A Performer's Guide to Karl Amadeus Hartmann's Concertino for Trumpet and Seven Solo Instruments

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A PERFORMER’S GUIDE TO KARL AMADEUS HARTMANN’S CONCERTINO
FOR TRUMPET WITH SEVEN SOLO INSTRUMENTS

By
Leslie Scarpino

A DOCTORAL ESSAY

Submitted to the Faculty
of the University of Miami
in partial fulfillment of the requirements for
the degree of Doctor of Musical Arts

Coral Gables, Florida
May 2013
A doctoral essay submitted in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

A PERFORMER’S GUIDE TO KARL AMADEUS HARTMANN’S *CONCERTINO FOR TRUMPET WITH SEVEN SOLO INSTRUMENTS*

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Renowned German symphonist Karl Amadeus Hartmann composed his *Concertino for Trumpet with Seven Solo Instruments (Concertino für Trompete mit sieben Soloinstrumenten)* early in his compositional career. After its premiere in 1933, the *Concertino* was lost. It was rediscovered in 2001. The purpose of this essay is to encourage performance of Hartmann’s trumpet concerto and to give an overview of its structure and history. This essay also includes a pedagogical overview of the work.
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CHAPTER 1

INTRODUCTION

Background

In 1932, renowned German symphonist Karl Amadeus Hartmann began work on his Concertino for Trumpet with Seven Solo Instruments (Concertino für Trompete mit sieben Soloinstrumenten). Hartmann is considered a great symphonist; he picked up the European tradition where Mahler left off and carried the form into the twentieth century. His trumpet concertino, however, is representative of his early period in which he composed mainly experimental chamber works that would prove to prepare him for his later symphonic writing. The Concertino was completed in 1933 and premiered that year at a contemporary music festival in Strasbourg.

Hartmann’s trumpet concertino is the sort of piece that a modern trumpeter is eager to play: it’s flashy and technically demanding, it has a beautiful and melancholy slow movement, and the writing is idiomatic for the instrument. To add to this, the unusual accompaniment of only seven solo instruments – clarinet, bass clarinet, bassoon, contrabassoon, horn, trumpet and tuba – means the full version of the work can be performed almost anywhere. Despite all these elements, the 1933 premiere was the only time it was performed for nearly seventy years. Hartmann gave the manuscript to a Dutch trumpeter on a visit to Holland and, over the next several decades, it was forgotten about, rediscovered, and finally re-premiered in 2002.

In Vienna in the summer of 2004, I came across the piano reduction of Hartmann’s trumpet concertino. I purchased it without hesitation, as I was fond of
Hartmann’s *Concerto Funebre* for violin and orchestra, but never knew that he wrote a work for solo trumpet. I later learned of the loss and rediscovery of the *Concertino*. I was eager to perform the work and included it on a recital at Northwestern University in 2005. This performance was the American premiere.

**Justification for the Study**

The worthiness of this subject for study lies in Hartmann’s importance as a composer and in the ability of the piece to stand on its own as a viable work. Evidence of Hartmann’s significance is found in the details of his life and career and in the opinions of respected musicians and scholars, past and present, revealed both in their interviews and writings and in their willingness to perform and record his works. Evidence of the work’s viability is found in the willingness of world-renowned trumpeters to perform the work and in its worthiness for study.

**Hartmann’s Background**

Karl Amadeus Hartmann (1905-1963) is a renowned, prolific composer who lived his life in Munich. He is best known for his symphonies and for organizing concert series for *Die Juryfreien* before World War II and for *Musica Viva* after the war. Hartmann is also the composer who, today, is most closely associated with the concept of “inner emigration.”¹ Inner emigration was a phrase coined by writers Thomas Mann and Frank Thiess to describe artists and writers who remained in Germany during National

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Socialism but who refrained from artistic activities within the country. For Hartmann, inner emigration was a protest of both the regime’s politics and its artistic demands.

Hartmann’s compositional output consists of eight symphonies, several concertos, several mixed chamber works, works for solo piano, works for solo violin, three choral works, a group of five short operas, a full-length opera, and three works for solo voice with orchestra. During his lifetime, Hartmann’s works received premieres in major cultural centers in Europe.

_Hartmann’s Significance_

Hartmann’s biography and breadth of output – which will be covered more in-depth in Chapter 4 – are compelling, but perhaps not reasons enough to warrant the study of his trumpet concertino. For further justification, one can turn to the opinions of well-known contemporaries of Hartmann and to respected performers, past and present, who have firsthand knowledge of his life and work.

Hans Werner Henze, in an interview with musicologist Norman Lebrecht, stated, “Without Karl Amadeus Hartmann, there could have been no Henze.” In Guy Rickards’ biography _Hindemith, Hartmann and Henze_, the influence of Hartmann on Henze’s growth both artistically and personally is explored in more detail. Rickards writes:

“Whenever I came to see him,” Henze recalls, “he was so kind to show me what he was doing. The score was always there on the piano or the huge desk he had made there.” These visits turned out to be “the only lessons in orchestration that I have ever had from anybody…about mixing colors and the refinement of it and the

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wonderful writing – the scores were always magnificent. That impressed me a lot and encouraged me to try to be as meticulous in the notation; it should look beautiful graphically. There is a kind of satisfaction for a composer to make something graphically attractive in the score. It is part of the aesthetic, creative satisfaction.” Hartmann’s personal integrity also profoundly moved the young composer. “There was something that was a novelty for me; Fortner didn’t have this, nobody really – Leibowitz by then I had worked with and he didn’t have it either – this ardent concern for people and their fate; and with the drama of the Germans falling into the hands of the Nazis. He was really an ardent anti-Fascist and an ardent modern man concerned with the question of equality, respect for others in the sense of Rosa Luxemburg who said: ‘Freedom lies in the freedom of one who thinks differently.’” The orchestral arrangement made in 1995 by Henze of Hartmann’s Piano Sonata 27 April 1945 clearly has connotations extending far beyond the purely musical.4

Composer Karlheinz Stockhausen describes Hartmann as “the extremely influential composer and president of the German section of the International Society for Contemporary Music.”5 Rather unfortunately, Stockhausen was referring to an instance in which he overheard Hartmann referring to Stockhausen’s work as “scheißen Stücke.”6 In this particular interview, Stockhausen was discussing how the opinions of his contemporaries affect him.

Norman Lebrecht, a musicologist and author of several books about classical music that have had mainstream success, devoted one of his weekly online columns in La Scena Musicale to the hundredth anniversary of Karl Amadeus Hartmann’s birth. Lebrecht writes:

His centenary is being marked [in 2005] by 150 performances in central Europe and very few in English-speaking countries - which says more about our linguistic arrogance and isolationism than about the quality of Hartmann’s music, which is

4 Rickards, 194


6 German for “pieces of shit”
variable but by no means negligible. It is, in fact, a vital link in the symphonic chain from pre-Hitler modernism to post-War abstraction, a bridge from Paul Hindemith to Hans Werner Henze.7

Leon Botstein, musicologist, music director of the American Symphony Orchestra, and president of Bard College, brings up the subject of Hartmann’s symphonies in an article written for *The Musical Quarterly*. Though the article actually deals with the question of whether or not it is appropriate to perform early versions of Bruckner’s symphonies, Botstein devotes several substantial paragraphs to Hartmann, using him as an example of a composer who, like Bruckner, often revised and recycled his own works. In the article, Botstein describes Hartmann as a composer who is “among the greatest symphonists of this century, on a par with Shostakovich.” He goes on to further describe him as a composer whose “spiritual resistance and courage are mirrored in the uncompromising modernism of his music and in its essential immediacy and ethical power.”8

*Interest in Hartmann’s Music*

Evidence of musicians’ and musicologists’ respect for Hartmann is also found in recordings of his music. Approximately 500 recordings containing works by Hartmann exist. Conductors such as Leon Botstein, Christoph von Dohnányi, Rafael Kubelik, Ferdinand Leitner, and Kurt Sanderling, orchestras such as the London Philharmonic, the

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Cleveland Orchestra, the Bavarian Radio Symphony, The Philharmonica Orchestra, and soloists such as Dietrich Fischer-Diskau, Vladimir Spivakov, and Thomas Zehetmair have recorded his works. Additionally, his works have been performed in the last twenty years by almost every major American orchestra: including the Chicago Symphony Orchestra, the Cleveland Orchestra, the Los Angeles Philharmonic, and the San Francisco Symphony.

*Interest in the Trumpet Concertino*

Since it was rediscovered and published in 2001, the full version of Hartmann’s trumpet concerto has been performed only twenty-six times. The majority of these performances have been by student groups in Europe. Two notable trumpet soloists, however, have also performed the piece: Håkan Hardenberger and Reinhold Friedrich. These players’ interest in the piece shows that it is a relevant work in the trumpet repertoire.

Håkan Hardenberger is considered by many to be the premiere living trumpet soloist. He regularly plays solos in the major concert halls all over the world.

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10 Schott Music website, “Concerts and Dates,” http://www.schottmusic.com/composers_authors/calendar/performances/advanced/index.html (accessed March 18, 2013) The complete web address is too long to include here. This address is for the search page. Input “concertino” for title and “Hartmann, Karl” for composer to view all performances of the trumpet concerto.
Hardenberger gave the re-premiere performance of Hartmann’s *Concertino*. On his professional website, the piece is currently listed in his regular repertoire and he has performed it as recently as April 2012.\(^{11}\)

Reinhold Friedrich is considered another of the world’s major trumpet soloists. He regularly premieres works by major living composers and performs with major orchestras. He performed Hartmann’s trumpet concertino on a series in Spain in March of 2010.\(^{12}\)

**Purpose of the Study**

The purpose of this study is to provide historical and structural information about Karl Amadeus Hartmann’s *Concertino for Trumpet with Seven Solo Instruments*. This includes information about the composer’s life as well as information about how the piece was found after being lost for several decades. Both a structural overview and a pedagogical overview of the piece for performers are also provided.

**Research Questions**

Specific research questions include:

1. What is Karl Amadeus Hartmann’s background?
2. What is the background of Karl Amadeus Hartmann’s trumpet concertino?
3. What information about the structure of the piece will be useful to performers?


\(^{12}\) Schott Music website
4. What is the overall structure of the piece?

