Historicist Modernism? Figuration and Form in Hartmann's Concerto for Viola, Piano, Wind Instruments, and Percussion (1954-6)

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I. Modernity

The ongoing reevaluation of twentieth-century music, with its debates over the modernist canon and erosion of older teleological models of music history,[1] has come to include a number of composers once marginalized by the post-1945 mainstream. Among them is Karl Amadeus Hartmann, whose work, fallen into neglect after his death in 1963, has been revived in a series of recent recordings,[2] with attempts at "rehabilitation" in scholarly work as well.[3] Much of the older discussion around Hartmann has centered firstly around his work's political status (as supposedly "engaged" composer, despite his having been more of an "inner emigrant"),[4] or secondly on the relation of his eight symphonies to the larger history of that genre.[5] His two concertos of the 1950s—which mark the caesura between his series of symphonies rewritten from prewar or wartime

[1] Paul Attinello, Christopher Fox, Martin Iddon, eds., *Other Darmstadts* (Abington: Routledge, 2007); Björn Heile, ed., *The Modernist Legacy: Essays on New Music* (Farnham: Ashgate, 2009); Martin Iddon, *New Music at Darmstadt: Nono, Stockhausen, Cage and Boulez* (Cambridge: Cambridge University Press, 2013).

[2] The complete symphonies, conducted by Ingo Metzmacher, were released in 1999 (EMI 5-56911-2), as was the early work *Miserae* (Telarc 80528); the completed *Wachsfigurenkabinett* was recorded in 1999 (Wergo 6640-2), and the Viola Concerto in 2007 (Capriccio 71-112) and 2009 (Wergo 6714-2); the first version of the opera *Simplicius Simplicissimus* was released in 2009 (BR Klassik 1900-301). The *Concerto Funèbre* is one of the few works of Hartmann's to have stayed in the repertory, with a number of recordings available (most recently with Alina Ibragimova on Hyperion [2007, 67547], together with the early violin Suites and Sonatas).

[3] The following is a partial list of notable recent scholarship: Carola Arlt, *Von den Juryfreien zur Musica Viva: Karl Amadeus Hartmann und die neue Musik in München* (Frankfurt: Peter Lang, 2010); Ulrich Tadday, ed., *Karl Amadeus Hartmann: Simplicius Simplicissimus* (Munich: edition text + kritik, 2010); Inga Mai Groote and Hartmut Schick, eds., *Karl Amadeus Hartmann: Komponist zwischen den Fronten und zwischen den Zeiten: Bericht über das musikwissenschaftliche Symposium zum 100. Geburtstag in München, 5.-7. Oktober 2005* (Tutzing: Schneider, 2010). Martin Zenck, "Die unterdrückte und verfolgte Geschichte als Teil der Geschichtsschreibung: Probleme ihrer Integration? Zu Kompositionen von Stefan Wolpe, Erich Itor Kahn, Karl Amadeus Hartmann und Pierre Boulez um 1945," in *Spurensicherung: der Komponist Ernst Toch (1887-1964): Mannheimer Emigrantenschicksale*, ed. Hermann Jung (Frankfurt: Lang, 2007), pp. 11-27; Hanns-Werner Heister, *Vom allgemeingültigen Neuen: Analysen engagierter Musik: Dessau, Ginastera, Eisler, Hartmann* (Saarbrücken: Pfau, 2006); Ulrich Dibelius, ed., *Karl Amadeus Hartmann: Komponist im Widerstreit* (Kassel: Bärenreiter, 2004); Barbara Haas, ed., *Karl Amadeus Hartmann. Zeitzeugen und Dokumente: zum hundertsen Geburtstag des Komponisten* (Wilhelmshaven: Nietzel, 2004).

[4] Andrew McCredie has seen Hartmann as an engaged composer in his *Karl Amadeus Hartmann: Sein Leben und Werk* (Wilhelmshaven: Heinrichshofen, 2004, Second ed.). Michael Kater is more skeptical in his *Composers of the Nazi Era: Eight Portraits* (Oxford: Oxford University Press, 2000).

[5] Andreas Jaschinski, *Karl Amadeus Hartmann—Symphonische Tradition und ihre Auflösung* (Munich: Katzbichler, 1982).

material (nos. 1-6) and the last two, no longer relying on older material—have been less analyzed (and until recently less often performed). It has been recognized that these concertos, the Concerto for Piano, Wind Instruments and Percussion (1953) and the Concerto for Viola, Piano, Wind Instruments, and Percussion (1954-56) (hereafter "Viola Concerto"), were experimental testing-grounds for concertante techniques incorporated into Symphonies 7 and 8.[6] Beyond even this, however, they also mark the point where Hartmann seems to abandon the programmatic (and thus also political) reference common to the first six symphonies, in favor of a more abstract instrumental conception. The concertos thus offer a critical and interpretative opportunity to look at Hartmann's technique without the semantic baggage of having to argue whether or not his work has a "message," or what relation his symphonies have to the tradition of the genre (i.e., whether or not they are a continuation of Bruckner and Mahler). As Barbara Zuber has suggested, Hartmann's musical eye was increasingly directed as much at his Darmstadt contemporaries as at the symphonic past, or that of Expressionism and *Neue Sachlichkeit* Many stylistic aspects, from the use of tuned percussion (including Boulez's signature vibraphone) to the rather egregious reference to *le marteau sans maître*'s concluding flute-and-tam-tam duet in *Gesangsszene*, point to this awareness.[7] Yet the *Viola Concerto* in particular, the later and arguably subtler of the two, breaks with Hartmann's prior symphonic confessionalism or subjectivity only to revert to the aesthetic of Hindemith's *Kammermusiken* of the 1920s—at least on first hearing. What follows will look at the eclectic stylistic amalgam of this piece, drawing on Berg as well as Hindemith, along with older pre-Classical composers, with specific attention to Hartmann's thematic and motivic logic, his ongoing reference to tonal and modal harmony and voice-leading, the generic resonances of the piece as concerto, and its overall unity of form. One of the central problems of this piece will turn out to be its reliance on neo-Baroque motoric figuration and a tension between static, symmetrical constructive devices and a surface rhetoric of progressive development. As will become evident, some of the same formal processes and solutions to these problems found in the symphonies are also present here.

II. Modern Precedents

The instrumental disposition of the *Viola Concerto—für Bratsche mit Klavier begleitet von Bläsern und Schlagzeug*[8]—suggests Berg's 1925 *Chamber Concerto* as a model. This would be broadly supported by Hartmann's overall fidelity to an aesthetic derived from the Second Viennese School, which has been noted by a number of commentators, as well as by the work's use of Bergian palindromic structures.[9] Yet the differences are more marked than the similarities. There is none of the expressive, flexible dialoguing of soloists found in Berg, but instead a rigid sectional alternation (especially in the first

[6] Jaschinski, *op. cit.,* pp. 198-199.

[7] Barbara Zuber has argued at length for an influence of Darmstadt composers on Hartmann's later work; see her chapter, "Neue Gangarten. Das Spätwerk von Karl Amadeus Hartmann," in Ulrich Dibelius, ed., *Karl Amadeus Hartmann: Komponist im Widerstreit* (see fn. 3), pp. 251-282.

[8] Mainz: Schotts Söhne 1958 (Studien-Partitur ED 4581).

