Hindemith, Paul (1895-1963), German American composer and violist, one of the most important figures in 20th-century music, and an influential teacher. Hindemith was born in Hanau on November 16, 1895, and studied at the Hock Conservatory in Frankfurt. At the age of 13, while at the conservatory, he supported himself by playing in dance bands and at theaters and cinemas. From 1915 to 1923 he was concertmaster and then conductor of the Frankfurt Opera orchestra, and in 1921 he helped organize the famous Amar-Hindemith Quartet, in which he played the viola. During the 1920s Hindemith gained recognition as a major composer. He became professor of musical composition at the Berlin Hochschule für Musik in 1927. In 1934 his work was banned by Hitler's government because of its extreme modernism. Shortly afterward he went to Turkey to reorganize the national musical studies program. He went to the U.S. in 1940 and taught at Yale University until 1953, when he returned to Europe to teach at the University of Zürich. He had become an American citizen in 1946. Hindemith died in Frankfurt on December 28, 1963.

In the Composer's Words

"There are only twelve tones. You must treat them carefully." "Tonality is a natural force like gravity." "The reactions music evokes are not feelings, but they are the images, memories of feelings." "Music, as long as it exists, will always take its departure from the major triad and return to it. The musician cannot escape it any more than the painter his primary colors or the architect his three dimensions."

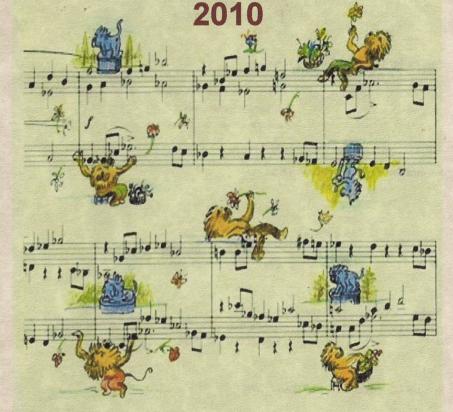
"Music, as we practice it, is, in spite of its trend toward abstraction, a form of communication."

Donations to the William Paterson Music Scholarship Fund will be gratefully accepted.

www.hindemithon.com



HINDEMITHON



"People who make music together cannot be enemies, at least while the music lasts."

> Friday, April 30 • 4:00 p.m. Shea Center for the Performing Arts

> FRANK PAVESE, Artistic Director

Program

Sonata for Double Bass and Piano (1949) Allegretto Scherzo: Allegro assai Molto adagio Ionathan Storck, bass

Frank Pavese, piano

Sonata for Oboe and Piano (1938)

1. Munter

 Sehr langsam. Lebhaft. Sehr langsam, wie zuerst. Wieder lebhaft. Alyssa Ahearn, oboe Tamara Cashour, piano

Sonata for Tuba and Piano (1955) Allegro pesante Allegro assai Variationen Moderato, commodo Domenic Dangelo, tuba

Frank Pavese, piano

Echo for Flute and Piano (1942) Alex Chilowicz, flute Frank Pavese, piano

Sonata for Trumpet and Piano (1939) Mit Kraft Mäßig bewegt Trauermusik, sehr langsam Ivan Miller, trumpet Frank Pavese, piano

Sonata for Trombone and Piano (1941)

Allegro moderato maestoso Allegretto grazioso Swashbuckler's Song: Allegro pesante Allegretto moderato maestoso **Pamela Dragosh, trombone**

Frank Pavese, piano

Acht Stücke (1927)

1. Mäßig schnell

- 2. Schnell
- 3. Lustig. Mäßig.

Molly Miniciello, violin Nadya Kourani, violin Louise Stine-Thomas, viola Daniel Mumm, cello

Sonata for Viola and Piano, Opus 11 No. 4 (1919)

I. Fantasie: Ruhig

- II. Thema mit Variationen
- III. Finale (mit Variationen)

Louise Stine-Thomas, viola Gary Kirkpatrick, piano

Sonata for Alto Horn (or Saxophone) and Piano (1943) Ruhig bewegt Lebhaft Sehr langsam Lebhaft Khalid Griffith, saxophone

Frank Pavese, piano

Suite "1922" Op. 26

- 1. Marsch. Vorspiel!
- 2. Shimmy
- 3. Nachtstück
- 4 Boston
- 5. Ragtime

Itay Goren, piano