5. What are the major themes present in the music?

6. Is the piece relevant for collegiate trumpet players? If so, what are the pedagogical issues that should be addressed?

7. What should be taken into consideration when performing the piece?
CHAPTER 2
REVIEW OF LITERATURE

Writings about Hartmann’s Trumpet Concertino

Because it was rediscovered in 2001, very little is written specifically about Hartmann’s trumpet concertino. There are two brief articles about the Concertino. The first is an article by Freddy Grin in the journal of the International Trumpet Guild. This article simply announces the rediscovery of the Concertino and gives a brief overview of the background of the work.\(^{13}\) A similar article is found as the preface to the Schott edition of the piano score of the Concertino. Though written by a different author, Christoph Becher, the information in this article is nearly identical to that of the Grin article.\(^{14}\)

Biographies of Karl Amadeus Hartmann

There are two biographies in English about Karl Amadeus Hartmann. Neither of these is devoted entirely to Hartmann. Instead, each contains information about multiple composers. The first, written by Guy Rickards, is entitled *Hindemith, Hartmann, and Henze.*\(^{15}\) As the title suggests, it is a combined biography of three composers. A substantial amount of it is devoted to Hartmann. The biographical information about


\(^{15}\) Rickards.
Hartmann in that book is comprehensive. Additionally, it contains a list of works and a selected discography. The second biography, entitled *Composers of the Nazi Era*, profiles eight composers.\(^{16}\) There are twenty-five pages devoted to Hartmann and it contains much the same information as the Rickards.

An additional, excellent source of biographical information is provided in Andrew McCredie’s book *Karl Amadeus Hartmann: A Thematic Catalogue of His Works*.\(^ {17}\) He devotes forty-three pages to the biography section. Andrew McCredie was one of the foremost scholars on Hartmann and wrote a definitive biography of him in German. At first glance, it may seem that a forty-three page biography is insubstantial. When one considers, however, that the forty-three pages that constitute it are published on oversized 9”x12” paper in a small font, one can see that it is actually quite comprehensive.

**Writings about Hartmann’s Music**

Andrew McCredie’s *Karl Amadeus Hartmann: A Thematic Catalogue of His Works* provides, as the title suggests, a catalogue of all of Hartmann’s known works. Each entry includes musical examples, a background about the piece, performance dates, and references.

Joseph P. Distefano’s dissertation, *The Symphonies of Karl Amadeus Hartmann*,\(^ {18}\) provides useful background information and analysis of all of Hartmann’s symphonies.

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Elias Canetti’s book *The Play of the Eyes* contains information about the festival at which Hartmann’s trumpet concerto was premiered.\(^{19}\) Elias Canetti was a Bulgarian, German-speaking novelist and playwright who was acquainted with and, at times, operated in the same circles as Hartmann. He was present at the 1933 Strasbourg festival. The book does not contain information about Hartmann specifically, but does provide context for the premiere of his trumpet concerto.

### Material in German

While I intend to focus mainly on the writings available in English, there is one German source that cannot be ignored: a book by the composer himself entitled *Kleine Schriften (Brief Writings).*\(^{20}\) This book is a collection of essays and musings on various topics by the composer, giving insight into his life and compositional process. He writes about his life, some of his compositions, and thoughts about music in general.

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\(^{20}\) Karl Amadeus Hartmann, *Kleine Schriften* (Mainz: B. Schott’s Söhne, 1965).
CHAPTER 3

METHOD

Procedures for Examining the History of Hartmann’s Trumpet Concertino

The historical information that I gather regarding the history of Hartmann’s Concertino will include details about Hartmann’s life around the time he composed it, the first performance in 1933, the loss and recovery of the manuscript, and the re-premiere. This information will be gathered from biographies of Hartmann, reviews of performances of his works, and correspondence with Freddy Grin, the man involved in the recovery of the Concertino.

Procedures for Providing a Structural Overview of the Concertino

The structural overview of Hartmann’s Concertino will be done with the performer in mind and will cover the basic structure of the piece. I will also examine the titles of the movements – Toccata, Lied, and Quodlibet – and explore how the meanings of these names relate to the composition itself.

The structural overview will refer to both rehearsal markings and measure numbers. Measure numbers are provided in the musical examples. Measure numbers are not printed in the current edition of the piano score, but this overview presumes that the reader will pencil them in as needed.

Musical examples will be taken from the piano reduction.
Pitches will be classified according to the following staveless notation system:

Example 3.1 Pitch Classification

\[\begin{array}{cccccc}
  & C2 & C3 & C4 & C5 & C6 \\
\end{array}\]

**Procedures for Providing Pedagogical Suggestions**

My previous performance of the piece gives me a firm grasp of the technical considerations that the solo part requires. These include range, endurance, flexibility, multiple tonguing, dynamic range and finger technique. I will discuss each of these aspects. Additionally, I will provide suggestions about practice strategies based on my experience learning and performing the piece. I will also discuss the reasons the *Concertino* merits study in a collegiate environment.
Procedures for Providing Performance Suggestions

As with the pedagogical suggestions, my previous performance of the piece gives me an understanding of what the soloist must consider when setting out to perform the piece. This includes considerations for mute choice, the use of a conductor, rental procedures, and rehearsal time with the ensemble.

Procedures for Translating Foreign Language Text

I will provide English translations for any material in German and include the original German texts in the footnotes.
CHAPTER 4

BIOGRAPHICAL SKETCH OF KARL AMADEUS HARTMANN

Early Influences

Karl Amadeus Hartmann was born in Munich on August 2, 1905. He was the youngest of four sons. His father, Friedrich Richard, was a schoolteacher and a well-regarded painter of floral scenes. His mother, Gertrud (née Schwarm), was a lover of the arts. Hartmann writes in his memoirs, *Kleine Schriften*, about his parents’ influence.21 They encouraged their children to think for themselves and urged them to explore artistic pursuits. Of his father, he writes:

…My father was a quiet person, a painter who was bound to the world of meditative ideas and who was possessed by a migratory instinct. In particular, he spent many years in France and Italy. If you went with him to exhibitions, he was spellbound and never rendered a judgment. He always encouraged young people to be observant, to look around at the artistic changes of the time. He was an early riser, and in the mornings I couldn’t find him other than with a book in his hand. If it wasn’t something by Maupassant, Jack London or Gogol – these were his favorite writers – then it was a work about the Peasants’ War or the French Revolution. But none of this bogged down his flower paintings.22

And of his mother, Hartmann writes:

When I actually first came into contact with art, I can’t for the life of me say. My mother was an artistically inclined woman. She liked acting; friends and acquaintances who came over were expected to participate in her domestic


theatricals. Her gestures were strongly expressive. She got along well in everyday life, and had a vivid relationship with music, especially with songs and opera. Wagner was her idol, and she had a fondness for reading Balzac and Zola. As children, she could read stories to us for hours. It was clear to me early on that pictures and music were as reciprocal as words and expression.  

Early experiences with various types of art and expression had a lasting influence on Hartmann and his brothers. His eldest brother, Adolf, pursued visual art as his career; he had success as a portrait painter and served on the faculty of the Kunsthochschule in Munich. Young Karl Amadeus was most moved by music. While he could not exactly remember his first encounter with art in general, his first experience at the opera stayed with him. In his Kleine Schriften, he recalls how he was struck then by the idea of what it was to create music. “At around the age of ten, I saw, as my first opera, Der Freischütz, in a performance at the Bavarian Court Theater. This captured my imagination. I saw the difference between spontaneous, gypsy-like music-making and composition.”

Around this time he also heard performances of Schubert’s Unfinished and music of Schumann, Strauss, and Mahler. All of these shaped his earliest attempts at composition.

About a decade after this first exposure to music and first realization about what it was to compose it, Hartmann enrolled at the Staatliche Akademie der Tonkunst in 1924. He was encouraged by his parents to pursue an artistic career – they were lovers of the

---


24 College of art


26 State Academy of Musical Art
arts, after all! – on one condition: that he also pursue a practical skill that would allow him to make a living. The trombone qualified as a practical skill. He studied it for nine years and made use of his proficiency as a freelance trombonist with the Munich Opera.  

Hartmann earned good marks at the Akademie, but was constantly at odds with his composition teacher, Joseph Haas, who was quite traditional. Even though Hartmann’s very earliest musical influences were also quite traditional, he was drawn to the avant-garde and excited by the latest trends in the arts. This is in part due to influence from his eldest brother, Adolf, who was an avant-garde artist himself. Adolf was a member of Die Juryfreien, a group of modern painters in Munich who held exhibitions that inspired the creation of the famous Die Blaue Reiter. Karl Amadeus’ rejection of the traditional is also due in part to the political leanings of his family. His father was a firm socialist, and his brother Richard was a card-carrying communist.

In 1929, Hartmann was finally so frustrated by his studies with Haas that he left the Staatliche Akademie. He embarked on his own by persuading Die Juryfreien to allow him to create a series of new music concerts to complement their exhibitions. Under Hartmann’s direction, the musicians of the Juryfreien concerts grew from consisting of only a handful of young wind players to boasting string quartets and eventually a chamber orchestra. The concerts included music of some of the most important living

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27 Kater, 86.


29 Literally “those without judgement”

30 Kater, 87

31 McCredie, Karl Amadeus Hartmann: A Thematic Catalogue of His Works, 10
composers of the time: Béla Bartók, Werner Egk, Darius Milhaud, Francis Poulenc, Maurice Ravel, Knudåge Riisager, Erik Satie, Erwin Schulhoff, Dmitri Shostakovich, and Igor Stravinsky, to name a few.

In addition to his work organizing concerts, the late 1920s and early 1930s were a time of great productivity for Hartmann as a composer. Hartmann programmed his own works on some of the Juryfreien concerts, including his *Toccata Variata* for ten wind instruments, piano, and percussion (1932), *Jazz Toccata and Fugue* for piano (1928), *Sonatina* for piano (1931), *Sonata in three movements* for piano (1932), *Tanz Suite* for wind quintet (1931), *Burleske Musik* for flute, clarinet, bassoon, horn, trumpet, trombone, percussion and piano (1931), and *Kleines Konzert* for string quartet and percussion (1932). These compositions show a young composer experimenting with the latest trends and finding his voice. In Hartmann’s *Kleine Schriften*, he explains:

The period of the twenties left its imprint on my life. In Munich there was a circle – it was small – which was open to the latest trends in art. I absorbed, unencumbered, futurism, Dada, and jazz into a series of compositions. I confronted one after another of the various trends, which supplanted each other at the forefront of the modern as rapidly as today. I helped myself to schemes of new ideas appearing from all over the world and embarked on an adventure of intellectual revolution, perhaps not quite free of the self-satisfaction at having participated in it.  