[9] Jaschinski (pp. 174-198) stresses a debt to Berg's *Three Orchestral Pieces,* Op. 6; Martin Zenck asserts that by 1945 Hartmann had, like Erich Itor Kahn and Stefan Wolpe, been "bereits kritisch durch die Schönberg-Schule hindurch gegangen" ("Die unterdrückte und verfolgte Geschichte," p. 25). Zenck's implication is that Hartmann was already "beyond" dodecaphony.

movement); very little of Berg's histrionic drama, except for the climax of the slow movement (to which we will need to return). The piano, in Hartmann, is used much more as a neo-Baroque continuo, with linear two- to four-voice part-writing, without any of Berg's grandiose pedalled cadenzas. Hartmann's neoclassical conception of constructivism forbade this sort of gestural element, much as in Stravinsky, whose *Piano Concerto* was marked by "dryness, hardness, a certain metallic brilliance, a repressive distaste for any kind of sentiment."[10] In consequence, as Jaschinski notes for the symphonies, "kaum je ist aber der lyrische Ton Bergs bei Hartmann zu finden."[11] Like Stravinsky's *Concerto*, Hartmann's is also characterized by an "anxiety… about instrumental balance,"[12] as is evident in his repeated *pp* markings, or the indication *nicht hart* for the brass at mm. 146 and 150 of the first movement, or the repeated *p (leise)* markings for the tuned-percussion *ritornelli* in the same movement (mm. 232-243), a quality in fact contradicted by the mass and volume of the instrumentation. (One wonders why he did not simply reduce the number of instruments here, since most of them are doubling the same line: the rationale for this must have lain in the pursuit of a particular depth of sonority.) Finally, one may find in Hartmann too the "middle-of-the-register continuity," "unusual amount of literal repetition," and the "sense of mechanical process" combined with "academicism" typical of Stravinsky in that piece.[13] The first movement is particularly relentless in its uninterrupted sixteenth-note movement, mechanical sequences, repetitive rhythms and unvaried chromaticism, to the point where it sounds like a modern variant of Liszt's *Grand Galop Chromatique.*

Here the obvious ancestor is Hindemith, not only in the hard wind-and-percussion sonority (omitting the "expressive" oboes and horns so prominent in Berg's Chamber Concerto) reminding one of the anti-romantic *Spaltklang* or "split sonority" of the *Kammermusiken*, but also the viola. The opening cadenza of Hartmann's concerto recalls Hindemith's viola works in its double-stopping, its short sequential repetitions, and its agogic trills and runs. The idea of *concertante* writing itself was associated with Hindemith, for whom it was opposed to symphonism,[14] and traceable back to Reger.[15] Joseph Kerman opined that "the concerto can probably claim status as the Neoclassical genre *par excellence*," in part because the soloist "can…pursue virtuosity at the expense of, even in the absence of, discourse."[16] As we will see, this means, in Hartmann's case, an extension of pre-Classical figuration at the expense of strict motivic or thematic argument—another aspect distinguishing him from rather than linking him to Berg. At its

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[10] Stephen Walsh, *The Music of Stravinsky*, Oxford: Oxford University Press, 1993, p. 123. As Heister notes about Hartmann's concertante works, the "neoclassical-neo-Baroque" elements are found more in "Gestus und Faktur" than in the harmonic materials ("Konstanz und Wandel. Zu Hartmanns konzertantem Wandel zwischen 1930 und 1955," in Dibelius, ed., *op. cit.,* pp. 147-173, here p. 142.

[11] Jaschinski, 189. One marked exception to this is the very Bergian clarinet solo near the end of the slow movement (mm. 105-108 and again at 112-114). For the symphonies, too, Jaschinski's blanket statement would need nuancing (the Adagio of the Seventh Symphony is more Bergian than other pieces).

[12] Walsh, p. 129.

[13] *Ibid.,* pp. 129-130.

[14] Rudolf Stefan, "Über Hindemiths 'Klang,'" *Hindemith-Jahrbuch* 25 (1996), pp. 41-55, esp. p. 45; also Kurt Westphal, "Barocke und Neobarocke Musik," Hans Chemin-Petit, ed., *Hans Chemin-Petit: Betrachtung einer Lebensleitung* (Berlin: Stapp, 1977), pp. 29-40, esp. p. 30.

[15] Giselher Schubert, "Zum 'Konzertanten' bei Max Reger," *Reger-Studien VI (Musikalische Moderne und Tradition : Internationaler Reger-Kongress Karlsruhe 1998*), 2000, pp. 189-199.

[16] *Concerto Conversations* (Cambridge: Harvard University Press, 1989), pp. 27, 23.

worst, neoclassic *concertante* figuration may mean little more than what even Hindemith's admirers termed his fondness for "cheerful noisiness" (*fröhliche[r] Lärm*).[17]

What is Bergian, beneath the occasional mere busyness of neoclassic surface, is Hartmann's obsessive reliance on symmetrical structures of inversion and reversal, something that gives his work a quasi-serial constructedness.[18] Not only are many segments of the piece constructed according to intervallically strict inversions or cancrizans (for an example, see mm. 34-46, to be discussed presently), but there is also a frequent axial symmetry of pitch space around middle C, with which the piece begins. Thus chord sequences are built up with the aid of interval cycles around this central pitch axis (as in the Finale, mm. 155ff.). The first movement appears to alternate sections which are centered around C (such as the piano-and-viola sequence from m. 34 on) with uncentered ones. The static nature of this constructivism however contradicts the surface motoric drive of the music. As in Berg, Hartmann's constructivist moments were born of an impulse to control an otherwise chaotic invention.[19] Oddly, unlike Berg—especially in the *Chamber Concerto*—Hartmann did not deploy these architectonic symmetries at a large-scale level, but only on a local, subsectional one. This means that his larger forms, even here in a work ostensibly more constructivist and less expressive in aesthetic than the symphonies, must still rely on narrative elements for their articulation. Bergian also is Hartmann's constructive use of rhythm, which in this piece is often more clearly perceptible as contour than melodic or motivic interval (cf. the figure of eighth note combined with two sixteenths permeating the texture after m. 52 in movement one). Finally, Berg's continued reliance on leading-tone harmony[20] is another feature found occasionally in Hartmann, although it is weakened by the consistently chromatic texture of the music to the point of being more a distant reference point than a clear orientation for the listener. Here Hartmann has gone beyond his model in Hindemith,[21] although—as will be evident—one can still find traces or remnants of tonal voice-leading in Hartmann's work.

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[17] Stefan, p. 45.

[18] On palindromes in both concertos, see Andrew McCredie, "Das Instrumentalschaffen K.A. Hartmanns," in Ulrich Dibelius, *op. cit.*, pp. 104-174, esp. pp. 153-157 and Hanns-Werner Heister, "Konstanz und Wandel: Zu Hartmanns konzertantem Wandel zwischen 1930 und 1955," in Dibelius, pp. 147-173, esp. pp. 159-164. Use of central pitch axes can be found even in Hartmann's early work; see Christoph Lucas Brehler, *Karl Amadeus Hartmann: Untersuchungen zum Frühwerk der Jahre 1927 bis 1933* (Adlerswil: Kunzelmann, 2003, p. 52. Hartmann's later palindromes were not only melodic, but also metrical, drawing on Boris Blacher's technique of "variable meter"; he was less systematic in his use of this technique in the *Viola Concerto* than in the preceding one for piano.

[19] Cf. Theodor W. Adorno, *Berg* (*Gesammelte Schriften,* Frankfurt: Suhrkamp 1997, vol. 13), p. 353: "das organisierende Prinzip tilgt nicht das Chaos, sondern steigert es womöglich kraft seiner eigenen Artikulation" [the organizing principle does not eliminate chaos, but rather heightens it due to its own articulation].

[20] On this, see Rudolf Stefan, *Alban Bergs Bedeutung für die neue Musik* (Vienna: Österreichische Gesellschaft für Musik, 1985).

[21] For a good discussion of Hindemith's harmony in the early work, see David Neumeyer, *The Music of Paul Hindemith* (New Haven: Yale University Press, 1986), esp. pp. 118-119.

[22] The author wishes to thank Derek Jenkins for his assistance in engraving the musical examples.

