-ser.

er-bar-me Dich un-ser, er-bar-me Dich un-ser.

15 *mf* Sopr.-Solo

Sopr.-Solo

Herr Gott hei-li-ger Geist, — hei-li-ger Geist, —

Bar.-Solo *mf*

Bar.-Solo

Herr Gott hei-li-ger Geist, — hei-li-ger

As seen, Genzmer's use of quartal and quintal harmonies often separates formal sections, almost as a signal to the listener that changes in form are occurring.

One final example from Genzmer's organ sonata demonstrates his use of quartal harmony. In mm. 14-16 of the first-movement toccata, the first beat of each measure is marked by a B-flat quartal harmony (the chord is in second inversion with an A-flat on the bottom in the middle staff). Genzmer utilizes these quartal and quintal harmonies in the *Easter Mass* to separate sections, and in this figure the quartal harmonies function similarly. Measures 14-16 show a sequencing of motivic material, in which each downbeat separates each appearance of the sequenced material with a B-flat quartal harmony. In figure 21, the separation occurs over only three measures, yet the separating technique parallels the use of quartal/quintal harmonies in the *Easter Mass* (compare figure 20 to figure 21).

Figure 21. Sonata for Organ, mm. 14-16⁵⁴



⁵⁴ Harald Genzmer, *Sonate für Orgel* (Mainz: Schott, 1953).

Ambiguous Chord Quality

Simultaneously presenting triads containing a major third and minor third is a frequent technique of Genzmer's harmonic language. Most often the composer displaces the half step by an octave or more to soften the dissonance of the interval (he usually accomplishes this by placing one of the thirds in the bass voice). The resulting chord quality is inherently ambiguous, which subtly colors the composer's writing. Genzmer sought to add complexity to his tonal language through his use of these so-called split-third chords.

A few of these harmonies can be observed in Genzmer's trumpet sonatina. In m. 40 of the first movement, the piano plays an E-flat chord that possesses both a major and minor third. In this case, the bass note is a G-flat, which is the minor third of the triad. Above this bass note is an E-flat major triad, voiced so that the G natural occupies the top voice of the triad. A few measures later, the same process occurs with a C chord. In m. 43, a C minor triad sits atop an E-natural bass note, creating the same effect just described, but this time with the major quality in the bass voice. The stratification of these half steps softens the impact of the dissonance that would otherwise sound more jarring. These examples show that Genzmer's harmonies are colorful and sophisticated, yet still pleasing to experts and amateurs alike. Figures 22.1 and 22.2 illustrate both of the chords just described.

Figure 22.1. Sonatina for Trumpet, Movement I, m. 40

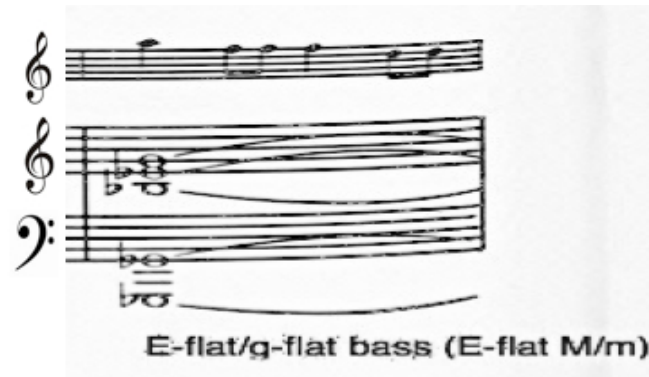
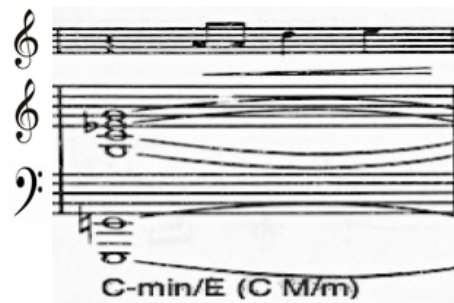


Figure 22.2. Sonatina for Trumpet, Movement I, m. 43



Another split-third chord can be observed in Genzmer's sonata for oboe and organ in mm. 181-182 of the third movement. The organ plays a blocked c#-minor chord in close spacing except for the F-natural bass note. This F natural is enharmonically an E# (the major third of a C# chord) while an E natural is present above in the treble staff. Genzmer once again chooses to stratify the conflicting tones to achieve a more open sounding dissonance than would occur if the half step were located in the same octave (see figure 23).

Figure 23. Sonata for Oboe and Organ, Movement III, mm. 180-182

Intermezzo

180 *Molto lento*

pp *Molto lento*

p *dolcissimo*

Melodic and Contrapuntal Techniques

Many characteristics of Genzmer's melody and counterpoint are an outgrowth of his harmonic procedures. Characteristics include simultaneous bitonal melody, augmentation and diminution of melody, syncopation, pentatonicism, and parallel melodic planing. At times, Genzmer mirrors motives or melodies in a second voice without allowing those pitches to accommodate the particular key or mode in which the original melody operates. Instead of placing another voice in similar motion at the third or sixth, Genzmer's accompanimental line operates within its own center, creating a unique aural phenomenon. This technique can be observed in the trumpet sonatina in mm. 115-118 of the first movement. In these measures, Genzmer superimposes two centers upon one another. Following the climax of the movement in m. 111, the music loses momentum and becomes softer during a short coda from mm. 115-121. During

this short coda, as the dynamics lessen and the music loses energy, the primary-theme material is present in both hands of the piano in two different centers simultaneously. While the right hand sounds the motive in a B-flat center in. mm. 115-116, the left hand sounds the motive in a D-flat center (see figure 24).

Figure 24. Sonatina for Trumpet, Movement I, mm. 113-121

The musical score for Figure 24 consists of two systems of piano music. The first system, measures 113-116, begins with a *ritard.* marking and a *Poco meno mosso* tempo change. The right hand plays a melodic line starting on B-flat, while the left hand plays a bass line starting on D-flat. The second system, measures 117-121, continues the melodic line in the right hand and the bass line in the left hand. The score includes dynamic markings of *p*, *mf*, *f*, and *p*. The key signature is B-flat major. The score is by Litolff / Peters.

Annotations in the image include:

- ritard.* (measure 113)
- Poco meno mosso* (measure 115)
- f* (measure 115)
- p* (measure 116)
- B-flat/D-flat parallel* (measure 115)
- p* (measure 117)
- mf* (measure 117)
- p* (measure 118)
- B-flat/G parallel* (measure 117)
- G-flat M7* (measure 118)
- A-flat M7* (measure 119)
- FM* (measure 120)
- Litolff / Peters (bottom left)
- 30278 (bottom center)

Genzmer then colors the same B-flat right-hand motive with a G-centered doubling below in the left hand in mm. 117-118. This use of parallel melodic motion at different key centers aids in the uncertainty of the conclusion of this movement, which is discussed in more detail in Chapter 2.

Planing

Another technique used by Genzmer shares similarities to the bitonal parallel melodic lines just described. Chromatic and diatonic planing was a favorite technique of Genzmer's, as seen in the following examples. The first example comes from the trumpet sonatina, in which two thematic ideas alternate for the duration of the second movement. The A section is marked by an easily identifiable and arpeggiated piano accompaniment. The B theme contrasts through its parallel planing of blocked triads. Sometimes the parallel motion is chromatic and sometimes diatonic, but the key feature is its melodic nature. It is as if Genzmer wrote a single melody and then attached other triadic members to that melody, creating a mesmerizing texture in which the ear cannot hear a precise melody, only a melodic contour (see figure 25).

Figure 25. Sonatina for Trumpet, Movement II, mm. 5-6



In Genzmer's oboe sonata, similar planing techniques can be found, yet in a primarily harmonic capacity. In mm. 244-248 of the oboe sonata, the right hand of the piano part contains step-wise ascending parallel fifths. In this example, the function of

the planing is primarily accompanimental; there is no significant formal use of the parallel planing other than to harmonically support the oboe (see figure 26).