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32 Ibid.

The introduction to this “small circle” that Hartmann wrote of would prove to be life altering. It was through these people that he met the friend and mentor that would prove to have the biggest influence on his musical development, Hermann Scherchen.

**Mentorship with Scherchen**

Hermann Scherchen was a conductor and scholar who dedicated himself to new music and new techniques. He made his break working with Stravinsky preparing *Pierrot Lunaire* for performance and later conducting the work on a tour following its premiere. In the decades that followed, he made a name for himself with music director posts at the Riga Symphony Orchestra, the Frankfurt Museum Series, the East German Radio Orchestra, the Zürich Radio Orchestra, and the Beromünster Radio Orchestra. He conducted premieres of such works as *Three Fragments from Wozzeck* (before the premiere of the opera), Berg’s violin concerto, Webern’s *Variations for Orchestra* op. 30, Dallapiccola’s *Il prigioniero*, and Henze’s *König Hirsch*. Additionally, he founded the musical journal *Melos* and later edited the journal *Musica Viva*, both dedicated to the newest trends in music.34

After they became acquainted in Munich, Scherchen took Hartmann under his wing. While their relationship was not always easy – Scherchen was a difficult man – Hartmann fully acknowledged that he owed much of his success to Scherchen’s guidance.

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Hartmann explains the importance of Scherchen’s influence in *Kleine Schriften*: ③⁵

…I acknowledge that in no conservatory or music academy have I learned anything slightly comparable to what Scherchen taught me, simply because he works from practical experience, placing the humanity in the foreground. Virtually all my technique I owe to him. His lectures and rehearsals gave me an understanding of the literature. I think that, of his music conferences and music-dramatic working conferences, the most important was at Strasbourg in 1933. ③⁶

The Strasbourg working conference on which Hartmann places so much importance took place from July 3 to August 31, 1933 and included seventeen concerts of new music. ③⁷ Participants came from all over the world to exchange ideas and perform. ③⁸

The workshop fell, perhaps deliberately, at a turning point in history. Writer Elias Canetti, whom Scherchen invited to attend, points out in his memoir:

It seems worthwhile to take a look at the time when this modern-music festival took place – a few weeks after the burning of the books in Germany. For six months the man with the unpronounceable name had been in power. Ten years earlier, Germany had been shaken by uncontrollable inflation. Ten years later his troops were deep inside Russia and had planted their banner on the highest peak of the Caucasus. Strasbourg, the city that played host to our festival, was a French-administered city where a German dialect was spoken. ③⁹

So there in Strasbourg – a disputed territory once owned by Germany – at the beginning of National Socialism, Hartmann took his place among like-minded artists

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③⁵ Hartmann, *Kleine Schriften*, 23.

③⁶ “…ich an keinem Konservatorium und an keiner Hochschule auch nur annähernd das gelernt habe, was Scherchen mir beigebracht hat, und zwar einfach deswegen, weil er aus der Praxis heraus arbeitet und das Menschliche in den Vordergrund stellt. So gut wie alles Handwerkliche verdanke ich ihm. Literaturkenntnis gaben mir seine Proben und Vorlesungen. Ich denke dabei an seine Musiktagungen und musikdramatischen Arbeitstagungen, deren bedeutendste 1933 in Straßburg.”

③⁷ “Ausland: Straßburg: Scherchen gibt Dirigentenkurs,” *Melos* 12, no. 7 (July 1933) 258.


③⁹ Ibid., 64.
playing music, attending workshops, and, most importantly, premiering his trumpet concerto. This was a work that, in the composer’s own eyes, was one of the select few that would mark his maturation.

After beginning work with Scherchen, and after the Strasbourg workshops, Hartmann seemed to find confidence in his voice. Hartmann destroyed most of what he had composed up to this point, and the few works that remained from the late 1920s and early 1930s became the beginning of his output.\footnote{Rickards, 66.} These pieces share several common characteristics: they are written for chamber ensembles, are jazz-influenced, and are reminiscent of the Kammermusik works of Hindemith and the wind chamber music of Stravinsky.

**Inner Emigration**

In the years following 1933, artistic life in Munich became considerably more complicated. Though Hartmann’s Burleske Musik had been played on the radio prior to 1933, he received a letter in March of that year stating that Bavarian Radio would no longer broadcast it. Additionally, Schott refused to publish his trumpet concerto despite its good reception in Strasbourg.\footnote{Kater, 88.}

In retrospect, there was perhaps a silver lining in the beginning of Hartmann’s newly found artistic maturity coinciding with the beginning of the National Socialism. He was known enough among the best artists in Germany to be respected, but he was obscure enough in the eyes of the public to receive relatively little resistance from the
authorities. For example, though his first string quartet employed Jewish themes, and his first orchestral work, *Miserae* bore the inscription “to my friends, who had to die in the hundreds and who are sleeping in eternity, we shall not forget you,” Hartmann was given only verbal disapproval from the Nazis, and was ultimately left alone.\(^{42}\) This was in contrast to many other European composers of the period, who were forced to either flee the country or comply with the regime’s demands.

Hartmann referred to the period before and during World War II as his “inner emigration.” That is, he remained in Germany, but withdrew from artistic life. Hartmann’s decision not to flee Germany was complicated, and exactly why he stayed remains somewhat unclear. It is possible that his wife Elisabeth (née Reussmann), whom he married in 1934, did not want to be parted from her family. Additionally, his financial stability during this period of withdrawal was possible due to his wife’s family’s support.\(^{43}\) The birth of his son in 1935 contributed to the complexity of the situation. It would surely have been difficult for a young composer starting out to make a living abroad for himself and a family. What is clear, though, is that his inner emigration was out of quiet disapproval, never quiet acceptance. This is confirmed through his countless letters, writings, and interviews on the topic.\(^{44}\)

Though his works were not being performed inside Nazi Germany, Hartmann continued to compose between 1933 and the end of the war in 1945.\(^{45}\) The focus of his compositions shifted at this time. The cheeky, jazzy timbre of his earlier music was often

\(^{42}\) McCredie, 15; Kater, 89

\(^{43}\) Rickards, 95

\(^{44}\) See Karl Amadeus Hartmann *Kleine Schriften*.

\(^{45}\) Rickards, 200.
replaced with lyrical and introspective moods. Additionally, the scale of his compositions increased. Rather than composing solely for soloists or chamber ensembles, he completed several works for large ensembles, including a full-length opera, around ten works for large orchestra, and his *Concerto Funèbre* for solo violin and string orchestra.

During his inner emigration years, Hartmann made several attempts to have his works performed abroad. Some of these attempts were successful, but, for the most part, it proved impossible.\(^\text{46}\) He was able to spend some time studying with Webern in 1942, and this was an experience on which he placed great value. While they did not agree politically, Hartmann was very enthusiastic about his lessons with him. Webern devoted entire afternoons to working with Hartmann, analyzing compositions and working through the younger composer’s new pieces.\(^\text{47}\) Though the years of the Third Reich and World War II were extremely difficult, to say the least, Hartmann emerged poised to reenter artistic life in Germany when the regime fell.

**Post War**

As Germany surfaced from the devastation of World War II, Hartmann became known as one of the few artists who remained in Germany and was untainted by fascism. Because of this, Hartmann was asked by United States military authorities for his help in rebuilding artistic life in Munich. He accepted this task and was ultimately appointed

\(^{46}\) Kater, 104  

\(^{47}\) Hartmann, *Kleine Schriften*, 29.
dramaturge of the Bayerische Staatsoper. In an attempt to reacquaint Germans with the sounds of contemporary music, he programmed matinees at the opera house that featured a mixture of old and new instrumental music.

In 1947, Hartmann founded his own series of concerts stemming from his work programming the United States-sponsored matinees. He named his series Musica Viva, after the Belgian journal founded by his mentor, Hermann Scherchen. In both the United States-sponsored concerts and the Musica Viva series, Hartmann premiered works by composers whose music had not been heard since the beginning of the Third Reich including Gustav Mahler, Alban Berg, Anton Webern, Arnold Schoenberg, Aaron Copland, Darius Milhaud, Hans Werner Henze, and Karlheinz Stockhausen.

The revival of Hartmann’s own career as a composer was not as straightforward as his work reviving German musical life. Many of his compositions had been lost, either because he had given them away or because they were considered unsafe to access due to damage to buildings after the war. Many of his other works remained unfinished. Nonetheless, Hartmann carried on composing and he finally began gaining the recognition that was delayed by his inner emigration.

From 1945 to the early 1960s, Hartmann’s instrumental works including eight symphonies, second string quartet, Concerto Funebre for violin, concerto for viola, concerto for piano, second piano sonata, cantata Friede Anno 48, and his vocal works

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48 Bavarian State Opera
49 Kater, 105
50 Ibid., 107
51 Ibid., 105-107.
52 Kater, 109.
including *Lamento, Ghetto, Gesangszeine* and the opera *Simplicius Simplicissiumus* were premiered in major European cultural centers such as Munich, Cologne, Berlin, Vienna, and Milan.53 The many honors and awards he received during this time illustrate his success and reception. He was awarded the Arnold Schönberg Medal of the International Society for Contemporary Music, the *Großer Kunstpreis des Landes Nordrhein-Westfalen*, the Ludwig Spohr Prize of Brunswick, and the *Bayerischer Vereinstorden*, the *Kunstpreis* of the City of Berlin, the Schwarbling *Kunstpreis* of Munich, and an honorary doctorate of music from Spokane University in the United States.54 Additionally, he received so many commissions that he was forced to decline many of them.55

The final few years of Hartmann’s life were filled with a progression of illnesses and hospitalizations, each of them increasingly serious. He was diagnosed with pancreatic cancer in 1962. After doctors briefly believed him to be free of this illness, he was again diagnosed with the same cancer in 1963. This time it was terminal. He died on December 5, 1963 at the age of fifty-eight.56

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54 McCredie, 26.
55 Ibid., 36.
56 McCredie, 41.
CHAPTER 5

THE BACKGROUND OF HARTMANN’S TRUMPET CONCERTINO

Composition of the Concertino

Hartmann composed his *Concertino for Trumpet and Seven Solo Instruments* between 1932 and 1933. In the years preceding these, Hartmann composed several similar chamber works that premiered on the *Juryfreien* series in Munich including *Tanz Suite* for clarinet, bassoon, trumpet, horn and trombone; *Burleske Musik* for piano, winds and percussion; *Kleines Konzert* for string quartet and percussion; and *Toccata Variata* for ten winds, piano, and percussion. These works were similar to Stravinsky’s wind chamber music in their instrumentation and spirit.

