INSTITUTO POLITÉCNICO DE LISBOA

ESCOLA SUPERIOR DE MÚSICA DE LISBOA

Artistic Project

Robert Schumann's cyclic works:
Structural coherence and a new poetic approach to piano writing

Kinderzenen op.15, *Waldszenen* op.82,
Abegg-Variationen op.1 and *Faschingswank aus Wien* op.26

F. Javier Plaza Pérez
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Artistic Project submitted to the Master Degree Program of the Escola Superior the Musica de Lisboa (ESML), from Instituto Politecnico de Lisboa (IPL), in fulfillment of the Master of Music Degree in Performance, in the specialty of piano.

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Dedication

To my wife, Becki
and
our daughters,
Kristina and Carmen,
with all my love.

Acknowledgments

First of all I would like to express my gratitude to the professors with whom I had the honor of working at the Escola Superior de Música de Lisboa and who guided me in this process of artistic development: Miguel Henriques, Nicholas McNair, Francisco Cardoso, and a special mention and gratitude to my mentor Jorge Moyano, for his support, advice, encouragement and believe in me and my capabilities to excel as a musician. His sensibility and passion for the piano music of Robert Schumann have inspired me to complete this artistic project. Thanks to visiting professor Massimo Gon for listening and giving advice on *Faschingswank aus Wien*. Finally, I would like to thank my wife Becki and our daughters Kristina and Carmen for their love and continued belief in me.

Resumo

Robert Schumann (1810-1856) desempenhou um papel significativo na interação alemã do século XIX entre o virtuosismo, a estética romântica e a ideologia da música séria. Após a morte de Beethoven e Schubert, Schumann assumiu o papel transcendental de liderar o desenvolvimento da estética e dos ideais românticos, expressando a sua profundidade emocional não só na sua música, mas também nos seus diários pessoais, correspondência, notas autobiográficas e críticas musicais. Os seus documentos escritos são, atualmente, uma das contribuições mais importantes para a literatura musical.

O estilo de composição inovador de Schumann estava enraizado na tradição musical alemã e fortemente influenciado pelo amor que tinha pelas obras literárias dos escritores e poetas alemães, especialmente pelos romances de Jean Paul Richter e E.T.A. Hoffmann, dos quais adotou muitas estratégias narrativas e estruturais nas suas obras de piano. A nova abordagem de Schumann na composição para piano e a sua conceção inovadora da forma musical serão exploradas neste projeto artístico. O ciclo do piano, a contribuição mais marcante de Schumann na literatura pianística, e a sua reinterpretação da variação e sonata para piano, os tipos formais mais convencionais usados pelos compositores clássicos e pós-clássicos, serão explorados e analisados nas peças seguintes: *Kinderszenen op.15* e *Waldszenen op.82* e *as Variações sobre o nome Abegg op.1* e *Faschingswank aus Wien op.26.*

Palavras-Chave: Schumann, ciclo pianístico, formas cíclicas, peças de carater, virtuosismo, Kinderszenen, Waldszenen, Abegg variations, Faschingswank aus Wien.

Abstract

Robert Schumann (1810-1856) played a significant role in the nineteenth-century German interaction between the ideology of serious music, virtuosity and Romantic aesthetics. After the death of Beethoven and Schubert, Schumann assumed the transcendental role of leading the development of Romantic aesthetics and ideals, expressing his emotional depth not only in his music, but also in his personal diaries, correspondence, autobiographic notes and music critic reviews and essays. His writings remain today among the most important contributions to the literature of music.

Schumann´s innovative compositional style was rooted in German musical tradition and strongly influenced by his love for the literary works of the German writers and poets, especially by the novels of Jean Paul Richter and E.T.A. Hoffmann, from whom he adopted many narrative and structural strategies in his piano works. Schumann´s new approach to piano composition and his innovative conception of musical form will be explored in this performance project.

The piano cycle, Schumann´s most distinctive contribution to piano literature, and his reinterpretation of the piano variation and the piano sonata, the most conventional formal types used by postclassical composers, will be explored and analyzed in the following works: *Kinderszenen* op.15 and *Waldszenen* op.82 and the *Variations on the name Abegg* op.1 and *Faschingswank aus Wien* op.26.

Keywords: Schumann, piano cycle, cyclic forms, character piece, virtuosity, Kinderszenen, Waldszenen, Abegg variations, Faschingswank aus Wien.

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The essay that follows includes quotations from Schumann's 1854 anthology of his own writings as well as from nineteenth-century music periodicals. I have abbreviated the following titles in the text and footnotes:

(AmZ) = Allgemeine musikalische Zeitung

(GSK) = Gesammelte Schriften uber Musik und Musiker, ed. Martin Kreisig, 2 vols. (Leipzig, 1914)

(*JgBr*) = *Robert Schumann, Jugendbriefe* ed. Clara Schumann (Leipzig, 1886).

(NZfM) = Neue Zeitschrift für Musik

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Introduction

Robert Schumann (1810-1856) has been regarded as the prototype artist of the Romantic period. He lived in a time of revolution in which ethics, artistic manifestations and literary, philosophical and religious thinking were in a constant process of change. His artistic and emotional depth can be observed not only in his music, but also when reading his personal diaries, correspondence, autobiographic notes and music critic reviews and essays.

Schumann opened many aspects of his personality by expressing his intimate emotions at the piano, the main instrument where he projected his musical creativity. His piano compositions fulfil all the requirements expected from the romantic composer, who had to be highly individualistic and capable of creating a new language and new forms, favoring extra-musical inspirations such as poetry, the visual arts or philosophy.

Schumann´s artistic background was founded on the musical tradition of the great German masters as much as on his passion for literature and poetry. Consequently, he hesitated between composing through a succession of instantaneous impulses and undertaking the great conventional Classic genres. He understood form as an overall structure of dialectical nature, which took him to develop a new approach to piano composition in which cyclic forms were prominent. His love of infusing poetry with psychological refinements, along with his use of musical interconnectivity and sense of structural coherence, allowed him to develop a unique and very personal musical genre known as the piano cycle. This innovative genre is constructed as an integral composition formed by a group of organized and interlinked character pieces, particularly associated with literary expression and which should be performed as a whole.

This artistic project aims to illustrate Schumann´s structural coherence and thematic connection in his cyclic forms, whether written in conventional genres such as the Variation or Sonata form, or in his innovative piano cycles. For this purpose a monographic piano performance and dissertation on four of Robert Schumann´s most poetic and best constructed cyclic compositions will be presented. The object of study includes *Kinderzenen* Op.15 (Childhood Scenes), *Waldszenen* Op.82 (Forest Scenes), *Abegg-Variationen* Op.1 (Abegg Variations) and *Faschingswank aus Wien* Op.26 (Carnaval Scenes from Vienna).

The repertoire to be performed will be presented in two contrasting parts: The first part includes *Kinderszenen* Op.15 (1838) and *Waldszenen* Op.82 (1848-49), representing Schumann´s innovation of the *piano cycle* as the new musical genre of the Romantics. In these cycles the limits of form are expanded and subordinated to both the composer´s self-expression and literary content. Both cycles are inspired by two of the most recurring topics in German romanticism, the joy and innocence of childhood and the mysterious beauty of the forest. They clearly manifest Schumann´s devotion to literature and his adaptation of the narrative strategies used by the Romantics writers, incorporating subtle inter-movement connections, motivic cross-references and other linking techniques. Both works reflect Schumann´s sophisticated craftsmanship and his poetic approach to piano composition, including a narrative design that incorporates descriptive titles.

The second part presents the *Abegg-Variationen* Op.1 (1830) and *Faschingswank aus Wien* Op.26 (1839), resembling Schumann´s poetic conception of instrumental virtuosity and his reinterpretation of classical cyclic genres: the piano variation and the piano sonata. The *Abegg-Variationen* Op.1 transforms the basic stylistic norms of the postclassical variation-set while still retaining its larger framework. *Faschingswank aus Wien* Op.26, originally entitled *Grande Sonate*, has an exceptionally crafted formal layout, demonstrating Schumann´s mastership of musical form.

The repertoire illustrates Schumann´s passion for poetry and his tendency to mix literary ideas and extra-musical indications with music. Some of his innovative compositional devices used include musical thematic mottos, quotation, imitation, musical parody, programmatic titles and inscriptions.

The program selected suggests an allegory to Schumann´s duality. Both parts of the recital are contrasting in its expression, character, discourse, texture, formal context and technical display. The music in the first part is intimate, texturally transparent and presents two piano cycles with an innovative formal outline. In the second part the music is forward driven, technically demanding, with dense texture and reinterprets conventional genres.

Schumann´s new poetic approach to piano composition, his innovations on cyclic forms, piano technique, pedal effects, color and the ability to create an instant change of scenery, exerted a great influence on his contemporaries. The objective of

this performance project is to enhance Schumann´s innovative compositional and idiomatic techniques and his domain and conception of musical form.

Methodology

This artistic project is mainly focused and oriented towards musical practice. The methods and working tools used in the preparation have been directed towards the development of professional judgment and good taste in piano performance. Technical, musical, compositional and aesthetical aspects have been considered when setting the music object of study into context.

All of the primary sources used for the completion of this project, and other suggested readings on the topic will be included in the bibliography. The music scores used for the study of the repertoire come from the Henle-Urtext edition of Schumann's piano works, edited by Wolfgang Boetticher (for the *Abegg Variations* Op.1 and *Faschingswank aus Wien* Op.26). The Urtext edition was used for *Kinderszenen* Op.15 by Goebels and *Waldszenen* Op.82 by Draheim-Puchelt. Other editions were also revised such as Cortot´s working edition of Waldszenen.

When outlining the contents in the different parts of this essay, I followed the suggestions from *The (Well) Informed Piano* written by Portuguese scholar, pianist and conductor Miguel G. Henriques, where the author presents a complete layout of the basic requisites needed to approach a performance project. As he advices, the main ideas to be exposed are presented and structured, firstly, under a historical, sociological, musicological and aesthetical context, followed by a general description of musical parameters based on interpretative considerations.

A first part describes Schumann´s artistic background and his significant role in the nineteenth-century German interaction between the ideology of serious music, virtuosity and Romantic aesthetics. The general outline and subdivisions of this section present a historical and musicological context in order for the reader to better understand the composer´s artistic background, main influences, aesthetical opinions and compositional innovations. Overall, this chapter aims to clarify and enhance Schumann´s conception of musical form and content.

The second part focuses on the specific compositions object of study. It presents an analytical approach to the origins and interpretative aspects of each individual cyclic work, and its constituent pieces. The compositions will be presented in the following

order: *Kinderzenen* Op.15 (Childhood Scenes) and *Waldszenen* Op.82 (Forest Scenes), followed by *Abegg-Variationen* Op.1 (Abegg Variations) and *Faschingswank aus Wien* Op.26 (Carnaval Scenes from Vienna). Performative considerations discuss concepts such as genre and style, instrumental idiom, structure of the work and its sections, identification of autonomous components and structural axes, harmonic plan, character, melodic contours and phrasing, metric´s rhythmic nature, tempo, articulation relationships between the parts, relationships between musical discourse and literary text, textures, etc.

The execution of the repertoire also considered the use of body language in musical gesture construction and the detection of potential problems such as fingerings, jumps, automatisms, false accents, rhythmic control, dynamics, articulations, *tempi* choices, etc.

In the search for musical choice and performing ideas (never aiming for artistic cloning), the interpreter reinforced his personal conception and understanding of the music object of study by listening and viewing a wide variety of audio and video resources, including recordings, videos and live performances of Robert Schumann´s works. The performer used critical and analytical thinking to form solid criteria on interpretative aspects such as tempi, agogics, tone-color, character, etc.

Part I: Historical, musicological and aesthetical context

Schumann´s passion for literature and his ideology of serious music

Music and literature were an intrinsic part of Schumann´s creative thinking. As a child, Robert acquired a great enthusiasm for literature, nurtured by his father, August Schumann, a book seller and publisher. In his youth, Robert read the Greek classics and the poems and novels of the contemporary German poet-philosophers Friedrich Schiller, Goethe, E.T.A. Hoffmann and Lord Byron. He also wrote an essay on the aesthetics of music when he was fourteen and contributed to a volume, edited by his father, titled *Portraits of Famous Men*. At sixteen, he helped run a German Literary Society among Lyceum students, as he believed that it was the duty of any cultivated man to know the literature of his country.

Schumann´s most powerful and permanent literary inspiration was Jean Paul Richter, the novelist, essayist, and satirist, whose literary style had a tremendous impact on him. From as early as 1827, Schubert and Jean Paul became the strongest artistic influence in Schumann´s attempts to fuse the literature with music. Between 1829 and 1831, Schumann composed *Papillons* Op.2, a set of twelve short fantasy pieces which were his first composed piano cycle. Schumann, who had assimilated the Schubertian dance idiom for his own compositional approach, ascribed the genesis of *Papillons* Op.2 to his reading of Jean Paul´s romance *Die Flegeljahre*, "in its own way like the Bible."[1] In 1830 Schumann wrote: "Schubert is still my `one and only love´, the more so as he has everything in common with my one and only love Jean Paul"[2]

Robert Schumann used a well-known narrative effect called *Witz*, developed with particular brilliance in Jean Paul´s novels. Schumann himself described the essence of *Witz*: "Composers should not necessarily restrict the appearance of an idea to a single movement, but should rather conceal it, make abstruse and varied allusions to it, in subsequent movements as well."[3]

He was one of the first musicians to support the belief that music should aspire to the same intellectual substance as poetry. His compositions and critical writings demonstrate this intimate connection between the two arts. Schumann referred to music as a `language´ and to musicians as `poets´. This symbiotic assumption is clearly reflected in a letter to his mother, dated December 15, 1830, where he confided: "If only my talents for poetry and music were concentrated in but *one* point."[4]

The close association between words and music led Schumann to found and direct his own periodical in 1834, *Neue Zeitschrift für Muzik* (*NZfM*), *New Journal of Music*. Schumann felt strongly that he had thoughts about music that had not been expressed before and believed that exposing them to the widest possible public would have a positive impact on the progress of music in Germany. It was obvious that literature was as much a part of his artistic nature and his natural form of expression, as was music. During the next ten years Schumann was both the editor and most voluminous contributor of the *NZfM*. His essays and reviews were an influential force in the Romantic Movement, and remain today among the most important contributions to music literature.

[1] Letter to Clara, March 1838. Schumann, Clara. *Early Letters of Robert Schumann*, 1888. 264-268.
[2] Letter to Friedrich Wieck, Nov. 6, 1829. Schumann, Clara. *Early Letters of Robert Schumann*, 1888. 80.
[3] Daverio, John. *Reading Schumann by way of Jean Paul and his Contemporaries*. 1990.p. 42
[4] Letter of 15 December 1830 in *JS*, p.213

Schumann and his career as a piano virtuoso

In his youth, some important events marked Schumann´s obsession for becoming a piano virtuoso. In 1819, the nine year old Robert and his father attended a piano recital in Carlsbad given by the young and prominent concert pianist Ignaz Moscheles (1794-1870), then 25 years old. The effect that the virtuoso playing had on the boy was so great that it remained an active factor in his musical outlook for many years. The memory of the dazzling experience never faded and Schumann, years later, dedicated his *Sonata* No.3 in f minor (*Concert sans orchestre*), Op.14 to Moscheles, published in 1836. As a sign of gratitude, Moscheles reciprocated and dedicated his Cello Sonata Op.121 to Schumann.

After initiating studies in law at Leipzig University in 1828, an important event proved a turning point in Robert´s life. It was on Easter Sunday 1830, when he was twenty, and travelled from Heidelberg to Frankfurt to hear the great virtuoso violinist Niccolo Paganini (1782-1840). The experience was so striking that soon after that Robert decided to fulfill his aspiration of becoming a touring piano virtuoso. As a direct result of his fascination for Paganini, Schumann composed two sets of Paganini Caprices, Op.3 and 10, and portrayed him in *Carnaval* Op.9.

At age twenty he wrote 'the most important letter he had ever written' to his mother, expressing his decision to become a virtuoso pianist:

> My whole life has been a struggle between poetry and prose, or call it music and law…My genius points towards art, which is, I am inclined to think, the right path …If I am to go in for music, I must leave this [law studies] at once and go to Leipzig, where Wieck, whom I could thoroughly trust, and who can tell me what I am worth, would then carry on my education. Afterwards I ought to go to Vienna and if possible study under Moscheles.[5]

In his effort to succeed as a virtuoso pianist Schumann moved to Leipzig in 1830 to study with the prominent piano pedagogue Friedrich Wieck, father of Clara Wieck, then 11 years old, and who would turn out to be Schumann´s future wife and mother of his children. Despite the nine year difference in their age, a bond of mutual affection sprang up between them, which with the pass of time grew into a passionate and complicated love affair. Clara Wieck Schumann would inspire a large amount of his music.

However, an injury to his right hand cut his career short. The injury was documented in his diary entry for 26 January 1830 where he made reference to "my

[5] Schumann, Clara. *Early Letters of Robert Schumann*, 1888. p. 113.

numb finger."[6] Eight months later, in a letter to Dr. Carus, Schumann complained that as a result of practicing, one finger now felt "as if it were broken."[7] Throughout the month of May 1832, Schumann's diary documented the deteriorating condition of the third (middle) finger. On the 22nd, he pronounced it "incorrigible,"[8] and in mid-June, "completely stiff."[9] On 5 April 1833, Schumann wrote to a friend from Heidelberg, Theodor Topken, describing a problem that had developed: "I have a numb, broken finger on my right hand. ... I can hardly use the hand at all for playing." There was no improvement. In August 1832 Schumann wrote to his mother informing her that there was no longer any reason for him to contemplate continuing piano studies in Vienna.[10] From then on Schumann focused on composition and music criticism.

Virtuosity and Romantic aesthetics

German Romantic composers and critics regarded virtuosity more as a source of crowd-pleasing entertainment than as pure art. It was also a source of astonishment, originality, and audience appeal, most likely embraced after the appearance of virtuoso violinist Paganini, who exerted a strong influence on a whole generation of Romantic composers.

Schumann was also interested with this other aspect of contemporary musical life. His formative discourse on virtuosity played a role that combined written criticism with musical production. His writings on postclassical showpieces comment on their style and conventions as well as on the cultural significance of this repertory. His engagement with this musical craze and aesthetical dilemma produced numerous reviews published between 1831 and 1844.

Schumann directed his critique of virtuosity at a specific repertory that recent scholars termed as ‘postclassical.’ This style, exemplified by the works of Henri Herz and Carl Czerny, took accessibility and elegance more into account than musical substance. Schumann was not opposed to virtuosity, but from his aesthetical point of view it had to be combined with musicianship and inspiration.

[6] Tagebücher, 26 January 1830, p. 222
[7] Ibid, p. 386
[8] Ibid, p. 394
[9] Ibid, p. 410
[10] Schumann, Clara. *Early Letters of Robert Schumann*, 1888. p.179-182

His discourse was not so much an attempt to suppress virtuosity from the culture of serious music (even though his writings frequently assumed such a posture) as to make a reflection about what virtuosity could or should become, and what place it should hold in musical culture. For Schumann virtuosity meant more than plain technical difficulty and flashiness, in the same way that 'poetic virtuosity' meant more than the ability to play sensitively.

Many of Schumann´s compositions musically work out strategies for turning the means of virtuosity to what he considered serious, transcendental ends. Such works as the *Abegg Variationos* Op.1, *Paganini etudes* Op.3 and 10, *Toccata*, Op.7, *Études symphoniques* Op.13, *Concert sans orchestre*, Op.14, *Fantasia* Op.17, etc., attempt to 'poeticize' and 'elevate' virtuosity through a variety of strategies, including musical realizations of literature and philosophy-derived metaphors, the transformation of postclassical conventions, and allusions to Schumann´s own works.

Robert Schumann was not concerned with the technical difficulties that performers would encounter when interpreting his music, since its virtuosity was implicit in his artistic and expressive ideas. Furthermore, he composed most of his piano works with his beloved Clara in mind, one of the greatest virtuoso pianists of the 19th Century. Clara played Robert´s compositions with dexterity and with the greatest charge of emotion and soul, certainly the way the composer intended. Nevertheless, Clara, famous for the severity of her taste, often insisted and encouraged Robert not to write music which was `difficult and inaccessible´.

Schumann and his ideology of serious music

Schumann viewed the past as the source of inspiration and stimulation for composers of his day. His artistic ideas came from the perfection already achieved by his predecessors. He inherited Bach´s use of polyphony and the art of the fugue; Beethoven´s mastery of great forms: Sonata-form, Variation and Fugue; and Schubert´s lyrical freedom and harmonic richness. For Schumann, the music of the masters combined the qualities and aesthetical ideals and should be the main basis for future compositional efforts.

Counterpoint and Schumann´s polyphonic works

Robert Schumann was constantly studying the music of J. S. Bach, advising other composers to do likewise. One of his written counsels to young musicians was to "diligently play fugues of good masters, especially those of Johan Sebastian Bach. Let *The Well Tempered Clavier* be your daily bread and you will certainly become a fine musician."[11]

In 1838-39 Schumann had already composed some polyphonic works, such as a *Gigue* and a *Fughetta*, inserted in his *Klavierstücke* Op.32. In a letter from 1840, Schumann suggested that the knowledge of Bach´s music and aesthetics should be an important part of the German Romantic Project, stating, "I myself make a daily confession of my sins to that mighty one [Bach], and endeavor to purify and strengthen myself through him."[12]

In 1845, Schumann had a compositional phase which reflected his participation in the mid-century Bach revival movement and his reverence for Bach's fugal compositions. It manifested itself in several polyphonic works, reconstructions of existing genres, including *Studien für den Pedalflügel* (Studies for pedal piano - six pieces in canon form) Op.56 (1845); *Skizzen für den Pedalflügel* (Sketches for pedal piano), Op.58 (1845-1846); *Sechs Fugen über den Namen BACH* (Six fugues on the name Bach), Op.60 (1845-1847); and *Vier Fugen* (Four fugues), Op.72 (1845-1850).

In his later piano cycle *Waldszenen* (1848-49), Schumann's use of contrapuntal polyphony is more subtle than in the works listed above. However, No.4, *Verrufene Stelle*, bears the most obvious examples of layers of complicated voice-crossing. Also, No.3, *Einsame Blumen*, contains imitative voices within one hand, while No. 1, *Eintritt* and No.6, *Herberge*, often display a playful exchange of identical shapes between different voices.

The post-classical Sonata

After Beethoven and Schubert, the break-up of tonality and the liberation of harmonic and thematic schemes, jeopardized the inherent principles of sonata structure. Especially Beethoven, in his last period, brought the classical sonata form to unsurpassable perfection, shifting the weight from the first movement, traditionally the

[11] Originally intended as a preface to *Album for the young* (1848), but finally published in 1850 in the NZfM (sup.36).
[12] Letter to Keferstein, 31 January 1840.

corner-stone of the sonata with its multitudes of themes, to the last movement, based on one of the two monothematic forms: the fugue or the variation (Solomon, 1974). Schubert, who also contributed to the development of this genre, succeeded in his effort to break new grounds by producing twenty-one sonatas, some of them incomplete. Weber (1786-1826), also a pioneer of the Romantic Sonata, composed four works in this form.