III. Thematic or Athematic?

Beyond the obvious eclecticism of mere surface style, Hartmann's work is nonetheless independent of its models. As Brehler has noted, despite the debt to Hindemith, Hartmann's work is too dense and complex to function as *Gebrauchsmusik.*[23] Although one may find strategic attempts to reach for popular comprehensibility in his compositional technique,[24] Hartmann's music remains modernist, in a peculiar way that will need to be defined here. The question still needs to be asked: in what does this modernism lie? How internally unified is Hartmann's music, and on what basis? How convincing an overall shape or form does it project? Clearly, this *Concerto* aspires to more than the cheeky potpourri or stylistic grab-bag often provocatively offered by Hindemith's work of the 1920s,[25] despite the semblance of merely additive form shared with that composer's *burlesk* style of the time.[26]

The greatest difficulty in comprehending Hartmann's music, beyond even its generally consistent and dense chromaticism, lies in his idiosyncratically oblique motivic or thematic development. His motivic derivations are often both loose—relying more on vague gestural shape than intervallic rigor—and also esoteric—since they use not only linear development (intervallic augmentation or diminution, inversion or retrograde), but also free reshuffling of pitches. Even his material itself is hard to pin down, oscillating between total chromaticism, tonal references, and pentatonic or otherwise modal aspects. Brehler remarks that his work makes reference to "historical voice-leading structures," although he extends them beyond their traditional harmonic basis.[27] This makes a unified analytical approach difficult, since neither pitch-class analysis nor Schenkerian methods appear globally applicable; as the following analyses will suggest, post-tonal or neo-Riemannian approaches might be more helpful.[28]

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[23] Brehler, *op. cit.*, pp. 38, 66; see also p. 63 for a contrast to Orff's "Simplifizierungstendenzen." This essay thus differs with Wulf Konold's judgment that Hartmann belongs unequivocally in the group of moderates ("Hindemith, Hartmann und Zillig heute," *Hindemith-Jahrbuch* 8 [1979], pp. 119-37).

[24] Jaschinski, p. 166 (beginning movements with recognizable thematic *Gestalten*), p. 204 (reference to archaic forms like *Toccata* or *Ricercar* for historicizing legitimation).

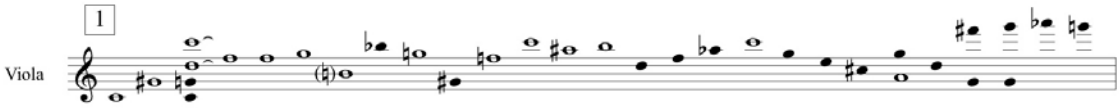
[25] The distance between Hartmann and Hindemith's parodic humor was already present even in the former's early work: see Brehler, p. 47. As Brehler notes, even Hartmann's early work from the 1920s and early 1930s had "Ansätze einer metaphysischen Ebene"—which meant not only a matter of seriousness of tone, but also of an aesthetic of closed and consistent *Werk*.

[26] Camilla Bork ("Wendung zur Komödie: Zu Hindemiths Einakter *Das Nusch-Nuschi,*" *Hindemith Jahrbuch* 33 (2004), pp. 8-53. On pp. 22-23, Bork notes that the "burlesk" style was typified by the *Reihungsprinzip,* rondo form, and reliance on repetition. The marking *burlesk* turns up in Hartmann's concerto, at m. 49 of the slow movement, a critical moment in the narrative that will be discussed again here.

[27] See Brehler, pp. 31 and 39.

[28] In the case of some composers, it has been argued that a combination of these methods should be used: cf. Neumeyer, *op.cit.,* or Andrew Kohn for Stefan Wolpe (*The development of Stefan Wolpe's compositional style, 1948-1963 and the role of the other arts* [Ph.D. diss., University of Pittsburgh, 1995]). See now also Jairo Moreno, "Schenker's parallelisms, Schoenberg's motive, and referential motives: Notes on pluralistic analysis," *College Music Symposium*, 41 (2001), pp. 91-111. Joseph Straus argues that it is "futile to seek for *the* voice-leading of an atonal piece, because atonal works generally resist that kind of unified, hierachically conceived linear structure," pp. 272-273 in "Voice Leading in Atonal Music," *Music Theory in Concept and Practice,* ed. James Baker, David Beach, and Jonathan Bernard (Rochester: University of Rochester Press, 1997), pp. 237-274. Within a neo-Riemannian context, one would have to see Hartmann's voice-leading as being often marked by leaps and not only stepwise motion, thus

The solo cadenza that opens the Viola Concerto (see Example 1) is a good illustration of this.[29] Over a held C pedal, on the viola's lowest open string, a four-note chromatic motif is stated in thirty-second notes: A#-B-A-G#. (The motif is similar to the well-known D-S-C-H Shostakovich was then using in his string quartets; one wonders if the reference was deliberate.) The motif is then inverted, F-E-F#-G, to end a perfect fifth above the now reasserted low C, with another fifth (D) and an octave C added in double-stops.[30] Already this is hardly a normal tonal progression. But matters are further complicated by what follows: the thirty-second note motif now becomes a chromatic upbeat to a series of trills, F, F#, and G#, before returning to its opening shape (C#-D-C-B) at the end of m. 2. The G# is extended into a tiny melodic cell, up to Bb and then falling to G, thus presenting the contours of the opening shape (C-B-G#) stripped of its surrounding chromaticism and transposed up a seventh. Two more chromatic runs bring the G down to F, then up to C, followed by a strangely cadential-sounding figure[31] (C-A#-B), which can again be indirectly derived from the first three notes, although their spacing now gives them a much more tonal feel. Through the cloud of surrounding chromatic ornaments, the next passage continues to remain in the vicinity of C, through its most salient pitches (C-E-G, mm. 3-4), even suggesting a move to the dominant at m. 5 (F#-G as top notes over a reiterated G pedal); yet the high G then moves to an Ab (an echo of the G# in m. 1?), and the sixteenth note *gruppetti* which have surrounded the longer pitches, often suggesting micro-sequences in their groups of four, dissolve into waves of rising and falling chromatic scales (mm. 8-9), interrupted by a repeated dotted upbeat figure, double-stops, and trills, leading to the climactic entrance of piano and percussion. The viola is now left alone to struggle upwards with its prior dotted upbeat figure to a sustained high B (mm. 13-14), surrounded by A# and C (as in the "cadential-sounding figure" of m. 3); yet this suspenseful, almost cadential moment is then followed not by an answer from the other instruments, but by a muted descent referring again to the cadence-like figure (F-D-E, m. 18, marked *dolce*), sequenced downwards onto a lower held B (mm. 18-19).



Example 1[32]

"extravagant" and not only "parsimonious' in Cohn's sense (Robert C. Cook, "Parsimony and Extravagance," *Journal of Music Theory*, 49[1], pp. 109-140).

[29] Please refer to the score (Schott Music).

[30] Hartmann may have had the sound of the opening double-stopped chord of Stravinsky's *Violin Concerto* in mind, but he does not use this chord as a motto to open all the movements, as does Stravinsky.

[31] This figure is strongly reminiscent of a similar passage for solo violin in *Apollon Musagète* (*Second Tableau, Variation d'Apollon*, at reh. 20: Boosey and Hawkes study score, 1949, p. 8, with a chromatic appoggiatura; see the discussion in Walsh, p. 144). The double-stopping, scales and trills in Stravinsky's passage provide contextual support for the possible reference.

[32] The author wishes to thank Derek Jenkins for his assistance in engraving the musical examples.

Neither in dramatic nor harmonic terms has this opening cadenza led directly into what will follow; it feels rather self-contained, or "modular." Although in terms of salience or contour, or of rhetorical gesture (such as the dotted upbeat figure), tonal progressions have been hinted at, it is difficult to speak of any consistent deeper prolongational structure. As Joseph Straus has noted, "it is always possible, even in the remotest of contexts, to insist on a tonal hearing," and many of Hartmann's local or middleground structures would seem to point to this; yet this should not lead analysis to "make the mistake of assuming that the presence of these allusions requires us to engage the entire apparatus of tonal theory."[33] The suggestion of a move toward the "dominant" G in the opening viola recitative, contradicted by a welter of chromatic detail, is a good example of this.

The wind chorale that now follows (mm. 19ff.) continues to work with the same four-note chromatic set, treated more as an unordered matrix than as a definite motive. At each of its two repetitions, it is extended by a measure and raised a semitone, and its internal shape slightly varied. The rising D-F# in the first trumpet in m. 20 is diminished to D#-F# in m. 25, and the subsequent four-note figure then begins on Eb instead of the expected E; at the second restatement, the D-F# has shrunk to E-F# (m. 30), and the subsequent figure begins now a major third below (D). An impression of internal instability and nonidentity results: not only does the very subtly varied alternation of winds and viola feel like a filmic montage cut, but the alternating elements themselves are fluid. Only their component micro-elements or ornamental figures remain constant, but their relation is not.