Figure 26. Sonata for Oboe, mm. 239-250

The image displays a musical score for a Sonata for Oboe, measures 239-250. The score is written for three staves: Oboe (top), Piano (middle), and Bass (bottom). The Oboe part features a melodic line with various intervals and rests. The Piano and Bass parts provide accompaniment, characterized by parallel planing. In measure 239, the Piano part has a block of notes in the right hand, and the Bass part has a single note. In measure 240, the Piano part has a block of notes in the right hand, and the Bass part has a single note. In measure 241, the Piano part has a block of notes in the right hand, and the Bass part has a single note. In measure 242, the Piano part has a block of notes in the right hand, and the Bass part has a single note. In measure 243, the Piano part has a block of notes in the right hand, and the Bass part has a single note. In measure 244, the Piano part has a block of notes in the right hand, and the Bass part has a single note. In measure 245, the Piano part has a block of notes in the right hand, and the Bass part has a single note. In measure 246, the Piano part has a block of notes in the right hand, and the Bass part has a single note. In measure 247, the Piano part has a block of notes in the right hand, and the Bass part has a single note. In measure 248, the Piano part has a block of notes in the right hand, and the Bass part has a single note. In measure 249, the Piano part has a block of notes in the right hand, and the Bass part has a single note. In measure 250, the Piano part has a block of notes in the right hand, and the Bass part has a single note. The score includes dynamic markings such as *p* (piano) and *pp* (pianissimo).

A final example of Harald Genzmer's use of planing is seen in the *Easter Mass's* "Lobgesang." In mm. 108-115, one can see the same type of melodic planing used in the trumpet sonatina. This type of planing contains blocked triads that move in parallel

motion, either step-wise or by leap, creating a pseudo-melody whose precise pitches can not be detected by the ear, only the contour. In this particular example, Genzmer utilizes chromatic triadic planing, in which no notes are diatonically adjusted to fit a particular key or mode (see figure 27).

Figure 27. *Easter Mass*, Movement I “Lobgesang,” mm. 109-113

The musical score for Figure 27 shows measures 109-113. The vocal parts (Soprano and Alto) sing the lyrics: "- te des Herrn ist er - hö - het, die Rech-te des". The piano accompaniment consists of block chords in the right hand and single notes in the left hand. The key signature has one flat (B-flat major). The tempo is marked 'V' (Vivace).

As seen in figure 27, a B-flat major chord is found on beat 1 of m. 111. All voices of the B-flat major chord move down one half step, creating an A major chord on beat 2. On beat 3, all voices return to their original position in the B-flat major chord. The result is a neighbor chord that is not adjusted in any way to diatonically accommodate a particular key or mode. The voices and accompaniment participate in similar motion, resulting in planing.

Pentatonicism

Pentatonicism is another key feature of Genzmer's style. Genzmer's catalogue contains many pieces and movements that possess folk-like qualities, which can be attributed primarily to his use of pentatonic collections. Figures 28 and 29 show examples of pentatonicism in the third string sinfonietta and in the organ sonata, respectively.

Figure 28. *Sinfonietta No. 3 for String Orchestra*, Movement I, mm. 107-110⁵⁵



Figure 29. *Sonata for Organ*, Movement I, mm. 1-2



⁵⁵ Harald Genzmer, *3. Sinfonietta für Streichorchester* (Mainz: Schott, 2004).

Texture

Genzmer was quite fluent in the execution of a wide range of textures in his music. His changes of texture often indicate new formal sections or signal the arrival of key moments in his music. His music can seamlessly float from a homophonic texture to a contrapuntally rich polyphonic texture with ease. A few examples of his textural versatility follow.

In the third string sinfonietta, a variety of textures are present in the first movement. The movement begins with all string voices in unison, occasionally interpolated by measures of complete silence (mm. 1-36). The thematic material presented in unison - coupled with occasional measures of complete silence - builds tension toward the eventual separation of voices into independent lines, which finally occurs in m. 37. By gathering tension with all voices in unison and interspersing measures of rest within, Genzmer's texture builds interest in the listener for a seemingly inevitable textural split of voices into a normative texture for a piece for strings ensemble. The second movement of the sinfonietta contrasts the first movement via a new arioso texture, in which the first violins play a clear melody while the lower string voices provide a simple, syncopated harmonic background pattern. This movement's vocal inspiration renders it essentially a song without words (see figure 30).

Figure 30. *Sinfonietta No. 3 for String Orchestra*, Movement II, mm. 1-5



In contrast to the homophonic examples just described, one instance of Genzmer's contrapuntal writing can be observed in the first movement of the trumpet sonatina. Beginning in m. 23, the arrival of the S theme is presented in the trumpet voice while the left hand of the piano provides harmonic support. While the trumpet plays the S theme, the piano simultaneously plays the S theme below, but in rhythmic augmentation (see figure 31).

Figure 31. *Sonatina for Trumpet*, Movement I, mm. 23-26



In addition to this example, the vast majority of the organ sonata is highly contrapuntal, as would be expected for the genre.

Rhythmic Techniques

Genzmer's music possesses rhythmic vitality via syncopation and non-semetrical grouping, resulting in meters that cross measure lines and blur the written meter. The P theme of Genzmer's trumpet sonatina is discussed at length in Chapter 2 for its notable rhythmic structure. This theme crosses the indicated meter's measure lines because of the 3+3+2 grouping of its quarter note values (see figure 32).

Figure 32. Sonatina for Trumpet, Movement I, mm. 1-4



Another example contains the exact rhythmic structure, because it is a literal quotation of the P theme just described. The primary theme of the third string sinfonietta's first movement is the same theme just seen in the trumpet sonatina. Therefore, it shares the same rhythmic structure (see figure 33).

Figure 33. *Sinfonietta No. 3 for String Orchestra*, I. Allegro, mm. 22-23



It should be noted that this discovery was surprising and exciting. Although it is beyond the scope of this research, it would be a worthwhile endeavor to scour Genzmer's catalogue to see how often he quoted himself, or if this particular theme was reused in other pieces. Another example of rhythmic groupings that transcend measure lines is found in a later movement, also from the third string sinfonietta (see figure 34).

Figure 34. *Sinfonietta No. 3 for String Orchestra*, Movement IV, mm. 102-105

Syncopation

While it is difficult to quantify exactly how much syncopation Genzmer used throughout his vast catalogue of compositions, it can be said that Genzmer used syncopation frequently, and that the impetus of his rhythmic writing was often centered around syncopated figures. The opening P theme of the trumpet sonatina possesses a syncopated accompaniment in the piano part that remains an important motivic feature throughout the entire first movement (refer back to figure 32). The first measure of the *Easter Mass* also includes the identical syncopated rhythm and remains a prominent rhythmic feature throughout the movement, and indeed the entire mass (see figure 35).

Figure 35. *Easter Mass*, Movement I “Lobgesang,” mm. 1-3



Although it is difficult to claim that such a basic rhythmic figure could be considered a signature motive, Genzmer's syncopated quarter-note/half-note/quarter-note figure

can be found *often* in a large number of his pieces in common time. A final example from his organ sonata shows yet another use of the same figure (see figure 36).

Figure 36. Sonata for Organ, Movement I, mm. 54-55



While this brief account does not explore the full range of Harald Genzmer's techniques, a number of them have been used in order to provide audiences insight into his style.

Conclusion

When one compares the music of Harald Genzmer to many of his contemporaries, it seems somewhat conventional. The melodic and harmonic techniques Genzmer used were not particularly groundbreaking – it was not his goal to be innovative in this way. He believed that his purpose was to write lyrical and accessible music that might reach a large public. This need not prevent us from recognizing the importance and interest of his work.

I find Harald Genzmer's music so fascinating because its interest only gains on repeated hearings. When one closely studies the music, one unearths a world of complexity and nuance below the surface that can first go unnoticed. This includes the subtle formal devices discussed in this thesis, for instance, the ability to reconceive the working methods of sonata form in newly dramatic ways, while remaining thematically and texturally clear and succinct. Genzmer had that rare gift, and one that should not be taken for granted: the ability to reach both average listeners and connoisseurs.