Classical ideals were in danger of being lost, particularly when Romantic composers were searching for new structural concepts to express their creativity. Piano music was decomposing into exhibition pieces, the latest fad in the blooming Paris virtuoso school, which although fashionable, did not survive its own time. As a consequence, there was a sudden increment of miniature forms, trying to satisfy the rapid demand for popular potpourri, technical studies, 'bravura style' variations, etc.

The sonata form suffered a serious setback. Some `second league´ composers gave it a try without any artistic success: Heller, Spohr, Moscheles, Ries, Schunke, Berger, etc., purely imitated the older style. Schumann, who understood his historical position and thought of himself as the guardian of tradition, complained about the threads suffered by this noble form and attacked the weak attempts by the older and younger generation of composers who, in Schumann´s words treated the form as "…a refuge to gain the intellectual praise of connoisseurs, donning its cloak too often to disguise meretricious exercises in form, and devoid of any irresistible inward impulse."[13]

Despite Schumann's utmost respect for this genre, he also foresaw its demise and advocated new solutions rather than a return to the past. Conscious of its possible dissolution, Schumann wrote in 1839:

> On the whole it looks as though, as a form, the sonata has run its course, and this is in nature of things; instead of a century of repetitions we should turn our thoughts to something new. By all means write sonatas or fantasies-what´s in a name!-but don´t forget the music, and your own genius will do the rest.[14]

Schumann´s approach to the sonata genre

Robert Schumann was extremely concerned with his aesthetical and historical relationship with Beethoven but he did not follow the standard structural parameters of sonata-form. Instead, he treated the problems of each piece according to the special

[13] *NZfM*, 10 (1839) 74
[14] *NZfM* 11/1 (1839), 134

properties of its themes and sub-thematic elements. From 1835 on, Schumann made works in sonata-form central to his output: *Toccata* Op.7; *Allegro* Op.8 (which originally was part of a projected sonata to be dedicated to Moscheles); his three piano sonatas (Op.11 - first and fourth movements, Op.14- first movement, and Op.22- first movement); *Fantasia* Op.17 (first movement); *Faschingschwank aus Wien* Op.26 (Finale); and *Drei Clavier-Sonaten für die Jugend* Op.118 (No.2 and No.3 - first and fourth movements).

Each of Schumann's sonata-form movements uniquely relates its large-scale structural and narrative plans to its thematic content. Even in cases where the form does not appear excessively altered, the two dimensions, music and the extra-musical content can no longer be separated. Schumann applied traditional features to new compositional ends.

His three sonatas and his multi-movement cyclic works inspired by this genre have survived every change of fashion and will endure through time. A special mention must be given to the perfectly structured and passionately written *Fantasie* Op.17, originally entitled *Obolen auf Beethovens Monument*, formed by his three movements, I.*Ruinen* II. *Trophaen* III. *Palmen*, and also to the five-movement cycle *Faschingschwank aus Wien* Op.26, which will be analyzed in the second chapter.

Apart from Schumann´s contribution to the genre, only a few 19th Century Romantic masters enhanced the sonata form and succeeded in doing so, leaving a legacy for their contemporaries and promoting its survival: Mendelssohn (1809-47), in his youth, wrote five Sonatas (from 1821-1827); Chopin (1810-1849) like Schumann, composed three Sonatas (dating from 1828, 1839 and 1844); Liszt (1811-1866) wrote one, his monumental b minor Sonata (1852-53), a cyclic work in one movement which he dedicated to Schumann; and Brahms (1833-97), the inheritor of Beethoven´s third period style, wrote three Sonatas from 1851 to 1854 and then completely abandoned the genre.

The Post-classical variation

While the production of sonatas declined steadily after 1830, theme and variations was one of the most popular musical forms used by the rising generation of virtuoso pianists. By the beginning of the 19th century, pianos had been reshaped, enlarged, and mechanically improved to produce a full and firm tone at any dynamic

level, responding to any demands for both expressiveness and virtuosity. During the 1830´s it was common for the emergent virtuosos-composers to write brilliant variations, often improvised on popular and recognizable tunes, generally based on a well-known theme from an opera or a folksong. This musical genre became a vehicle for the increasing number of skilled pianists, who used it as a show piece. Such titles as "Grand Bravura Variations" and "Brilliant Variations" gave away the aim of the composer to impress the listener. Carl Czerny (1791-1897), Franz Hünten (1793-1878), Ignaz Moscheles (1794-1870), Heinrich Herz (1803-1888), Sigismond Thalberg (1812-1871), and Stephan Heller 1813-1888) were prominent among those who wrote variations for the piano in the so called 'bravura style' of the day.

Postclassical or so called *bravura* variation-sets from Schumann's time often preserved the theme's actual melodic shape as the main musical element to be developed, following its harmonic scheme and structural framework in the variations. Individual variations from such works maintained transparent pianistic textures, even at their most digitally demanding passages, and generally explore one musical topic or pianistic gesture. This style of writing used pianistic 'clichés' and rhythmic formulas repeated in a routine, unimaginative fashion, as ornaments to the theme in the several variations.

Schumann detested the free technical prowess and empty figurations used by many of his contemporary composers of variations, as we can read in his critical comments about Benedict´s *Introduction and Variations on a Theme by Bellini*, Op.16:
"The days are past when a sugary figure, a long rapid E-flat scale, a languishing suspension, raised astonishment…Now we ask for ideas, inward connection, poetic unity, the whole bathed in fresh fancy. Otherwise a flash in the pan and all is over."[15]

Schumann and the Variation principle

Schumann used the variation technique as a common formation principle in a large number of his piano works. He mastered the variation principles from an early age. In fact, a large majority of the unpublished sketches of Schumann's early years were in theme and variation form, but were considered unworthy of publication:

[15] Schumann, Robert. *Music and musicians. Essays and criticisms by Robert Schumann.* Trans. & ed. Fanny Raymond Ritter. New York. Edward Schuberth Co., 1880. p. 427.

Variation on an original theme in G (1831-32); on the Allegretto of Beethoven´s Seventh Symphony (1832) from which one variation was published in 1854 as Op.124, No.2; Variation on Schubert´s so-called *Sehnsuchtswalzer* (1833); and on Chopin´s Nocturne Op.15, No.3 (1834).

It could also be a coincidence, or maybe it was intended, that Schumann´s first published composition, the *Abegg Variations*, Op.1, and his very last composition, the posthumous *Variations on an original Theme in Eb Major*, are both in variation form.

Schumann rarely employed the developmental technique in the classical sense. Instead, he remodeled his thematic material as if he were improvising new ideas from the theme before him. In general, his themes are short and usually in binary or ternary song-form structure.

Schumann avoided the use of well-known operatic themes or characteristic folk songs as an inspirational source for his thematic ideas, as was common among his contemporaries. He was very imaginative in the treatment of the theme, but he was very strict as well, because in his opinion the entire construction depended upon them.

The theme for Schumann is an active entity, a catalyst for new ideas or new motives. His themes are interconnected with the rest of the music by allusion, quotation, imitation, and it can appear at any time and in any circumstance, but always coherently and within the poetic context of the music, contributing unity and integrity to the work.

Schumann articulates the variation principles in many of his longer piano compositions, particularly in his poetic piano cycles, in which his musical *motifs* are freely developed and varied. The theme serves as a driving force in the evolution of the successive poetic pictures, but it also holds the whole work together. He reconstructs the significant elements of the theme into something newly creative, an inherent feature of Schumann´s piano style, which pervades all of his art.

Schumann composed seven published works employing theme and variation principles, as shown in Table 1.

OP. NO.	TITLE	DATE OF COMPOSITION	DATE OF PUBLICATION & PUBLISHER	ORIGINAL THEME BY
1	Theme on the name ABEGG with Variations	1830 (January)	1831 (Kistener)	Schumann
5	Impromptus on a theme by Clara Wieck	1833 (rev. 1850)	1833 (Hofmeister)	Clara Wieck
13	Études en forme de variations (Symphonic Studies) (Orig. 'Etüden in Orchester Chakater')	1834-1837 (rev. 1852)	1837 (Haslinger) 1935 (Schweirzerische Musikzeitung)	Baron Hauptmann von Fricken
14	Sonata No. 3 in F minor (Concert sans orchestre)	1835-1836 (rev. 1853)	1836 (Haslinger)	Clara Wieck
46	Two Pianofortes (Andante and Variations in B flat major)	1843	1844 (Breitkopf & Härtel)	Schumann
118	Sonata für Die Jugend No. 1 in G Major, Movement II, Theme and Variations	1853	1854 (Schuberth)	Schumann
Posthumous	Thema mit Variationen in E flat major	1854 (17 February)	1939 (Hinrichsen)	Schumann

Table 1. List of Schumann´s published works in theme and variation form.

Schumann preferred to introduce the theme directly, allowing it to make the initial impact upon the listener. In fact, none of his variations, except the original version of the Andante and Variations written for *two* pianos, horn and two Violoncellos Op.46, begin with an introduction

Schumann wrote the original theme in four of his variations: Opus 1, Opus 46, Opus 118, and the posthumous set.

Two of his variations were inspired by Clara Wieck´s compositions: The theme for the Impromptus Op.5 was taken from Clara´s Romance Op.3, a composition dedicated to Robert Schumann when Clara was only fourteen-years old, and which was originally composed on a bass line written by Robert. Also the *Andantino* composed by Clara provided the theme and inspiration for the variation movement of Schumann´s f minor Sonata.

His earlier works were overshadowed by his *Études symphoniques* Op.13, which in the second edition of 1852 became *Études en forms de variations*. This monumental work deserves special mention, as it is one of the jewels of piano literature, and particularly one of the best constructed and most expressive compositions of the Romantic period. Its theme is based on an original theme written by Baron Hauptmann von Fricken, as indicated in the footnotes of the first printed score. He was an amateur flautist and friend, father of Ernestine von Fricken, a young lady who was briefly engaged to Schumann, and who also inspired his *Carnaval*: *Scénes mignonnes sur quatre notes*, Op.9 (1833-35), a free cycle of twenty musical vignettes built on the musical notes A, E-flat, C, B = ASCH, the hometown of Ernestine.

Schumann remains pre-eminent among all the Romantic composers who practiced composition in the variation forms because he brought about a metamorphosis

in this field. Later composers such as Brahms, Franck and D´Indy owe much to Schumann's contribution to the evolution of the variation form and technique.

Innovation of Musical Form

In Germanic Romanticism, the need to express the individual self, led to the gradual abandonment of the concept of absolute music. Romantic composers developed new structural techniques determined mainly by its content (Solomon, 1972). Schumann was a pioneer among them.

Particularly since the second decade of the 19th Century, composers began to use one-movement piano pieces as their ideal compositional media. These free formal structures (*impromptus, nocturnes, intermezzos, ballades, preludes,* etc.) permitted greater freedom of expression at the expense of the more rigid conventional forms that structured the thematic and harmonic development of genres such as sonata-form, fugue and variation.

Schumann reinvented form as a poetic symbol of the composer's state of spirit, ceasing to be a mere exercise in logical reasoning (da Palma Pereira, Lourenço and Ferreira-Lopes, 2014). It was the musical delineation of the feeling itself which mattered to him; the "working-out" of the initial ideas was secondary.[16] Schumann´s intuitive spirit is stated in the following quote: "…the first conception is always the most natural one and the best. Reason errs, but never feeling."[17]

He idealized a poetic music that could express the language of the soul, as he wrote to Clara: "The romantic does not reside in figures and forms; it will always appear if the composer is anything of a poet."[18]

Schumann´s poetic approach to music is distinguished by its structure (built on the superposition of small-scale motifs) and by its content (derived from words, whether as texts, titles, programs or epigraphs). This relationship between motivic form and verbal content is what drives the composer to build his poetic ideas, mainly based on motto themes. He usually presents a short and well-defined theme at the opening of a composition, and uses it again during its course, in its first form or altered, as a quotation or an allusion to some idea. As Eric Sams suggests, Schumann´s poetic ideas

[16] Chissell, Joan, Schumann (1948), p. 108.
[17] *GSK*, vol.I p.25
[18] Ibid, letter dated 24 January 1839, p. 287

or thematic-mottos could be called *Papillons*, *motifs* that can appear or disappear, fly forward or backwards, and assume an infinite variety of shape and color (Sams, 1974). In fact, he referred to his Abegg Variations as *Papillons*[19]; his second published work was originally entitled '*Papillons musicals'* [20]; he called his Intermezzi Op. 4, `Papillons on a larger scales´; the Impromptus Op.5, were offered to a publisher as `a second set of Papillons´; and, of course, he entitled one of the pieces of *Carnaval* Op.9 *Papillons*.

The Piano Cycles

Beethoven laid the foundation of the small form or short character piece in his three collections of *Bagatelles* (Op. 33, 119, 126) a total of 24 concentrated short piano pieces, usually of light, mellow character. The term *bagatelle*, first used by Couperin in 1717 in his tenth harpsichord *ordre*, literally means "a short unpretentious instrumental composition" as a reference to the light style of a piece (Kennedy and Kennedy, 2013).

As mentioned earlier, most of the Romantic piano music was written as small-scale compositions, often mentioned as *miniatures* or *character pieces* (in German, *Charakterstück*). A *character piece* is as a piece of music, usually for piano solo, expressing either a single mood or a programmatic idea defined by its title (Sadie and Grove, 1980). Character pieces could be independent or linked together superficially to form collective wholes with no inner-connections, such as Schubert´s *Moment Musicaux* and *Impromptus*, Mendelssohn´s *Songs without words*, Field´s and Chopin´s *Nocturnes*, Grieg´s *Lyric pieces*, etc. However, this lack of unity within a group of character pieces is why rarely ever, for example, the complete *Songs without words* by Mendelssohn or the *Nocturnes* by Chopin are programmed as a whole on a concert.

Although Schumann became widely recognized as the master of the *character piece*, his compositions project a sense of unity and structural coherence achieved by the use of thematic connections, the return of extant material and intertextuality (Reiman, 1999). This is why the term piano cycle is in many respects preferable to other conventional designations applied to these works in the past, such as 'suites', 'miniature collections', 'set of character pieces', etc. Schumann´s piano cycles exhibit these inner connections, and must therefore be considered as an inseparable entity. Although it is possible to perform a single piece of a piano cycle in specific circumstances, as for

[19] Boetticher, p.160
[20] Letter to the Family Schumann, Sept-Oct. 1831. Schumann, Clara. *Early Letters of Robert Schumann*, 1888. p.149.

instance in a recital *encore* (Vladimir Horowitz often performed *Traümerai* from *Kinderszenen* Op.15), a piano cycle is meant to be performed complete, as an integral collection of pieces.

The piano cycle represents Schumann's earliest compositional development, showing a degree of originality rarely found elsewhere. The fact that Schumann´s piano cycles do not follow any preconceived formal requirements gave him more expressive freedom for the invention of a new artistic conception of piano writing. His use of fast harmonic rhythm, varied accompanimental figurations, chord doublings, syncopation and cross-rhythms, unusual pedal effects, and a unique exploitation of contracting and expanding the pianist´s hands, are some of his innovative stylistic traits.

Schumann´s piano cycles include *Papillons* Op.2 (published in 1831), *Intermezzi* Op.4, (1833), *Davidsbündlertänze* Op.6 (1837/38), *Carnaval* Op.9 (1837), *Fantasiestücke* Op.12 (1838), *Kinderszenen* Op.15 (1839), *Kreisleriana* Op.16 (first published version from 1838), *Humoreske* Op.20 (1839), *Nachtstücke* Op.23 (1840), *Drei Romanzen* Op.28 (1841), *Waldszenen* Op.82 (1850), *Drei Fantasiestücke* Op.111 (1852) and *Gesänge der Frühe* Op.133 (1855).

Schumann rejected the concept of *programme music* because in his opinion programs restricted the listener's imagination. In 1843 he wrote, "first of all let me hear that you have made beautiful music; after that I will like your program too".[21] However, he often gave titles to his compositions with the intention of enhancing the understanding of the work by reducing the distance between the composer and the audience. Schumann stated: "Titles are necessary to us for our work…I simply choose a meaningful title which has both validity and significance for the whole story."[22]

But he claimed to have always composed the music before thinking about the title, as reflected in the following statement referring to his *Papillons* Op.2: "I must mention that I added the text to the music, not reverse-for that would seem to me a silly beginning. Only the last, which by strange coincidence formed an answer to the first, was aroused by Jean Paul."[23]

Perhaps one of the most unique qualities of Schumann´s music is the way it projects a sense of fantasy. Schumann had unique perceptive abilities, which made him compose and understand music in a synesthetic way. His music was not just a

[21] *NZfM*, 18 (1843).
[22] *NZfM*, 18 (1843). p.162 Ref 228
[23] Letter to Henrietta Voigt, *Briefe*, p. 54

superficial description of external events, but a reflection on his perception of reality (Scott, 2012). Within a short phrase, the composer can place the listener in the middle of a scene or an emotional state of mind, and unexpectedly, as if it were a dream, he can interrupt it; but somehow, the whole work acquires a strange unity projected by the composer´s artistic personality and spirit (Vázsonyi, 1972).

Schumann's early style never disappeared from his later work, but as time went by, an overarching aesthetic trend reverted towards classicism in Schumann's music. As a result, music and counterpoint began to be the basis of Schumann's compositional style rather than the consequence of literary inspirations. This can be observed in the following quotation from the noted Schumann scholar Thomas Brown:

> By examining four representative works, *Papillons*, *Carnaval*, *Kinderszenen*, and *Kreisleriana* a trend from a romantic to a more classic style of composition can be noted. In a chronological study of the four compositions a decreasing dependency on literature can be seen. The romantic conception of a union of words and music plays a much less important role in *Kreisleriana* than in *Papillons*. [24]

Part II: Performative aspects of the cyclic works

Kinderszenen Op.15

Childhood was an ideal subject in every field of art, including music. The Romantics loved to portray everything that was poetic and elusive, and it was Robert Schumann who was influenced by this topic the most. In 1833 Schumann wrote, "In every child is found a wondrous depth" [25]

Schumann´s piano compositions *Für der Jugend* Op.68, *Ballscenes* Op.109 or *Drei Clavier-Sonaten für die Jugend* Op.118, belong, even today, to the most imaginative and poetic works dedicated to children. In this context, *Kinderszenen* Op.15 holds a special place. This cyclic work, written in February 1838, was Schumann's first composition linked to the theme of childhood. What makes them different from the rest of the previously mentioned works is the fact that *Kinderszenen* were not composed for kids to play, on the contrary they were composed for adults. In

[24] Letter to Henrietta Voigt, *Briefe*, p.168 in Brown, Thomas. *The Aesthetics of Schumann.* NewYork, New York: Philosophical Library Inc., 1968.
[25] Robert Schumann, "Aus Meister Raros, Florestans und Eusebius' Denk- und Dichtbuchlein," in *Der junge Schumann: Dichtungen und Briefe*, ed. Alfred Schumann (Leipzig, 1917), 30, quoted in Jensen, *Schumann*, 337.

Schumann's own words, *Kinderszenen* were "retrospective glances by a parent and for adults"[26]

Schumann originally wrote 30 pieces for the work but selected 13 miniatures for its final version. The discarded pieces were published years later in the collections *Bunte Bläter* Op.99 and *Albumbläter* Op.124.

The composer´s earliest mention of *Kinderszenen* occurs in suggestive phrases written into his diary. On February 17, 1838 he noted: "in the evening a pair of small, lovely *Kinderszenen* were composed." One week later: "the small thing *'Träumerei'* is composed." The next day: "in the evening a *Kinderszenen* in F major ['Am Camin']. It seems very pretty to me."[27]

In March 1838, Breitkopf & Härtel purchased the rights to the work and the piece was published in September 1839. Following this usual practice, Schumann added the titles after he had composed the work, as a further guide to their interpretation. Schumann chose the piece designations very eloquently, without however, constituting an actual program. He intended the titles to be poetic ideas which provided 'little hints' for performing and understanding the music. In fact, Schumann disliked the fact that anyone would consider his compositions to originate from premeditated programmatic means.

Although *Kinderszenen* did not have a dedicatee, Schumann, in his heart, wrote these pieces for Clara, the daughter of his piano teacher and mentor in Leipzig, Friedrich Wieck. Schumann´s love for Clara has been documented in the correspondence carried on by Robert and Clara almost daily throughout the time of their secret engagement, between 1837 and 1840. Music was naturally one of the most important subjects. The *Kinderszenen* were often mentioned in their correspondence, tying mention of the pieces to a shared future, marital happiness and hopes for children. In a letter to Clara on March 19, 1838, Schumann wrote:

> I've discovered that nothing spurs the imagination more than anticipation and longing for something or other; that was the case in these last days when I was just waiting for your letter and filled books with compositions—strange things, mad things, even friendly things—you will really be surprised when you play them—I often feel that I'm going to burst because of all the music in me—and before I forget what I composed—it was like a musical response to what you once wrote me, that I sometimes seemed like a child to you—in short, it was just as if I were wearing a dress with flared sleeves, and I wrote about 30 droll little pieces, from which I've selected twelve, and I've called them *Kinderszenen.* You will enjoy them, but, of course, you will have to forget that you are a virtuoso—there are titles like *Frightening - At the Fireside -*

[26] Letter to Carl Reinecke on October 6, 1848. quoted in Daverio. *Robert Schumann: Herald of a "New Poetic Age*". New York: Oxford University Press, 1997. 166.
[27] Schumann, Robert. *Tagebücher*, ed. Gerd Nauhaus (Leipzig: Deutscher Verlag für Musik, 1971), 51-2.

> *Catch me if you can - Suppliant Child - The Knight of the Hobby-Horse - From Foreign Countries - Funny Story*, and what not. In short, you'll find everything, and at the same time they are as light as air. [28]

The *Kinderszenen* were also among Clara's favorites, on March 21 she writes: "They belong only to the two of us, don't they? And they are always on my mind; they are so simple, warm, so quite like you; I can't wait till tomorrow when I can play them again."[29] In a letter dated April 15, 1838, Robert told Clara, "The *Kinderszenen* will probably be finished when you arrive; I like them very much; I impress people a lot when I play them, especially myself."[30] On August 3, 1838 Schumann described to Clara the music of this cycle as "…light and gentle and happy like our future." [31]

The letters document Schumann´s increasing productivity and self-assurance as a composer. After having composed two of his most relevant piano cycles in 1838 – *Kinderszenen* Op.15 and *Kreisleriana* Op.16- Schumann wrote in a letter dated August 3, 1838, "My music now seems to be so simply and wonderfully intricate in spite of all the simplicity, all the complications, so eloquent and from the heart."[32] Clara was thrilled with Schumann´s new concept of the poetic piano piece, or character piece: "My delight increases every time I play them. There is so much in your music, and I understand your every thought and could lose myself in you and your music."[33]

The composer-music critic Carl Kossmaly (1812-1893) published a review of Schumann's piano compositions in the *Allgemeine musikalische Zeitung* in 1844. He mentioned the *Kinderszenen* as follows:

> The composer has succeeded in immersing himself so completely in certain moods, states, and memorable moments of the child's world and in possessing it musically to such a degree that a thoughtful visitor must feel most intensely moved and vividly impressed by it. How is this unusual effect produced—how is the listener transported into such a perfect illusion? By the truth of the description, the naturalness of the coloration; because the tone poet has become utterly at one with his subject, has lived his way completely into or rather back to it, in a word: because he has most auspiciously achieved the gently naïve, genuinely childlike tone that issues forth so sweetly and so free of care. [34]

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[28] Weissweiler, Eva. *The Complete Correspondence of Clara and Robert Schumann*, Critical Edition, Volume 1, New York: Peter Lang. 1994. pp. 123-4.
[29] Ibid, p. 123
[30] Ibid, p. 149
[31] Ibid, p. 225
[32] Ibid, p.264-268
[33] Ibid
[34] Kossmaly, Carl. (1844) *On Robert Schumann's Piano Compositions* in *Schumann and His World* , 311.