Beyond simply emulating Stravinsky’s works in his trumpet concertino, Hartmann honored him by drawing heavily on melodic themes from Stravinsky’s *The Rite of Spring* in the thematic material of the second movement. Hartmann revered Stravinsky both for his musical genius and for his spirit of rebellion. In *Kleine Schriften*, Hartmann reflects on the feelings of awe and respect that, for him, surround the name “Stravinsky.” Although *The Rite of Spring* had made its impact abroad twenty years before Hartmann wrote his trumpet concertino, Hartmann explains that Stravinsky had “in the 1920s only just become the epitome of musical boldness for us Germans.”

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57 Rickards., 62.

58 Hartmann, *Kleine Schriften*, 87.
The trumpet concertino was premiered on August 12, 1933 during Hermann Scherchen’s intensive “music-dramatic working conference” in Strasbourg. Scherchen, as mentioned in Chapter 4, was Hartmann’s mentor and is currently regarded as an important figure in European new music during the first half of the twentieth century. Hartmann placed great importance on his studies with Scherchen.

Michel Nicolay was the soloist for the Strasbourg premiere. Nicolay was a Belgian trumpet virtuoso of seemingly significant renown. He was a student of Théo Charlier at the Royal Conservatory in Liége and while studying there was awarded the school’s highest honor, the Vermillion Medal. Nicolay went on to have a successful performing and teaching career, though it was cut short by his premature death at the age of fifty-six from lung cancer. He played principal trumpet for Radio Belgium, performed as a soloist in major cities in Europe, and succeeded Charlier as professor at the conservatory starting in 1934. It is unclear how Hartmann knew Nicolay, but the inscription on the manuscript indicates that the two were friends: “To my dear friend, the great artist Michel Nicolay, I dedicate this work.”

There seem to be no reviews of the premiere performance of Hartmann’s trumpet concertino. The working conference was announced in major German-language music publications of the period, including Melos, Anbruch, and Eine Wiener

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59 Christoph Becher, preface to Concertino für Trompete mit sieben Soloinstrumenten.


61 Hartmann Concertino für Trompete mit sieben Soloinstrumenten, dedication.

62 “Ausland: Straßburg: Scherchen gibt Dirigentenkurs,” Melos 12, no. 7 (July 1933) 258.
Musikzeitschrift, but little was written in the press about the individual performances. This is probably due to the fact that the focus of the festival was not on public recognition, but instead on creating and promoting new art. In Willi Reich’s report in Eine Wiener Musikzeitschrift, he praises Scherchen’s vision for the conference and notes that the “singers, instrumental virtuosos, orchestral musicians, and conductors who had assembled [in Strasbourg]…to play the difficult new works of known and unknown composers…did it without pay, without the prospect of commitment or public recognition – their sole intention was the idea of serving a good cause.”

Scherchen’s typed program for the working conference survives in the library of the Akademie der Kunst in Berlin. Seventeen open-access concerts and theater performances containing sixty-four new works were jammed into ten days. The concerts were primarily organized by nationality: Russian/Finnish, English, Italian/Spanish, Czech, Hungarian, Austrian, Romanian/Polish, French, German, Dutch/Belgian/Scandanavian, and Swiss. Hartmann’s trumpet concertino was premiered

\[\text{\footnotesize 64 Willi Reich “Zu Straßburg (Musikalisch-dramatische Arbeitstagung unter Scherchen. Unbezahlte Arbeit der Musiker, Einstudierung neuer Musik)” Eine Wiener Musikzeitschrift 23, no 13 (November 1933) 12-13.}\]
\[\text{\footnotesize 65 Ibid. Sänger, Instrumentalvirtuosen, Orchestermusiker, und Dirigenten hatten sich dort versammelt und übten mehrere Wochen hindurch tage- und nächtelang schwierige neue Stücke bekannter und unbekannter Komponisten ein. Sie taten es ohne Entgelt, ohne Aussicht auf Engagement oder öffentliche Anerkennung – in der einzigen Absicht, eine Idee zu realisieren, einer guten Sache zu dienen.}\]
\[\text{\footnotesize 66 Dennis C. Hutchison, ”Performance, Technology, And Politics: Hermann Scherchen’s” Aesthetics Of Modern Music” (PhD diss.: Florida State University, 2003), 140-143. Photocopied reproductions of Scherchen’s program notes are included these pages of this dissertation.}\]
on the evening concert of the day devoted to new German works, among works by Heinrich Kaminski, Philipp Jarnach, Winfried Zillig, Carl Orff, Feruccio Busoni, Wladimir Vogel, and Abe Holzmann.

**Other Versions of the Concertino**

Hartmann has come to be known as a composer who created several versions of the same work, as nearly all of his symphonies contain material from his previous compositions. His trumpet concertino had two further incarnations. The first transformation of the *Concertino* came in 1949, in a work Hartmann called *Concerto for Winds and Contrabassi*. In this work, he used many of the major themes from the trumpet concertino, kept the same movement names, and changed the instrumentation. It was scored for two clarinets, two bassoons, two contrabassoons, two trumpets, horn, two trombones, a tuba, and contrabasses and was premiered in November of 1949 by the Zürich Radio Beromünster Orchestra.

The trumpet concertino was further revised a year later in 1950, in what is now known as Hartmann’s Symphony no. 5 *Symphonie Concertante*. Compared to the original trumpet concertino, the instrumentation is expanded quite significantly. It is scored for two flutes, two oboes, two clarinets, two bassoons, a contrabassoon, two trumpets, two trombones, a tuba, cellos, and contrabasses. The overall structure of the work is much the same as the trumpet concertino with many of the major themes from the original in tact. The texture, though, is quite different. The harmonies are leaner, the pitch centers are much more obvious, and the forms of the movements are altered. The

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name of the first movement remains the same, “Toccata,” but the two subsequent movements he titled “Melodie: Hommage a Stravinsky” and “Rondo.”

Hartmann was known for using every part of a piece of manuscript paper and recycling old paper by using the back of it. Often, the backs of manuscript scores that he intended to publish contained drafts and sketches of other pieces. From such sketches, scholar Helmut Hell was able to reconstruct a version of the second movement of the trumpet concertino in 1980. Schott published this reconstruction, entitled Lied, and made it available for rental. Schott describes the work as an “early version of the second movement of the Concertino for Trumpet and Seven Solo Instruments.”

Curiously, Lied has an added trombone part, making for eight solo instruments. The music of Lied is quite similar to the music of the second movement of the trumpet concertino, but is by no means identical. Finnish trumpet virtuoso Jouko Harjanne recorded Lied in 1993 with the Finnish Radio Symphony Orchestra under conductor Jukka-Pekka Saraste.

**Obscurity and Rediscovery**

After its Strasbourg premiere, the original version of Hartmann’s trumpet concertino fell into obscurity. This was doubtless aided by the rise of National Socialism, which officially began the same year that the Concertino was first performed. Since Hartmann would not allow his works to be performed in Nazi-controlled Germany and European travel was difficult, there was little chance for the work to be performed

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69 Karl Amadeus Hartmann, Lied, Finnish Radio Symphony Orchestra; Jukka-Pekka Saraste, conductor; Warner Apex 092743935-2, CD recording.
between 1933 and 1945. Additionally, Schott refused to publish the work, seemingly concerned about Hartmann’s avant-garde style and its reception by the German authorities.

According to Freddy Grin,\textsuperscript{70} former Concertgebouw Orchestra trumpeter, Hartmann would occasionally travel to Amsterdam to sit in on orchestra rehearsals. On one such trip, Hartmann gave the pencil manuscript for his trumpet concerto to Marinus Komst, the orchestra’s principal trumpeter. This took place sometime between the beginning of Komst’s tenure with the orchestra in 1934 and Hartmann’s death in 1963. It is unclear exactly when this exchange occurred, because Komst never told Grin that he had the score. Komst never performed the work and passed it on to his student, Klaas Kos, who eventually became a member of the Concertgebouw Orchestra trumpet section.

Around 1980, when Grin and Kos were colleagues in the orchestra, Kos told Grin about the Hartmann score. Grin immediately knew the significance of such a manuscript, but Kos was not willing to let him even see it. There were complicated politics at play surrounding the work. It seems that Komst and Kos knew the score’s importance and, though unwilling or incapable of performing the work themselves, were hesitant to give others the chance to perform it. It took roughly twenty years for Kos to finally give up the manuscript, which he did in 2000.

When Grin obtained Hartmann’s manuscript, he immediately sent it to the composer’s widow, Elisabeth Hartmann, who was eighty-eight years old at the time.

\textsuperscript{70} Freddy Grin, email messages to author, April 11, 2010, April 20, 2010, February 23, 2013.
Elisabeth responded to Grin in a letter thanking him profusely “for sending her at last the score” and expressing that she was “very happy that the long-missing work of sixty years had found its way back to the place where it belongs.”

Shortly after Hartmann’s widow received the manuscript, she sent it to her late husband’s publisher, Schott. In 2001, Schott published both the full version and a piano reduction of the work. A year later, on September 2, 2002, the *Concertino* was re-premiered by conductor Ingo Metzmacher, soloist Håkan Hardenberger, and the Hamburg Philharmonic Orchestra.

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71 Elisabeth Hartmann, letter to Freddy Grin, December 6, 2000.
Karl Amadeus Hartmann’s *Concertino for Trumpet with Seven Solo Instruments* is made up of three movements. The two outer movements are predominantly fast and the inner movement is predominantly slow. It is scored for solo trumpet and an accompanying ensemble made up of seven solo instruments: clarinet, bass clarinet, bassoon, contra bassoon, horn, trumpet, and tuba. The harmony is often dissonant, yet not entirely atonal. The fast movements are boisterous and amusing, changing texture constantly. The slow movement is made up mostly of beautiful, lingering melodic lines, save for the short scherzo section in the middle.