Note on Appendices

The following appendices are my own translations of three interviews of Harald Genzmer from German to English. One of my concerns regarding Harald Genzmer's inaccessibility in the United States is the lack of printed material about the composer in the English language. Other dissertations I have encountered on Genzmer's music run into the same problem. Often these authors required translation of one or more documents in order to adequately address their topics. Therefore, it is my hope that these translations will serve as a starting point for researchers and performers by allowing English speakers to better acquaint themselves with Harald Genzmer's life and work.

Appendix A

“Conversation with Harald Genzmer in November 1982”

from *Komponisten in Bayern* by Günter Weiß

Weiß (W): Mr. Genzmer, many paths lead to music; how did you become involved?

Genzmer (G): I come from a family that fostered music. My mother played piano (in an endearing house-music sense), as was common at that time. We lived in little university cities. In 1923 I heard an orchestra for the first time in Rostock. Richard Strauss’ “Alpine Symphony” was played, and I was so overwhelmed that I begged my parents to let me hear the performance a second time. I was amazed when I got to revisit the whole composition again. In a different concert in 1923 Rudi Stephan’s *Musik für Orchester* especially impressed me. In the same year I heard a chamber concert with works by Max Reger, in which his Clarinet Quintet, Op. 146 especially impressed me. I had barely heard opera; I had only heard Lortzing’s “Zar und Zimmerman,” Wagner’s “Tannhäuser,” and “Hänsel und Gretel” by Humperdinck. In Marburg and der Lahn there were almost never opportunities to hear a large orchestra; only chamber music. The playing of Fritz Busch and Rudolf Serkin, as well as performances by the Rosé Quartet are some of the most impactful memories I have from that time. I had piano lessons with August Wagner and soon after that organ lessons; I also helped out with church services.

W: When did you first come into contact with the avant-garde?

G: It was huge for me, when I got to hear Paul Hindemith's string quartet for the first time in Gießen. That was in the year 1925 or 1926. It was the Amar-Hindemith Quartet. I had no idea at that time who Hindemith was. With the money that I earned playing as a dance musician for Saturday evening student events (1.50 marks per hour – that was a lot back then) I bought the score to his Third String Quartet. I had, at that time, very solid instruction in harmony with the Marburg University music director Hermann Stephani, and I was thoroughly capable of reading a score and at the same time hearing the sounds. Before the concert in Gießen I was able to get deeper and deeper into the score and I was astounded that everything was very different than something by Reger; it was entirely unfamiliar and seemingly against the rules! Through my naïveté I assumed that other listeners would have also bought themselves a score, and must have been surprised when I realized that I was the only one in the hall who was following along. I looked around for anyone that also knew that something was happening in this music that seemed almost absurd. After only the first beat I became conscious that something entirely new had happened. I laid the score to the side and listened with only fascination. At that time, within me, I decided that one day I would get instruction in this type of composition.

W: How was Hindemith's work received at this concert?

G: His quartet caused quite a stir. It was met with a lot of resistance by many listeners. Ultimately everyone approved of the overall performance - Hindemith's viola playing especially stood out.

W: When did you come into personal contact with Hindemith?

G: After my high school graduation in 1927 I studied with Stephani in preparation for going to the Hochschule [in Berlin]. I also studied with a military clarinetist. In 1928 I took the entrance exam at the Berlin Hochschule in both composition and clarinet. The examination committee was comprised of Franz Schrecker (the school director at the time), his assistant Georg Schünemann, Paul Hindemith and others. I presented Hindemith with a sonata for clarinet and piano and he spontaneously sat down at the piano to accompany me. In 1928 and 1929 I was his student and learned the craft of composition (counterpoint and fugue). Hindemith didn't teach out of a textbook. For me, both years were an especially stressful time, because I had to catch up on a lot. Before that point I knew neither an opera by Mozart or Verdi. The symphonic works of Bruckner, Brahms, Mahler and Strauss were extremely unfamiliar to me in those years.

W: Did Hindemith incorporate these compositions into your lessons?

G: No! In our lessons only occasionally would we deal with works by Bach, Mozart, Verdi, Reger and Stravinsky. Hindemith especially adored Stravinsky; he went to almost every performance of *Oedipus Rex* and was of the opinion that this was the finest work of new music that he knew.

W: And Richard Strauss?

G: To most, the opposition between Strauss and Hindemith is unknown; one could almost speak of hostility on the side of Hindemith. In lessons Hindemith often asked his students if they had heard anything interesting recently. One time I came in full of excitement from a performance of “Elektra,” which Strauss himself had conducted. Hindemith’s comment: “I don’t know it!” Later I heard “Salome,” which seemed to surprise Hindemith. All of this, however, was not able to impede my steadily growing love for Strauss’ music.

W: How did Hindemith structure his lessons?

G: He had a very casual approach to teaching young people. He never acted authoritarian, yet he possessed natural authority. He tried to clarify exercises in music theory as much as possible. We had to deliver a presentation on harmony that dealt with composition. I chose to do one on Tchaikovsky, but there wasn’t much there to work with. My colleague that presented on the *Fugelehrbuch* by Cherubini was better.

W: Surely you must have had personal contact with Hindemith outside of lessons, right?

G: Here and there he would conduct class trips to the Grunewald; everyone had an instrument with them and we all had to compose a little piece for the available instruments, which got played immediately. Besides that, Oskar Sala and I frequented his residence in Berlin. Late into the night piano quartets by Mozart, Schumann, and

Brahms would get played. It was there that Wolfsthal played violin, Hindemith viola, Emil Feuermann cello, and Arthur Schnabel piano. Between music sessions we played a game called “railroad” [*Eisenbahn*]. The tracks were laid out between two big rooms and Hindemith would sit at one “train station” and Schnabel at the other, while Sala and I would sit at the “freight yard.” Playing “train station” was Hindemith’s great passion and he could get himself terribly worked-up when one didn’t stick to the schedule (that he had meticulously worked out in advance).

W: Within the scope of the Berlin Hochschule, were people becoming interested in early electronic music at that time?

G: Yes. In the early 1930s Friedrich Trautwein developed his “Trautonium” and used the Berlin Hochschule as a test site for it while Hindemith advised him musically. Oskar Sala soon became his most active colleague, and I also made my first attempt at writing for this new instrument. Ten years later these studies led to an intensive collaboration with the now virtuoso Trautonium player – Oskar Sala. I have long since seen a lineage in tonal composition, which extends from Richard Wagner’s *Rheingold* Prelude through the beginning of *Alpine Symphony* by Richard Strauss with the famous pedal point on B-flat, all the way through to Aribert Reimann’s “Lear.” This isn’t the time or place to talk about tonal and compositional interrelationships, but it should be said that the creation of tonal worlds doesn’t need to be separated from rhythmic and melodic creation. My *Cantata for Soprano and Electronic Sounds* (1965) would be a good example of that.

W: How long did you study with Hindemith altogether?

G: Approximately, as I already mentioned, in the years 1928 and 1929. Then I became terribly ill and had to take a year off. Afterward, I went back to Hindemith and remained his student until 1934. In that year, the attacks on him as a “decadent artist” became so strong that he pulled back from teaching.

W: So you then began your professional life?

G: Yes, I took a position as répétiteur at the opera house in Breslau and later became director of studies there. The director was Franz von Hoesslin. There I was able to amass a wealth of operatic experience and really become acquainted with the musical practice from the ground up. During this interesting time there was an unforgettable production of *Frau ohne Schatten* by Richard Strauss. Although I had to lead a performance of my own stage music to *Prinzen von Homburg* on the opening night of *Frau* (which Strauss conducted himself), I was able to make it for the second act, where I acted as a prompter in the prompting box, giving cues to the singers (for whom Strauss’ music was still quite difficult).

W: How long did you stay in Breslau?