The same is true of the answering solo viola recitative, which is now much simpler, less burdened with chromatic runs and ornaments, than were the opening ten bars. Here each statement is shortened, by precisely half a measure (21 eighth notes to 17 to 13). The modal feeling is even stronger here, with a figure (Bb-C-E, bar 21) often occurring in Hartmann (cf. in *Miserae*). Pentatonicism is a central component of Hartmann's melodic language,[34] found not only in the saxophone solo of the *Second Symphony*, but also in the *First String Quartet*. The irregular transpositions of the motives allow the repeated statements to circle around a number of registrally fixed key pitches (Eb-E, Bb-B). This viola passage may be loosely motivically related to the winds'

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[33] *Remaking the Past* (Cambridge: Harvard University Press, 1990), pp. 74, 184. Fred Lerdahl has suggested thinking of the relation between non-tonal versus tonal coherence as one between "salience" and "stability" ("Spatial and Psychoacoustic Factors in Atonal Prolongation," *Current Musicology*, no. 63 [fall 1997], pp. 7-26); another way of thinking about nontonal salience would be Robert Morris' notion of "contour" ("New Directions in the Theory and Analysis of Musical Contour," *Music Theory Spectrum*, 15, no. 2 [Fall 1993], pp. 205-228).

[34] "Allerdings sind pentatonische Bildungen bei Hartmann nicht selten" (Hanns-Werner Heister, *Vom allgemeingültigen Neuen,* p. 40). Historically, the "genealogy" of this trait would run via Hindemith back to Debussy. The viola line here could be compared with the opening solo line of the *Fourth Symphony*. Although in each case, the line works obsessively with small intervals and shapes, one should not necessarily conclude that this is a case of "developing variation." Friedhelm Krummacher has cautioned against the overextension of this term: with reference to the second movement of the Brahms A minor Quartet analyzed by Schönberg, he notes: "The 'developing variation'… presents a multilayered process that is not restricted to the intervallic dimension. Rather, harmonic nuance, the relationship between the voices, the intensification of sound and rhythmic differentiation are as important as the melody," p. 34 in "Reception and Analysis: On the Brahms Quartets, op. 51, nos. 1 and 2," *19th Century Music*, 18, no. 1 (Summer 1994), pp. 24-45.

chorale (Bb-C-E-B-Eb resembling D-F#-D-F in m. 20, trumpet 1), or to the aforementioned "Apollon" figure (C-A#-B resembling E-B-Eb). Again, however, the passage is as self-contained as the opening cadenza. Hartmann's form appears to proceed via the addition of only obliquely related modular segments, rather than through anything resembling "developing variation."

This impression is only heightened by the main body of the movement, which suffers from a surface monotony: there is not one tempo modification in the entire *Allegro* of more than 250 measures, nor is the 2/4 meter ever broken, nor are there irrational values (triplets, quintuplets; one exception is at mm. 212 and 217 in the percussion). This regularity is however counteracted by constant accentual displacements. The reliance on small intervals, the busy neo-Baroque figuration, the consistent chromaticism all create the sense of an unbroken flow of sixteenth notes, so that even when Hartmann avoids beginning phrases on the first beat, it is hard to hear the metrical displacement. The slender nature of the material, based on small chromatic intervals, makes it difficult to hear motivic development or even strong sectional distinctions beyond the obvious alternation of soloists and accompaniment.[35] At times one is not sure what in the busy texture is accompaniment and what thematic (there are moments when the winds clearly have the most important motifs, as at 130-136 and 146-151, trombone and trumpet). Faster outer movements, especially first movements, were always a problem for Hartmann, for whom central Adagios were usually the most heavily weighted movements; his eclectic reliance on borrowed older form titles such as *Toccata* or *Ricercar* may be linked to this. Both the outer movements of this concerto are rondos, not a usual practice in the tradition.[36] McCredie terms the first movement a series of "études and couplets,"[37] the latter being without piano.

If one looks more closely at the music, one finds a double derivation of its material from the opening viola cadenzas and wind chorale, alternating—although not systematically—the total chromatic saturation of the latter (set [4-1] in Forte's terminology) with the more modal inflections of mm. 21ff. Thus the beginning of the Allegro (mm. 34-46; see pp. 7-8 of Ex. 1), one of the most strictly symmetrical or palindromic segments of the movement, expands on the chromatic stepwise ascent of the chorale, filling out ten out of the total twelve notes of the scale, yet simultaneously underpinning this with tonal references (F minor, then Gb major, a characteristic semitonal relation that Hartmann would have found in Bartók,[38] along with the latter's fondness for tritonal axes). The tonal implications of the viola line are supported by the piano and vibraphone. The piano's first rejoinder to this, from m. 46 on, can be loosely

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[35] Bernd Edelmann describes this as "Sechzehntel-Motorik ohne recht erkennbaren Sinn" and adds that "hörbar ist eigentlich nur eine irritierende Chromatik" ("Permutation, Spiegelung, Palindrom. Das Bratschenkonzert von Karl Amadeus Hartmann," *Karl Amadeus Hartmann: Komponist zwischen den Fronten und zwischen den Zeiten,* ed. Inge Mai Groote and Hartmut Schick [Tutzing: Schneider 2010], pp. 27-28).

[36] Although rondo elements can be found in the first movements of Mahler's Fourth Symphony and Schönberg's Third Quartet, they are still combined with sonata. The first movement of Webern's *String Trio*, op. 27 (1927), a work Hartmann must have known, is a rondo.

[37] "Das Instrumentalschaffen Karl Amadeus Hartmanns," in Dibelius, *op. cit.*, pp. 104-174, esp. p. 157.

[38] For examples, see Elliott Antokoletz, *The Music of Béla Bartók* (Berkeley: University of California Press, 1984), pp. 88-89, with reference to *Bluebeard's Castle*, and Amanda Bayley, "The String Quartets and Works for Chamber Orchestra," in Bayley, ed., *The Cambridge Companion to Bartók* (Cambridge: Cambridge University Press, 2001), 151-176, esp. 155, with reference to the first two string quartets.

derived from the viola line at 21, as can its upper line at 75-77, and the viola at 92f. Another genealogical tree derives from the chorale, such as the viola at 52f, akin to the chorale's rocking major-minor thirds (D-F/F# in both cases), or the trombone solo at 130. At times, motivic relations are so loose as to be associational: the "Apollon Musagète"-cadential figure is alluded to at 107 and 177 (viola), and the repeated rising figure at 174-175 (C-Eb-Ab, viola) might be vaguely correlated back to m. 21 again. By 255, the winds are referring to the chorale, and this becomes clearer in the trumpets at 272f.; the movement's conclusion or coda (284-289) is made of a repeated condensation of small figures in tuned percussion and piano (note the repeated statements of [4-8]), but feels somewhat abrupt. Given the "etude"-like openness and improvisatory quality of Hartmann's developments, and the serial or modular nature of rondo-form, it is hard to know how the movement could have been convincingly concluded.

The remaining two movements appear more straightforward in terms of their thematic logic. The second movement begins again with a chromatic chorale, as in the first movement.[39] As in Eisler or Weill, the type as such of this chorale is marked as a quotation or reference, as "characteristic" as Hindemith's *burlesk.* After a brief repeated dialogue between winds and piano (with the former's statements lengthening as the latter's shorten, as in the first movement's beginning), the viola enters with a long, ornamented melody in 9/8 [meter signature] of modal character, beginning with a suggestion of G minor, then moving toward C in a purely diatonic passage at first recalling Brahms (mm. 9ff., the shape identical to the opening of the A minor *Intermezzo*, Op. 76 no. 7).[40] The lyrical, freely sequential spinning-out of this material by the soloist is however answered by a caricatured foreshortening of it in the winds (mm. 19-21), which seize on one chromatic motif (cf. the top of the viola's line in m. 12: B-Bb-A-A), reducing it to one insistent rhythmic shape; this is taken even further by the timpani's *stringendo* at 49-51, significantly marked *burlesk*, and leading to a disruptive return of material from the chorale. The viola protests with a fugato suggesting F# major (the fifth note F has a leading-tone feel to it), which collapses in the face of another return of the chorale, leading to the recapitulation and a tonally suspended conclusion that feels like an interrupted cadence. Here the sectional markings are much clearer and more "characteristically" differentiated than in the first movement, in part because the thematic material itself is more tonally stable and easier to grasp.