Franz Liszt reviewed Schumann's *Kinderszenen* in 1855:

> And, to pause for a moment on one generally known work [*Kinderszenen*, Op. 15], how fortuitous the sequence of piece is! If during the tale of "Fremde Länder und Menschen" [no. 1] one imagines the obedient, blond children's heads turned stiffly toward the narrator's face, in the "Curiose Geschichte" [no. 2] their aroused fantasy is again directed to their surroundings, where the "Haschemann" [no. 3] then makes a transition to their tumbling and playing. But there is one child whose thoughts roam afar, to the impossible, who wishes to pile joy on joy, game on game. One answers this "Bittendes Kind" [no. 4] with a wise, soft reproach: "Glückes genug" [no. 5]! So the hardly developed souls must learn the difficult truth about earthly inadequacy, whose painful frailty is that we may not drink continually at the well of sentimentality, of the pleasures of the imagination. But this inner maxim is followed by a "Wichtige Begebenheit" [no. 6]. Here the young minds turn from their inhibiting dreams, from their distress caused by the slightest reproach, to the changing circumstances of reality. For some the principal charm again lies in that, stimulated to earnest contemplation, they indulge in precious "Träumereien" [no. 7], in which one can never abandon oneself better than "Am Kamin" [no. 8], by the crackling flame of the hearth. There again commence the wonderful tales full of marvelous adventures, such as the "Ritter vom Steckenpferd" [no. 9], or full of horrors and shivering shudders, when they become "Fast zu ernst" [no. 10] or take fright ["Fürchtenmachen," no.11]. But now that most gentle, kind sprit, the sandman, descends upon the eyes of the "Einschlummerndes Kind" [no. 12] weary from all the confusing images. Then "Der Dichter" [no. 13] speaks to those at rest, blessing all the little events of the day and raising their significance with his contemplative mind, for they reflect symbolically the great events of mature life and often appear in the same sequence, stimulated by the same impressions. One can say that nearly all Schumann's works conclude with this last quality: each time we imagine ourselves seized by the consecration of a poetic saying, we feel as if the poet, just him and no other, has turned to us and left us after greeting us.[35]

Schumann seems not to have written the pieces with their marketability in mind, yet the *Kinderszenen* became Schumann's first commercial success. The early popularity of *Kinderszenen* may have helped the composer realize how certain generic and stylistic features might appeal to broader audiences and increase sales. In its earliest publications and advertisements, the *Kinderszenen* were referred to as *Leichte Stücke,* (E*asy Pieces*).

By the 1890's, Schumann's popularity increased due to the anchor piece of the cycle, *Träumerei*, which had become the most arranged and published piece by any composer in German-speaking lands, inspiring paintings, poems, short stories, popular songs and even novels. A variety of reasons contributed to the commercial success of *Träumere*i, including its relative technical ease and the popular reception of the whole cycle as intimate portrayals of Robert and Clara´s passionate love.

[35] The selected reviews are portions of a lengthy series of articles about Schumann issued by Liszt in the *Neue Zeitschrift für Musik* in 1855. See Liszt, "Robert Schumann (1855)," 354-56.

Interpretative Considerations

Kinderszenen is a great example of a cycle that is coherently organized as a whole. Far from being limited to the recurrence of a unifying *motif*, Schumann conceives the work as an integral story whose individual episodes are linked to one another in their motivic interconnection, formal structure and harmonic arrangement. There is a strong relationship between the music and the intention, distribution of *tempi*, and subtle mirror effects, both within one piece and on the scale of the whole score. The cycle exhibits the idea of variation, both in the musical and literary sense, and presents narrative tactics, similar to the ones used in *Carnaval* Op.9 and *Kreisleriana* Op.16, in which pieces often end tonally ambiguously.

The tonal center that frames the work is G Major (No.1, 11 and 13), contrasted by closely related tonalities: D Major (No.2, 4 and 5), A Major (No.6), F Major (No.7, 8), C Major (No.9) and three pieces in the minor keys of b minor (No.3), g-sharp minor (No.10) and e minor (No.12), achieving tonal cohesion (see Table 2).

No.	Titles	Key Signature	Formal Structure
1	*Von fremden Ländern und Menschen*	G Major	AA-BABA
2	*Kuriose Geschichte*	D Major	AA-BABA
3	*Haschemann*	b minor	A-BABA
4	*Bittendes Kind*	D Major	ABCA
5	*Glückes genug*	Dmajor	AAB-AAB
6	*Wichtige Begebenheit*	A Major	A-BB-A
7	*Träumerei*	F Major	AABA'
8	*Am Kamin*	F Major	A-BABA Coda
9	*Ritter vom Steckenpferd*	C Major	AABABA
10	*Fast zu ernst*	g# minor	ABCDABCA'
11	*Fürchtenmachen*	G Major	AABACDABA'
12	*Kind im Einschlummern*	e minor	ABCA'
13	*Der Dichter spricht*	G Major	ABA Coda

Table 2. Kinderszenen Op.15, Key Scheme and Form

Schumann is very coherent when placing the individual pieces of the cycle in order. He employs contrast and carefully alternates cheerful and lively pieces (Nos.2, 3, 5, 6, 8, 9, and 11) with other more romantic, dreamy and melancholic ones (Nos.1, 4, 7, 10, 12 and 13), reminding us of his predilection for character change and dualism.

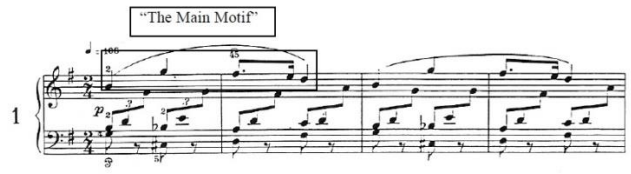
The composer also strategically placed the two most poignant pieces of the set, *Träumerei* (Dreaming, No.7) and *Der Dichter spricht* (The poet speaks, No.13), in the structurally important positions of middle and end of the cycle. The well-known

Träumerei serves as a central slow movement and *Der Dichter spricht* functions as a postlude. Moreover, he intended *Bittendes Kind* and *Glückes genug* (No.4, 5) as well as *Kind im Einschlummern* and *Der Dichter spricht* (No.12, 13) to be inseparable pairs.

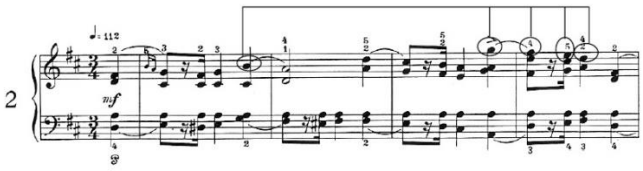
The cycle´s musical texture resembles human speech more closely than music before or after him. The use of the middle register of the keyboard resembles the limited range of the human voice.

Schumann´s indications of dynamic markings require a soft, delicate piano touch. All of the pieces are marked *piano* or *pianissimo*, except for *Wichtige Begebenheit* (An important event, No.6) and a small section of *Fürchtenmarchen* (Frightening, No.11) which are marked *fortissimo* or *forte*. Therefore, the cycle requires attentive listening and deep concentration in order to sense the evocative atmospheres.

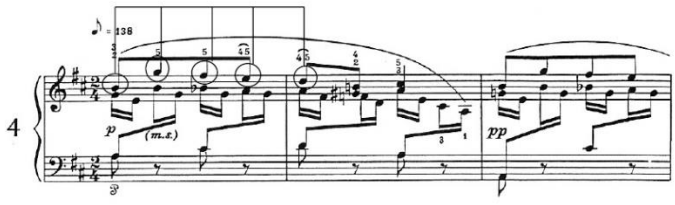
An important linking device that produces overall consistency and unity in *Kinderszenen* Op.15 is the motivic inter-relationship in which the opening phrase of the first piece of the cycle, *Von fremden Ländern und Menschen* (About foreign lands and people), provides a recurring thematic link for nearly all of the following pieces. The motive of the rising sixth and especially the four-note falling figure which opens *Von fremden Ländern und Menschen* reappears at original pitches in pieces Nos. 2, 4, and 11 (see Ex. 1, 2, 3, 4) and at transposed pitches in Nos. 6, 7, and 9 (see Ex. 5, 6, 7).



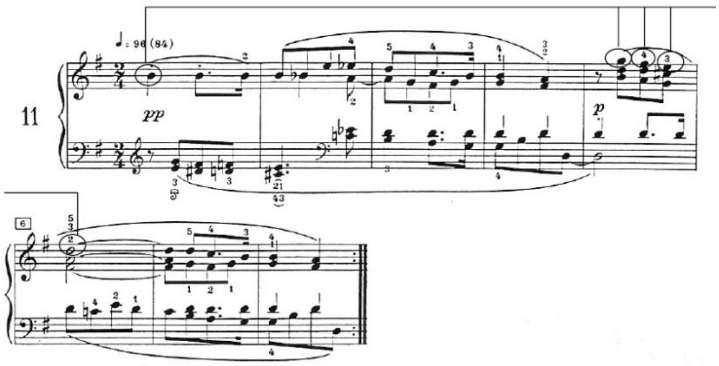
Ex 1. *Von fremden Ländern und menschen*, Op. 15, No. 1, mm 1-4



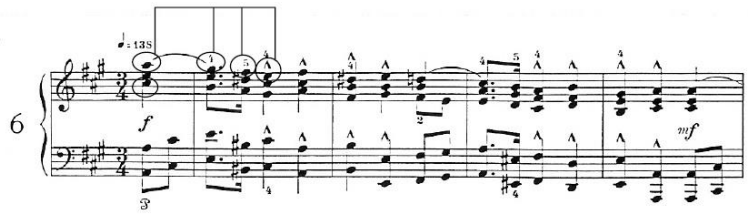
Ex.2. *Kuriose Geschichte*, Op. 15, No. 2, mm 1-4



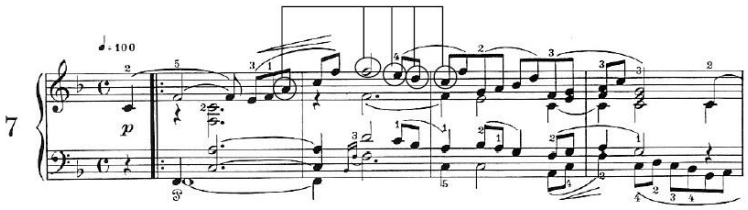
Ex. 3. *Bittendes Kind*, Op. 15, No. 4, mm 1-3



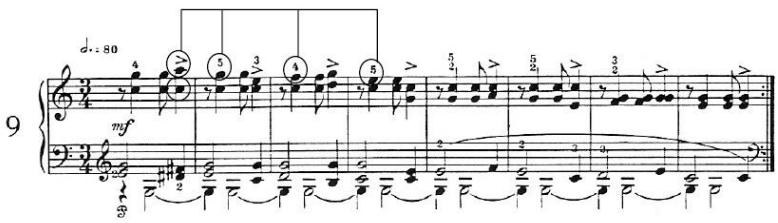
Ex. 4. *Fürchtenmachen*, Op. 15, No. 11, mm 1-8



Ex. 5. *Wichtige Begebenheit*, Op. 15, No. 6, mm 1-4



Ex. 6. *Träumerei*, Op. 15, No. 7, mm 1-4

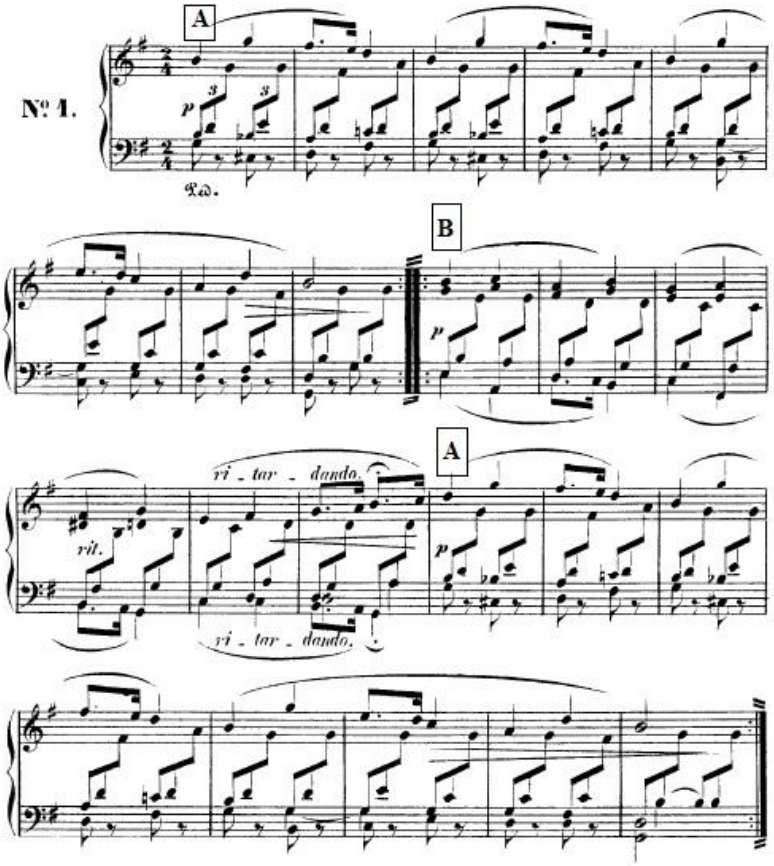


Ex. 7. *Ritter vom Steckenpferd*, Op. 15, No. 9, mm 1-8

No. 1, *Von fremden Ländern und Menschen* (About foreign lands and people) in G Major

The cycle begins with a lyrical piece (see Ex. 8) that could suggest the amusement of a child who is fantasizing about exploring the world and discovering new, unknown places and people. This first mono-thematic miniature is in the key of G Major, the main tonal-center of the cycle. It is designed in an A-BA form, with the repetition of each section. The short five-note melodic *motif*, only two bars in length, is exposed twice before a *cantabile* descending line (4 bars long), cadences in the tonic. The right hand melody is accompanied by soft triplets that are played split between the two hands, and a bass quaver line creates a countermelody. The 6-bar B section switches the precedent motivic material to the bass line, while the right presents a descending motif in thirds accompanied by the same arpeggiated triplets in the middle voice. After a *ritardando*, the music is sustained momentarily with a *fermata* that falls back into the A section.

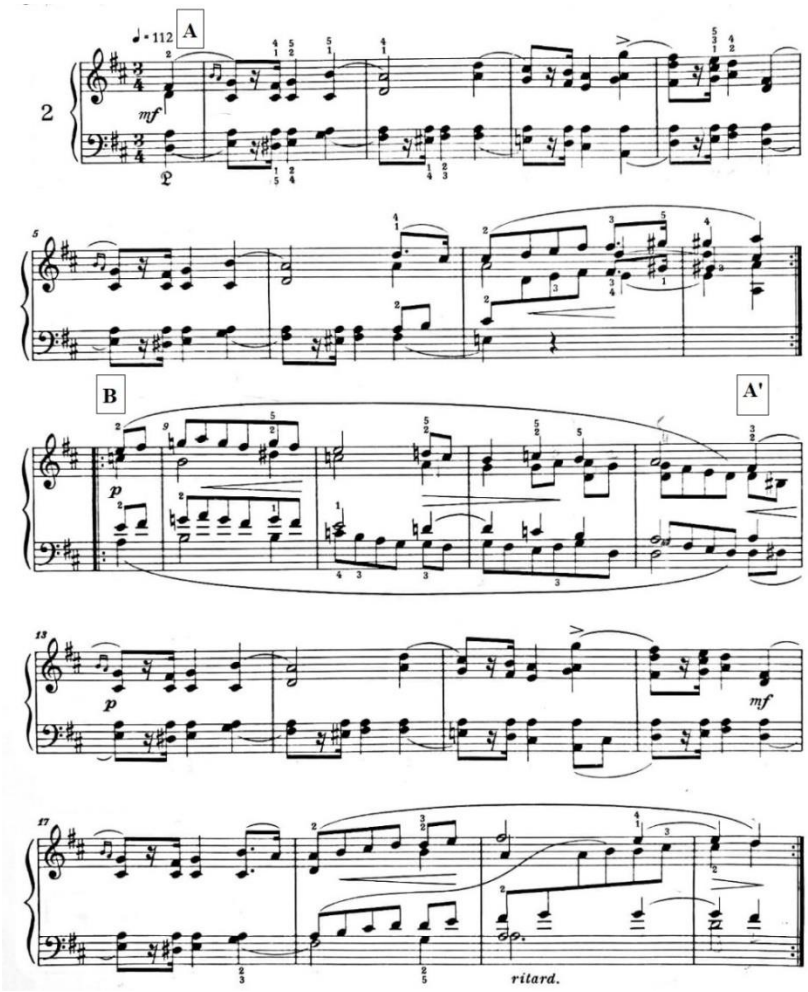
The interpreter must search for contrast in the music, highlighting different lines and slightly varying the agogics in the music. When the *ritardando* and the *fermata* appear for the first time at the end of section B, the music should not slow down excessively, so as to make it more obvious in its second statement.



Ex. 8. *Von fremden Ländern und Menschen*, No.1, in G Major

No. 2, *Kuriose Geschichte* (A curious story), in D Major

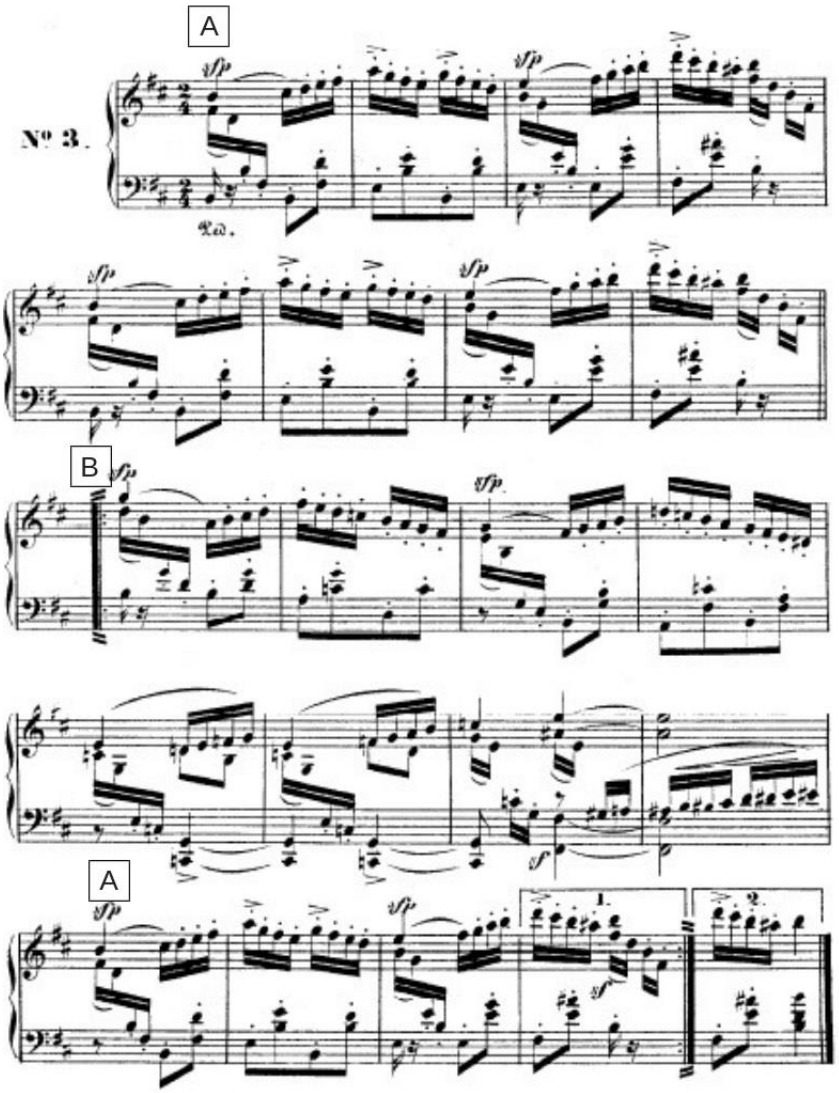
This animated piece in ternary meter is built on an A-BA^1 form in which the first section (A) is constructed out of two four-bar semi-phrases. After the repetition of the A section, the short B section serves as a modulatory transition back into the recurring A^1 theme which is slightly varied. This rhythmic miniature uses chordal writing in the A section, and in the B section, a four-bar *legato* melodic line is doubled in both hands. The music begins with a chord in the up-beat of the third pulse, creating a bouncy and forward driven feeling. The gesture of the hands must remain close to the keyboard, minimizing unnecessary movements that could create false accents and slow the tempo down (see Ex.9).