G: Through the end of 1937. It became uncomfortable there politically. I was supposed to join the Nazi Party. To the gentleman who invited me I answered: “Do you think that I

will compose better?" After that they left me alone but I still decided to go back to Berlin. There I taught at the Volksmusikschule Neukölln and during that time began the fruitful work with Oskar Sala as I said earlier. In 1940 I was drafted into the military, where I played clarinet in the marching band after basic training. A few months later I was released to do hospital concerts and other events of that sort. I traveled with all sorts of artists, including [Oskar] Sala and Gustav Scheck, among others. Scheck founded the Hochschule für Musik in Freiburg (Breisgau) in 1946. It was there in the same year that I became composition instructor and assistant director.

W: What sort of memories do you have of Freiburg?

G: The duties of an assistant director in 1946 were naturally totally different than those of today. It was necessary to tend to pianos, to have windowpanes fixed, find chairs, and to acquire scores from old bookshops. Here I would like to give some praise to the occupying force of that time: the French cultural officers (whose German was terrific) had a high intellectual standard and were always receptive to all of our various problems. Cultural life soon became (thanks to them) revitalized through concerts of French and German artists and art exhibitions. For the occasion of an exhibition of paintings by Braque, Matisse, Picasso, and Léger, I received a commission to write a piano piece for its opening. That's how my "Suite in C" came to fruition, which Carl Seemann premiered.

W: Surely your activities at the Freiburg Hochschule extended further, right?

G: Yes. Among other things, I took over duties for the *Tübinger Musiktage*, which only lasted for a short time. The festival concert of 1954 was directed by Hans Rosbard. The program included Conrad Becks' *Innominata*, Hindemith's *Concerto for Orchestra*, op. 38, and Schönberg's *Five Pieces for Orchestra*, op. 16. On the second half was Karl Amadeus Hartmann's *Concerto for Piano and Winds*, and Stravinsky's *Symphony in Three Movements* was played as a closer. At this time my *Sinfonietta for Strings* was also premiered. The critic of the evening believed that I was not capable of writing a "useful" work for string orchestra. After the *Sinfonietta*'s number of performances had reached four figures, I couldn't resist mentioning that anecdote.

W: How long did you stay in Freiburg?

G: Exactly eleven years. Freiburg was an enchanting city for sure, but in my field, the city was a bit of a dead zone. I am not a composer who travels from city to city for every performance of my work to develop contacts. Also, a composer in a relatively small city like Freiburg starts to "stew in his own juice," so to speak. Therefore, it was a foregone conclusion that I would leave at some point.

W: Certainly you must have had other career opportunities, correct?

G: Already in 1946 as I went to Freiburg, Joseph Haas had asked me if I wanted to move to Munich. However, the American occupational authority held such inconvenient

negotiations that I finally lost interest. Robert Heger repeated Haas' offer of a professorship at the Hochschule in Munich in the early 1950s. However, for multiple reasons, a new post couldn't be created until 1957. At that time Karl Höller was president, and in March of 1957 I began my duties in Munich.

W: How do you now view your adjustment from Freiburg to Munich?

G: I don't have a single regret. In Freiburg colleagues warned me that in Munich I might become a "fifth wheel," so to speak. Such prophecies, in the end, turned out to be false. Pretty soon a wide range of musicians began approaching me and asked me to write pieces for their ensembles. I almost always agreed to these various projects; the diversity of these tasks always meant new demands, which I always enjoyed. This resulted in a wealth of diverse chamber works, which got played on tours at home and abroad. From there, many pieces of the last 25 years came into being for large orchestra, choir, and chamber orchestra.

W: How long were you active at the Hochschule in Munich?

G: Until my retirement in 1974. After that I supervised the students who were nearing graduation as a lecturer until their exams.

W: Did you have specific principles that formed the foundation of your composition instruction?

G: In my classes there were as many conductors and church musicians as there were composers. For teaching students in their minor area I always used Paul Hindemith's textbooks. The advanced lessons mostly involved a personal examination of each student's personal interests; lessons were tailored to each student.

W: What role did the music of your contemporaries play in your lessons?

G: It will interest you that I assigned a type of required reading for all of my students. Of these assigned readings were *Music und Sprache* [Music and Language] by Thrasybulos Georgiades and *Beethoven* by Walter Riezler. We thoroughly discussed works like the Third String Quartet of Arnold Schönberg, Bela Bartók's violin concerti (as well as Alban Berg's) and selected works by Stravinsky, like his Mass, *Oedipus*, or works by Carl Orff. My classes had a workshop feel, where, like I said, I tied in the interests of my students and let them give presentations over topics of (to some extent) their choosing over various musical topics, from previous centuries as well as our own. So, there was plenty to discuss. The knowledge of the large works from the past was a prerequisite to these discussions.

W: You never stayed "in the background" of the Hochschule in Munich. You were active on many committees and were, among other things, director of the music department of the Bavarian Academy of Fine Arts for ten years. What types of activities were associated with this position?

G: One of my first objectives was to invite Ernest Ansermet. At that time in 1965, his major work - *The Foundations of Music in Human Consciousness* - was in progress. The Academy seemed somewhat surprised by my recommendation. However, Ansermet's lecture, which was held in the auditorium of the University, was a huge success and stimulated much discussion about the work.

W: Did you also bring in composers?

G: Naturally! There is a funny story about Benjamin Britten, who had also been a member of our Academy. His partner Peter Pears got sick quite suddenly on the mid-morning of the concert. What was I to do? The most notable substitutes that Britten could have asked to replace him were Rafael Kubelik and Wolfgang Sawallisch, and they were unavailable. I literally had no idea what was going to happen that night, in spite of our best efforts. Additionally, on that same day I had a very busy day at the Hochschule; that left me little time to consider what to do. Then, completely by accident I met our cathedral organist and colleague Franz Lehrndorfer on the steps of the Hochschule. Then, like lightning, the idea came to me to ask him if he would help me with this situation. He spontaneously answered, "I have, admittedly, played only organ for twelve years, but to make music together at the piano with Britten would be a lot of fun." After a rehearsal with Britten, both played some of the great four-hand works by Mozart and Schubert, and a student named Hanno Blaschke (who was hastily prepared by his teacher to perform a song of Britten's) rounded out the evening, accompanied by

Britten. What was such an involuntarily improvised evening became one of my greatest successes at the Academy.

W: You have been retired since 1974. The concept of retirement seems alien to you. Even to the present day you have, in many ways, not only busied yourself in the field of composition, but you have also taken up positions in committees such as GEMA. How do you do it all?

G: I find it natural for one to dedicate oneself to organizational duties. On the other hand, I can now realize bigger plans in peace and quiet. Among these plans is the commission by the Munich Philharmonic to write a large symphonic work, which will likely be premiered in 1984.

W: Mr. Genzmer, in your work it is apparent that you have always grappled with the relationship between music and speech. Does this go back to your considerable activity with opera?

G: Surely these activities played a role in that, but I can't claim that it was the only reason. It is likely more of an unconscious process. Furthermore, some of this surely comes from my interest in poetry from early on. Such processes of the unconscious are essential. Here's an example: for my sister's wedding I composed an organ piece, the manuscript of which disappeared and completely left my memory. Some years later I began to concern myself again with organ music. By coincidence one day I found this

wedding manuscript and to my amazement I observed that I had used the same formal idea in a later piece (the latter of which ended up turning out better).

W: Perhaps in no other century in recent Western music history has the musical language been so varied as our own. How do you see your place in the “musical landscape” [Hortus Musicus] of the twentieth century?

G: Here, one simply must take into consideration the pluralism of music in the twentieth century. It just depends on one’s perspective. In the middle of the 1930s, such opposing works originated like Hindemith’s *Mathis der Maler* and Orff’s *Carmina Burana*, or even the violin concertos of Bartók and Berg. Alongside works of great simplicity stand simultaneously works of the greatest musical density and complexity of structure. The opinion of a composer about himself is entirely uninteresting. Ultimately, he will always be judged by others. A true judgment is always only possible after a large interval of time has passed.