The finale, too, seems at first not hard to follow in its broader contours (which are associated with recognizable motifs), although the function of its opening measures (the variable meter of which is another echo of Blacher)[41] is not clear and will need to be returned to. The rondo theme shows a relation to the subject of the third fugue from the

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[39] On chorales in twentieth-century music, see Ulrich Mazurowicz, "Der Choral in der Instrumentalmusick des 20. Jahrhundertes," in Hermann Danuser/Tobias Plebuch, eds, *Musik als Text* (Kassel: Bärenreiter, 1998), 556-559; as Mazurowicz notes (559), chorales were often linked to politically engaged music. Unlike the quoted Hussite chorale in Hartmann's 1939 *Concerto funèbre,* the one here is not borrowed.

[40] This movement is also kin to the slow movement of Hindemith's *Kammermusik Nr. 5*, a relation extending beyond one of texture—the viola's rhapsodic *Fortspinnung* against wind chords—to actual motifs: compare the falling motif in Hartmann, m. 16 to Hindemith, m. 8 (Mainz: Schott, 1955), p. 50.

[41] *Ornamente – Sieben Studien über variable Metren* (1950), for piano, was the first piece of Blacher's to use this technique systematically (see Christopher Grafschmidt, "Variable Metrik," in Marita Gleiss and Heribert Henrich, eds., *Boris Blacher; Dokumente zu Leben und Werk* [Berlin: Henschel, 1993], 42-49). The third of the *Ornamente* is dedicated to Hartmann.

first book of the *Well-Tempered Clavier* (C# major),[42] and its *Kopfmotiv* remains recognizable throughout its later deformations. Part of the clarity of this movement is due to the somewhat conventional character of the second theme (mm. 45ff.), with its dotted notes and trills, accompanied by chugging bassoons. Its conclusion is agogic, a Romantic continuous accelerando pulverizing or "liquidating" (Schönberg's term) the theme until it is little more than a cadential figure leading to an emphatic final F minor triad.

IV. Historical References: Pre-Classical Figuration

Thus far we have remained at a more general, bird's-eye view of the piece; a closer look at a representative passage will bring some of the questions so far encountered into sharper focus. Measures 74-91 of the first movement are a case in point.

Motivically, one can detect a combination of the dense chromaticism of the *Allegro*'s opening (mm. 34ff.) in the viola, which was linked to the winds' chorale, with shapes derived from the viola recitative at mm. 21ff in the piano right hand. The segment is unified by multiple architectonic symmetries: mm. 86 to 91 are an inversion of 74-79, around the central axial C^1 with which the viola's line begins and ends. The thick chords with which the piano introduces these sections are themselves symmetrically built around that middle C, "resolving" in a cadential-sounding manner up and down a semitone onto stacked open fifths and tritones. There are smaller, more local symmetries, too, such as the chords in the piano m. 77, inverting each other (their content is the [0,1,2] familiar from the "Apollo" cadence, and encountered earlier in the wedge-shaped bass of the piano's first solo at mm. 46-48).

All these are fairly simple arithmetical relations, instances of Hartmann's aforementioned Bergian fondness for symmetry. But beyond this, the piano writing superficially resembles tonal voice-leading patterns. If one strips away the ornamental overlay of chromaticism, there are clear reminiscences of Bach-like part writing beneath (contrary motion, even local resolutions, skeletons of cadences). Hartmann has frequently added a surface update by replacing octave doublings or leaps with major sevenths. Thus Joseph Straus' observation that "post-tonal middlegrounds are often constructed to replicate the contextual structures of the surface, without reference to any common practice of harmony or voice-leading"[43] would seem to apply to Hartmann as well. The texture of the writing itself, with its frequent parallel lines (although at a distance of a seventh rather than third or sixth) and the "Lombard" rhythm in the viola and piano right hand at mm. 80 and 83, refer to a Baroque model. Yet the continuous chromaticism of the viola, almost entirely in small stepwise motion (semitone or whole tone), is hard to subsume into a consistent tonal progression, any more than it can be clearly motivically

[42] There are even remnants of tonal structure here as well: the theme begins with a chromatic ornament around D, moves to the subdominant G—as Bach's subject moves from C# to F# (IV)—then returning to "I." However, this outline is multiply contradicted by much non-functional surface detail, making it difficult to hear.

[43] "The Problem of Prolongation in Post-Tonal Music," *Journal of Music Theory* vol. 31 no. 1 (Spring 1987), pp. 1-21, esp. p. 8. Strauss calls these post-tonal middlegrounds "associative middlegrounds" (15). Hartmann may have been following a model here: cf. his comments on Stravinsky's *Cantata,* wherein "die tonalen Bezüge…[sind] durchaus nicht klar erkennbar,"and yet one has "den Eindruck der durchgehenden Ordnung der Töne, die man als tonalen Zusammenhang bezeichnen kann" ("Warum ist neue Musik so schwer zu hören?", *Kleine Schriften* [Mainz: Schott, 1957], p. 58).

derived from any prior material. Is this contradiction between figured surface and tonal function only an instance of neoclassical "motoric" busyness (Hindemith's "fröhlicher Lärm"), or is there something more behind it?

An answer might be found by taking Hartmann's references to older, pre-Classic forms such as toccata, ricercar or fantasy more seriously than they have been so far. These references serve to point up a central aspect of Hartmann's music that has already been mentioned, namely its frequent athematic passages. It has been pointed out by a number of scholars that the period before Bach (or even up to Bach's encounter with the Italian concerto) was not one of thematic composition in the modern sense. Instead of the modern theme, instrumental figuration and *Spielformel* took over structural roles. Figuration had its origin in the emancipation of instrumental from vocal music, specifically from the latter's voice-leading; it would be absorbed into a figured bass texture by Bach, and then have its formerly central function be reduced to the margins of ornamentality by the shift to Classical motivic-thematic composition. In pre-Classic music, it served as replacement for the impetus lost by the dissolution of earlier, vocally associated voice-leading and cadential structures. Frequent athematic figuration (found often in Hartmann) is also a characteristic of early Baroque toccatas and fantasias.[44] Figurality continued in a somewhat debased role in virtuoso music and etude composition even after 1800.[45] In an etude, the figure to be practiced must be maintained as identical over stretches of time to be effectively performed.[46] One senses similar considerations at work in patches of Hartmann's virtuoso writing for soloists in this concerto (cf. the viola's double-stopping after m. 202, marked *sehr virtuos,* or the piano from mm. 232-243, esp. 235 and 239, marked *sehr konzertant*). Repeated figures like the viola's combination of an eighth note with two sixteenths after m. 52, the dotted-note ascent at mm. 102 and 125, or the syncopated double-stops at mm. 204, 208 and 222 "stick out" as étude-figures independent of their thematic-developmental function. In the terms already mentioned here, they are audibly salient features (Lerdahl) or contours (Morris) without resting on any deeper (Schenkerian) prolongational structure.

The structurally *ersatz* role of figuration from pre-Classic music is clearly evident in Hartmann, just as in much of the 1920s neo-classical or neo-Baroque *Motorik* to which he refers back—as is the heavy reliance on literal repetition already mentioned in the context of Stravinsky's *Piano Concerto.* (In Hartmann, too, repetition steps in to replace a function lost by tonal voice-leading.) Repetition, in Hartmann, can have several functions: at times, it can be constructive (*formbildend,* in A.B. Marx's term), as in the small internal motivic repetitions used in the slow movement's opening viola melody. At

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[44] Arnfried Edler, "Thematik und Figuration in der Tastenmusik des jungen Bach," *Das Frühwerk Johann Sebastian Bachs: Kolloquium veranstaltet vom Institut für Musikwissenschaft der Universität Rostock 11.-13. September 1990*, ed. Hans-Joachim Schulze and Karl Heller (Cologne: Studio, 1995), pp. 87-115, esp. p. 92.