Ex. 9. *Kuriose Geschichte*, No. 2, in D Major

No. 3, *Hasche-Mann* (Blind Man´s Bluff), in b minor

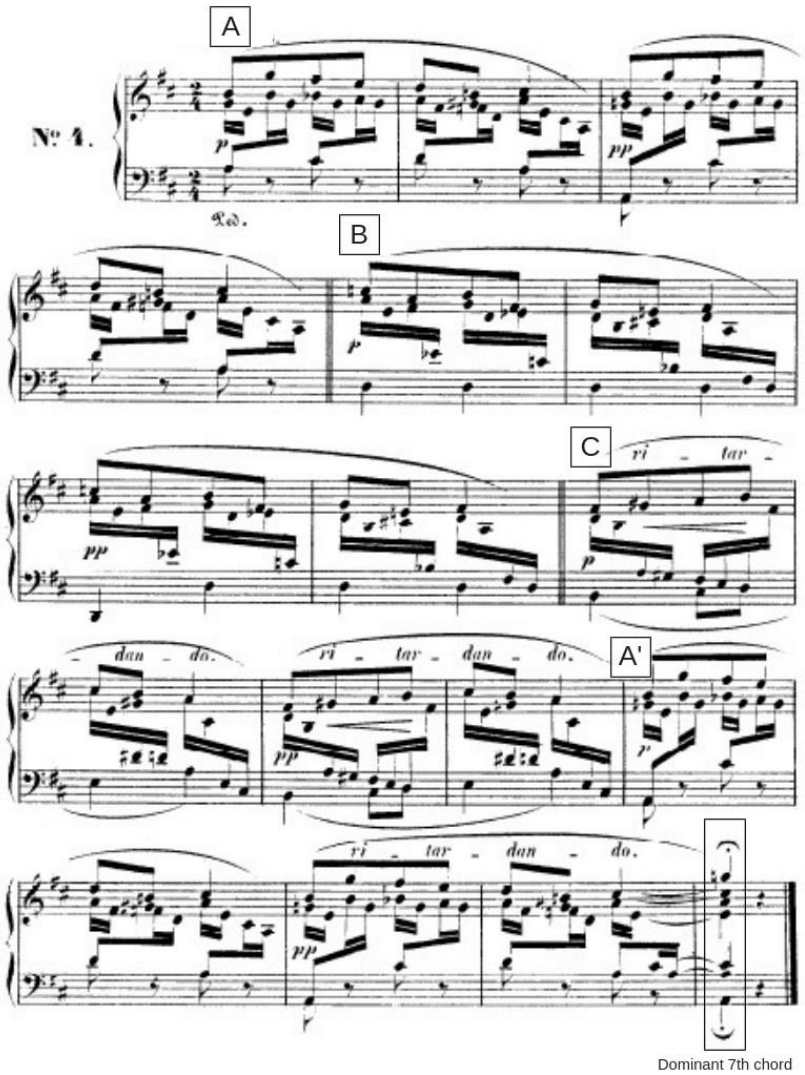
This piece is structured again in an A-BA form (see Ex. 10). Section A, 8 bars in length, repeats its four-bar opening phrase in b minor. The following BA section, 12 bars in length, is repeated, and presents two four-bar phases (B) in the keys of G Major and C Major (B), followed by the return of the opening theme in b minor (A), this time without its repetition. Although the piece is written in minor mode, the rhythmic drive, the light *staccato* semi-quaver articulation and the use of *sf-p* and accents, provide a dynamic and playful feel to the music.



Ex. 10. *Hasche-Mann*, No.3, in b minor

No. 4, *Bittendes Kind* (Pleading child), in D Major

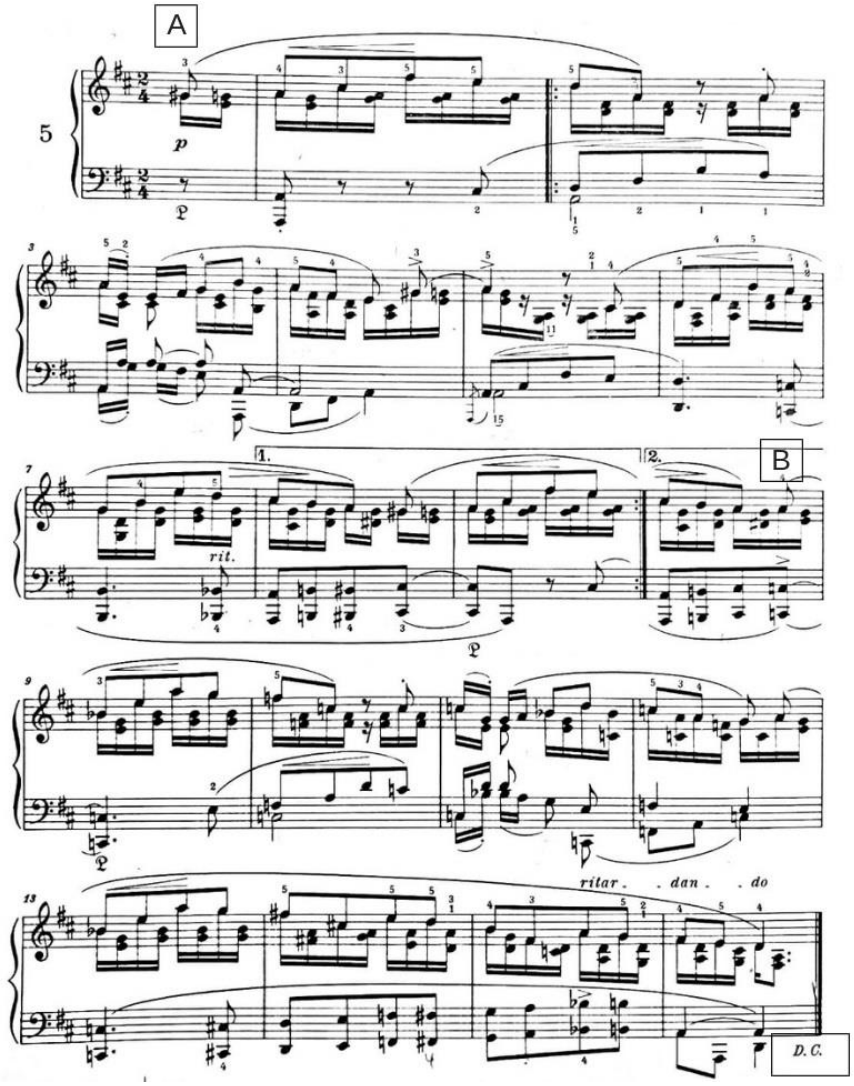
The structure of the fourth selection is in ABCA form (see Ex.11) and is written in four short phrases, each four-bars long, made out of a two-bar melody and its echo in *pianissimo.* The 'parlando' aspect of Schumann´s music can be particularly observed in this innocent miniature, where you can hear the child begging his mother for something. The music starts and stops throughout the piece, showing Schumann´s ability to create ideas with 'open ends', which consist of phrases that are as suitable for the opening as for the closing of a piece. The child´s pleas are left unresolved, without an answer. The music concludes mysteriously in the dominant A^7 chord.



Ex. 11. *Bittendes Kind*, Op. 15, No. 4

No. 5, *Glückes genug* (Perfect happiness), in D Major

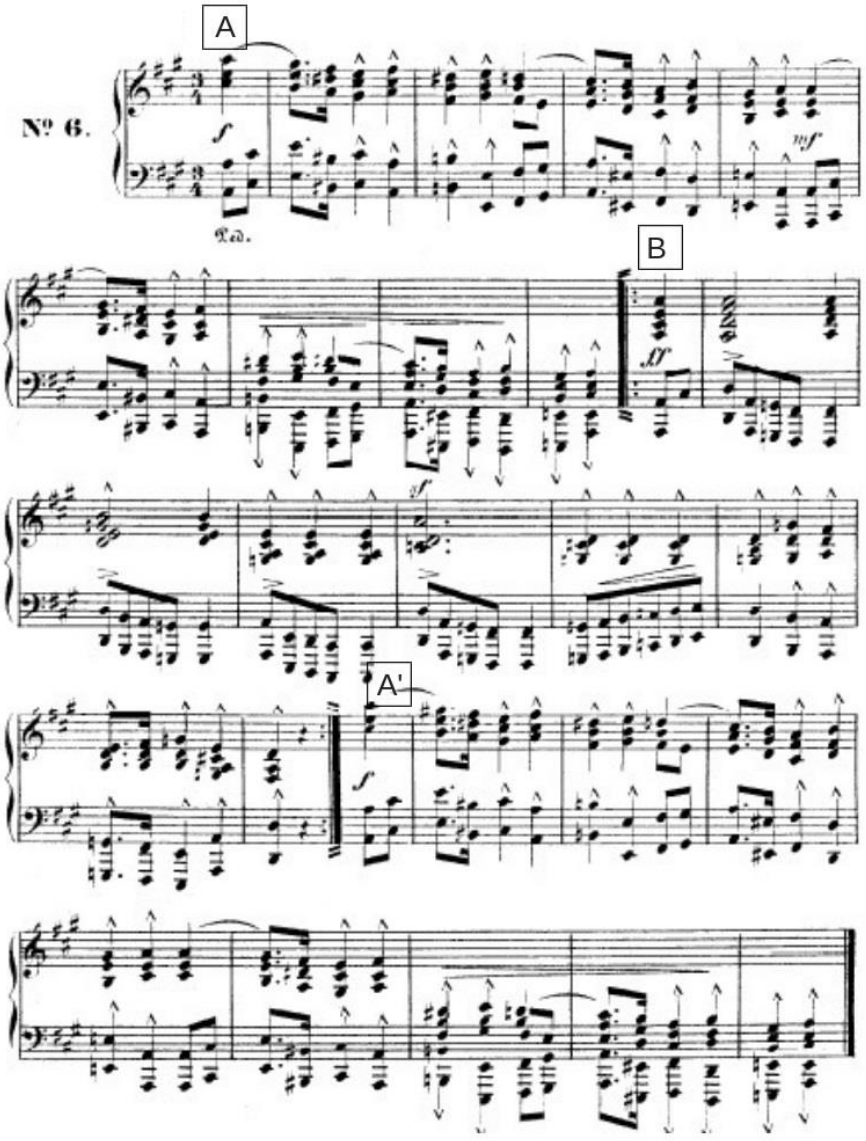
This piece is in repeated AAB form, *Da Capo* to the end. The theme of the music (see Ex.12) suggests naïve contentedness. The up-beat semiquaver must start the music rhythmically on time, without using much *rubato*. The alternating dialogue between soprano and bass lines creates a flowing texture, reflecting Schumann's inherent use of counterpoint. The melody´s contour requires an expressive *legato* touch and natural flow to convey a child´s complete happiness, as suggested by the title. The countermelodies should be emphasized when a phrase or a motive is repeated. Although the cheerful melody must move forward to its structural axis, the music should not sound rushed, allowing space to breath in-between the phrases.



Ex. 12. *Glückes genug*, Op. 15, No. 5

No. 6, *Wichtige Begebenheit* (An important event), in A Major

This solemn miniature is rich in texture and employs for the first time in the cycle a *forte* and *fortissimo* dynamic level. It is structured in ABA form. The A section is constructed out of two semi-phrases of four-bars each, the first one *forte* and second one, echoed an octave lower, in *mf*. The melody and bass counter melody lines practically employ the same rhythm and are played in blocks. While the right hand plays full chords, the left hand always plays octaves, creating a dense, quasi orchestral texture. The B section is written in *fortissimo* and is repeated, presenting the melodic line in octaves in the left hand, while the right hand plays four-note chords.

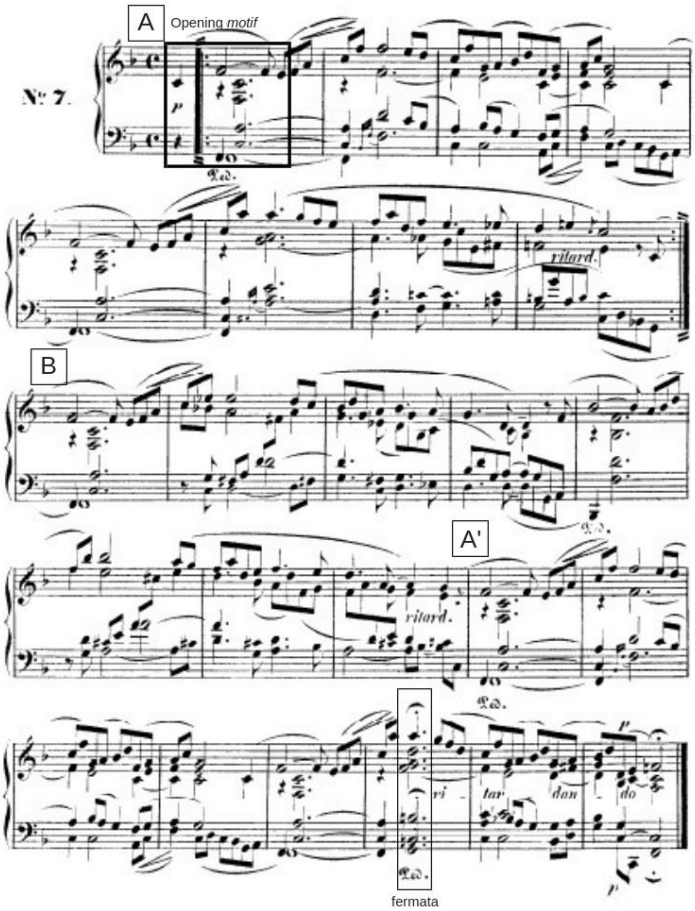


Ex. 13. *Wichtige Begebenheit*, No.6, in A Major

No. 7, *Traümerei* (Dreaming), in F Major

This master piece is written in A-BA^1 form (see Ex. 14). The three symmetrical phrases that complete the miniature are 8 bars in length (24-bars total), each divided into two four-bar semi-phrases, with similar rhythm and melodic contour. The main *motif* (A) is melodically and harmonically simple, using the tonic, subdominant and dominant chords for its development and exhibiting a rich polyphonic writing that allows the interpreter to present the musical texture in varied ways.

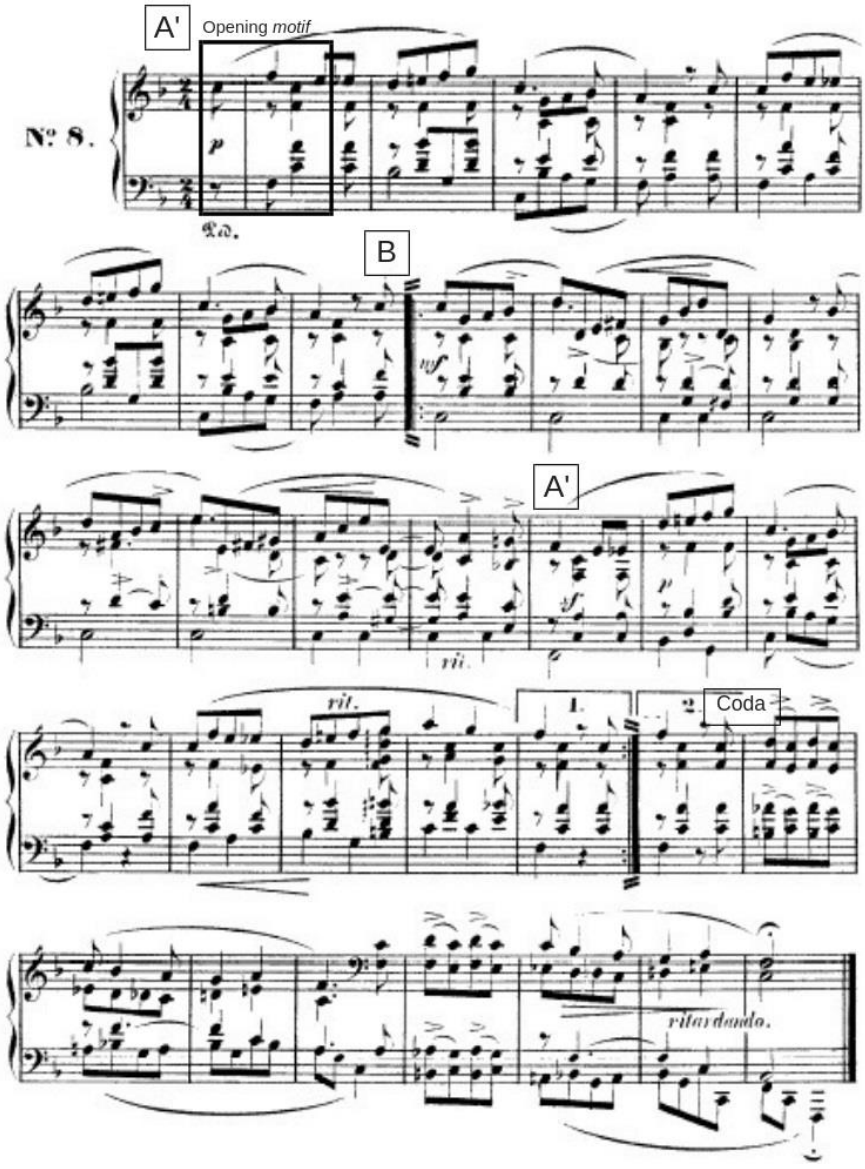
Section A is repeated and followed by the more contrapuntal B section, presenting the maximum level of expressive tension by employing faster harmonic rhythm and short modulations to minor keys. After the last appearance of the main melody, the music stops in a sustained *fermata* over a secondary dominant G^9, followed by a descending legato-line that resolves the music peacefully in the tonic. At the end of each of the three phrases Schumann writes a *ritardando* that should not be over-exaggerated, so to broaden and emphasize the last appearance of the theme. Observe how Schumann gives continuity to the cycle by reusing the opening bar of the *Traümerei* in the following piece *Am Kamin* No. 8 also in F Major (see Ex. 14 and 15).



Ex. 14. *Traümerei*, No.7, in F Major

No. 8, *Am Kamin* (At the fireside), in F Major

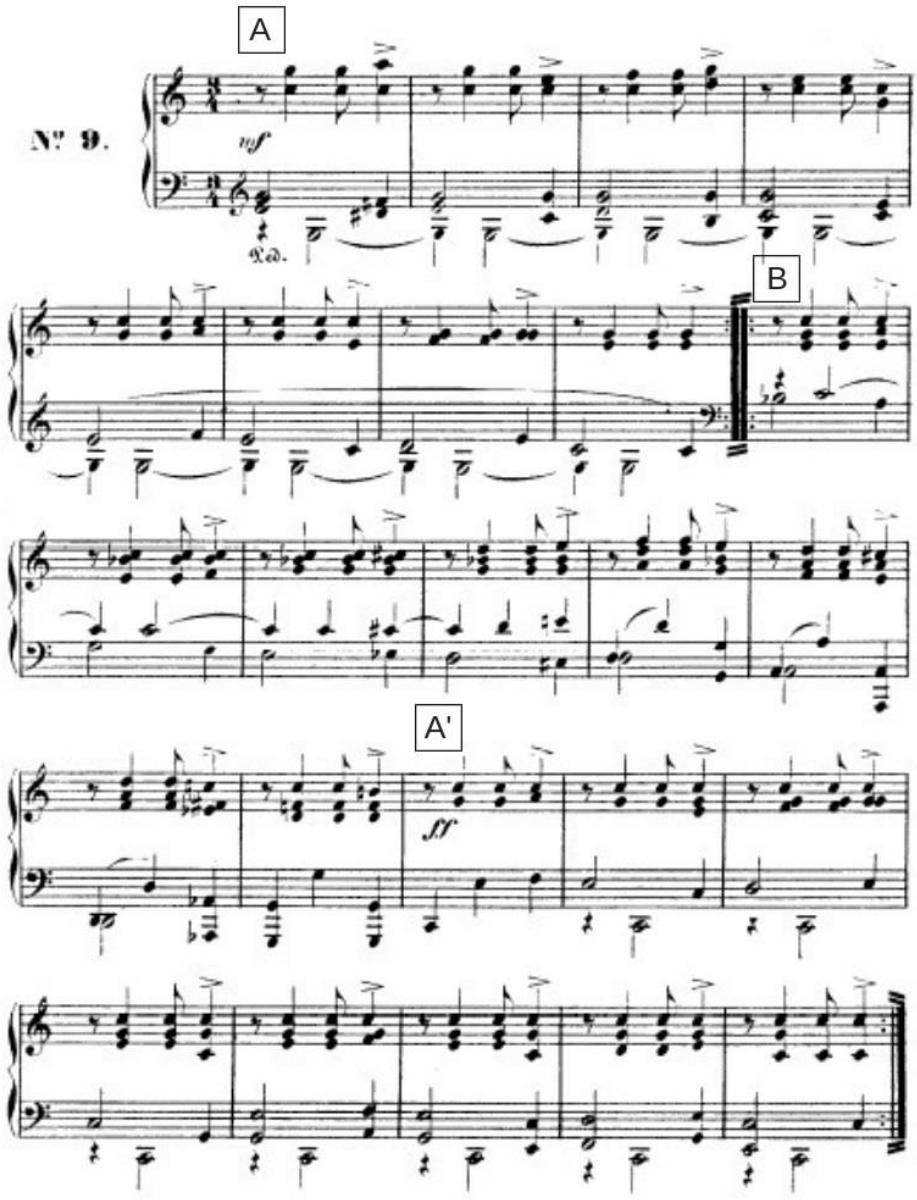
This playful miniature is linked to the precedent by maintaining the same tonality of F Major and by quoting the same opening bar used in *Traümerai,* this time one octave higher. The light legato melody is accompanied by syncopated chords in the left hand which should be played softly, so not to disturb the flow of the story-line. It has an A-BA^{1} form, with a repeat of the second section, and a conclusive Coda at the end (see Ex. 15).



Ex. 15. *Am Kamin,* No. 8, in F Major

No. 9, *Ritter vom Steckenpferd* (Knight of the hobby-horse), in C Major

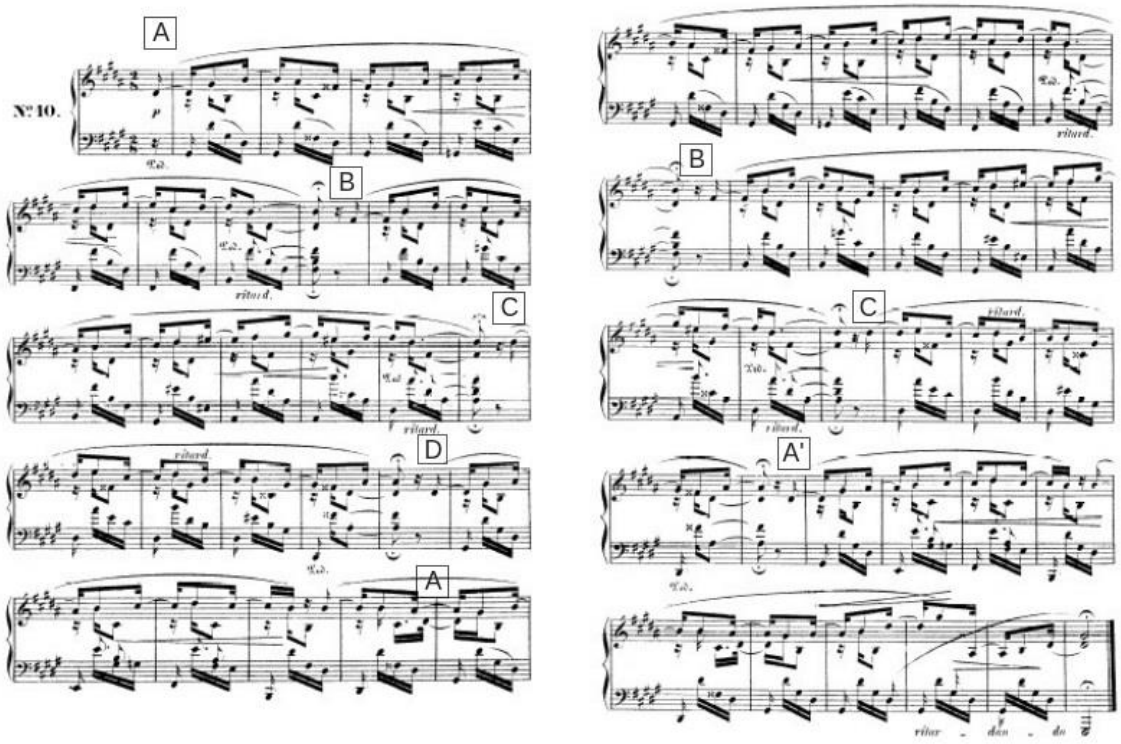
This is possibly the most animated and joyful piece of the set, conveying a child riding on a wooden horse. Its 24-bars repeated A-BA¹ form (see Ex. 16) calls for melodic contrast between the two hands. This syncopated and rhythmic miniature in ternary meter repeatedly accentuates the third beat of the bar in the right hand, reaching an *ff* dynamic level in the last appearance of the main theme (A¹).