W: Your work also always has the daily musical practice in mind. The immediate connection to *Homo Ludens* is always an objective of yours. Am I going too far when I say that this is a characteristic of Harold Genzmer’s composition?

G: Yes and no, but the facts must be considered. Early on I had an interest in many instruments, which would later be strongly encouraged by the great organologist Curt Sachs, my revered teacher at the Berlin Hochschule. Although I myself didn’t possess

the slightest predisposition to be a virtuoso, it always brought me joy to write virtuoso pieces for all sorts of instruments. Perhaps that is the main reason that I always try to understand the workings of even unfamiliar instruments. So, for example, in the past few years I have written a sonata of a very virtuosic character for contrabass and piano, as well as a sonata for vibraphone, which presented brand new challenges. My intense collaboration with Oskar Sala (who most notably developed the Mixture-Trautonium at the end of the 1940s) likewise grew out of this very interest.

W: A wide range of your works came into being through close collaboration with pedagogues and performers.

G: Exactly! I saw that the percussion quartet (which was published this year) listed the authors as being “Harald Genzmer – Hermann Gschwendtner,” which is, for me, a formality. In these pieces I provided the structure and Hermann Gschwendtner provided the colors. Similarly, the same goes for the five volumes *Studies and Music Making* for two violins - a pedagogical work that was created in close collaboration with the violinist Erich Keller. Such collaboration is not uncommon and has a long tradition. For me it is natural to ask for help when composing, even in public.

W: You are a member of the Academy of Fine Arts in Berlin and in Munich and have led the music department for a long time. It is well known that your other interests reach beyond your own profession, notably into the visual arts. How did this interest develop?

G: When I was in Marburg I studied art history for a few semesters with Hamann and Jacobsthal. It was a great experience to be able to encounter Expressionism in Berlin at this time and when I got to meet Emil Nolde in person one day (after his work was forbidden) my admiration for him became unending. It was a great honor to be able to premier my First Sonata for Viola and Piano in his studio with Emil Seiler. The knowledge of my interest in old and new paintings (and also for architecture) was probably the reason that the General Director of the Bavarian State Art Collection Kurt Martin made me a member of the acquisition committee for the Pinakothek Museum, to which I belonged for many years.

W: The identity of other contemporary composers seemed to be a sort of naïve joy of the game, so to speak. People attempted to capture the essence of this through the term “New Simplicity.” Where do you stand relative to this term?

G: I don’t agree with it, when one attempts to label composers in such a way, or say that they adhere to such and such formula. These catchphrases usually wear themselves out quickly.

W: In 1981 at the Fourth Bavarian Music Festival I performed your *Sinfonia per Gióvani* in the Circus Krone in Munich. I made the interesting observation that with the kids and young people your piece was met not only with approval, but also with a cautiously critical attitude. Their relationship to your piece was, however, quite different at the performance. One attendee asked me whether you would have written such a piece for

choir; another wanted to give the suggestion that Mr. Genzmer should write such a piece for choir and orchestra. Part of your personality seems to be a willingness to encounter opposition, am I correct in saying that?

G: Certainly! Every person who has a big imagination naturally encounters opposition, and sometimes very sharply. Nevertheless, my publisher once said that it would have been terrible to commission me if I didn't also have enemies, so it isn't necessarily a bad thing.

W: Mr. Genzmer, with your comments you have given us a glimpse into your personality. Through your engaging statements many questions about your work will surely be answered. Therefore, I thank you very much and believe that, if I might speak on behalf of our musical youth, your work is especially revered and appreciated.

Appendix B

Interview with Barbara Haas, NMZ – *Neue Musikzeitung*

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Haas (H): In 1909 - the year of your birth - the “Ballet Russe” was founded by Serge Diaghilev in Paris; in 1909 Franz Lehar composed *Der Graf von Luxembourg*; Max Reger wrote the monodramatic opera *Erwartung* and in 1909 Richard Strauss finished composing his opera *Elektra*. However, a performance of a different work by Richard Strauss was the defining moment of your musical youth.

Genzmer (G): At that time I was profoundly impacted by Strauss’ music; I had never heard anything like it. The Rostock Orchestra and the Schwerin Orchestra played Strauss’ *Alpine Symphony* under the direction of the music director Ludwig Neubeck. Going to this concert was a tremendous experience, and I begged my parents (like only a child can beg) to hear it again and was allowed to hear the Symphony again a week later and I was completely surprised that I remembered almost every note. And that is how my interest in new works by Max Reger, Paul Hindemith, and Igor Stravinsky was awoken.

H: Which instrument did you learn in your youth?

G: I got seven years of really bad piano lessons from a piano teacher without any technique. Therefore, I could have never been a piano virtuoso, because my beginnings

were so bad. My mother played piano pretty well – in an amateur kind of way – she wasn't a professional.

H: At the Berlin Hochschule you studied piano with Rudolf Schmidt, clarinet with Alfred Richter, composition with Paul Hindemith, organology with Curt Sachs, and musicology with Georg Schünemann. Was your father able to warm up to the idea that you wanted to become a musician? He was, after all, Felix Genzmer – the lawyer and historian of Old-Germanic culture, famous for his translations of the “Edda,” the “Nibelungenlied,” and the “Heiland.”

G: My father, because he was so involved in the University setting, thought first and foremost that I would become a musicologist. He was somewhat astounded that I became involved in musical composition, but he eventually accepted it.

H: In 1938 you began your close collaboration with Oskar Sala. He was a student of Professor Friedrich Trautwein, the creator of the “Trautonium,” an instrument that Sala learned, played and further developed. One of these electronic, two-manual, string-covered instruments can be found here in Munich in the German Museum.

G: I wrote two concerti for this instrument with large orchestra, which got played by the Berlin Philharmonic, by conductors such as Hans Rosbaud, Carl Schuricht and Wolfgang Sawallisch. Oskar Sala became famous with this instrument when Alfred Hitchcock commissioned him for his film *The Birds*. The entire sound world – also the screeching

of those bothersome birds – was formed around the Trautonium. That showed what the instrument was capable of.

H: Altogether - you, my students from the Maximilian Gymnasium, and I analyzed and interpreted one of your compositions written for young people - all on Bavarian television. When you consider the immense number of chamber music pieces you have composed for beginners, I take it that you often keep young people in mind in many of your compositions?

G: You're right. I enjoy composing pieces for young people. The works I write for them create meaningful tasks for them to accomplish. Orff's *Schulwerk* is a set of very simple pieces for kids aged five to nine years old. When a young person reaches the age of ten, eleven or older, he will naturally want to be challenged a bit, and that's where my pieces come in – pieces for recorder and piano, or a trio for recorders, or a quartet for four recorders, or easy pieces for three violins, and so on. All of these pieces are written through contact with young people and with young people in mind; the goal is to allow amateurs to have success with these pieces. My other purpose in writing music for young people is for them to have fun, to enjoy playing. It shouldn't just be interesting and novel; rather it must also accommodate the player a little bit and be enjoyable for them.

H: In May of 1946 you took over a composition professorship in the newly founded Hochschule für Musik in Freiburg, located in Breisgau. At the same time you were

offered by Joseph Haas (he was president of the Hochschule in Munich) to come to Munich, which finally happened in 1957 under Haas' successor Karl Höller. Until that point you stayed in Freiburg and helped to build the school through your duties as deputy director.

G: The post-war period had its problems, because there was next to nothing there and one had to make something out of nothing. There were no chairs, no instruments, let alone scores, but we were finally allowed exposure to new works by major composers like Igor Stravinsky, Paul Hindemith, Alban Berg and others. These were forbidden under the Third Reich. The amount of backlogged material that was censored during the War was huge.

H: The recently deceased music critic from the *Süddeutsche Zeitung* Karl Schumann wrote this of you, "There is barely any instrument or voice combination for which Harald Genzmer has not written. His compositions range from pieces for eager youths to those for the most talented masters." Your diverse compositional ideas – are they methodically worked out or do they just come to you?