[45] I am summarizing here the argument of Stefan Kunze, "Klang und Figuration: Zur Emanzipation der Instrumentalmusik im 16. Jahrhundert," Deutsch-italienische Musikbeziehungen: Deutsche und italienische Instrumentalmusik 1600-1750, ed. Wulf Konold (Munich: Katzbichler, 1996), pp. 69-82; see also Kunze, "Figuration in Beethovens Spätwerk: Zur Krise der instrumentalen Spielformel in der Musik um 1800," *Festschrift Arno Forchert zum 60. Geburtstag* ed. Arno Forchert and Gerhard Allroggen (Kassel: Bärenreiter, 1986), pp. 153-168.

[46] Cf. Kunze, "Figuration in Beethovens Spätwerk," p. 159. Toccatas can be found in earlier Hartmann too (as in the *Jazz Toccata and Fugue* of 1927-8, or the Toccata of the *First Piano Sonata* of 1932). Brehler emphasizes the continuity of technique between early and late works (39, 52).

others, it seems to be more rhetorical, building toward a climax, as in the sequential passages in the fugato leading up to that movement's culmination (cf. the *grandioso* statement at mm. 78, 84, 91 and 96, each time a semitone higher). At other times, repetition seems to have a more Classical function of ensuring periodic balance, as in the outer movements.[47]

What is particular to Hartmann is the use of figuration and repetition to attain moments of climactic escalation or *Steigerung,* which some have described as irrational or improvisatory.[48] This is a technique he most likely learned from Bruckner,[49] but it is present in Berg as well. There are other common elements shared with Bruckner, such as the much-discussed question of schematic form,[50] the block-like construction,[51] or the free shuffling of pitches and intervals around identical rhythmic shapes.[52] For the present essay, though, *Steigerung* is the most relevant feature. Hartmann's agogic climaxes are more often found in the symphonies, but the central slow movement of the *Viola Concerto* has one as well, and it has something of the catastrophic quality of Berg's climaxes. Their breakout from discursive continuities—in this piece, from the apparent rigor of a fugato, with which the viola has tried to discipline the winds' and percussion's unruly recursion to their dissonant opening—suggests a narrative aspect to Hartmann's form[53] like that found in the symphonies, with their frequent programmatic origins. The question is whether this can best be understood through reference to dramatic narratives or to a free use of older architectonic forms, such as rondo or ritornello.

V. Form

[47] On the historical development of these different functions of repetition, see Jairo Moreno, "Challenging views of sequential repetition: From Satzlehre to Melodielehre," *Journal of Music Theory*, 44, no. 1 (spring 2000), pp. 127-169. Moreno distinguishes between repetition's deployment in a "late 18th **century** aesthetics of balancing phraseology" (p. 153) and its use for development in Reicha and Marx. As he notes, motivic or phrase repetition can risk becoming empty without cadential support—as happens also in Hartmann.

[48] Cf. Jaschinski, *op. cit.,* 40, with reference to a comment by Egon Voss.

[49] On Hartmann and Bruckner, see Jaschinski, pp. 190-195.

[50] Benjamin Korstvedt, "Between Formlessness and Formality: Aspects of Bruckner's Approach to Sonata Form," *The Cambridge Companion to Bruckner*, ed. John Williamson (Cambridge: Cambridge University Press, 2004), pp. 170-189, 174.

[51] Robert Hatten, "The Expressive Role of Disjunction: A Semiotic Approach to Form and Meaning in the Fourth and Fifth Symphonies," *Perspectives on Anton Bruckner,* ed. Crawford Howie, Paul Hawkshaw and Timothy Jackson (Aldershot: Ashgate 2001), pp. 145-184, esp. p. 153. Hartmann's use of initial chorales is also something that could be linked back to Bruckner.

[52] Julian Horton, *Bruckner's Symphonies* (Cambridge: Cambridge University Press, 2004), p. 144.

[53] So Hatten notes about Bruckner: "we are challenged to construct a scenario that would provide dramatic continuity where textural, topical, tonal and thematic continuities are tenuous at best" (p. 154). This idea of a "scenario" is similar to Anthony Newcombe's notion of "narrative analysis" wherein "neither pitch analysis nor motivic analysis nor standard *Formenlehre* have anything to say" ("Narrative Archetypes and Mahler's Ninth Symphony," *Music and Text: Critical Inquiries,* ed. Steven Paul Scher [Cambridge: Cambridge University Press, 1992], pp. 118-136, esp. p. 121); however, a narrative construed without reference to pitch or motive dangerously risks hanging in thin speculative air. (Nattiez has thus warned against the pitfalls of hermeneutic projection of such narrative schemes onto music with little evidence of their independent existence; see his "Can One Speak of Narrativity in Music?", *Journal of the Royal Musical Association*, 115, no. 2 [1990], pp. 240-257.)

All three movements of this piece begin with introductions using material distinct from that of the main body of the movement. The use of short sequential repetitions and fanfare-like gestures suggests an improvisatory, preluding quality to these sections. Yet each of the three introductions is distinct in character. If the first movement's extended opening cadenza and chorale have something in common with the Classical and Romantic slow introduction, the rapid, breathless fanfare and miniature piano cadenza beginning the second movement have an intrada-like character about them, as do the extremely dense eight measures of the piano's introduction preceding the finale's theme. This is not surprising, given that the slow introduction historically arose from improvisatory preludes and fanfares.[54] In the second and third movements, Hartmann's opening gestures are more like a Baroque *Eingang* than a classical slow introduction.

The three movements themselves also relate to these introductions differently:[55] if (as has been shown previously) the opening *Allegro* draws on the materials of its introduction as a kind of matrix or quarry, in the slow movement, the opening recurs as a disruptive, conflicting character, leading to a dramatic climax (m. 99) before the recapitulation. There are oblique relations between these conflicting characters, however: note that the falling Bb-D of the viola's melody at m. 7 (movement 2) is inverted in the winds at 19, and the marimba at 49; the piano's abbreviated intervention in m. 2 anticipates some of the shapes of the viola line (falling sixth, the E approached from D-C# below). It would not be quite accurate to compare the increasingly minatory and disruptive incursions of the introduction from m. 49 onward to the now-familiar Adornian idea of a *Durchbruch*, since Adorno's model implies a transcendent breaking-out from a closed architectonic model in favor of freely novelistic narrative, and Hartmann's form here is rather implosive than explosive, fatally falling back on its opening until forced to take refuge (or flight) in the fugato.[56]

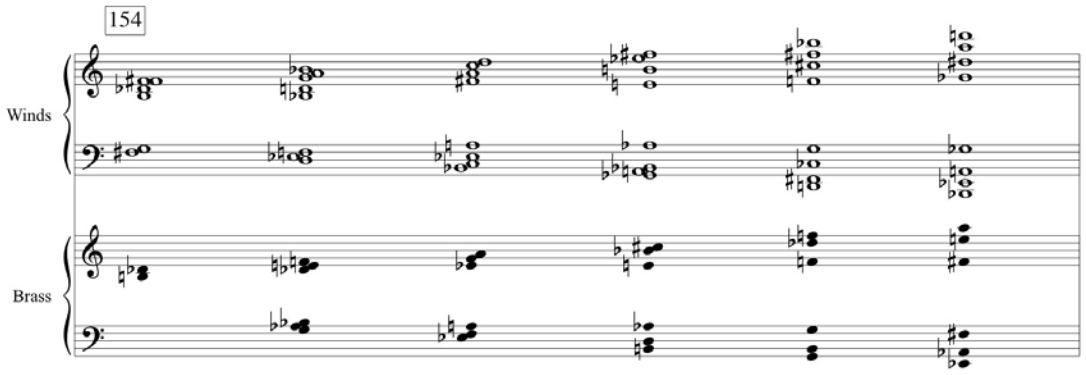
The finale turns out to be the most complex of all in its formal structure. Although, as previously noted, initially its rondo structure may appear fairly clear (due to the easily recognizable *Kopfmotiv* of its main theme), matters are ultimately not so simple, for the second theme at 45f. actually never returns. Its place as contrast to the main theme is increasingly taken by the winds, beginning with a somewhat broken, dry staccato statement by woodwinds at 31-38, then continuing with a march-like tutti at 39-45, which returns in varied form at 65-71. Within this, one can make out elements of the main theme (the descending quaver line, F-Eb-Db, in first trumpets at m. 40; compare the viola at 11-12) and possibly faint echoes of the opening *intrada* gesture (in the fragments at 31ff.). Although there are unmistakable returns to the main theme (at 71, 133, and 195), the latter becomes increasingly pulverized or "liquidated" over time, broken up into fragments and dispersed across the wind and percussion, which thereby cease to be mere accompaniment. The relation between rondo-theme and episodes becomes increasingly unclear, to the point where one is no longer certain this is a proper rondo at all. The winds

[54] Marianne Danckwardt, *Die langsame Einleitung. Ihre Herkunft und ihr Bau bei Haydn und Mozart* (Tutzing: Schneider, 1977), pp. 224ff.; Rudolf Klinkhammer, *Die langsame Einleitung in der Instrumentalmusik der Klassik und Romantik: Ein Sonderproblem in der Entwicklung der Sonatenform* (Regensburg: Bosse, 1971), pp. 1-3 on the link between introductions and Baroque free fantasies.