*Creation of the Structural Overview*

In creating a structural overview, the primary goal is to provide the kind of information that would be most beneficial to performers of Hartmann’s trumpet concerto. Due to the nature of the piece, an overview focused on identifying major melodic themes rather than one focusing on harmonic structure is the most relevant to the soloist.

There are several reasons that a melodic overview is pertinent. First, deriving an overview of the piece by listening to it is not currently possible as there are no recordings of it. The performer will benefit from a document showing the major events in the work in order to develop an overall impression of it. Second, the accompaniment does much
more than just accompany, it is truly comprised of solo instruments, as the title suggests.

It will be advantageous to the trumpet soloist to begin work on the *Concertino* with a grasp of where important themes occur and in which voice. Finally, the names of each movement and the origins of quotations in the second movement are important elements that warrant exploration. Advance knowledge of these elements will help the performer to prepare efficiently.

There are also reasons that this overview will not cover harmony. The foremost reason is that, throughout the piece, the harmony is unstable. Certain motives suggest certain keys, but the overall structure is not tied to specific pitch centers. Hartmann refrained from using key signatures or suggesting key areas with groupings of notes. Rather, he seemed to deliberately avoid this. In fact, one of the most striking elements of Hartmann’s *Concertino*, upon first examination, is its overabundance of accidentals. Initially, it seems that the accidentals only apply to the notes they precede, as in the works of Hartmann’s slightly younger contemporary, Hans Werner Henze. Upon closer examination, though, it becomes apparent that there is some sort of mixed notation system at work here. One cannot say that an accidental only applies to the note it precedes, as naturals are also present.

The lack of key signatures and the frequency of accidentals suggest that Hartmann wished to refrain from being bound to specific tonal centers in this work. Claus-Dieter Ludwig, an editor for Schott Music who works with Hartmann’s manuscripts, supported this notion. He explained, “I can remember that accidentals always were a problem [in
Hartmann’s works] because he wanted to notate in a traditional way but feared that his chromatic lines and harmonies might be misunderstood and so he used the same accidental in one bar several times.”

**Movement I: Toccata**

*Synopsis*

*Toccata*, from the Italian *toccare* for “to touch,” is defined in the Oxford Dictionary of Music as, “One of the oldest names for a keyboard piece, originally a short movement, often merely a prelude, in which the player’s ‘touch’ was displayed through rapidity and delicacy. But note that Monteverdi’s first opera *Orfeo*, 1607, begins with a *Toccata* for baroque trumpets.” The first movement of Hartmann’s trumpet concerto, which bears the subtitle *Toccata*, loosely fits both of these definitions. The virtuosic solo line is in almost constant motion, like a keyboard toccata, and the brass, clarinet, and bassoon accompaniment produce a timbre similar to an organ. The intermittent fanfare-like leaps and the all-wind instrumentation can perhaps be interpreted as a suggestion of the secondary definition.

Movement I is in five part rondo form, with an A section that recurs throughout differing B and C sections. While the recurrences of Section A begin identically or nearly identically to the initial statement, they always develop very differently. The texture is often polyphonic and is constantly busy. Even in the slow section, there is persistent movement driving the music. The whole movement is written in 6/8 or 9/8 time, giving it a lighthearted, lilting quality.

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72 Claus-Dieter Ludwig, email message to the author, January 30, 2013.
Table 6.1. Hartmann *Concertino für Trompete mit sieben Soloinstrumenten*, mvt. 1, outline of major sections and themes

<table>
<thead>
<tr>
<th>Section</th>
<th>Theme</th>
<th>Measures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro</td>
<td>a</td>
<td>1-6</td>
</tr>
<tr>
<td></td>
<td>b</td>
<td>7-13</td>
</tr>
<tr>
<td></td>
<td>c</td>
<td>13-19</td>
</tr>
<tr>
<td></td>
<td>d</td>
<td>19-22</td>
</tr>
<tr>
<td>A</td>
<td>a’</td>
<td>23-26</td>
</tr>
<tr>
<td></td>
<td>c’</td>
<td>27-45</td>
</tr>
<tr>
<td>B</td>
<td>e</td>
<td>45-75</td>
</tr>
<tr>
<td>A</td>
<td>a’’</td>
<td>75-79</td>
</tr>
<tr>
<td></td>
<td>f</td>
<td>80-86</td>
</tr>
<tr>
<td></td>
<td>g</td>
<td>87-99</td>
</tr>
<tr>
<td></td>
<td>trans.</td>
<td>99-102</td>
</tr>
<tr>
<td>C</td>
<td>h</td>
<td>102-114</td>
</tr>
<tr>
<td></td>
<td>i</td>
<td>114-120</td>
</tr>
<tr>
<td></td>
<td>h’</td>
<td>121-127</td>
</tr>
<tr>
<td>A</td>
<td>a’’’</td>
<td>128-147</td>
</tr>
<tr>
<td>Coda</td>
<td>b</td>
<td>148-152</td>
</tr>
</tbody>
</table>
Structural Overview

The introduction presents Themes a, b, c, and d in quick succession. Theme a is announced in the solo trumpet line. The only accompaniment is a short sixteenth-note motive followed by sustained pedal notes in the bassoon and contrabassoon. The solo trumpet line soars above this with a declamatory five bar phrase.

Example 6.1 Hartmann  *Concertino für Trompete mit Sieben Soloinstrumenten*, piano score, mvt. 1, mm. 1-7
Theme b (shown in example 6.2) is found in measure 7 in the woodwinds. It is comprised of a syncopated, rising chromatic motive in the first bar followed by a descending chromatic line punctuated with a motive of rising fourths. The syncopated motive at the beginning of this theme is found several times throughout the first movement.

Example 6.2 Hartmann *Concertino für Trompete mit sieben Soloinstrumenten*, accompaniment, mm. 7-10

![Example 6.2](image)

Theme c is played by the trumpet in the accompanying ensemble (example 6.3). This theme, in contrast to the irregular intervals and chromatic lines of the previous themes, is a diatonic melody in A minor.

Example 6.3 Hartmann *Concertino für Trompete mit sieben Soloinstrumenten*, accompaniment trumpet part, mm. 13-16

![Example 6.3](image)

The ensemble trumpet is then joined by the rest of the ensemble in measure 19 in Theme d, which is a warbling, leaping melodic figure (example 6.4). Fragments of Theme d recur elsewhere in the movement, but are always fleeting and never developed. The spirit
of this theme, though, characterized by wide leaps and rhythmic lilt, is found throughout the movement. The introduction closes with a short fragment of Theme b (shown in the last measure of example 6.4).

Example 6.4 Hartmann *Concertino für Trompete mit Sieben Soloinstrumenten*, piano score, mvt. 1, mm. 19-22

Section A begins where the solo trumpet plays Theme a, this time completely unaccompanied. The first three measures of the solo trumpet part are identical to the initial statement of Theme a (example 6.1). After the third measure, a *luftpause* marks an interruption and, subsequently, a deviation. The trumpet, still unaccompanied, plays a trill on B-flat that leads into another statement of Theme c (example 6.5). This statement of Theme c is accompanied by pieces of Theme c’s melody in various voices of the seven solo instruments.

Example 6.5 Hartmann *Concertino für Trompete mit Sieben Soloinstrumenten*, piano score, mvt. 1, mm. 26-30
In measure 32 (example 6.6), the accompaniment continues the melodic fragments, this time of Theme d, in various tonal centers. The solo trumpet plays a countermelody that returns to the essence of Theme a with the frequent E-flats, B-flats, and A-flats and rising fourth intervals. At figure 4, the solo instruments come together on a marcato eighth-note motive while the solo trumpet takes the Theme a melody to the climax on C₆ at measure 45.

Example 6.6 Hartmann *Concertino für Trompete mit Sieben Soloinstrumenten*, piano score, mvt. 1, mm. 32-37
Section B is marked by a change in texture that begins with a waltz-like accompaniment gesture at measure 45. This gesture continues as Theme e is introduced in the solo tuba beginning in measure 47 (example 6.7). The placement of the slurs in the solo line and the waltzing accompaniment give this music the feeling of a lilting – and rather humorous – bass clef dance.

Example 6.7 Hartmann *Concertino für Trompete mit Sieben Soloinstrumenten*, piano score, mvt. 1, mm. 47-50

The solo trumpet continues Theme e in measure 54 with an embellished version of the melody (example 6.8). Throughout this development, the accompaniment morphs from the supportive ostinato that accompanied the tuba to an increasing distraction. The clarinet plays gestures that are similar in range and rhythm to the trumpet’s line, creating a dissonant and disruptive effect. The solo trumpet goes to great lengths to remain prominent, at one point becoming almost out of control, squeezing two sixteenth-note septuplets into one bar.
Example 6.8 Hartmann *Concertino für Trompete mit Sieben Soloinstrumenten*, solo trumpet part, mvt. 1, mm. 53-65

After this quarrel between the trumpet and the clarinet, the bassoon takes over the melody with contrabassoon and tuba accompaniment while the solo trumpet rests. The trumpet rejoins on top of this ensemble for three measures at figure 7 with a fanfare obligato. After this, fragments of Themes b and c in the woodwinds provide a transition to the next material.

Section A returns with a solo trumpet statement of Theme a”. This time, the theme is unaccompanied, embellished, and a whole step lower than previous renderings (example 6.9). This music develops directly into Theme f.

Example 6.9 Hartmann *Concertino für Trompete mit Sieben Soloinstrumenten*, solo trumpet part, mvt. 1, mm. 75-79
Theme f is presented by the solo trumpet and accompanying brass in a fugato starting at figure 8 (example 6.10). The main motive in this fugato is angular, with wide leaps of minor sevenths and minor ninths. Each voice here is equal. There is no dynamic specified, but the abundant accents and tessitura imply a reasonably loud volume.

Example 6.10 Hartmann *Concertino für Trompete mit Sieben Soloinstrumenten*, piano score, mvt. 1, mm. 80-84

There is a stark change in ambiance three measures before figure 9. The dynamic is now piano and the texture monophonic, with a clear melodic line and accompaniment. The melody, which is traded between the contrabassoon and the solo trumpet, is Theme g (example 6.11).