G: This process is both conscious and unconscious, and it can be very difficult to describe. Something will suddenly come to me and then I have no choice – even at night – but to get up, go over to the writing table and write it down, because otherwise it would continue to work itself out in my head. It could be that a painting or a stage work affects me so much that I'm moved within, and themes or motives simply come to me.

With the help of my body of compositional knowledge from the Berlin Hochschule, I cast these musical inspirations into the appropriate forms – into, for example, a small wind symphony or a quintet for flute, oboe, clarinet, horn and bassoon, or a sonata for recorder and piano, and so on.

H: Do you compose at the piano, like Igor Stravinsky, for example?

G: I belong to a group of composers who compose without the piano, but when I've completed the composition I'll check it at the piano. For example, with a virtuoso piece for piano, I'll play through the figures at the piano to see whether or not what I earlier had in mind actually works well in the hands while playing.

H: What are you working on at the moment?

G: I'm writing a harp piece for the harp professor of the Munich Hochschule, Helga Stork.

Appendix C

“Professor Harald Genzmer in Interview with Siegfried Mauser”

Broadcast from Bayern Alpha – February 9, 1999

Mauser (M): Ladies and gentlemen, I welcome you to Alpha-Forum. Our guest today is the composer Harald Genzmer. Mr. Genzmer, you were born on February 9th, 1909, making you exactly ninety years old and in the truest sense of the phrase a “witness of the past century.” You have taken an interest not only in music, but also in a variety of art forms. In our conversation today I would first like to delve into your artistic development and details of your life. Then I would like to discuss your work and stylistic development, interspersed with three musical examples. Music played a large roll in your life, and relatively early I would say. Do you come from a household that was musically, culturally and intellectually oriented?

Genzmer (G): Yes. My mother played piano well – as well as an amateur can play. As a result, when I was a child, the names Mozart, Haydn and Beethoven were familiar. When my mother played piano I would crawl underneath the instrument and listen. For example, she used to play one of the easier sonatas by Beethoven, and by paying close attention to her playing, in a way I was already taking part in the music. Of course at that time I didn’t know whether it was Beethoven, Haydn or Mozart. My father played the harmonium, also only as an amateur, although he did take some lessons and played pieces by Karg-Elert.

M: So, professionally no one was actually a musician, but I would imagine you probably established an interest in music from an early age.

G: There was an early interest - yes. My mother received good piano lessons, and my father was actually a lawyer, but he became well known for his translation of the "Edda." He was a Germanic philologist, but back then it was difficult to obtain a professorship for such a field. Music in my household was natural and part of everyday life; one didn't really think much of it. Music was simply a regular occurrence. When my father would come home from work he would play the harmonium.

M: So, it simply was the climate of your household?

G: Yes - it was the climate of the house. One didn't talk about it a lot, it just happened pretty naturally.

M: When one studies your biography, one can see that in all of your early years, your family moved quite often.

G: That was a result of my father being a lawyer. He was first an assessor in Blumenthal, then in Arolsen, and later in Posen. Then he went to Berlin; and then Rostock after that. Rostock became important to me because it was there that I first heard an orchestra. It was at that time - when I was a child - such a big deal that I was allowed to go to an orchestra concert. I was totally unaccustomed to it and I didn't actually know what to

expect. I heard Richard Strauss' *Alpine Symphony* to my great excitement. That was the first orchestral work I ever heard. That made a huge impression on me as a child. I begged and begged – as only a child can beg – to go back the next Sunday because the same work was going to be played again. I was allowed to go hear the concert for a second time and I was completely surprised that I remembered every note. I had no idea at that time that I was talented in music, because it wasn't talked about at home.

M: When did you make the decision to pursue music as a profession?

G: That came later. As a child I went to organ concerts - ones that were free. I heard pieces by Bach and Reger. Those are the types of composers you could hear at church music concerts. I also went to the opera and heard *Hänsel und Gretel*, Wagner's *Lohengrin*, and Lortzing's *Zar und Zimmermann*. That's what I remember because those pieces were regular repertoire in Rostock. I went to these concerts full of enthusiasm, but at that time I had no idea that I would eventually strive for a career in music. That came much later. It was in Marburg that it really all started. I started earning money in Marburg from playing dance music. A class colleague that played violin well...

M: Marburg was where your father worked next?

G: Correct. He was employed by the University in Marburg. He would later become the headmaster there. As I said, I played lots of dance music there. My parents then realized that I was very interested in music; I very eagerly took part in concerts. The Busch

Quartet played in Marburg, and also Serkin, who played Max Reger's Bach variations. Those performances had a big impact on me. I also got very good theory lessons from the university music director [Hermann] Stephani. To this day I still think back to those lessons with gratitude because he prepared me so well that I passed the entrance exams [at the Berlin Hochschule] easily. I was actually very well prepared.

M: You must have already realized that you possessed a massive musical memory, the example being your impressive recollection of every note of Strauss' *Alpine Symphony* - such memory and concentration.

G: I was pretty astonished when I realized it because I didn't know that one could recall music like that. I was completely surprised that I remembered every note. I knew exactly what was happening: I followed along thinking "here comes this passage" and "now here comes that passage; now here's an oboe solo," and so on.

M: That must have been a key moment for you.

G: Yes, it was a crucial moment for me but I didn't know at the time that it was a key moment. I had no idea because I was so young and naïve, like only a child can be. I was twelve or thirteen years old then.

M: An important city for your education and development was Berlin in the 1920s. At that time Berlin was one of the cultural metropolises of the world, perhaps even the

primary cultural metropolis in all of Europe. It was there that crucial interactions, lessons, and your involvement with Paul Hindemith began.

G: Yes, with Paul Hindemith. I had some money from playing popular music. I earned 1.50 marks per hour every Sunday, and at that time that was a lot of money. After ten hours I would come home with 15 marks; naturally I would go right to bed. Therefore, I had the money to travel to Gießen to have a few lessons with the university music director there. He said to me, "Next week Hindemith is coming; he is a very good composer. I think it would interest you. You should go." As I said, I had good lessons with Stephani and because of that I was also able to read a score, at least things like string quartets by Haydn or Beethoven, for example. I went to the concert in Gießen, score in hand, and listened. Naturally I believed, being the naïve kid that I was, that all the other listeners also had gotten themselves a score and were following along with great interest. I read through the first page, full of interest, and during this I realized that this was all strange and unusual. I was so spellbound by this music that I stopped reading the score and just listened. At the end of the concert I applauded the loudest and yelled "Bravo!" like a child.

M: That was a concert by the Amar Quartet?

G: Yes. It was a concert by the Amar Quartet. Hindemith himself played viola. They played a string quartet by Schubert and also one by Debussy. And they played

Hindemith's own Op. 22. That is one of the most beautiful string quartets that he ever wrote. He played viola superbly. There is a lot for viola in that piece.

M: So you got to know Hindemith first as a performer of his own work.

G: Correct. Because I had some money, I eagerly bought everything that was available for purchase. I also bought a magazine called *Melos* that was in print at that time. In *Melos* I read about Bartók, Stravinsky, and Schönberg and who they were.

M: In the 1920s Hindemith was considered somewhat of an *enfant terrible*. His string quartet, Op. 22, which you just mentioned, was considered one of the pieces that was written in this new tonal language and tonal world that was being developed. At that time as a young person, when listening to this music did you get the feeling that this was part of this new musical path?

G: Yes. I realized that this was something very new. Like I said, I already had studied a score by Reger. Reger himself played the sonatinas on the piano. These were works that I knew well back then. It was clear to me that this music was something new also. I was on fire for these pieces; I bought a suite for piano by Bartók and played it a lot. I also played Schönberg's Op. 19 piano pieces. I was a friend of Emil von Behring; he was a son of the famous doctor and played violin very well. We gave a house concert of modern music together at Stephani's residence. I still remember that we played Bartók's Second Violin Sonata; not all of the movements, just the first movement. Then we played

Hindemith's Op. 11; the Second Sonata in D major. From that piece we only played the first two movements. I also played the Op. 19 piano pieces by Schönberg (which aren't very hard), and two or three movements – I don't remember which ones – from the suite by Bartók.