[55] Klinkhammer (p. 145) lists some different possible relations between introduction and main movement: (1) literal return of the introduction as a *Formteil*; (2) its use as an additional theme; (3) quoted return of motives from the introduction.

[56] Jaschinski (p. 101) thus refers to this type of passage in Hartmann as an *Einbruch* and not a *Durchbruch.*

take a more and more predominant role, until they arrive at a peculiar "chorale"-like segment that sticks out enough to be looked at in detail (mm. 155-163; see Example 2).



Example 2

Hartmann has generated this passage through superimposed interval cycles, a technique learned from Berg: the flutes have ascending cycles of major thirds, minor thirds, and whole tones, and the bassoons descending cycles of the same; the clarinets are divided into a series of rising and falling semitones. Following each woodwind chord, the brass have a similar cycle a semitone below, cutting off each longer held woodwind chord with a single staccato sixteenth note. The entire structure is symmetrical around middle C and culminates on a C spread out over three octaves in woodwind, piano and tuned percussion; the viola has reiterated this C in double-stopped octaves at every second chord in the sequence. In terms of durations, the woodwinds have an arithmetical progression of 1+2+3+4+5+6 eighth notes; the dynamics also increase arithmetically from ppp-pp-p-mp-mf-f. The superimposed interval cycles generate a series of chords with many octave doublings and internal symmetries almost suggesting Lewin-like transformational models of voice leading (note, for instance, how the Bb at the top of the second chord then moves to the bottom of the third). All are symmetrical collections,[57] and the chords share many pitches with their neighbors (1 and 2 share Bb-A-Eb-D, 4 and 5 share the augmented triad Bb-F#-D; all five chords contain Bb). The second and fourth brass chords are whole-tone collections (Eb-F-G-A, B-Db-F-G). The outer contours of the progression, bass and soprano, are delineated by the augmented triad progression (F#-Bb-D). The octave doublings, tonal references and internal symmetries of the segment give it a feel far removed from the total chromaticism of Schoenberg or Webern. Hartmann's reference to the augmented triad here—which occurs in the second movement as well (viola line at 7: Bb-D…Gb), as at other parts in the finale (the sequence in the bassoons at 209-217, or the clarinet line at 245-257)—is something found earlier in Hindemith and Bartók,[58] although it does not appear to have the same symbolic

[57] In Forte's numbering: 6-Z26, 5-Z12, 7-35, 7-22, and 5-22 (woodwind chords only). A passage like this would lend itself to a PC analysis more easily than other, more loosely shape- or gesture-based ones.

[58] Cf. Siglind Bruhn, *Musical Ekphrasis in Rilke's Marien-Leben* (Amsterdam: Rodopi, 2000), p. 91; *The Temptation of Paul Hindemith: Mathis der Maler as a Spiritual Testimony* (New York: Pendragon, 1998), p. 314. Ernö Lendvai discussed Bartók's use of augmented triads in *Bela Bartók: An Analysis of His Music* (London: Kahn and Averill, 1971).

function here. Predecessors for Hartmann's symmetrical construction can also be found in Stravinsky and Weill.[59]

This passage appears unrelated to the rest of the movement, since it is apparently athematic, a pure experiment in axial symmetry disrupting the rest of the argument. One may find a slender kinship to the implied line of the winds at mm. 39f. (C-Eb-D-Gb-F-Bb), or to the clarinets' final statement at mm. 244-247, which combines the *gruppetto*-like *Kopfmotiv* of the main theme with the augmented triad. Looking back to the opening of the movement, one could also see a relationship to the piano's opening statement, which expands its three-note upbeat motif through intervallic augmentation in mm. 3-5, from a whole-tone descent to a diminished triad to an augmented one.

The difficulty of understanding this finale is thus less one of an implicit narrative—as in the second movement's dramatic opposition between opening fanfare and the viola's lyrical statement, then heightened to one between fanfare and fugato—than one of a free use of rondo form. Here, too, Hartmann's eclectic neo-classical reference to older music, whether pre-Classical or pre-Baroque, may be of help. For the ambiguity of the finale is linked to the structural status of its exposition and of the latter's recurrences. Is the opening piano statement an *Eingang*, a ritornello or a refrain? Does the viola theme function as rondo-refrain or ritornello? Matters are not made easier by the historical uncertainty in defining these terms themselves. Another composer in a transitional period, C. P. E. Bach, experimented with ritornello and rondo in freely improvisational or "fantasy" forms, the reference to overall formal schemata paradoxically permitting him a great deal of freedom in the detail of his developments, which can be less motivically logical than in the Classical period.[60] Yet this oscillation between ritornello and rondo continued on into this later time as well, where the orchestral introduction to concerto rondo finales combine aspects of ritornello and rondo-refrain.[61] Joel Galand has remarked that unlike sonata forms, which "tend to open with a series of tighter-knit sentences," "Classical symphonies often open with large, ritornello-like complexes that lead directly into unstable *Fortspinnung* sections."[62] Galand goes on to specify the difference between rondo and ritornello forms: in the latter, "we hear a return as a new beginning, an impetus for further expansion, rather than as a discrete

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[59] See examples from *L'Histoire du Soldat* and *Mahagonny* in Jürgen Engelhardt, *Gestus und Verfremdung: Studien zum Musiktheater bei Strawinsky und Brecht/Weill* (Munich: Katzbichler, 1984), pp. 156 and 204.

[60] Klaus Günter Werner, "Formeln und Kombinationen, Empfindungen und Individualisierungen--Zum Kopfsatz des Quartetts a-moll (Wq 93, H 537) von C.P.E. Bach," *Die Musikforschung*, 46, no. 4 (1993), pp. 371-90. Werner sees an opposition between a "capricious" melodic freedom and a strict formal schematism of period and sectional form, something we have found in Hartmann as well.

[61] Rudolf Bockholdt, "Auftritt, Wiederkehr und Beendigung: Rondo-Form und Konzert-Realität in den Schlußsätzen von Mozarts Klavierkonzerten," *Mozart-Studien*, 1 (1992), pp. 43-58, esp. p. 50. As Bockholdt notes, some movements' first solos may begin with an "Eingang...der eine so ausgeprägte Physiognomie aufweisen kann, dass man ihn als vollgültigen selbstständigen Gedanken hört" (p. 48), which is the case with the opening piano statement of Hartmann's finale. Bockholdt's implication that ritornelli may be longer than rondo-refrains (p. 50) would seem to contradict Werner's idea of the ritornello's greater brevity (*art. cit.* p. 389)—another index of the debated status of rondo and ritornello. William Renwick has suggested that the ritornello makes place for more repetition of "subordinate material (interludes)" ("Rondo and Ritornello Forms in Tonal Music," online at http://www.humanities.mcmaster.ca/~mus701/macmacvol2 /contents/appendix.htm#3back).

[62] "Form, Genre, and Style in the Eighteenth-Century Rondo," *Music Theory Spectrum*, Vol. 17, No. 1 (Spring, 1995), pp. 27-52, esp. p. 29.

frame for a contrasting middle section."[63] This is certainly the case in Hartmann's finale, which thus seems to have elements of ritornello as well as of rondo form: this hybrid nature is in fact indicated by his French title for the movement, "Rondo *varié*."