Example 6.11 Hartmann *Concertino für Trompete mit Sieben Soloinstrumenten*, piano score, mvt. 1, mm. 87-92
The transition to Section C begins in the accompaniment at measure 99. This transition at first gives the illusion of speeding up, as the three measures of eighth-note quadruplets in the horn make the music seem rushed. This hurried feeling quickly fades. The beginning of Section C at measure 102 (example 6.12) is marked by both a double bar and the tempo indication *Langsamer werden*, “becoming slower.” The constant eighth-notes in the bass clarinet and bassoon make it possible to achieve a seamless, steady *ritardando* effect. A motive in the contrabassoon at measure 104 refers back to the contrabassoon motive that opens the movement and prepares the listener for the trumpet entrance.

Example 6.12 Hartmann *Concertino für Trompete mit Sieben Soloinstrumenten*, piano score, mvt. 1, mm. 102-105

The trumpet enters at measure 106 (example 6.13). The eighth-note motion in the mid-range voices of the accompaniment remains constant while the lyrical trumpet line sings the melody: Theme h. Though slow and legato, it retains hints of a fanfare with its frequent perfect fourth intervals. There is no dynamic marking for the solo part, but the accompaniment’s dynamic marking of *pianissimo* and the solo marking *con sordino* suggest a soft texture.
The woodwinds take over at measure 114 while the trumpet rests. The clarinet plays Theme i, a solo melody in the instrument’s mid-register, shown in example 6.14. This melody, too, retains a fanfare element with sixteenth-note runs containing consecutive perfect fourths. The contrabassoon continues the line with a low, brief solo in stepwise motion, providing a transition to the clarinet’s next entrance.

When the clarinet re-enters with Theme h’ at figure 12, it does so in its low register. Theme h is now slower, as if a memory of the trumpet’s original version.
Rather than indicate a tempo change here, Hartmann has elongated the rhythm, doubling the note values of the main melody. This music slows to a stop and the end of the section is marked by a double bar.

An *a tempo* marking at measure 128 signals the return to Section A. This section begins with a trumpet statement of Theme a’’’ (example 6.15). This time, the pitches are the same as the first two statements of this theme and, once again, it soon develops differently than before. The tuba, ensemble trumpet, and horn stagger their respective entrances after the trumpet begins. They play Themes g, d, and c simultaneously in accompaniment and create something cacophonous that is nonetheless familiar. In measure 135, the accompaniment comes to agreement on sustained octaves, and the solo trumpet drives the phrase to a near-climax in measure 138.

Example 6.15 Hartmann *Concertino für Trompete mit Sieben Soloinstrumenten*, solo trumpet part, mvt. 1, mm. 128-134
The final trumpet phrase begins one measure before figure 14. This phrase opens with the initial motive of Theme a and develops over sparse accompaniment. It climaxes in two irregular bars of 3/8 and 2/4 time. A short coda closes the movement, with the seven solo instruments restating Theme b exactly as it was at the beginning of the movement.

Movement II: Lied

Synopsis

Movement II is in ternary form: two slow outer sections surround a brief, fast scherzo section. This movement bears the subtitle Lied, meaning “song” in German. The melodies are lyrical and smooth. The meter changes often, creating the feeling of long, lingering phrases. The fast B section brings back the perpetual motion of the first movement, with constant eighth-notes in the accompaniment and constant sixteenth-notes in the solo trumpet. The thematic material in the slow sections of this movement refers to the opening themes in Stravinsky’s ballet The Rite of Spring. While the music never quotes The Rite of Spring exactly, it is easily recognizable to the listener as referring to that music.
Table 6.2. Hartmann *Concertino für Trompete mit sieben Soloinstrumenten*, mvt. 2, outline of major sections and themes

<table>
<thead>
<tr>
<th>Section</th>
<th>Theme</th>
<th>Measures</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>a</td>
<td>1-11</td>
</tr>
<tr>
<td></td>
<td>b</td>
<td>12-23</td>
</tr>
<tr>
<td></td>
<td>a’</td>
<td>24-30</td>
</tr>
<tr>
<td></td>
<td>b’</td>
<td>31-37</td>
</tr>
<tr>
<td>B</td>
<td>c</td>
<td>38-55</td>
</tr>
<tr>
<td>A’</td>
<td>b’’</td>
<td>56-57</td>
</tr>
<tr>
<td></td>
<td>a’’</td>
<td>57-63</td>
</tr>
<tr>
<td></td>
<td>b’’’</td>
<td>64-67</td>
</tr>
</tbody>
</table>
Structural Overview

The bassoon begins Section A with Theme a. The rhythm, intervals, and tessitura of the bassoon melody are heavily reminiscent of the opening measures of Stravinsky’s *The Rite of Spring*. The bassoon plays the melody twice, first largely unaccompanied (example 6.16), then with a clarinet countermelody. The effect is haunting and beautiful.

Example 6.16 Hartmann *Concertino für Trompete mit Sieben Soloinstrumenten*, piano score, mvt. 2, mm. 1-6

Langsam

\[
\begin{align*}
\text{Fg.} & : \quad \frac{4}{4} \quad \text{\#2} \quad \text{\#3} \quad \text{\#4} \quad \text{\#5} \\
\text{Kl., Bkl.} & : \quad \frac{4}{4} \quad \text{\#2} \quad \text{\#3} \quad \text{\#4} \quad \text{\#5} \\
\text{Kfg.} & : \quad \frac{4}{4} \quad \text{\#2} \quad \text{\#3} \quad \text{\#4} \quad \text{\#5} \\
\end{align*}
\]
The solo trumpet takes over in measure twelve with theme b (example 6.17), which is also a near-quote of the opening melody of Stravinsky’s *The Rite of Spring*. The trumpet’s line at first sits on top of sustained bassoon notes. When the other solo instruments join in, they play motives that mimic the trumpet’s melody.

Example 6.17 Hartmann *Concertino für Trompete mit Sieben Soloinstrumenten*, piano score, mvt. 2, mm. 12-15

At figure 2, the clarinet takes over the melody, marked *mezzo forte*, while the solo trumpet plays a counter melody in the background, marked *piano* (example 6.18).

Example 6.18 Hartmann *Concertino für Trompete mit Sieben Soloinstrumenten*, piano score, mvt. 2, mm. 20-23
In measure 24, the bassoon and bass clarinet play Theme a’ in a round. This phrase makes a steady crescendo to the climax of Section A at figure 3 (example 6.19). During this climax, in the bars before and after figure 3, the clarinet and contrabassoon play the primary motive from Theme b. After one beat of silence, the solo trumpet enters with Theme b’. The first four measures of Theme b’ are scored the same way the theme appeared previously, but instead of passing the melody on to the clarinet as before, the music fades away and Section B begins.

Example 6.19 Hartmann *Concertino für Trompete mit Sieben Soloinstrumenten*, piano score, mvt. 2, mm. 28-32
Section B, marked *Lebhaft*, or lively, begins with an eighth-note pattern in the accompanying brass that continues throughout (example 6.20). This eighth-note pattern is filled with syncopated rhythms and accents that provide a motor over which the trumpet plays the theme. The trumpet interjects with a sixteenth-note motive at measures 43, 44, and 46.

Example 6.20 *Concertino für Trompete mit Sieben Soloinstrumenten*, piano score, mvt. 2, mm. 38-43
In measure 47 (example 6.21), the trumpet becomes more adamant, with only an eighth-rest separating two further interjections. Finally, in measure 49, the trumpet commits to Theme c: constant sixteenth-notes that rise and fall in volume with the shape of the phrase. The section segues into Section A’ with an ascending sixteenth-note run in the solo trumpet.

Example 6.21 Concertino für Trompete mit Sieben Soloinstrumenten, solo trumpet part, mvt. 2, mm. 47-56

As Section A’ begins, the tempo has returned to Langsam and the movement climaxes with the trumpet playing a fragment of Theme b’’ up a fifth and forte. This only lasts for two measures, before Theme a’’ takes over in the bassoon. The melody in the bassoon remains the same, but the accompaniment has changed to walking quarter-note chords in the bass clarinet, bassoon, and contrabassoon. After six bars, the trumpet
enters with theme b””. As with the other versions of Theme b, the initial four bars are the same as other renderings, but the music after this varies. In this case, the trumpet’s Rite of Spring melody is heard a fourth higher and the accompaniment is now sustained chords. The music fades away with a decrescendo through the final bar.

Movement III: Quodlibet

Synopsis

The term quodlibet is Latin for “what pleases.” In Grove Music Online, a quodlibet is defined as “a composition in which well-known melodies and texts appear in successive or simultaneous combinations.” It is further explained that “generally the quodlibet serves no higher purpose than that of humor or technical virtuosity, and may thus be distinguished from more serious works in which pre-existing material has a constructive or symbolic function.” While the quodlibet form is generally based on quoted material, I can decipher no quotes. It is possible that Hartmann based his quodlibet on fragments of his own early compositions. It seems likely, though, that the title is not intended to strictly describe a form and that the word was chosen for its Latin meaning.
Movement III can be divided into four main sections, each of which begins with a form of the initial theme. The movement consists of rapid technical passages for both the solo trumpet and the accompanying solo instruments. As in the first movement, the character changes frequently. The movement closes with a long solo cadenza followed by a short, fast coda.

Table 6.3. Hartmann *Concertino für Trompete mit sieben Soloinstrumenten*, mvt. 3, major sections and themes

<table>
<thead>
<tr>
<th>Section</th>
<th>Theme</th>
<th>Measures</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Intro</td>
<td>1-5</td>
</tr>
<tr>
<td></td>
<td>a</td>
<td>6-16</td>
</tr>
<tr>
<td>2</td>
<td>trans.</td>
<td>17-20</td>
</tr>
<tr>
<td></td>
<td>b</td>
<td>21-29</td>
</tr>
<tr>
<td>3</td>
<td>trans.</td>
<td>30-37</td>
</tr>
<tr>
<td></td>
<td>c</td>
<td>38-42</td>
</tr>
<tr>
<td></td>
<td>d</td>
<td>43-51</td>
</tr>
<tr>
<td></td>
<td>c’</td>
<td>52-57</td>
</tr>
<tr>
<td>4</td>
<td>trans.</td>
<td>58-60</td>
</tr>
<tr>
<td></td>
<td>a</td>
<td>60-69</td>
</tr>
<tr>
<td></td>
<td>e</td>
<td>70-75</td>
</tr>
<tr>
<td></td>
<td>Cadenza</td>
<td>76-77</td>
</tr>
<tr>
<td></td>
<td>e continued (coda)</td>
<td>78-82</td>
</tr>
</tbody>
</table>
Structural Overview

Section 1 of the third movement opens with the statement of the introduction in the solo trumpet (example 6.22). This is largely unaccompanied. The seven solo instruments then respond with a repetition of the same melody up one whole step. Material that resembles this introduction in rhythm and melodic motion is used to transition between the different sections, but it is never exactly the same.