M: That's quite a collection of masters from the modern era.

G: Yes, but naturally at that time I didn't know all of this. They were for me simply exciting composers, and I just enjoyed keeping myself busy with their works. Stephani had a full understanding of this modern music, although with him I primarily had lessons in classical harmony. It made him happy that a young person like me took such a passionate interest in these things.

M: How long was it until you began your studies in Berlin, following this experience in Gießen?

G: I was originally at the university in Marburg an der Lahn for two semesters. I also took art history there. As I said earlier, I was prepared in harmony by Stephani, and also practiced some introductory counterpoint. I worked out of the Draeseke, which was a well known textbook. Then I went (if I am not mistaken) to Berlin in 1928. I came somewhat late to Hindemith in May, because I had been sick, and he said to me (I remember quite well), "Listen to me. I must tell you one thing now. With me, no modern music is going to be made - we are going to work on the basics!" Completely astonished,

I said, "But that is exactly why I came to you." He said, "Ah, well then we are going to be fine."

M: What were these composition lessons like?

G: Initially, we reviewed very simple counterpoint in a class where minor-area students were also present. Hindemith soon realized that I was compositionally talented and interested. I started about a year later in a true composition class. In this class there was a student of Zoltan Kodály and there was also [Rudolf] Wittelsbach, who studied piano with [Arthur] Schnabel. He would later go on to become director of the music school, or rather conservatory, in Zurich. There was also a group of young people...

M: So one wasn't immediately allowed in this composition class, rather...

G: Right. One had to first do a basic counterpoint review. I did my assignments in that class, but also extra exercises on my own, which Hindemith eventually realized: I did not only abstract, four-voice counterpoint, but also things for violin, clarinet, viola and cello, and other things similar to that. I did these exercises on my own. When he caught wind of this, Hindemith realized that I was very interested. Consequently, that's how I came to be in this composition class.

M: There are two things about your music that I think are especially important. First is that each instrument is always approached in a fundamental way. Your music, as far as I

can tell, is always specific for each instrument, specific to each instrument's sound and technique. And also this: your pieces always have a specific character, a particular gesture, or a particular expressive attitude. Perhaps now we can play a short piece of yours to get an impression of your sound. We will now listen to a piece entitled *Meditation*. It is the first piece from *Studies* [for piano], from 1965.

G: Yes, that was thirty years ago.

(Mauser plays recording of Harald Genzmer's *Studies for Piano for Two Hands*, Book 2, *Meditations*.)

M: We recorded this expressive piano piece right before this interview. You've already said that this piece is from thirty years ago. Nevertheless, it is typical Genzmer. Both your tonal language and your compositional manner are still very present; there is a uniformity that spans your entire oeuvre. Ultimately, you remained faithful to your style, like many great composers. The music that you compose today is still very related to the musical language of your works from thirty years ago. When did you actually get the feeling that you had found your musical voice and really felt that you could say you were a composer and had something unique and special to say?

G: It was actually quite simple. When I was a student, I wasn't only a student of Hindemith's, but also of Curt Sachs. Curt Sachs was a major organologist who was unfortunately forced to leave in 1933 [by the Nazi party]. With him I got an introduction

into thinking about a wide array of instruments. Then I also had lessons, indeed very good lessons, in clarinet. That meant that I knew all of the wind instruments. When one can play clarinet, one can soon play the saxophone and then the other woodwind instruments. I could also play recorder. For example, I played Hindemith's trio with Hindemith himself in Plön at the music festival there.

M: And we also cannot forget about piano.

G: I had piano lessons with Rudolf Schmidt. This piece that you just played, that has these lingering, plaintive chords: it came about because I wanted to write piano pieces that weren't too hard - ones that an amateur could play while still playing modern music. You played the piece very well, without a doubt, but an amateur can also play it well as long as they are somewhat acquainted with modern music and can play piano reasonably well. There are many people who fit these criteria.

M: That is something that you also have in common with your teacher Hindemith. On one hand you write demanding, virtuoso concert music, and on the other hand you write amateur music for music lovers, for amateurs, and also for children, who are expected to grow into this new musical world. This was, for you, actually never a problem or a bother; it was something that had a meaningful place in your work.

G: There were reasons for this. After my studies, I went to work for the Breslau Opera. There I was initially the répétiteur, and later the director of studies. I was someone

who took care of all operations behind the scenes. In hindsight I was also essentially the orchestra's servant. I played organ, harmonium, celeste, piano, and cembalo; basically anything that a keyboard player could play. Often, in the morning we would be learning the very pieces that were to be performed that same night. I remember, for example, when I was supposed to play the celeste for Richard Strauss' *The Legend of Joseph*. I didn't know this piece by Strauss at all, but that didn't matter; one simply had to be able to play it. If one couldn't, he was useless. Naturally, I read through the score, I played through it at the celeste in the evenings. And suddenly I realized that I had to play a big solo. It is naturally tough on the nerves to simply keep playing in such a moment, keeping a straight face, when you stumble upon a surprise solo. The whole orchestra looked toward me and thought to themselves "Now let's see what you've got!" Since it went well, the orchestra approved. I also became Director of Studies because it was convenient for the Institute to use me in that role; I was versatile on the piano. For example, I could read a piano reduction by Richard Strauss right off the page, etc. I was no solo pianist like you Mr. Mauser, but I was well versed enough on the piano to be able to help the organization.

M: That is something your students always especially valued (your pedagogical ability we will discuss later). You were able to draw upon entire bodies of literature, seemingly right off the top of your head when the score required it. I know that is still the case. Your career after studying with Hindemith was initially as a "practical musician," if you will. In relationship to your own compositional aspirations, how was it working in an

opera house early in your career? After all, you wanted first and foremost to be a composer, right?

G: As you may have realized, I did also write theatre music for *Prince of Homburg*, that I conducted myself (and ended up doing thirty times). I also composed stage music for other less important things. At that time, I was not asked for which instruments I would like to compose. Instead, it was about what instrumentation was available. I remember, for example, *Prince of Homburg*: two horns, two trumpets, two trombones, a bass tuba, and percussion. I had to write stage music for that instrumentation. One can either rise to the task or one can't. You were never asked if you were capable, you simply had to be able to do it. I could do it; it wasn't a problem for me. I also remember that at that time a colleague of mine brought it to my attention that there was a society for musical performance rights – it was called STAGMA back then – I had no idea about such organizations. Hindemith had never talked about anything like that. I went to them and told them that this stage music had already been played thirty times, whereupon they told me that I could join the group. I then became interested in Oskar Sala when I was in Berlin. Oskar Sala had developed the Trautonium together with Professor Trautwein. Many of the sounds that you just played in my piece were actually inspired by the sound capabilities of the Trautonium.

M: We should probably explain this in more detail because our viewers may not be as well acquainted with these similarities. You are also a pioneer in the development of electronic music. The Trautonium was, after all, one of the first electronic instruments.

You, along with Hindemith, were one of the first composers to compose pieces for this innovative instrument. For many in Berlin this was sort of a breakthrough into a completely new tonal world that was quite an alternative to the sound world of traditional instruments. That had to have been a real adventure.

G: I was naturally very interested in this. I was a friend of Sala's. We were guests in Hindemith's residence from time to time. Things of this nature were often discussed: what was possible and how one could develop such an instrument. Hindemith would also consult with Professor Trautwein frequently. The Trautonium is an instrument with strings that can be tuned as needed. It can be played very high and also all the way down to the lowest registers. It was like a violin that could play down to the register of a contrabass. I wrote various pieces for Sala while in Breslau. I then went to Berlin and finished a completed version of the First Trautonium Concerto, which was thankfully recorded (Sala became increasingly involved in film music). This piece got played by the Berlin Philharmonic. The artistic director of the Berlin Philharmonic had an understanding of all of this, and Schuricht conducted an outstanding premier as expected. Sala had become a real virtuoso on the instrument. He had played piano concerti with orchestras as a child - as a child! He played Trautonium just remarkably. This performance with the Berlin Philharmonic got everyone's attention and therefore, one could say that it was this piece that helped me make a name for myself.