Ex. 16. *Ritter vom Steckenpferd*, No. 9, in C Major

No. 10, *Fast zu Ernst* (Almost too serious), in g-sharp minor

This melancholic piece is written in the key of g-sharp minor emphasizing the seriousness of its character. The restlessness in the music is manifested by the choice of a complex tonality and by Schumann´s tendency to create ideas with 'open ends'. It has an ABCDABCA[1] formal structure (see Ex. 17), based on the slight melodic variations of the main syncopated *motif*. The different appearances of the main idea are separated by *fermatas* that stop the continuity and fluidity of the child´s speech. The interpretation requires good tonal balance between the melody and bass accompaniment. The melodic phrasing resembles the child´s own words.

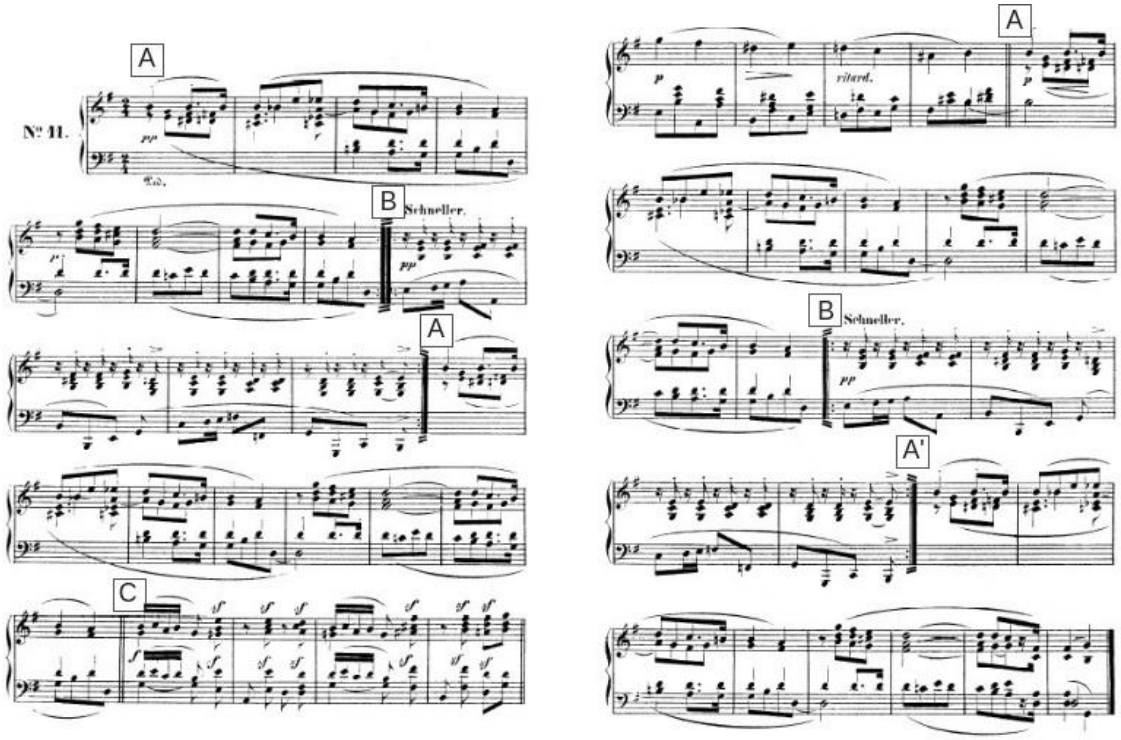


Ex. 17. *Fast zu Ernst*, No. 10, in g-sharp minor

No. 11, *Fürchtenmachen* (Frightening), in G Major

This piece is structured as a mini-Rondo, as in AABACDABA (see Ex. 18). The main *motif* A, written in *pianissimo*, suggests a child's fear of the night or when listening to a frightening bedtime story. A first 4-bar statement with a short *staccato* repeated note introduction and an arched descending line in the right hand, evoke a child's fear of the dark. A second 4-bar phrase, written with chordal texture, follows as a statement of the child´s assurance, as if the fear had disappeared. This recurring theme alternates with short contrasting episodes. Episode B, also in *pianissimo*, is at a

faster pulse (*Schneller*) evoking the presence of a scary thought, as if the Boogieman were about to appear. It is written as a repeated 4-bar phrase with the melody line in the left hand, accompanied by a syncopated right hand in *staccato* semi-quavers. Episode C and D are 4-bars each. Episode C is in G Major and has a *forte* dynamic level (second time this occurs in the cycle), a rich texture and syncopated *sf* chords in both hands. It is followed by a contrasting modulatory statement in *piano* which prepares the return to the A theme with a *ritardando*. Episode B is repeated again, and finally, for the fifth and last time the main motif concludes the piece. The story is over, and the child is ready to sleep.

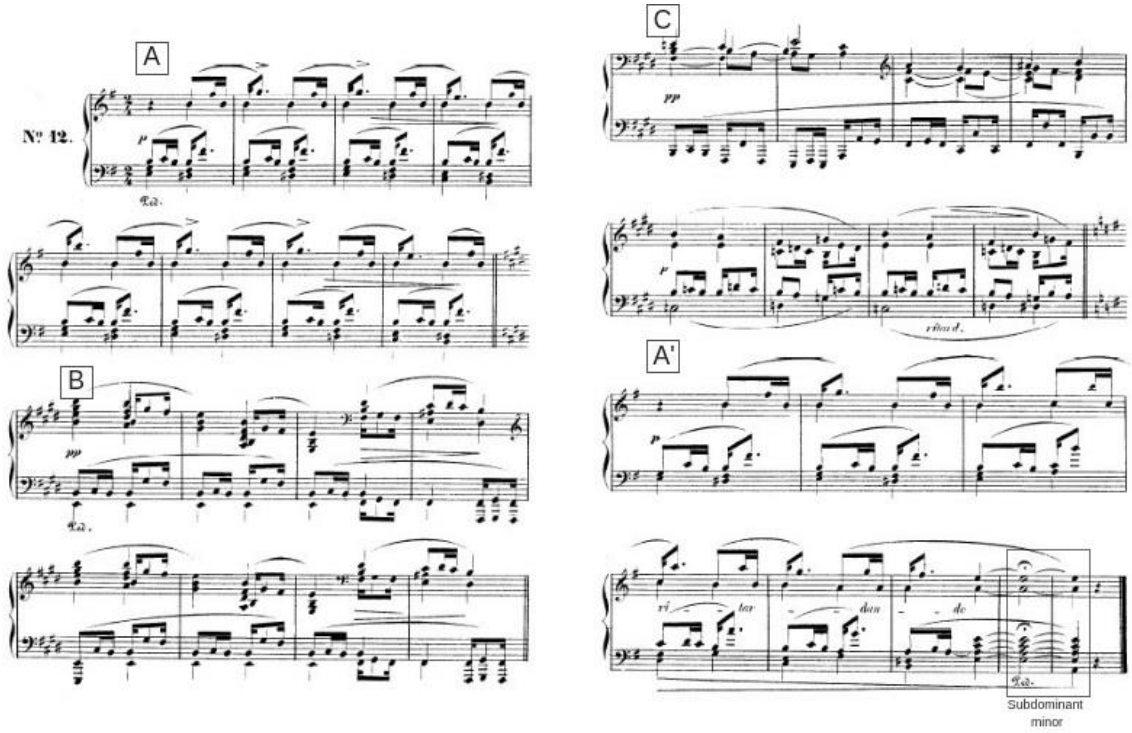


Ex. 18. *Fürchtenmachen*, No.11, in G Major

No. 12, *Kind im Einschlummern* (Child falling asleep), in e minor

This charming lullaby gives a loving portrayal of a sleeping child which is created by the sustained opening mood and by the appealing harmonies. The upward leap of the sixth (reinforced with an accent) recalls, once again, the main opening *motif* from the first piece of the cycle *Von fremden Ländern und Menschen.* This miniature in e minor is 32 bars in length, symmetrically distributed in four eight-bar phrases, ABCA. The harmonic progression moves from the original e minor to the parallel E Major in the B section, followed by a modulatory C section, which leads back, after a *ritardando*,

to the minor tonic of the theme The music flow evokes the child´s dreams as he gets into a deeper sleep, resolving the piece in a sustained 6/4 subdominant minor chord with a *fermata* (see Ex. 19).

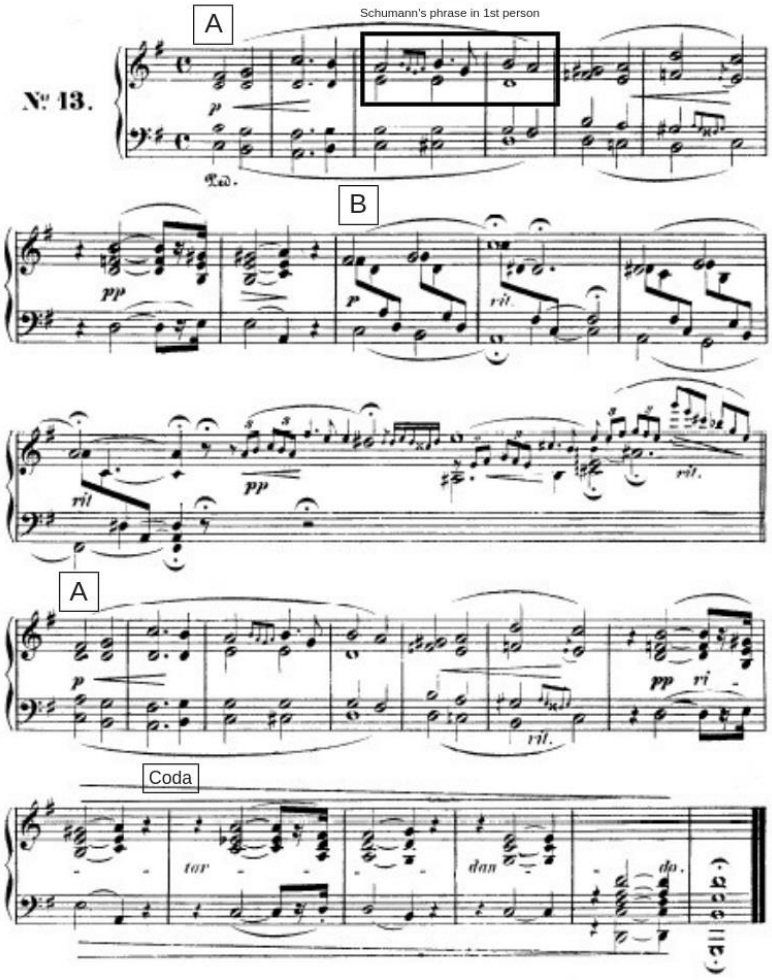


Ex. 19. *Kind im Einschlummern*, Op. 15, No. 12

No. 13, *Der Dichter spricht* (The Poet Speaks), in G Major

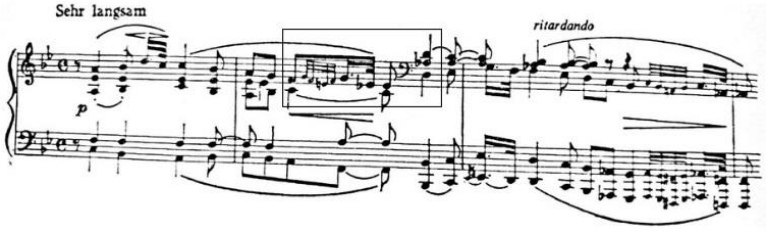
By this time, the childhood scenes have finished and the poet, Robert Schumann, concludes the cycle with an introspective and beautiful epilogue. Why a poet, instead of a composer? It is Schumann, the poet, who speaks about childhood, his memories, and his hopes as he thinks of Clara.

The piece begins with a solemn chorale eight-bars long, followed by an eloquent and declamatory *recitativo* in which Schumann introduces his `most personal phrase´ consisting of a turn and a sigh of longing and resignation, expressed with a *rubato* treatment (see Ex. 20). Schumann means to speak in the first person singular (Vázsonvi, 1974).

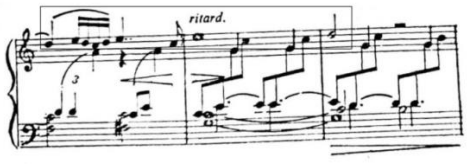


Ex. 20. *Der Dichter spricht*, Op. 15, No. 13

This personal phrase was quoted by the composer in other works such as the fourth piece of *Kreisleriana* Op.16 and the `epilogue´ of *Arabesque* Op.18 (see Ex. 21 a and b).



Ex. 21a. *Kreisleriana* Op. 16, No. 4. Schumann's personal phrase



Ex. 21b. *Arabesque*, Op. 18. Schumann's personal phrase

Kinderszenen Op.15 is possibly one of the most played and praised piano cycles by Robert Schumann. It occupies a special place in the whole context of romantic piano music, remaining as one of Schumann´s most representative and favorite compositions for pianists and audiences. Schumann combines poetry and music in a very sophisticated manner, like no other composer had done before. These delightful pieces are beautiful in their clear texture and simplicity. The composer gives an adult conception of childhood memories which call for the utmost in musicianship to perform them adequately.

The work has stimulated many of Schumann´s contemporaries to compose music inspired by children: Bizet, Debussy, Ravel, Tchaikovsky, Stravinsky, Prokofiev, Mussorgsky, Bartok, Granados, Mompou, etc.

***Waldszenen* Op. 82**

The principal theme of *Waldszenen* is the forest, which in Romanticism suggested the inner unity of landscape and people and the harmony of light and darkness. As one of the richest topics in German Romantic literature and music, the forest provided a source of inspiration for many writers, poets, and composers.

It was not the first time that Schumann was inspired by the forest, in 1840, the year dedicated to the composition of *lieder*, Schumann had already set the forest in four of his songs: *Waldesgepräch* (Forest discourse), *Zwielicht* (Twilight), and *Im Walde* (In the forest), included in the song cycle *Liederkreis*, Op.39, based on the poems by Eichendorff; and *Sehnsucht nach der Waldgegend* (Longing for the forest lands) included as the fifth piece of *Zwölf Gedichte* (Twelve Poems), Op.35, after the poetry of Justinus Kerner. Also, in august 1848, Schumann finished the opera *Genoveva* Op.81, the last act of which takes place in a forest.

Schumann composed *Waldszenen* in a period of particularly happy creativity. His first draft, later revised and polished, was written in merely fourteen days, from December 24, 1848, to January 6, 1849. He wrote the following notes in his household diary regarding the work: On December 24th 1848: "Waldszenen, very cheerful."[36] On

[36] Jensen, Eric Frederick. 1984. A New Manuscript of Robert Schumann's *Waldszenen* Op.82. *Journal of Musicology* 3: 69–89.

December 29th 1848: "A Waldszene (Blumen)."[37] On December 31st 1848: "Herberge from Waldszenen. Pleased."[38]

Schumann had written three manuscripts of *Waldszenen* before its complete final version on 25 September 1850. The composer was very satisfied with the outcome of this cycle, satisfaction that he expressed to his editor, Bartholf Senff, in a letter from October 8, 1850: "... a piece I much cherish. May it bring you reward and, if not an entire forest, at least a small trunk for a new firm." [39]

The work was finally published in November 1850 and it was dedicated to a young woman named Annette Preusser, the daughter of Schumann's friend, Consul Preusser, who had often provided room and board on Schumann's visits to Leipzig.

In the 1849 draft of *Waldszenen*, Schumann inserted forest-inspired poems before six of its pieces (see Appendix II). The six poems came from various German poets roughly contemporary with Schumann: Gustav Pfarrius (1800-1884), Friedrich Hebbel (1813-1863), Heinrich Laube (1806-1884), and Joseph von Eichendorff (1788-1857). However, before publication in 1850, Schumann eliminated all of the poetic mottos except the one adorning the fourth piece, *Verrufene Stelle* (Haunted Place), by F. Hebbel. The composer might have been afraid that the mottos would describe the specific scenes too explicitly, taking away the listener's freedom to form his or her own image. Despite their deletion, his consideration of their use is still valuable when interpreting the music of *Waldszenen*. In fact, there seems to be an obvious relationship between some of the poems and the music they were once intended to accompany.

Judging from the dates of the drafts, the choice of these poems did not precede the music: they were selected and discarded only after the composition was completed. Additional evidence for this is the fact that three of these poems were only published after 1850. Schumann repeatedly claimed that these literary inscriptions were neither direct references nor pre-compositional programs; he stated that they were meant only as a guide to *Waldszenen*'s interpretation. In 1855 Franz Liszt reviewed Schumann´s Op.82 as follows:

> The *Waldscenen* (Op. 82) are, with their exceptional grace, full of the rarest distinctions; they lend the *local color* a certain charm that some will vainly try to reproduce from their external form, instead of pursuing their mystery by divining the feeling that form arouses in mortal hearts. The last two works transport us with poetic truth to the fresh air of northern forest or the glowing soils of the Orient; we see the golden dust that glistened on Naxos when the god of wine was born, or the turquoise heaven with mauve clouds, under which the Thuringian hunter looks after

[37] Ibid
[38] Ibid
[39] Ibid, p. 69

> the noble maid. And while such images hover before the eyes of the inspired soul, the soul simultaneously imagines hearing the song of a lark, or the soft step of a hind who dares to come forth from a thicket, or the whispering stirring of that Aegean sea that washed against Athens and Ionia, those two places of cultivation and elegance. And no one will confuse the uproar accompanying the wild hunt with the thunder that announces the approach of a jinni to the Moslem then still the ruler of that sea.[40]

Interpretative Considerations

In *Waldszenen* Op.82, Schumann experiments with the genre and achieves a high level of structural unity and large-scale coherence not reached in his earlier piano cycles. Tonal, formal, thematic, literary, and stylistic devices are designed for unification within the entire work.

Each piece in *Waldszenen* contains a descriptive title that evokes a single event, action, setting, or character. The titles and later deleted inscriptions in *Waldszenen* present the outline of a journey into the forest, with an implicit sense of time, chronological order and storyline, displaying a clear beginning-middle-end narrative structure.

The tonal-key structure also complements the unity of the *Waldszenen* cycle, by generating a cyclic pattern that gives further unity and coherence to the work. Schumann arranged Bb Major as the main key for pieces number 1, 3, 5 and 9 (*Eintritt, Einsame Blumen, Freundliche Landschaft, and Abschied*). This tonality (B-flat) is also used as a secondary key in other movements, for instance, the middle section in *Jäger auf der Lauer* (No. 2), the central portion of *Verrufene Stelle* (No. 4), and the second section of *Herberge* (No. 6).

While Bb major begins and ends the cycle, the intermediate keys form a mirror-like pattern, using the fifth piece *Freundliche Landschaft*, also in Bb Major, as the midpoint, and consequently achieving tonal symmetry.

The key sequence is:

Bb+ [d +Bb+ d] **Bb+** [Eb+ g + Eb+] **Bb+**

The formal structure of each movement in *Waldszenen* (see Table 3) also displays a symmetrical pattern that helps the unification of the cycle. Most of the pieces have two main motivic themes and are composed in roughly ABA form (numbers 1, 4, 5, 6, 7, and 8). The second piece has an ABC form. However, *Einsame Blumen* (No. 3)

[40] The selected reviews are portions of a lengthy series of articles about Schumann issued by Liszt in the *Neue Zeitschrift für Musik* in 1855. See Liszt, "Robert Schumann (1855)," 354-56.

has a simple rondo form (ABACA), *Herberge* (No. 6), a sonatina form (ABAB), and *Abschied* (No. 9), a non-conventional rondo form.

Titles	Keys	Formal Structure
Eintritt	Bb	AABA'CA Coda
Jäger auf der Lauer	d	ABBC Coda
Einsame Blumen	Bb	ABA'CA" Coda
Verrufene Stelle	d	ABA Coda
Freundliche Landschaft	Bb	Intro. AABA'
Herberge	Eb	ABAB' Coda
Vogel als Prophet	g	ABA
Jagdlied	Eb	ABA
Abschied	Bb	Intro. ABAC Coda

Table 3. Waldszenen Op.82, Key Schemes and Form

Underneath the simple melodies, harmonies and transparent texture, there are also moments of polyphonic voice-leading in *Waldszenen*. The contrapuntal structure of the cycle owes much to the fundamental influence of Baroque music. There are stylistic similarities among the pieces number 1, 3, 4, 6, and 7, all of which contain complex counterpoint.

Schumann's predilection for German romantic fairy tales, a genre called *Märchen*, might have also influenced the structural and musical approach of *Waldszenen* (Jensen, 2001; Xu, 2006). The *Märchen* were cultivated by great writers such as Goethe, Tieck, Novalis, Brentano and E.T.A. Hoffmann. The clear design and sense of symmetry in the placement of the poems, their authors and their content also contribute to the work's unity and reinforce the *Märchen*-like characteristic of the story. In all the pieces the opening is often the primary base for the entire piece, except No. 9 which starts with a short introduction.

There is an analogy between the concept of good and evil in *Märchen*, and the contrasting moods and tonalities in *Waldszenen.* For instance, the first piece, *Eintritt* (Entry) takes place in early morning, whereas the last piece, *Abshied* (Farewell) describes the evening.

There is also symmetry in the selection of the authors of the poems and the content of the music (see Table 4). Nos. 1 and 9, 2 and 8, and 4 and 7 each make pairs. Pieces Nos.1 and 9 define the time-line of the walk through the forest; Nos. 2 and 8 involve hunters' activities including horn-like figurations; and pieces Nos. 4 and 7 refer to supernatural agents.

Poet	Pfarrius	Laube	Hebbel	Eichendorff	Laube	Pfarrius
Number	1	2	4	7	8	9
Contents	Entry	Hunting	Grotesque and supernatural	Mysterious and supernatural	Hunting	Farewell

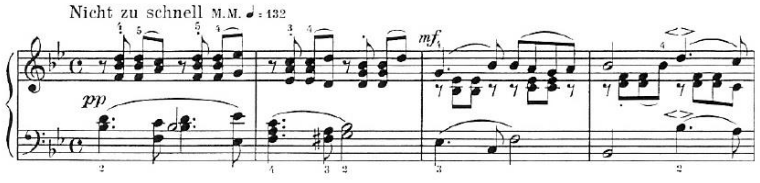
Table 4. Locations and authors of the inscribed poems

Another strong characteristic that creates symmetrical order in *Waldszenen* is the duality created by contrasting components: simple music versus complex and bizarre compositions, a relationship to the personality of Eusebius and Florestan. For instance, pieces Nos. 1, 3, 4, 7 and 9 share common characteristics: they are commonly slow, introverted and reflective, reminding us of Eusebius. Contrastingly, Nos. 2, 5 and 8 form a group that is active, flamboyant and fast, recalling Florestan. No. 6 lies ambiguously between the two categories.

Schumann is clearly exploring the use of dissonance in his *Waldszenen*. His pedal markings not only sustain harmony or provide color and timbre, they also indicate Schumann's creation of new sounds. At times the pedal markings merge consonant and dissonant harmonies causing an effect that blends into complex harmonies.