What has emerged from the present discussion of the movement is that this "variation" actually pushes at the formal limits or definitions of rondo form as such—thereby making it something much more complex than a mere exercise in neo-classical pastiche. As in Reger, the "concertante principle"—with which rondo and ritornello are linked[64]—serves as an overall stylistic principle, permitting Hartmann greater formal freedom than would a stricter sonata form (or than would "developing variation"). The looseness of the overall form on a macro-level corresponds to the looseness of Hartmann's thematic procedures, as also to his loose approximation of middle-range tonal voice-leading patterns without long-range prolongational structures. In each case, figuration is relied upon to serve a structural function which could not be taken by strict motivic derivation or tonal progression. Thus the overall idea of the concertante allowed for a certain blurring between figural and thematic, as has been shown. This means that Hartmann's works are also unusually sensitive to the way they are performed:[65] their most basic element is not the motivic interval, but the expressive or dramatic figure, conceived both as structurally binding element and as agogic-rhetorical gesture. (This is why, as Jaschinski [p. 174] notes, Hartmann remained relatively uninfluenced by his teacher Webern.) Given this elliptical relation to motivic work, it is not surprising that one of the most characteristic features of Hartmann's symphonies was precisely their avoidance of sonata form. The perspectives developed in the present essay could well be deployed in a closer look at the last two symphonies, which incorporate concertante writing into a genre usually thought opposed to it. The bell-like concertante writing for piano and tuned percussion in the Coda of the Seventh Symphony's finale (mm. 362-374) is obviously akin to similar passages in the Viola Concerto's finale. Since the Fifth Symphony, subtitled *Symphonie concertante*, was originally a trumpet concerto, and the Fourth Symphony had a vocal part in its first version, the relation between concertante and symphonic principles appears central to Hartmann's later symphonic production. It was concertante writing that showed Hartmann a way out of his earlier, programmatic conceptions to a more abstract conception of form. In this, he only recapitulated developments made already by composers like Reger at the turn of the century.

Does a renewed look at Hartmann then mean an engagement with a mid-twentieth century version of what has been called, with reference to Reger, "historicist

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[63] *Ibid*., p. 30. Cf. also p. 40, where Galand characterizes "the concerto-ritornello background of these movements" as one "in which we might hear instead a series of new beginnings acting as impulses for further elaboration," rather than the song-like symmetries of rondo form.

[64] Werner, p. 372.

[65] In the case of the symphonies, this may be heard in the difference between the more "expressive" older performances of Kubelik or Fricsay, with their greater use of rubato, and the drier, more objective ones of Metzmacher. Performances of the Piano Concerto have been even more drastically opposed, from the freer one of Maria Bergmann to the 2009 one of Yorck Kronenberg (on Wergo). In Kronenberg's performance, which lacks the agogics of Bergmann's, the Concerto simply falls apart into separate subsections. Here the difference between Hartmann's Romantic inheritance and the deliberately "mechanical" aesthetic of Stravinsky's *Piano Concerto* is very evident.

modernism?"[66] One might see Hartmann's practice, already perceived by younger composers who attended Musica Viva concerts as conservative,[67] as akin to the partly skeptical sympathy for post-Webernism articulated by musicologists like Dahlhaus or Rudolph Stephan; central to Dahlhaus' view of late modernism was a concept of "latent tradition" that would relate modernism to earlier music.[68] The reading of Hartmann offered here has in fact uncovered just such a latent tradition, namely a relation between Hartmann and what is called in German *alte Musik*, meaning that before Bach. Hartmann could have pointed to a cognate relation in the work of older composers, whether Webern or Stravinsky. But there is a difference between Hartmann's historicism and that of Stravinsky. As Scott Messing has pointed out, "neoclassicism" had at least two larger connotations, one stylistic and another tied to historical awareness. If Hartmann's forms hearkened back to those of earlier music, his music drew only selectively on the semantic connotations of neoclassical aesthetics. "Objectivity" may have been part of Hartmann's dry and precise textures, but "clarity, simplicity (…), concision, sobriety" were not.[69] Historicism of Hartmann's sort need not be opposed to modernism.[70] Hartmann did not simply "restore" the borrowed forms referred to in his pre-Classical titles (Rondo varié, or Toccata variata). Rather, these borrowings must be seen as allegorical for a deeper tension between form and structure that links Hartmann back to the 1920s. The mainstream of serial modernism after 1945 meant a concentration on constructive unity and a rationalization of musical material derived from Schoenberg's idea of the *Grundgestalt*, perceived as historically necessary. As Joseph Straus has shown, this went hand in hand with an analytical perspective favoring motivic relations over voice leading, prolongation, or harmonic progression.[71] But Hartmann's music, in which remnants of tonal voice-leading and syntax still play a strong role, would be ill-served by such a narrow focus on motivic unity. "There is no single privileged position from which to

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[66] Walter Frisch, "Reger's Historicist Modernism," *The Musical Quarterly*, 87:4 (Winter 2004), pp. 732-748. Hartmann is indirectly linked to Reger (and thus to Riemann) by his studies with Reger's student Joseph Haas (1879-1960) at the Munich Academy of Fine Arts in the 1920s. A transcript of students' notes from Haas' teaching in the 1930s can be found in Georg Babi, ed., *Kompositionslehre: Aufzeichnungen aus dem Unterricht bei Joseph Haas an der Akademie der Tonkunst in München in den Jahren 1932 bis 1935* (Tutzing: Hans Schneider, 1997); see also on Munich's musical life between the wars, with reference to Haas, Kurt Dorfmüller, "Musik zwischen den Weltkriegen: Der Weg des Münchener Musiklebens von den 1920er Jahren in die NS-Zeit," *Musik in Bayern: Halbjahresschrift der Gesellschaft für Bayerische Musikgeschichte e.V.*, 70 (2005), pp. 121-149.

[67] Danielle Fosler-Lussler, *Music Divided: Bartók's Legacy in Cold War Culture* (Berkeley: University of California Press, 2007), p. 80, quotes a contemporary newspaper article documenting this.

[68] On Dahlhaus' position, see Wolfgang Rathert, "Meta-Historie und die Skepsis des Historikers. Neue Musik und Avantgarde bei Carl Dahlhaus," *Musik und Ästhetik* 47 (July 2008), pp. 118-132.

[69] Scott Messing, *Neoclassicisim in Music. From the Genesis of the Concept through the Schoenberg/ Stravinsky Polemic* (Ann Arbor: UMI, 1988), xiv.

[70] The point was made repeatedly by Dahlhaus: see the chapter "Historismus unf Tradition," in *Grundlagen der Musikgeschichte*, *Gesaammelte Schriften in 10 Bänden,* vol. 1 (Laaber: Laaber-Verlag, 2000-2008), pp. 56-71, and the essays in the same volume, "Historismus und Tradition," pp. 56-70 and "Was ist musikalischer Historismus?," pp. 71-79. Historicism as a conscious practice would still have to be distinguished from the "blind" historical necessity often evoked by Adorno ("tendencies of the material") or Schoenberg.

[71] *Remaking the Past* (Cambridge: Harvard, 1990), chapter 2: "Analytical Misreadings." This Schoenbergian primacy of motivic logic is largely taken over by Adorno in the *Philosophie der neuen Musik* (although Adorno interprets its sociological meaning differently than Schoenberg).

perceive the entire structure."[72] The content or import (*Gehalt*) of his music does not lie solely in its material, but rather in the gestural and performative aspect of its figurality.[73]

[72] Straus, "Voice Leading," in Baker, Beach and Bernard, op. cit., p. 272. This harmonic eclecticism might be linked to the decline of functionalism in German music theory in the 1920s and 1930s: see the interesting discussion of the inconsistencies of Riemann's followers in Ludwig Holtmeier, "The Reception of Hugo Riemann's Music Theory," pp. 3-54 in Edward Gollin and Alexander Rehding, eds., *The Oxford Handbook of Neo-Riemannian Music Theories* (Oxford: Oxford University Press, 2011), especially pp. 39-41.

[73] I have pointed out elsewhere that Adorno's earlier writing from the 1920s made greater allowance for a nonidentity of *Gehalt* and material ("Itinerant Atonality: Stefan Wolpe's Middle Period Work," *Contemporary Music Review* Vol. 27, Nos. 2/3, April/June 2008, pp. 305–322, esp. pp. 306-310).