M: Was this a work that in hindsight played an important role in generating publicity for you as a composer?

G: It was played in many cities. After the Third Reich had passed, it got played again. In 1952 I wrote a second piece, a piece for mixture Trautonium that also contained innovative sounds that couldn't exactly be written down on the page in a traditional sense. This piece is on the other side of this CD, so people can also get an impression of what this piece sounds like. This second piece was played very well by the Südwestfunk Orchestra with [Hans] Rosbaud conducting. This piece was also played in many other cities, for example by the Berlin Philharmonic under Sawallisch. Such conductors were certainly up for the task. Sala then began a new path and turned to other things: he was so interested in this new sound world that he turned primarily to film music. Indeed he would later create an entirely new sound world in Hitchcock's movie *The Birds*. This was no longer music in the traditional sense; it was ground breaking.

M: This is now called soundtrack. When one surveys your work – we now have the benefit of hindsight and can view the composer Harald Genzmer directly, knowing your whole life story – one must realize that you, just as is the case with your teacher Paul Hindemith, are one of the few universalists among all composers. There is music by you in almost every genre, every instrument combination: there is orchestra music and a multitude of concerti as well. Only one genre is missing, which seems particularly odd to me because at the beginning of your career you had so much to do with it – opera. Why is there no opera by Harald Genzmer?

G: That I cannot answer. You know, one doesn't ever have all of the answers about one's self. I say this very openly. Perhaps there is no opera because I never found any topic that truly interested me. I was often asked why I wouldn't write an opera. I was often encouraged to write one, but I was never able to decide on what to write. One time I did write a short dance piece, but I just never got around to writing an opera. It's another world all together. A composer from time to time - like Hans Werner Henze, for example - wrote operas because that was simply his world. However, it isn't mine. Henze obviously wrote concerti and symphonic works – but very little chamber music.

M: Instrumental music is your primary field, although you also wrote wonderful choral and vocal music. In this respect your inclination for literature is also very important. Still, instrumental virtuosity is quite characteristic for you, even in your textured and dramatic works. Perhaps we can now listen to a second example of your music – a short and virtuosic segment. We will now hear the Presto from *Dialogue*, written in 1963, that we recorded right before this interview.

(Mr. Mauser plays the Presto from *Dialogue* by Harald Genzmer).

G: For this piece, I can say quite plainly, that I wanted to write a staccato piece. And you played it wonderfully – exactly how I imagined it.

M: These virtuosic two voices are actually the principle of this *Dialogue*: an interplay between both hands, between two voices. Virtuosic two-voiced counterpoint was also

something that Hindemith was very interested in. This transparent movement has two voices that possess individuality yet at the same time a certain type of unity. I think that comprehensibility, audibility and certainly the spoken quality of this music – which one feels drawn to in a human sense, not being overwhelmed by extreme complexity – is probably something that is always present in your composition.

G: Yes, it adds another dimension. I was in Breslau and ended up leaving because I didn't want to join the Nazi Party. I then went to Berlin. It was there that I worked with amateurs and wrote pieces that they could actually play (this was at the Volksmusikschule in Neukölln). For example, I wrote a book of pieces for three violins while I was there. There are also pieces I wrote later, like the *Sinfonietta*, which was played a lot. I learned back then that you could learn a lot, even when working with amateurs. I myself often accompanied Oskar Sala when he would play Trautonium. Back then there were two men at the radio station – Bruno Aulich and Willi Stech – who were interested in the Trautonium and gave me the opportunity to play there with Sala. I also wrote show orchestra pieces for Otto Dobrindt – and pieces for Trautonium and small orchestra.

M: In addition to your growing success as a composer, was becoming an established music pedagogue a goal of yours?

G: That was later. Under the Nazi regime at the Berlin Hochschule, it would have been possible to keep me around [as faculty], but they were of the mindset that I was not to

“cross that threshold.” After 1946 this time had passed and Gustav Schenck, the great flautist who had just helped me found the Hochschule in Freiburg, asked me if I wanted to join the faculty there because he would need a deputy director. I accepted and went to Freiburg. There I wrote Scheck an assortment of flute sonatas. I also wrote a flute concerto that Scheck often played. We also got a very good piano player, Carl Seeman, whom we used a lot. For him I wrote my Suite in C, a virtuoso piece. This actually happened because of a suggestion by the French. The French occupying forces didn’t play great, but they were interested in us culturally. They were very natural around us and said to us: “Listen up, we’re doing an exhibition of modern art.” There were works there by names that everyone knows now like Picasso and Léger, as well as other completely new artists. They said, “You should write a modern piece for it!” So I wrote my Suite in C, which Seeman played at the exhibition. Since then, many others have played it as well.

M: We have now made our way to the large-scale virtuoso and concert music. The Suite in C is one of these virtuoso pieces for piano. You always wrote important works for the piano. Let’s now listen to the first movement, marked *Moderato and allegro*, from the Fifth Piano Sonata from 1985, in which these large-scale concert and virtuoso musical aspects are fascinatingly on display.

(Mr. Mauser plays Harald Genzmer’s Moderato allegro movement)

G: Yes. I can only say “thank you” because this is exactly how I envisioned this piece.

M: Thank you. The main location of your pedagogical activity was Munich, where you were active many years as professor of composition. For you, did teaching these young people have any effect on your own composition?

G: Often yes, but besides that I was friends with many colleagues like, for example, the organ professor [Franz] Lehrndorfer (just to name one), who in large part premiered my organ works, or with professor [Margarita] Höhenrieder, who frequently played my Suite in C. Many other colleagues could also be named here. Through conversation with young people, for example, I arrived at the decision to write a mass, which worked out well. This mass was also first performed at a church concert in Munich. The whole reason for this was because we had worked on Hindemith's mass. Hindemith's mass is indeed compositionally very interesting and very good, but it is very difficult to the point that very few choirs can actually sing it. I wanted to consciously write a mass that could be performed by any good amateur choir and by any organist who plays reasonably well – not just for virtuoso organists. This came about simply through contact with the students, because I had church musicians of both denominations in class. The mass arose through these interactions. The premier was in Vienna.

M: Perhaps as my final question I would like to ask one concerning your creative process. How do you actually compose? Are initial ideas especially important or is it the working out of those ideas? The rhythmic and motoric aspect is very meaningful in virtuoso pieces. How does your music get created? For example, are there sketches?

G: Yes, let me give you an example. I was presented with an offer to write a piece for a choral festival in Ireland. I searched for a while for texts until a friend brought *The Irish Harp* to my attention (a collection of poems). I had the book lying in front of me and was reading through until it finally became clear that I would write these five pieces. How should I compose those pieces? I had no idea. I sat at the table for a while to rest and it suddenly occurred to me that I had found the style. I knew then exactly how the piece would go. Then I grabbed my pencil and wrote furiously into my notebook. In the following days it was more a question of working it all out, which I could do anytime because I felt secure about what I had put down on paper in sketch. It is somewhat different when one is writing for a specific instrument. For example, one time I was given an offer to write a piece for tuba. The player called me and I told him he should send me a letter. The letter was so nice that I told myself, "I will enjoy working together with this man." Then I created some sketches for the tuba and sent him these ideas. I wanted to write a piece for tuba that wasn't as difficult as the renowned concerto by [Ralph Vaughan] Williams. I wanted to write a piece that everyone could play, as long as they were a decent player. He then wrote back that it would work well and that it could even be played faster. I didn't want to do that, however. I then just finished out the sketches, and that's how the piece for tuba came about.

M: Therefore, both the inspired ideas and the working-out of those ideas are of great importance?

G: Yes, but this is unconscious; one doesn't really know. One doesn't exactly know how each process will unfold. It just happens.

M: Thank you very much for the stimulating conversation Mr. Genzmer. Ladies and gentlemen, this was Alpha-Forum. Thank you very much for listening and watching.

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