No. 1, *Eintritt* (Entry), in B-flat Major

The cycle begins with a poetic prelude in B-flat major that suggests the encounter with the forest and a leisurely walk through it. The title of the piece strongly suggests that the listener is set in motion or goes himself from one known place to a new place and a new time. The piece opens with a tuneful and lyrical theme in *mf* that inspires a pleasant and warm atmosphere of the forest. It is preceded by a two bar introduction, with a short rhythmic melody in the left hand which prepares the listener to follow the story (see Ex.22).



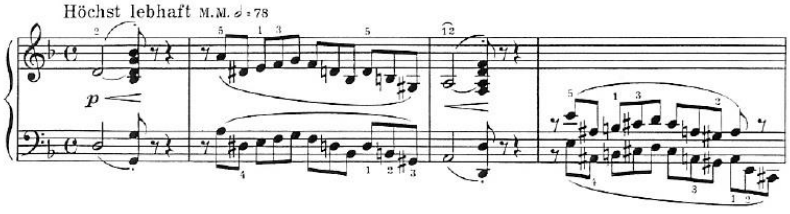
Ex. 22. *Eintritt*, Op. 82, mm. 1-4.

The theme in the left hand suggests a horn call, which is described by Charles Rosen as "the traditional Romantic evocation of the forest, the distant echoing sound that stands for memory." [41]

No. 2, *Jäger auf der Lauer* (Hunter on the Lookout), in d minor

The second piece is dramatic and exciting. Written in d minor, the music has sharp contrasts between the static tension of the half notes and the active impetus of the triplets. The ferocious chords, running triplets, repeated notes, driving rhythm, and wide-range dynamics, all help for the agitated and dark effect. The forest has been permeated with terror.

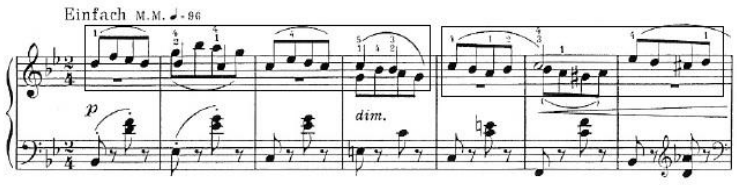
There are prominent similarities between this piece and No. 8, *Jagdlied*, both were attached an inscription about the hunter's life. The works invoke the musical style of a typical nineteenth century hunting song, with fast tempi, running notes and horn-call figures (see Ex. 23).



Ex. 23. *Jäger auf der Lauer*, Op. 82, mm. 1-4

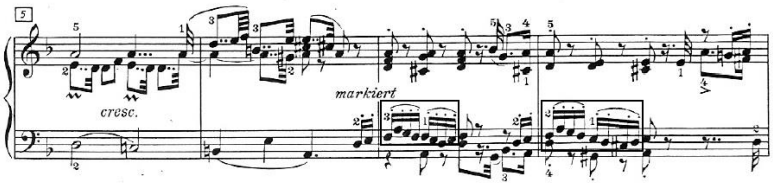
No. 3, *Einsame Blumen* (Lonely flowers), in B-flat major

The third selection is a tender, simple, and quiet piece displaying a poetic mood that Schumann translates with imitative part-writing within the right hand (see Ex.24). The "flower" motives at the beginning of *Einsame Blumen* also recur in the following *Verrufene Stelle*, with the indication *markiert* (see Ex.25).



Ex. 24. *Einsame Blumen*, Op. 82, mm. 1-7

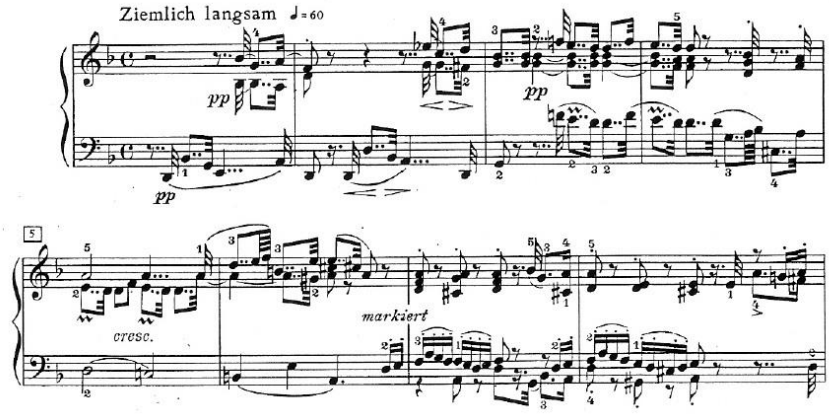
[41]Charles Rosen, The Romantic Generation (Cambridge, Massachusetts: Harvard Univ. Press, 1995), 31



Ex. 25. *Verrufene Stelle*, Op. 82, mm. 5-8

No. 4, *Verrufene Stelle* (Haunted Place), in d minor

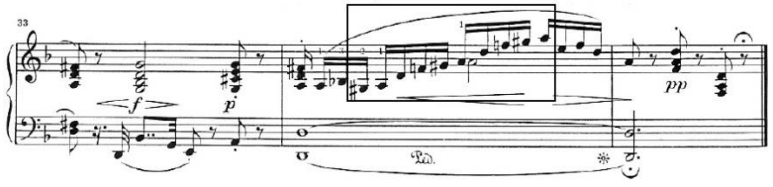
Schumann's use of contrapuntal polyphony is especially noticeable in this piece with its complex layers of voice-crossing, short trills and the use of continuous double-dotted rhythm that suggest a stylistic link with the French overture, also recalling a funeral march (see Ex.26).



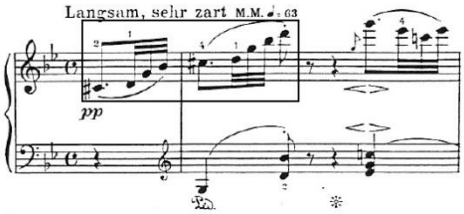
Ex. 26. *Verrufene Stelle*, Op. 82, mm.1-8

The Baroque style sets this work apart from the rest of the cycle. It evokes an atmosphere of sinister threatening and horror created by dissonant clusters of chords, suspended notes, and chromatic progression. The imitative figure is fragmented, but extensively developed, proceeding in a harmonically sequential manner.

Verrufene Stelle (No.4) and *Vogel als Prophet* (No.7) are linked considerably. They both use dotted rhythms, and the melodic shape of the concluding phrase of *Verrufene Stelle* (see Ex.27) is reused and transformed into the principal motive of *Vogel als Prophet* (see Ex.28) evidencing again the use of cross references.



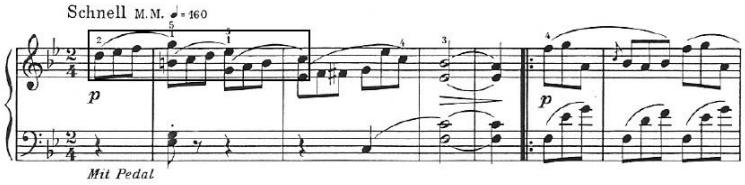
Ex. 27. *Verrufene Stelle*, Op. 82, mm. 33-35



Ex. 28. *Vogels als Prophet*, Op. 82, mm. 1

No. 5, *Freundliche Landschaft* (Friendly Landscape), in B-flat major

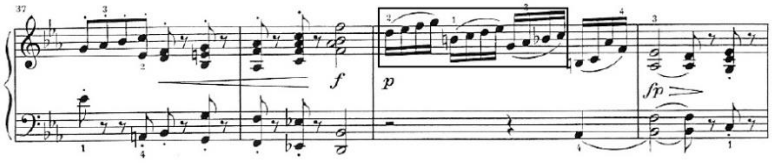
This lively piece brings back brightness and a dreamy atmosphere. The rhythm in triplets is displayed throughout the whole composition (see Ex. 29).



Ex. 29. *Freundliche Landschaft*, Op. 82, mm. 1-5

No. 6, *Herberge* (Wayside Inn), in E-flat major

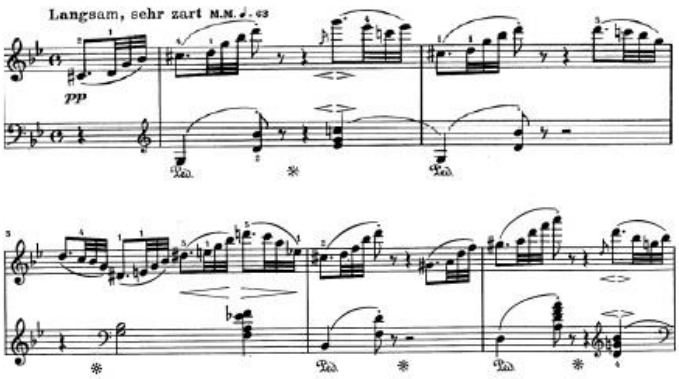
The sixth piece is full of warmth and kindness and brings a pastoral and peaceful atmosphere to the cycle. The sixteenth notes in mm. 39 of *Herberge* (see Ex.30) recall the introduction of the preceding selection, *Freundliche Landschaft* (see Ex.29).



Ex. 30. *Herberge*, Op. 82, mm. 37-40

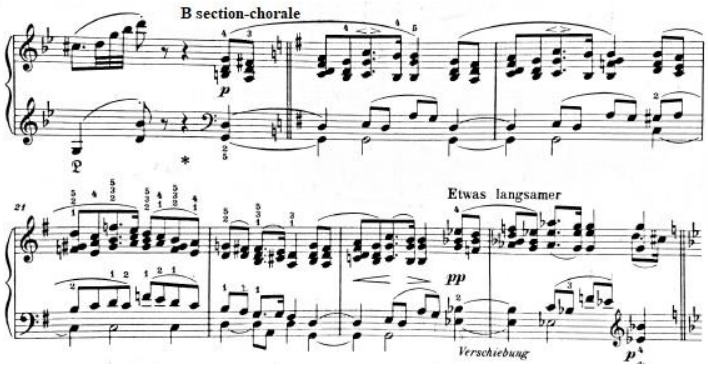
No. 7, *Vogel als Prophet* (Bird as Prophet), in g minor

In the seventh position of the set comes this mysterious and delicate masterwork, possibly the most inspired and famous piece of the cycle. The right hand figuration could be interpreted as a direct depiction of a bird's movement: there is a wide range of spread chords, frequent changes of direction in the melodic line, and repeated rhythmic patterns. It also features dissonant downbeats, dotted rhythms, and fast broken-chord figures (see Ex.31).



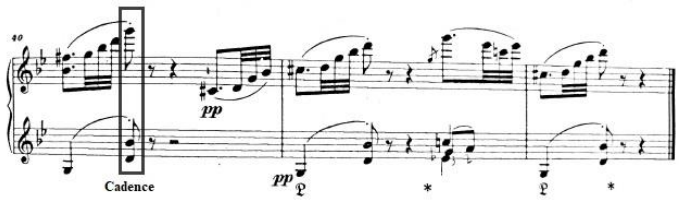
Ex. 31. *Vogels al Prophet*, Op.82 Theme

The piece presents a clear and simple ternary form, ABA, with an obvious distinction between A and B, reinforcing again Schumann's juxtaposition of the light with darkness. As opposed to the A section, the tranquil middle section is written in a homophonic choral style in the tonic major, G Major (see Ex.32).



Ex. 32. *Vogels al Prophet.* Op.82. B-section (Chorale)

The final cadence in g minor at measure 40 is followed by two additional bars, which are a quotation (with a minimum alteration in the left hand) of the first two bars from the beginning of the piece, demonstrating Schumann´s concept of phrases with `open ends´ (see Ex.33).

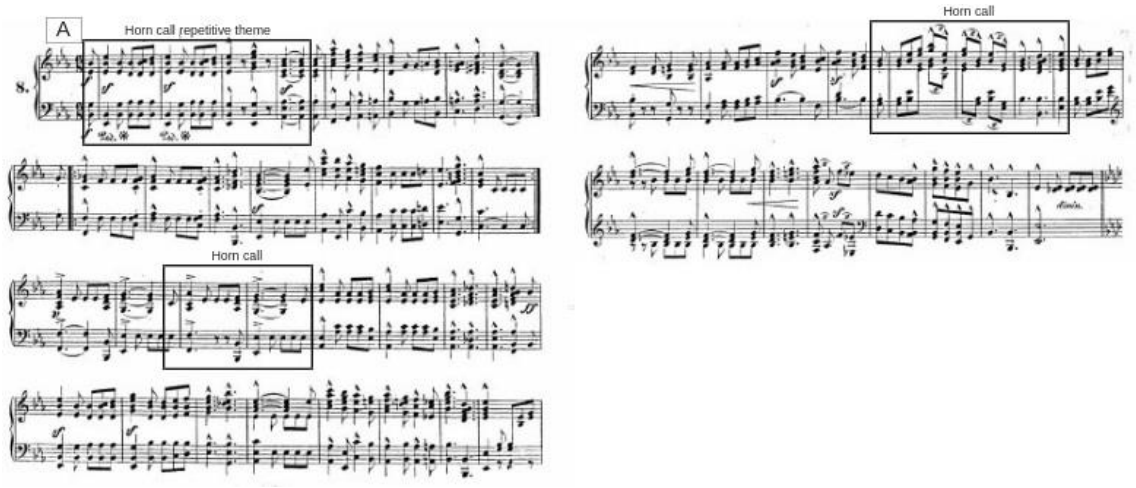


Ex. 33. *Vogels al Prophet*, Op.82. Cadence and closing gesture.

No. 8, *Jagdlied* (Hunting Song), in E-flat major

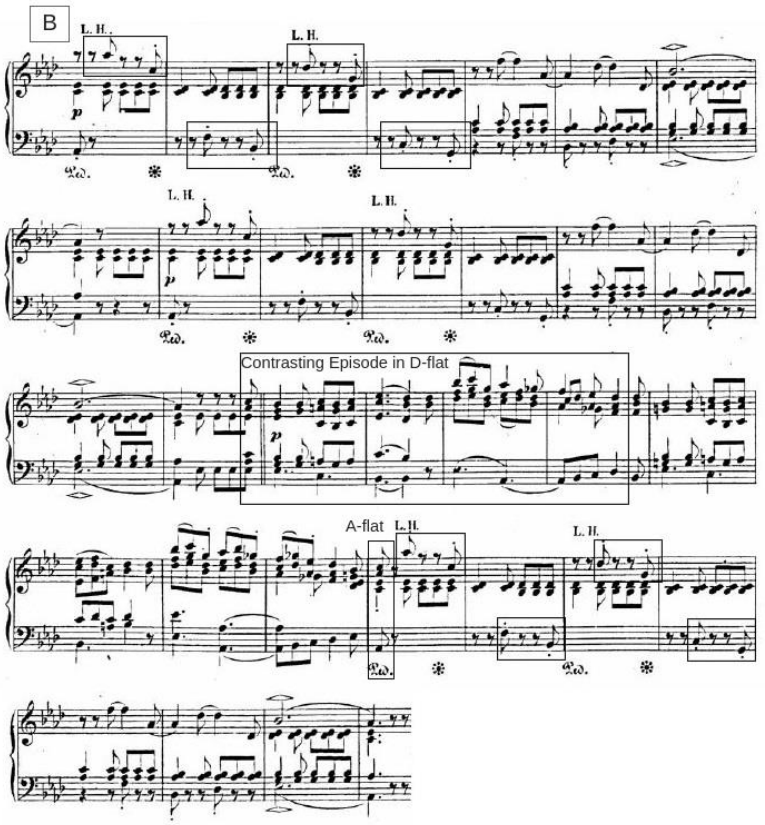
The brightness and light comes back in this lively hunting song. This selection, in compound binary meter, has an ABA form just like Nos. 1, 4, 5, 6, and 7; the outer sections (A) are identical. The imitations of horn calls and the quick 6/8 meter with the rousing and passionate spirit are typical of hunting scenes.

The persistent and obsessive rhythmic pattern in both hands generates the excitement of the hunter's spirit, creating a forward drive that causes technical difficulties for the performer (see Ex.34)



Ex. 34. *Jagdlied* A-section, Repetitive horn call rhythmic patterns

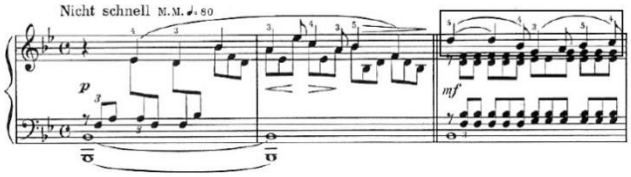
The surprise comes in the B section, when the placement of the melody occurs on the third quaver of each pulse (see Ex.35). In this passage the relationship between melody and accompaniment is inverted: while the inner voices provide the always repetitive rhythmic accompaniment, the outer voices exchange the melody line between soprano and bass.



Ex. 35. *Jagdlied*. B-section.

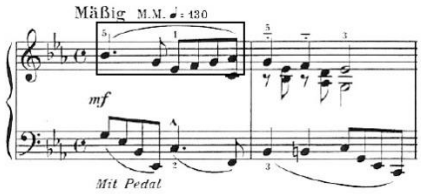
No. 9, *Abschied* (Farewell), in B-flat major

Finally, Schumann´s farewell to the forest journey is expressed by a tenderly lyrical and romantic postlude. The musical texture is created by the superposition of the melody and a bass pedal point with the inserted harmonic quaver accompaniment in the inner voices, creating a rather relaxing atmosphere like a lullaby in the evening. This is the only piece of the cycle that begins with a short introductory phrase (see Ex.36).



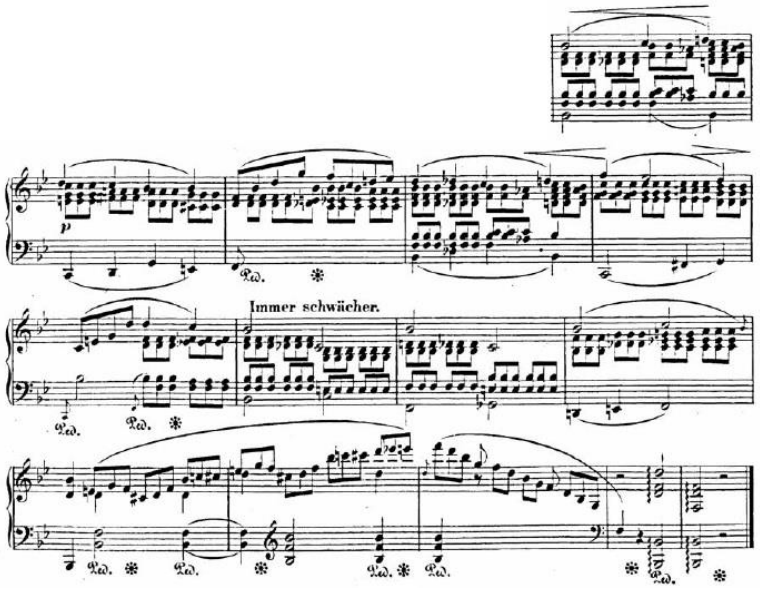
Ex. 36. *Abschied*, Op. 82. Introduction and theme.

Its main melody echoes the opening phrase of No. 6, *Herberge* (see Ex.37), yet another example of the motivic relationships between the individual pieces.



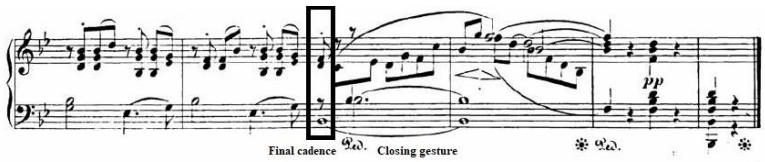
Ex. 37. *Herberge*, Op. 82, mm. 1-2

The ending part of *Abschied* (No. 9) offers a substantial conclusion to the entire work, sealing the contents together. Its unusually lengthy *coda* takes 14 of its 54 bars (see Ex.38)

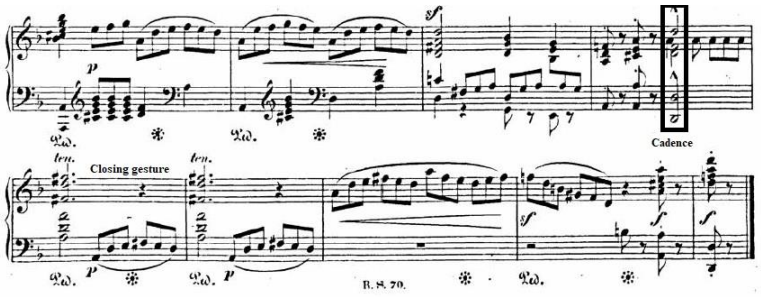


Ex. 38. *Abschied*, Op. 82. *Coda*

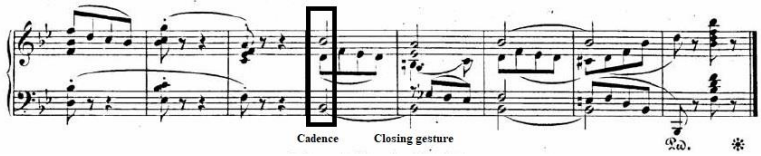
Schumann´s common use of a closing gesture for each of the individual pieces of *Waldszenen* (except No.8) is another unifying characteristic of the cycle. After arriving to the final cadence in the tonal key-center of each piece, Schumann adds a closing phrase (Coda), to give the listener a conclusive statement, summarizing the content of the work, or possibly conveying a feeling of natural mystery (see Ex. 39-46).