Example 6.22 Concertino für Trompete mit Sieben Soloinstrumenten, piano score, mvt. 3, mm. 1-4
Theme a is played by the solo trumpet starting in measure 6 (example 6.23). This buoyant melody travels over an eighth-note motive of broken chords in the woodwinds and a clarinet obbligato. This lasts through measure 16.

Example 6.23 Hartmann *Concertino für Trompete mit Sieben Soloinstrumenten*, solo trumpet part, mvt. 3, mm. 6-11

Transition music similar to the music of the introduction is played in the clarinet’s upper register at measure 17. This material leads to Theme b, which follows at measure 21 (example 6.24). Theme b contrasts the previous material in texture and dynamic. The trumpet plays the melody, marked *piano*. This music contains the first dotted rhythms of the movement, a change from the straight sixteenth-note rhythms of the first twenty measures. While the accompaniment has no dynamic indication, a soft dynamic is implied, as the solo trumpet is easily the most important voice from measure 21 to measure 27. In measure 28, the horn part is marked *hervortreten*, and takes a role equal to that of the trumpet. The solo clarinet soon joins this texture and the three instruments drive this theme to a close.
Example 6.24 Hartmann *Concertino für Trompette mit Sieben Soloinstrumenten*, solo trumpet part, mvt. 3, mm. 21-30
Leading in to Section 3, the bass clef accompaniment instruments deliver a transition in measures 30-37. A rising motive in the horn at the end of this transition prepares the trumpet to take over in measure 38 (example 6.25) with a quote of the pickup sixteenth-note motive that led into Theme b (example 6.24, measure 21).

Everything that comes after these pick-up notes, though, is new: Theme c. This theme is characterized by a repeated, accented pattern of sixteenth-notes and eighth-notes in both the solo and accompaniment.

Example 6.25 Hartmann *Concertino für Trompete mit Sieben Soloinstrumenten*, solo trumpet part, mvt. 3, mm. 38-41
In measure 43, Theme c morphs directly into Theme d (example 6.26). This melody – found in the trumpet, then the clarinet, then the bassoon – is diatonic, scalar, and pleasing. The treble accompaniment, though, is written in the same octave as the melody and creates minor second intervals that give the impression of a broken music box.

Example 6.26 Hartmann *Concertino für Trompete mit Sieben Soloinstrumenten*, solo trumpet part, mvt. 3, mm. 43-49
The trumpet returns to Theme c’ in measure 52 over an eighth-note accompaniment in the treble and a lilting motive in the bass. The solo trumpet plays the melody mostly in the lower register of the instrument. The accompaniment, which is higher in pitch than the trumpet, is marked piano to compensate for this. The dissonant intervals in the accompaniment persist, prolonging the dystopian feel.

In measures 58-60, the horn takes the melody line in the transition. This marks the beginning of section 4. Immediately after the horn statement, the trumpet comes to the fore with Theme a’. This melody is nearly exactly the same as before, remaining in the solo trumpet for the duration of the theme. The accompaniment, with its broken chords and arcing clarinet obbligato, returns with a slight variation.

Theme e begins at figure 7 (example 6.27). Here, the trumpet plays three sixteenth-note passages against a clarinet tremolo. These passages are separated by rests. With each entrance, the pitch of the trumpet line rises one whole step while the rhythm remains the same. Chords in the bass clef accompaniment compensate by rising in kind, but the clarinet persists on the same pitches through the entire six measures.
Example 6.27 Hartmann *Concertino für Trompete mit Sieben Soloinstrumenten*, solo trumpet part, mvt. 3, mm. 68-75

The solo cadenza (example 6.28), which is completely unaccompanied, occupies bars 76 and 77. (These measure numbers are misleading, as the cadenza is unmeasured and bar 77 takes up five lines of music in the score.) Hartmann provides specific indications in the score for articulation and pacing. Still, since the cadenza is unmetered, there is room for the soloist to use rubato and to take time between the phrases. The cadenza itself can be divided into two parts, each beginning slowly. The first part, marked *langsam beginnen*, or “begin slowly,” lasts through the initial *stringendo*. The second part begins with the marking *wieder etwas langsamer beginnen*, or “begin again slowly,” and carries through another *stringendo* to the end.
Example 6.28 Hartmann *Concertino für Trompete mit Sieben Soloinstrumenten*, solo trumpet part, mvt. 3, mm. 75-78

`langsam beginnen`

```
\begin{music}
\textsf{sfz} \quad \textsf{p}
\end{music}
```

`wieder etwas langsamer beginnen`

```
\begin{music}
\textsf{stacc.}
\end{music}
```

`string. (im ersten Tempo)`

`sehr schnell`

```
(Triller a-b)
```

`string.`
After the cadenza, the solo trumpet picks up Theme e where it left off with the same sixteenth-note motive (example 6.29). This time, the tempo is marked *Presto*. The trumpet ends the sixteenth-note sequence on C₅ and follows with a sustained C₃. The seven solo instruments have the last word, with three eighth-note triplet stingers that sound after the trumpet’s final note.

Example 6.29 Hartmann *Concertino für Trompete mit Sieben Soloinstrumenten*, solo trumpet part, mvt. 3, mm. 78-82
Hartmann’s *Concertino for Trumpet and Seven Solo Instruments* holds a unique place in the trumpet concerto repertoire, making it useful for study and performance in an academic environment. It falls into a median place in the repertoire in both difficulty and modernity. It requires an advanced player in terms of finger technique, range, endurance, flexibility, and articulation, but it contains no extended techniques or outrageous demands, putting it within a realistic range of difficulty for an advanced collegiate trumpeter.

Beyond being useful or appropriate for study in an academic environment, Hartmann’s *Concertino* deserves a place in the regular repertoire for all trumpet players, not only those who are studying at the collegiate level. It is the only concerto for trumpet written by a renowned midcentury symphonist. At nineteen minutes, it is a reasonable length to include on a recital program. Furthermore, the wind accompaniment of only seven players means it is possible to perform the full version in nearly any size space.

In this chapter, the major difficulties of the *Concertino* and suggestions for overcoming them will be covered. These difficulties include finger technique, flexibility, range, and endurance. In each section, practice techniques and considerations will be provided for helping students learn Hartmann’s trumpet concerto successfully and efficiently.
Challenge: Finger Technique

The most striking element of Hartmann’s trumpet concertino on first perusal, as mentioned in Chapter 6, is the overabundance of accidentals. Accidentals are reiterated within the same measure, making the solo part look strange and somewhat daunting. Additionally, the music is highly chromatic and the tonality is constantly shifting. For a trumpeter accustomed to playing works that do have discernable tonal centers, the note combinations can seem illogical.

Solutions for Finger Technique Challenges

Slow practice

While slow practice is second nature to seasoned musicians, students often underestimate its importance. It is of particular value here. The relative newness of the piece and its current lack of recording mean that the Concertino will at first sound foreign to the player’s ear. Extreme slow practice of any of the fast sections of the Concertino is absolutely necessary for learning it well.

Practicing using fingers alone

In a long piece with abundant finger technique challenges, practicing short passages using fingers alone helps to avoid fatigue and focus the mind. Practice of this kind is done with the fingers moving the valves and the mouth either resting completely or blowing air through the trumpet without making a sound. This is best done passage-by-passage, in a sequence such as:
1. Isolate a difficult technical passage

2. Practice the passage by moving the valves alone

3. Practice the passage moving the valves and blowing air through the instrument

4. Play the passage slowly on the instrument

Left hand practice

Occasionally, a student will encounter a passage that he finds particularly difficult. Often passages like this have been accidentally learned incorrectly. In these instances, it is helpful to play the difficult passage slowly with the left hand. This takes extreme focus and helps to engrain proper valve combinations for the passage. When the player can successfully play the passage with the left hand, he should switch back to the right hand to continue his practice.

Practice supplements

In addition to slow practice of the Concertino itself, there are two books that I suggest for supplemental finger technique practice for the Hartmann Concertino: Herbert L. Clarke’s Technical Studies\textsuperscript{73} and Robert Nagel’s Speed Studies.\textsuperscript{74}

Clarke’s Technical Studies is a book that needs little explanation because it is familiar to virtually every trumpet player. It is common for students to avoid the more difficult exercises in each group of studies. For the Hartmann Concertino, it is helpful to isolate those more difficult exercises that utilize uncomfortable key signatures and a lot

\textsuperscript{73} H. L. Clarke, Technical Studies for the Cornet (New York: Carl Fischer, 1984).

\textsuperscript{74} Robert Nagel, Speed Studies for Trumpet (Horn or Clarinet) (Albuquerque: Mentor Music, Inc., 1965).
of third valve. These can be taken from any of studies one through nine. It would be helpful to choose a few numbers from several studies on any given practice day. This way, several different aspects of finger technique are addressed: chromatic scales, major scales, minor scales, arpeggios, et al.

Nagel’s *Speed Studies* is a fairly well known exercise book, but is not used as widely as the Clarke. The Nagel is particularly useful as a supplement to a piece like Hartmann’s *Concertino* because it deliberately uses unusual sequences of notes. Nagel explains in the preface that, “…it is the purpose of this book to bridge the gap between the more obvious scale patterns of nineteenth century music and the more complex and irregular groupings found in much of our present day music.” He goes on to further explain in the study suggestions that one must “rely on the eye, not the ear,” when playing his *Speed Studies*, a piece of advice that is remarkably pertinent to learning Hartmann’s trumpet concertino. As with the Clarke book, choosing a few exercises per day from various parts of the Nagel book is an excellent way to hone a player’s finger technique.