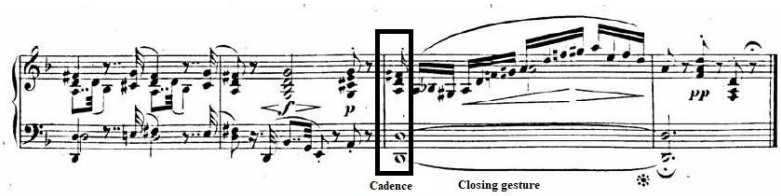
Ex. 39. *Eintritt*, No. 1, closing gesture



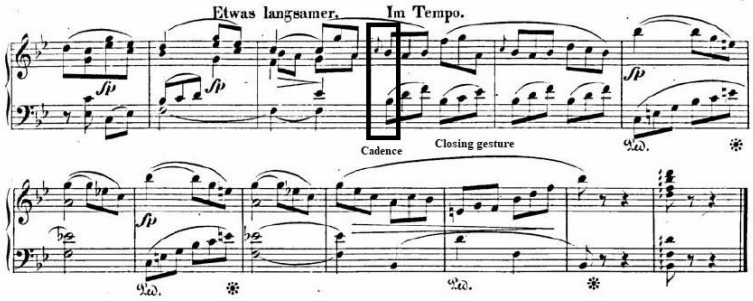
Ex. 40. *Jäger auf der Laue,* No. 2, closing gesture



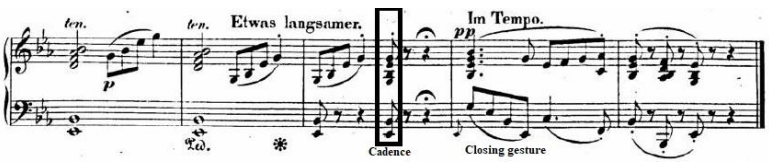
Ex. 41.*Einsame Blumen,* No. 3, closing gesture



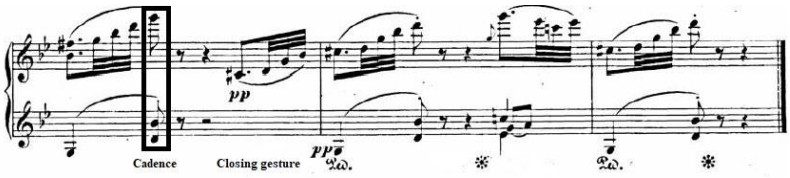
Ex. 42. *Verrufene Stelle,* No. 4, closing gesture



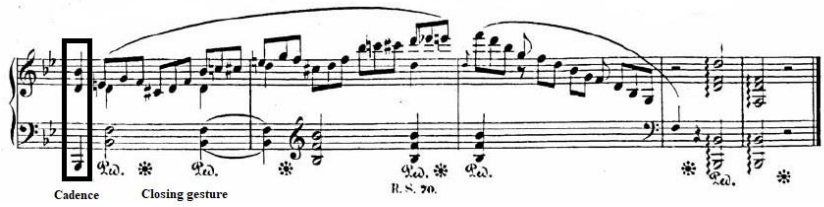
Ex. 43. *Freundliche Landschaft,* No. 5, closing gesture



Ex. 44. *Herberge,* No. 6, closing gesture



Ex. 45. *Vogels al Prophet*, No. 7, closing gesture



Ex. 46. *Abschied*, No. 9, closing gesture

Variations on the name 'Abegg' for piano, Op.1

Before Schumann published his opus 1 he had already composed eight polonaises, six waltzes, an incomplete piano concerto, several youthful songs, a set of variations for piano four-hands, and various other shorter pieces, mainly inspired by Franz Schubert´s polonaises and waltzes for piano solo and duet. On November 6, 1829 he wrote to Friedrich Wieck professing his love for Schubert:

> There is truly no music other than Schubert´s which is so psychologically remarkable in its progression and association of ideas and its apparently logical discontinuities; how few (composers) have been so capable, as he has, of impressing such a single personality on such varied multitudes of tonal pictures.[42]

The Variations on the name 'Abegg' for piano, Op.1, proved Schumann´s early immersion in the so-called *bravura* style, since it followed some of the conventions and aesthetics of entertainment-oriented postclassical variation sets. Schumann had begun sketching the piece in 1830, while still a university student in Heidelberg. At that time he enjoyed local fame as a salon pianist and was still receiving piano lessons with Friedrich Wieck with the intention of becoming a virtuoso pianist.

Schumann did not neglect a glittering virtuosity, especially rapid passagework in the upper register, a hallmark of the virtuoso style of the day. However, the virtuoso

[42] Schumann, Clara. *Early Letters of Robert Schumann*, dated 6 November 1829, p.77

element is not dominant. He intended the work to be comparatively conventional, entertaining, and pleasing. Overall, the *Abegg Variations* were considered more comprehensible than Schumann's later piano compositions. The music does not have rapid changes of mood or texture, dissonant passages or strange rhythms.

Although Schumann's reviewers found the *Variations* to have a new and strange approach, they saw it as enjoyable and even playable. Ludwig Rellstab reviewed the *Variations* for his periodical *Iris im Gebiete der Tonkunst* and wrote: "They are the work of a gifted pianist and indeed are grateful and brilliant"[43]; G.W. Fink's *Allgemeine Musicalishche Zeitung* reported that the 'Abegg' theme was "very curious, well invented and attractive, but not of the usual mold."[44]

Paris was both the musical capital of Europe and the center of piano virtuosity, so it was appropriate that Schumann's title for this work was in French: *Théme sur le nom 'Abegg,' varié pour le pianoforte et dédié à Mademoiselle Pauline Comtesse d´Abegg.* In the autographic lists of his works, Schumann adhered to the more precise date of Heidelberg, July and August 1830. The first impression of the work appeared in November 1831 and was published by F. Kistner in Leipzig. Just a few days later, on December 7, 1831, Schumann made his debut as a writer by publishing in the *AmZ* an essay on Chopin's variations Op. 2 *"Là ci darem la mano" varié pour le pianoforte,* from the opera *Don Giovanni* by Mozart. In his review entitled *"An Opus II"* Schumann stated: "Hats off, gentlemen, a genius."[45] Chopin´s Variations were written for piano and orchestra and had a tremendous impact upon Schumann, who indeed had also written a version of the 'Abegg' variations for piano and orchestra, with a separate introduction, as it appears in his early sketches and arrangements of the work.

The composer requested that the work appeared before November 18th, the birthdate of the dedicatee of the composition, to whom he addressed in the dedication, with a touch of romantic fancy, as *Mademoiselle Pauline Comtesse d´Abegg.* But she was no countess. Meta Abegg (1810-1834) was a beautiful and accomplished pianist who met Schumann in Mannheim when attending a masked ball in 1830. In fact, the first written recollection of the name Abegg was on Schumann´s diary from February 22nd 1830, in which the composer wrote: "Abegg waltzes."[46]

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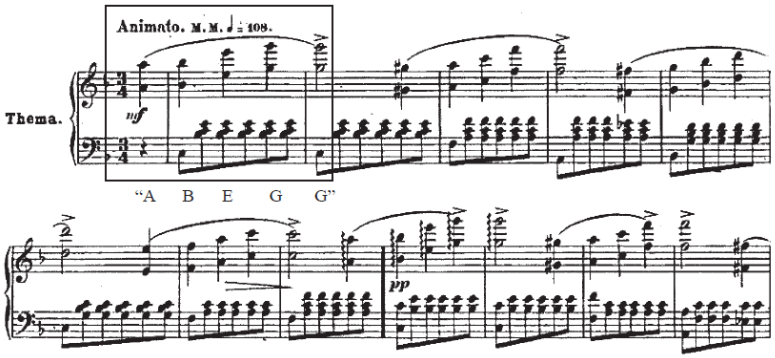
[43] Ludwig Rellstab, "Theme sur le nom Abegg pp." *Iris* 3, no. 8 (Feb 24, 1832): 31.
[44] Fink, Gottfried Wilhelm. "Thème sur le nom 'Abegg' varié pour le Pianoforte," *AmZ* 35, no. 37 (September 11, 1833): 615.
[45] Allgemeine Musikalische Zeitung, December 7, 1831
[46] Schumann, Robert. *Tagebücher*, vol. I: 1827-38, ed. George Eismann (Leipzig, 1971) p. 228

Schumann´s new approach to the Variation form incorporates aspects of his concept of poetic music by combining postclassical conventions with a sophisticated musical level of expression. His indebtedness to other composers such as Weber, Moscheles, Hummel and Beethoven is apparent.

Interpretative Considerations

In addition to the unusual word/theme used as the basis for the work, there are three variations, a one-page improvisatory and lyrical interlude (*Cantabile*), and a last more developed section: *Finale alla Fantasia* (*Vivace*).

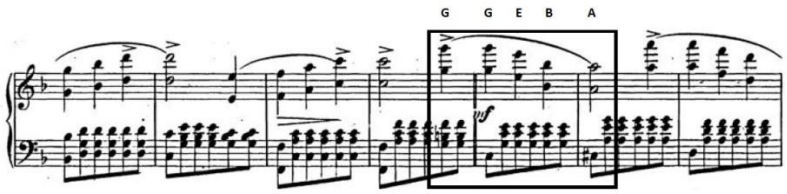
Schumann chose a theme of his own composition, derived from the last name of the work´s dedicatee, which revealed his originality from the beginning. A musical thematic motto was created by spelling out the theme, based on the name A-B-E-G-G (the letter 'B' being equivalent in the German musical nomenclature system as B flat). The idea of using musical pitches to spell words greatly appealed to Schumann (letters becoming sounds and sounds becoming words) (see Ex. 47).



Ex. 47. *Abegg Variations,* Op. 1, Theme

The theme

The Abegg Variations are constructed over a minor second and a broken chord pattern, supported by a slow harmonic rhythm accompaniment. The waltz time, in a repetitive ¾ rhythm, conveys a feeling of dancing at a masquerade. The theme features incessant two-measure groups and repeated eight-measure phrases, with an AA'BB' design. It is also interesting because Schumann derives the "B" section of the theme by presenting the motto ABEGG in retrograde (G-G-E-B flat-A) (see Ex. 48).

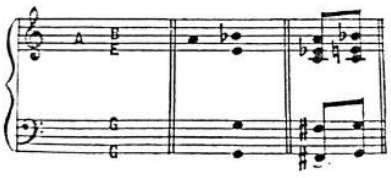


Ex. 48. *Abegg Variations*, Op. 1, B-section of the Theme

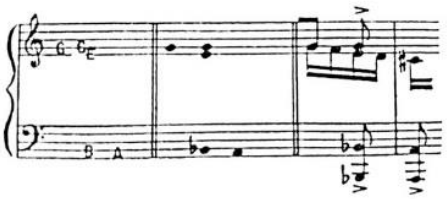
The individual sections of the *Abegg Variations* diverge widely from the theme, preserving only a little relationship to it by the use of its characteristic *motif*, a reiterated interval, a harmonic progression, etc. The character or mood often changes sharply from variation to variation. The composer provides three straight variations, all of them in the same key of F Major.

Variation 1

From the beginning, the theme seems to appear incomplete in this variation, only presenting its first two notes (the minor second A and B-flat), but in fact, Schumann uses all five notes of the theme in a vertical combination, hardly audible, into a series of ascending chords. Likewise, it happens when arriving to the retrograde B section of the theme, in which the G-G-E-B-A is also verticalized (see Ex. 49 and 50).



Ex. 49. *Abegg* Variation 1.
Verticalized theme in A-section

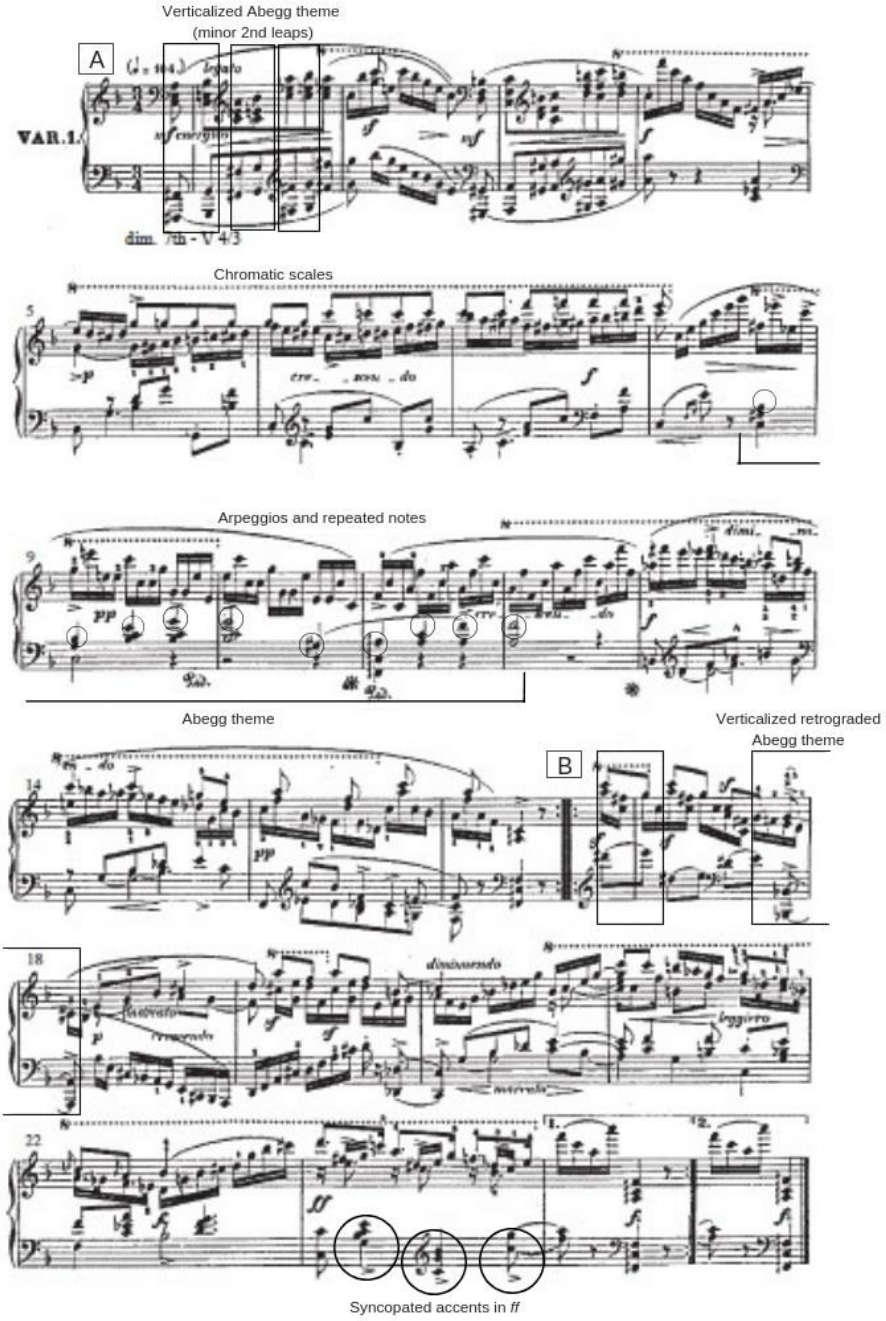


Ex. 50. *Abegg* Variation 1. Retrograted
Verticalized theme in B-section

Schumann introduces a varied range of technical devices and rhythmic patterns in the first variation. The dominant and tonic harmonies of the theme are embellished with sliding diminished-seventh chords, followed by descending arpeggios, rapid chromatic scales and repeated notes. Although he features the single-line runs typical of the *bravura*-style variations, the harmony and texture of the music is treated in a more complex manner. By measure 8 the melodic contour of the theme appears in its complete version, this time in the top-notes of the left hand chords, over which the right

hand plays broken arpeggios. By measure 13 the right hand descending chromatic melodic line, is accompanied by a sequential diminished harmony that closes this section in the tonic key of F Major (see Ex. 51).

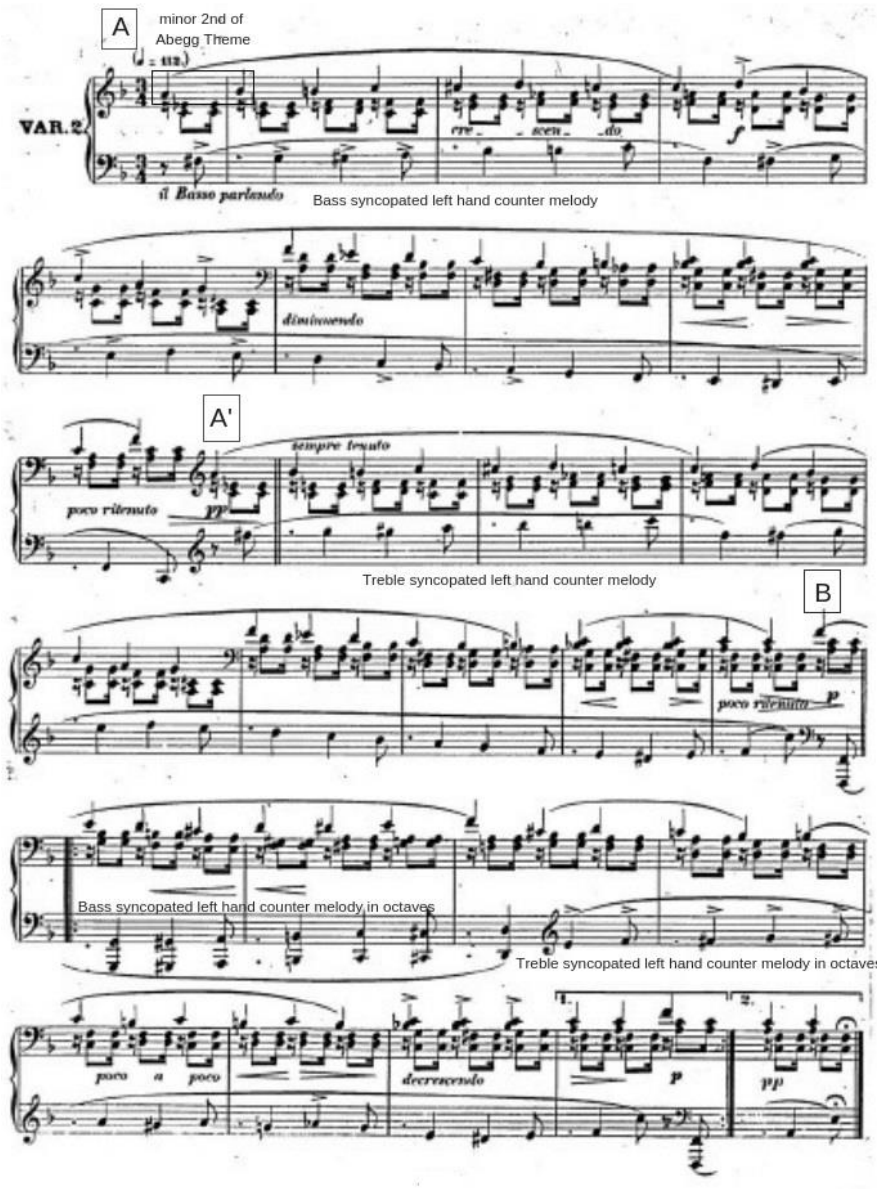
The second half of the variation overlays running arpeggios and descending syncopated figures. The rapidly changing figuration makes the phrase structure of the theme difficult to discern, especially when Schumann places accents in the middle of the measure. Schumann´s agogic and dynamic articulations are constant and clearly indicated in the text.



Ex. 51. *Abegg Variations,* Op.1, Variation 1

Variation 2

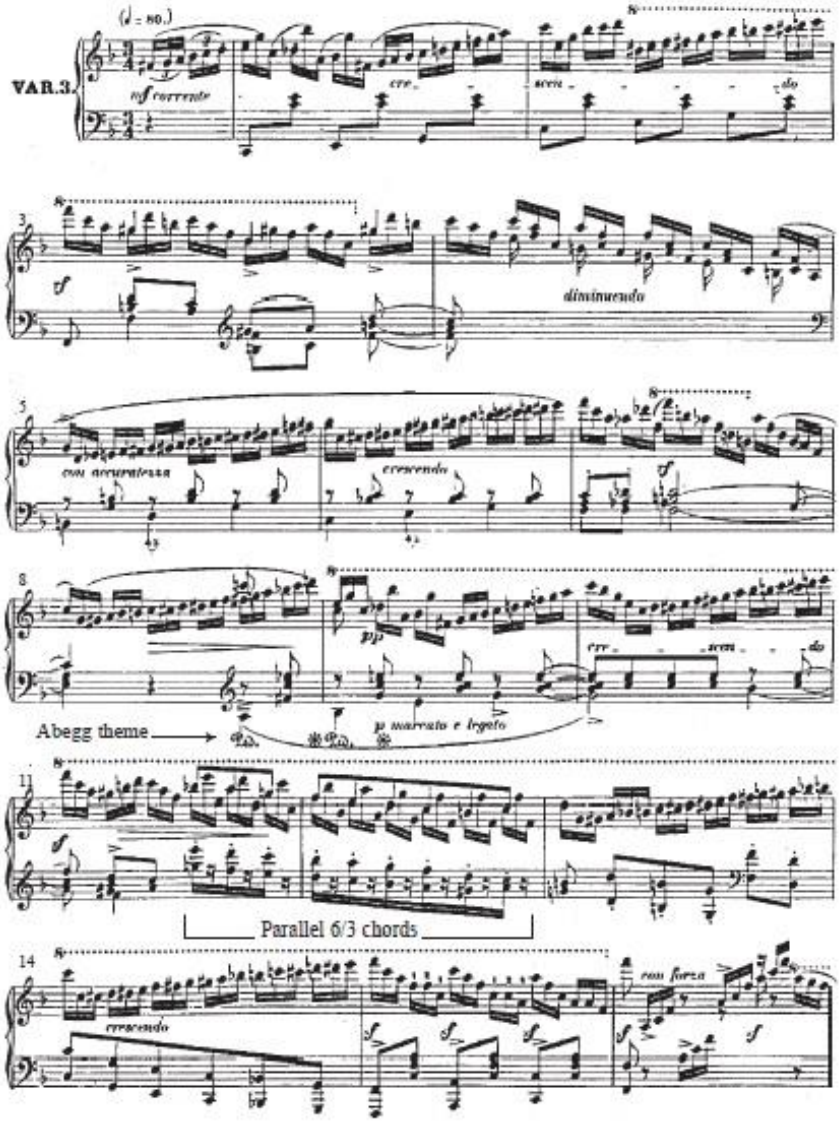
In this variation, as oppose to variation 1 and 3, we can already perceive Schumann´s unique lyrical style. The original melody of the theme appears in the upper voice only in its first two notes (the minor second A B-flat) continuing a chromatic ascendant line which is answered by an accentuated and chromatic syncopated left-hand part (*il Basso parlando*) that crosses between bass and treble. Schumann presents the harmonic structure of the theme almost in an imperceptible manner (see Ex. 52).