**Challenge: Flexibility**

Hartmann’s trumpet concertino constantly challenges a player’s flexibility with its wide leaps, irregular intervals, and coverage of the whole range of the instrument. Most trumpeters are familiar with these sorts of challenges. Without careful practice and a relaxed approach, a player can become tired quickly which causes him to play wrong partials and crack notes.
Solutions for Flexibility Challenges

Isolation and methodical practice of difficult intervals

When the player encounters a section with difficult intervals, it is helpful to break down the passage into small sections. Working a few notes at a time, the player can create exercises for himself that will help to make the difficult leaps comfortable.

1. Isolate the difficult area. For example, the following passage (example 7.1) has wide leaps and irregular intervals:

Example 7.1 Hartmann Concertino für Trompete mit sieben Soloinstrumenten, solo trumpet part, mvt. 1, mm. 80-83

2. Play the passage on piano. Playing the passage on the piano helps to engrain the correct pitches in the player’s ear because it eliminates the possibility of hitting an incorrect partial. Additionally, this does not contribute to muscle fatigue.

3. Play the passage slowly on mouthpiece while accompanying oneself on piano.

Initially, play every note on the piano. As it becomes easier on the mouthpiece, play only reference pitches when they are needed. In many ways, playing on mouthpiece alone is more difficult than playing on the trumpet, as the player cannot rely on valves or “slots” as he can with the trumpet.
4. Create exercises in which one plays the difficult intervals of the passage slowly on trumpet, slurred. Slurring ensures that the airstream remains constant and makes it easier to check that the sound remains healthy. This is important in a passage that is difficult in terms of flexibility, as it is common for a player to compromise the sound or manipulate the airstream in order to hit the notes. Here is an example exercise based on the passage in example 7.1:

Example 7.2 Flexibility exercise

![Example Music Notation]

5. Play the passage slowly with written articulation and rhythm. When the player is able to slur the passage well, articulation can be added. The player must make sure that the same healthy sound and steady airstream is used when using the written articulation.

6. Work the passage up to speed. This should be done in small increments with a metronome. Remember that improvement is accomplished in small steps and set goals accordingly.
**Practice supplements**

There are a few exercise books that are helpful for maintaining and improving flexibility on the trumpet: Charles Colin’s *Advanced Lip Flexibilities*,\(^{75}\) Earl D. Irons *Twenty-Seven Groups of Exercises for Cornet and Trumpet*,\(^ {76}\) and Bai Lin’s *Lip Flexibilities*.\(^ {77}\) Exercises from these books should be included in the player’s daily fundamentals.

**Challenge: Endurance**

Endurance is also a well-known problem for trumpeters, particularly to soloists, as solo trumpet literature often contains little rest. The Hartmann is no exception. It is around nineteen minutes long, covers the entire range of the trumpet, and has little rest, especially in the last movement.

To ensure that enough endurance has been built for a solo performance, a player must be able to play the piece (or program of pieces) easily from beginning to end without becoming overtired. Barbara Butler, professor of trumpet at Northwestern University, advised me in lessons to be able to play a program twice through to ensure that enough endurance had been built up for the performance.

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\(^{76}\) Earl D. Irons *Twenty-Seven Groups of Exercises for Cornet and Trumpet* (San Antonio: Southern Music Company, 1966)

\(^{77}\) Bai Lin *Lip Flexibilities for All Brass Instruments* (Montrose, CA: Balquhidder Music, 1996)
Solutions for Building Endurance

Create a practice plan

Building endurance for the trumpet, like building endurance for an athletic event, requires planning. Collegiate trumpeters, with schoolwork and ensemble schedules to juggle, must plan carefully. Ideally, there should be a period of building endurance followed by a period of tapering the practice right before the performance. In order to plan this successfully, the player should create a practice schedule based around the performance date. It is helpful to write out the schedule to avoid being tempted to deviate from the plan.

Incorporate long stretches of playing into daily practice

Since playing a solo piece involves playing for a relatively long amount of time without a large break, it is logical to incorporate long stretches of playing into practice sessions. Often, playing for long periods can be accidentally omitted when a player becomes bogged down with learning the technical aspects of the piece. In order to avoid this, it is wise to deliberately add stretches of nonstop playing into one’s daily practice. Etudes and duets are helpful for this sort of work.
Challenge: Double-tonguing

The middle section of the second movement of Hartmann’s trumpet concertino contains long phrases of constant double-tonguing. This section is challenging because it requires the player to reserve enough air to get through the long phrases while still having enough breath support to maintain the articulation.

Solutions for Double Tonguing Challenges

Flutter tonguing

Flutter tonguing is a very useful practice technique for the second movement double-tonguing passage in the *Concertino*. A flutter tongue cannot be maintained without having a steady airstream and the tongue forward in the mouth, two necessary elements of a good double tongue. Additionally, flutter tonguing serves as a good practice tool for the long phrases, as more air is needed to flutter tongue than it is to double tongue; if a player can complete a phrase flutter-tongued, he has the necessary breath control to complete it double-tongued.

Using flutter tonguing in the preparation of the second movement of the *Concertino* involves playing the entire double-tonguing passage with flutter tongue. For players who may not be used to this technique, it will be necessary to break the passage into smaller sections and work up to longer phrases.
The following sequence of exercises is an example of incorporating flutter-tonguing technique into multiple tonguing practice:

1. Isolate a passage for practice. For example:

Example 7.3 Hartmann *Concertino für Trompete mit sieben Soloinstrumenten*, mvt. 2, mm. 52-53

2. Play the pitches of the passage slurred. Slurring is useful in double-tonguing practice for the same reasons it is useful in flexibility practice: it ensures a steady airstream.

Example 7.4 Double tonguing exercise: slurring the passage

3. Play the same pitches flutter-tongued.

Example 7.5 Double-tonguing exercise: flutter-tonguing the passage
4. Play the written articulation on one note.

Exercise 7.6 Double-tonguing exercise: playing the passage on a single pitch

5. Play the passage as written.

Practice supplements

Exercises 36A and 36B in Max Schlossberg’s book, *Daily Drills and Technical Studies for Trumpet*,\(^78\) is helpful for the measures 47-56. This exercise employs wide leaps with articulation and is very similar to Section B of the second movement of Hartmann’s *Concertino*. These exercises should be added to the player’s fundamental routine with particular emphasis on the double-tonguing portion.

Performance Considerations

Use of a conductor

Except in the case of an experienced chamber ensemble that plays together often, I suggest using a conductor for this work. This is mainly because the piece is very intricate. The parts often work independently of each other and because of this, although the meter remains the same for long stretches, it is often difficult to feel the pulse. As

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mentioned previously, there is currently no recording to refer to. This guarantees an individual approach to the piece, but also means excessive rehearsal time if a conductor is not used.

**Mutes**

The solo trumpet part is marked *con sordino* in the slow section of the first movement and in the entire second movement. In the muted passage of the first movement, I used a stone-lined cup mute to contrast the straight mute that I used in the second movement. The cup mute made it easy to “lean” into the low soft notes and created a nice timbre. Since the accompanying ensemble is all playing in the bass clef and marked *piano* or *pianissimo* during this muted passage, I had no problem projecting with the relatively soft mute.

In the second movement, I used a metal straight mute because I felt that it created the sort of blend I wanted with the woodwinds. The woodwinds – especially the clarinet – are often close in register to the trumpet. I was able to play softly with the metal mute while still maintaining a unique timbre that differentiated my sound from the sounds accompanying me.

**Renting Hartmann’s Concertino**

The full version of Hartmann’s trumpet concertino is available by rental only through the publisher Schott. An inquiry as to price and availability can be made through Schott’s website. Keep in mind that there are special rental prices for free student
performances. Renting a piece for a student recital may sound excessive, but the price is quite reasonable. Additionally, many universities have funds available to students to cover rental costs.

*Footnotes in the piano score*

Schott’s edition of the score contains footnotes in German explaining how the published version of the score differs from the manuscript. Translations for these footnotes are supplied in the appendix.
APPENDIX

TRANSLATION OF GERMAN WORDS AND PHRASES

*Akzent, Bogen, und Strich fehlen*
accent, legato marking, and slur absent

*Akzent fehlt*
accent absent

*Bassklarinette (bkl.)*
bass clarinet

*Bogen beginnt erst ab e*
Slur from first note to E

*Cis und e mit Staccatopunk, Bogen erst ab fis*
C-sharp and E with Staccato marking, slur beginning to F-sharp

*Concertino für Trompete mit sieben Soloinstrumenten*
Concertino for Trumpet and Seven Solo Instruments

*Crescendo-Gabel*
crescendo marking

*Crescendo-Gabel in Viertel früher*
Crescendo marking a quarter earlier

*Fagott (fg.)*
bassoon

*Flüchtig*
fleeting, hasty

*Hervortreten*
brought forth

*Holz*
woodwinds

*Horn (hr.)*
horn

*Im ersten Tempo*
in tempo initially
Klarinette (kl.)
clarinet

Kontrafagott (kfg.)
contrabassoon

Langsam
slowly

Langsam beginnen
start slowly

Langsamer warden
becoming slower

Lebhaft
lively

Lied
Song

Lustig
Merrily

Piano fehlt
dynamic marking $p$ absent

Punkt und Strich fehlen
dot and line absent

Sehr kurz
very short

Sehr schnell
very fast

Solostimme
solo part

Staccatopunkt fehlt
staccato marking absent

Staccatopunkte für c-d-c-d-e
Staccato markings for c-d-c-d-e
Trompete (tr.)
Trumpet

Tuba (tb.)
Tuba

Wieder etwas langsamer beginnen
Start again more slowly

Hier folgen in der Einzelstimme drei abweichende Takte, die den Schluss des Stückes bilden. In der Partitur sind diese Takte nachträglich gestrichen und durch eine Kadenz der solo-trompete mit fuenf folgenden Schlusstakten ersetzt

In the solo part, there are three differing bars here that make up the end of the piece. In the score, these bars are subsequently deleted and replaced by the following trumpet solo cadenza and five final bars.
BIBLIOGRAPHY

“Ausland: Straßburg: Scherchen gibt Dirigentenkurs.” Melos 12, no. 7 (July 1933) 258.