Ex. 52. *Abegg Variations,* Op. 1, Variation 2

Variation 3

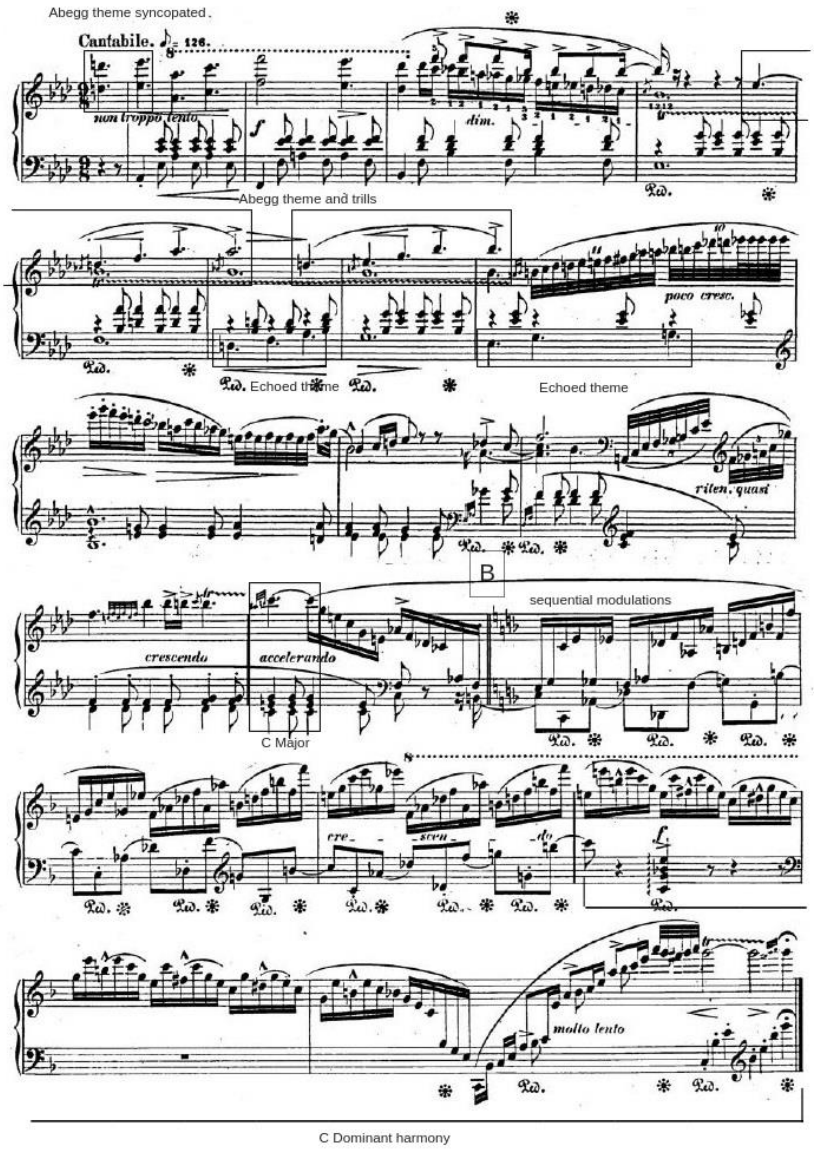
This Variation presents a more transparent, typically postclassical texture. The "Abegg" theme only appears in bar 8, written *marcato e legato*, emerging from the accompaniment in the left hand. As if to disorient the listener after this moment of thematic exposure, Schumann follows it with a descending chain of parallel first-inversion chords and a chain of descending octaves and jumps in the left hand, always with incessant semi-quaver triplets in the right hand. This page exhibits all the technical display so appreciated in the bravura-style variations (see Ex. 53).



Ex. 53. *Abegg Variations*, Op. 1, Variation 3

Cantabile

This interlude, written in A-flat Major, escapes the main tonal center of the entire composition. The lyrical and reflective melody in octaves, clearly defines the main tonality of the piece by introducing the minor second (D E-flat) and the broken chord of its tonality. The 9/8 ternary compound meter is well defined by the texturally rich left hand accompaniment, which moves the flow of the music with its ostinato quarter-note eighth-note rhythm. The statement of the theme first appears in the right hand (which simultaneously plays a succession of embellishing trills), answered back by the left hand bass notes. This is followed by melodic chromaticism, repeated notes, trills and arpeggios, which lead the music into a written accelerando that precipitates the arrival of the end of the piece (see Ex. 54).



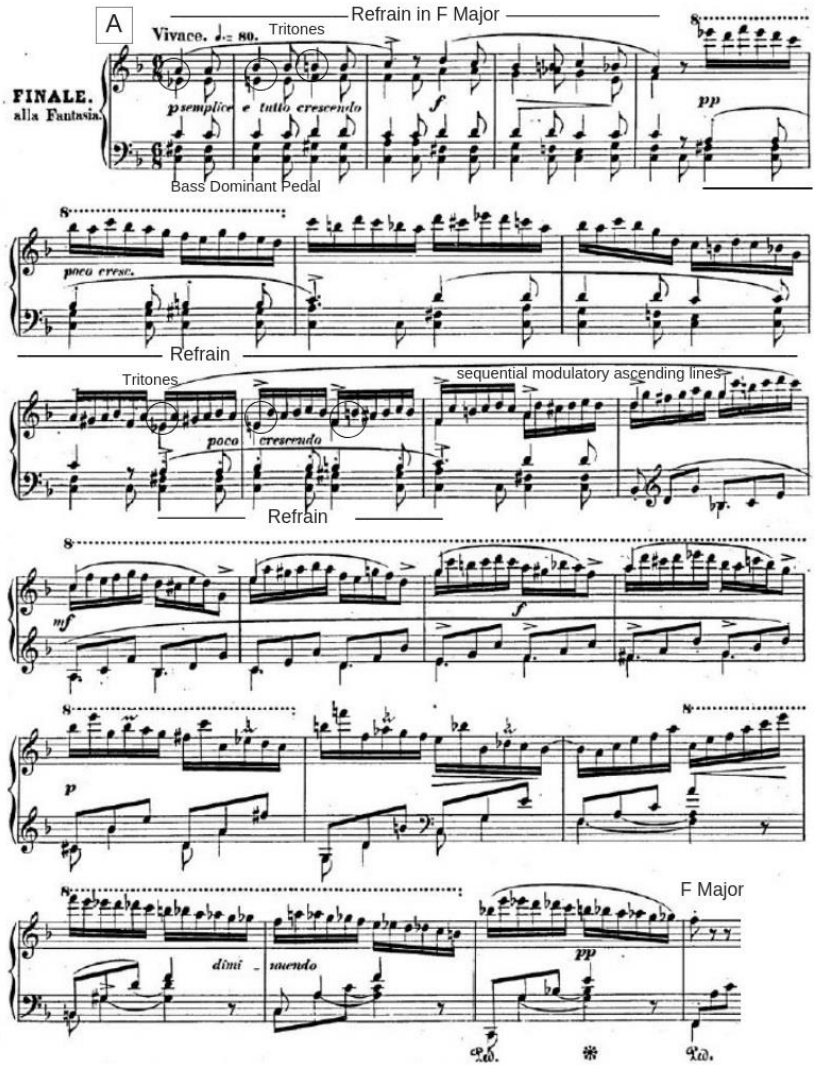
Ex. 54. *Abegg Variations,* Op. 1, *Cantible*

Finale alla Fantasia

This is the longest and more elaborated movement of the set. Although it is based on the formal outline of the conventional Rondo, its title indicates the composer´s intention to develop a formal structure inspired by spontaneous improvisation and musical association, presenting clear allusions to the Abegg theme.

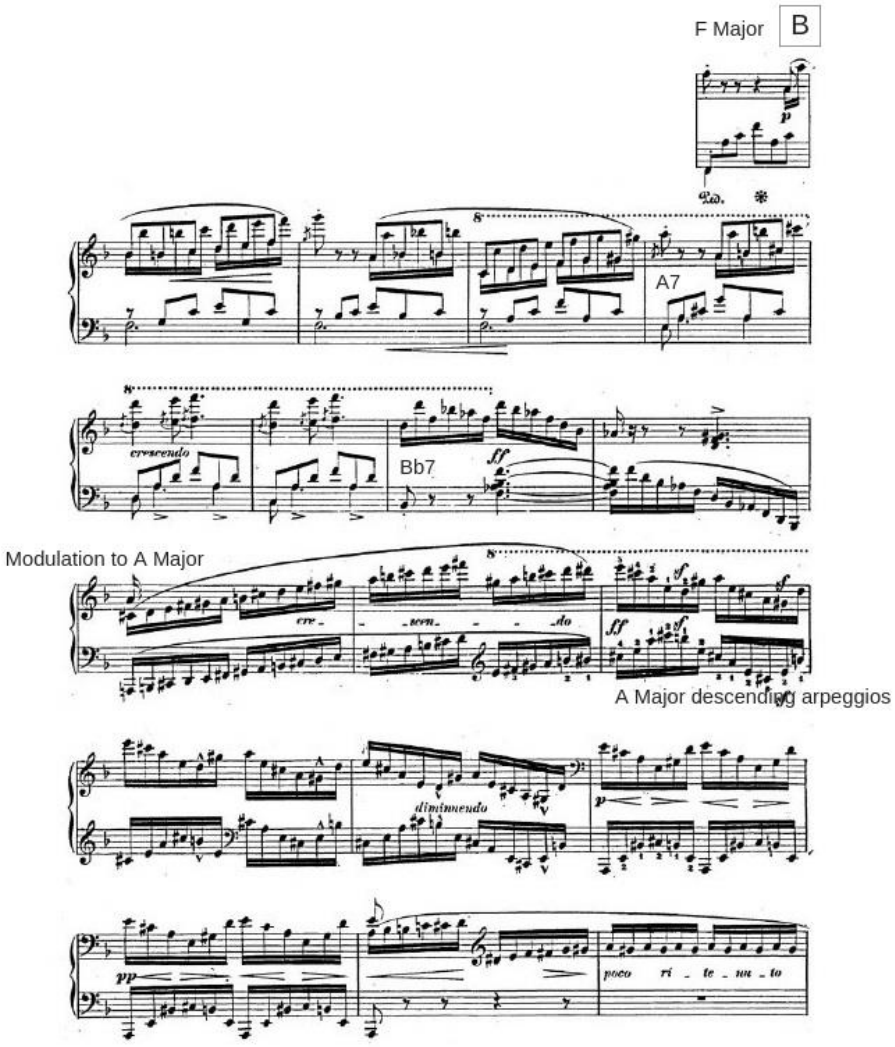
It's a ABA'CA"-Coda structure uses the recurrences of the initial chord progression as refrains, while the contrasting episodes, with a less clear thematic figuration, are basically brilliant virtuoso passages used as modulatory transitions (episode B and C).

The opening refrain, over a dominant pedal, repeats and varies a four-bar chord progression which begins with the usual minor second, a b-flat. The refrain contains a counter-melody within the right hand, creating a sequence of tri-tone intervals, which Schumann will feature along the different sections of the Finale. The use of the intervallic tri-tone and the obsessive chromaticism are omnipresent in the score. After its first statement in the upper melody line, the refrain repeats in the left hand, over which the right hand runs in sequential descending semi-quavers. Yet a third time, the refrain is reiterated, but now presented incomplete due to a modulatory section full of chromaticism that leads to a harmonic progression meant to bring the music back to the tonic of F Major (see Ex.55).



Ex. 55. *Abegg Variations*. Finale A-section (Refrain)

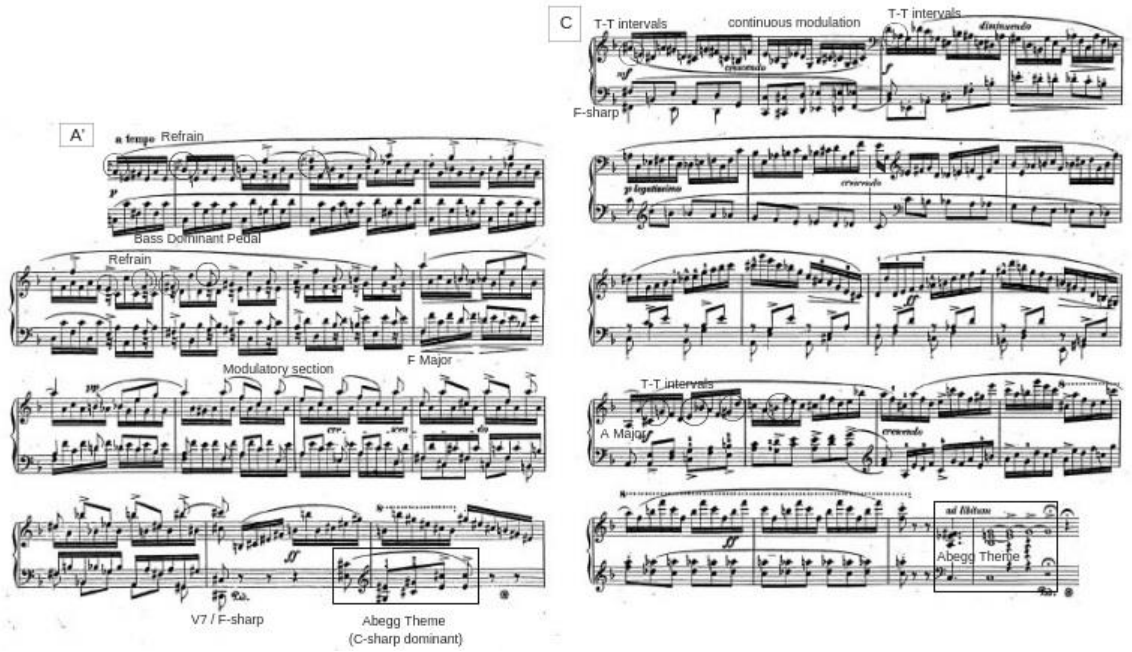
The second episode begins in F Major with an ascending line in broken octaves, after which a short modulatory passage takes the music to the key of A Major, clearly established by an ascending scale doubled in thirds and reinforced by a descending sequence of arpeggios played in both hands (see Ex.56).



Ex. 56. *Abegg Variations*. Finale. B-section (Modulation to A Major)

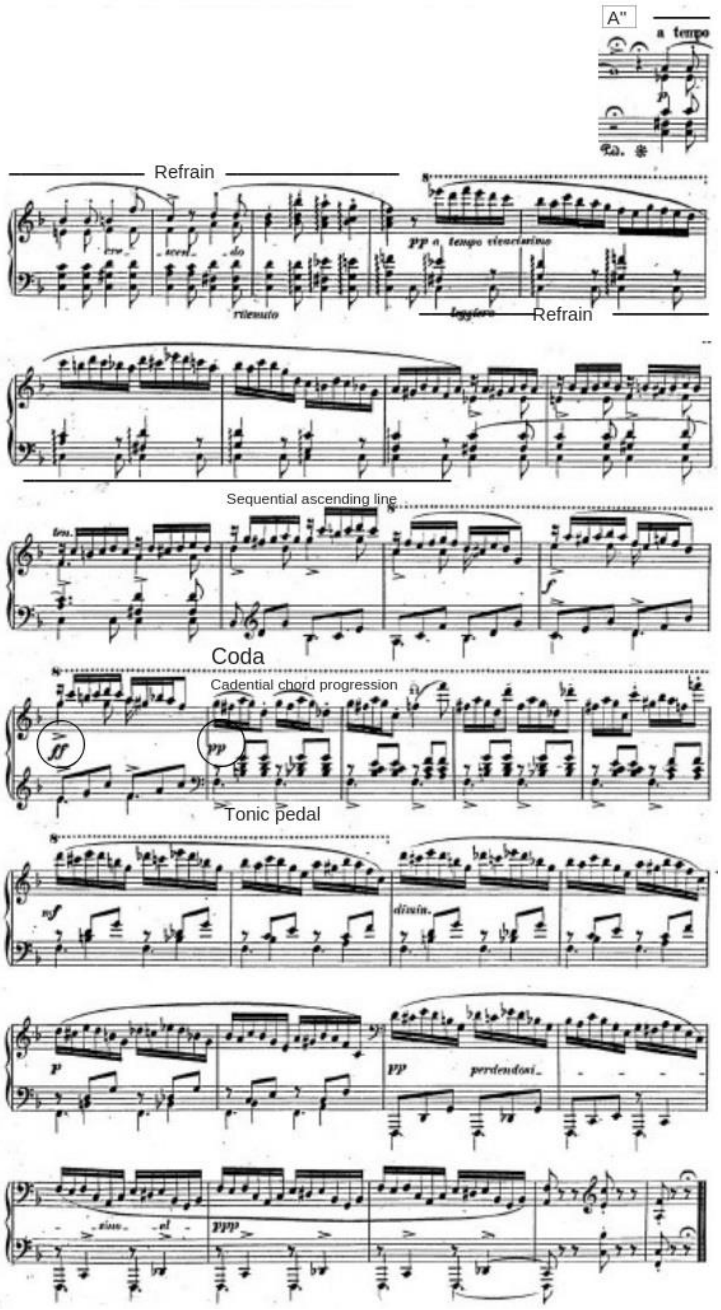
The A' section, again over a dominant pedal, uses the same harmonic progression and chromatic movement as the opening refrain, but this time with a rhythm in semi-quavers, which thicken the texture of the music. The refrain incorporates the addition of a syncopated and accented upper counter-melody, followed by another varied statement constructed with a chromatic ascending line, which is doubled and accentuated in the treble and bass voices. The music harmonic rhythm momentarily settles down for two bars in the tonic F Major before progressing into the transition to the second episode. Ultimately, and after accelerating the harmonic rhythm, the clearest reference to the Abegg theme appears, emphasized through horn-like doublings, in the most harmonically distant point in the movement (V_7/F#). Right after alluding to the main theme, Schumann disintegrates any sense of thematic clarity by introducing a wide

range of modulations and tri-tone perpetual-motion figurations in the second episode. More than the rest of the movement, this section presents a typical postclassical pianistic style in the virtuoso fashion, which after displaying music fireworks, arrives to a sudden stop of the music with the quotation of the Abegg theme, *ad libitum* (see Ex.57).



Ex. 57. *Abegg Variations*. Finale. Sections A' and C.

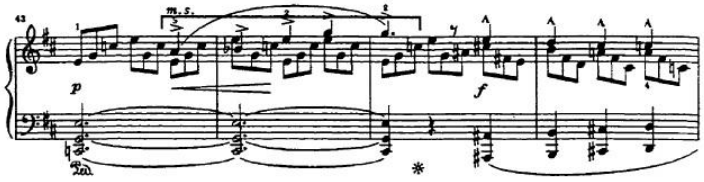
After the last statement of the Abegg theme, the music stops with a *fermata* written over a quarter-note rest. Then, the last and third statement of the refrain (A") is presented and freely varied, preparing the listener for the conclusion of the work. This time the refrain is quite similar to the first one (A), but slightly varied. In fact the third and fourth bar are marked *ritenuto*, to embellish the melody with lyrical arpeggiated chords, giving the interpreter more freedom for its presentation. The second varied statement of A" is marked *pp* and *leggiero* with an indication *a tempo vivacissimo*, intending a progressive acceleration of the tempo. After a sequential ascending melodic line, a sudden crescendo is indicated as *f* and *ff* in the last two bars preceding the Coda, which radically changes the dynamic level of the music to *pp* and precipitates the waltz-like melody into a final descending and repeated harmonic progression, which leads the music to its final cadence, two *staccato* chords in *ppp* (see Ex.58).



Ex. 58. *Abegg Variations. Finale.* Section A" and Coda

The *Abegg Variations* use its style of virtuosity to inspire the search for the connections between theme and variations, essential to Schumann´s poetic approach to composition.

Schumann quoted himself by introducing at pitch the first five notes of his Op.1, the *Abegg* theme, in his Intermezzo Op.4 No.6 at measure 44 (see Ex.59).



Ex. 59. *Intermezzo*, Op.4, No. 6, *Abegg* Theme.

Faschingsswank aus Wien Op.26

Faschingsswank aus Wien Op.26 was composed in 1839 during Schumann's visit to Vienna, the city of his musical idols Beethoven and Schubert, from whom the use of sonata and rondo form provided him with models for this work. In September of 1838, Schumann left Leipzig and travelled to Vienna with the intentions of moving there. He had proposed marriage to Clara Wieck a year earlier, in September 1837, but her father had brutally rejected the proposal and forbade contact between the two. Wieck took Clara on an extended concert tour which included a long stay in Vienna.

Although the financial condition of the *Neue Zeitschrift fur Musik* was fairly satisfactory, Schumann thought that if the paper were published in Vienna it would become more successful. However, he soon became discouraged after being told that he would not be able to publish the *NZfM* unless he obtained Austrian citizenship (Sadie and Grove, 1980).

Schumann admired the Viennese musical heritage, but he condemned their current superficial musical culture, finding a very unpromising and conservative environment for his musical ideals. Though concerts and operas were given in abundance, the choice of repertoire was too old-fashioned for Schumann's taste. As he wrote to Clara: "One recoils from the superficial way in which [the Viennese] react to the world, people, and art with no sense of good judgment ... Vienna is a hole in the wall compared to Leipzig."[47]

The very first mention of the piece was in Schumann´s diary entry of 20 March 1839, which reads: "Happily began a Carnival Jest; five pieces, but came to a halt. I'll finish it, though." Eleven days later we can read: "Writing a 'corpse fantasy' [later Nachtstücke Op.23] since Monday…previously worked on a 'Carnival Jest from

[47] Schumann, Clara and Schumann, Robert. Briefwechsel: Kritische *Gesamtausgabe*, Vol.1: 1831 -1838, ed. E. Weissweiler et al. (Basel:Stromfeld/Roter Stern, 1987), 331.

Vienna', both still unfinished." In a letter of 7 April to Clara he called *Faschingsschwank* "a romantic spectacle."[48] At that time the work was still far from finished and on 22 February 1840 Schumann wrote to Clara:

> I have worked on my *Faschingsschwank* over the last few days and finished it apart from the final page, which I will attach when the moment is right. It will amuse you greatly, and has incidentally turned out to be quite portly, at some thirty pages.[49]

Schumann's stay in Vienna witnessed the birth of many good compositions, almost all of them for piano. These pieces have maintained a firm place in the pianist's general repertoire to the present day: the *Arabeske* Op.18; the *Blumenstück* Op.19; the *Humoreske* Op.20; the *Novelletten* Op.21; an unfinished movement for a piano concerto in d minor; and in March 1839, toward the end of his stay, the *Nachtstücke* Op.23, *Faschingsschwank aus Wien* Op.26 and the first three numbers of his Op.32 (*Scherzo, Gigue and Romanze*).

Faschingsschwank aus *Wien* Op.26, described in a subtitle as *Phantasiebilder* for the piano (*Fantasy Pictures*), was published in August 1841 by Pietro Mechetti. The composition was dedicated to Simonin de Sire, a landowner and amateur musician living in Dinant (Belgium) and known to be a warm admirer of Schumann. On 10 November 1840 he wrote to de Sire:

> That I have not forgotten you will be proven very soon by a composition of mine appearing in Vienna, *Faschingsschwank aus Wien*, on which I have placed your name. May you look kindly upon it, and may the piece also give you pleasure.

Schumann's new opus met with a decidedly warm response from the critics. A lengthy collective review of his piano works, published in the *Allgemeine musikalische* of 17 January 1844, referred to *Faschingsschwank* as:

> …a companion-piece to the Carnival Scenes [Carnaval Op. 9] […]. Flashes of humour appear at every turn; skyrockets of wit and unbridled merriment soar upwards into the skies from all sides, and fireworks of rascally taunts and the most unbridled larks whiz past our ears. The most substantial of these fantastic scenes is, in musical terms, incontestably the Intermezzo No. 4, which of all the pieces in this collection appealed to us the most.

Faschingsschwank aus Wien is a remarkable work that presents a solution to the big "structural problem" of the 19th century. With this monumental composition Schumann produced perhaps the most characteristic example of his concern with Classical form, a long digression on the sonata tradition. In the words of Erica Reiman*: Faschingsschwank aus Wien* might be considered a reflection of 1830's Vienna, as

[48] Schumann, Clara. *Early Letters of Robert Schumann*, 1888. p.290.
[49] Ibid, p.297

symbolized by Beethoven's sonatas and symphonies, through Schumann's concave mirror (Reiman, 1999).

This work is a portrait of the many moods of Vienna´s huge carnaval celebration. *Fasching* is the southern German dialect´s term for Carnaval, *Schwank* is a joking story. The words together add up to a private joke that Schumann devised as a parting tribute to the censors of the Imperial and Royal monarchy.

Interpretative Considerations

Schumann achieves new and perfect proportions by extending the movements to five and by presenting a key structure ingeniously derived from the identical key structure of the first movement: B flat Major-g minor-B flat Major- E flat minor-B flat Major.

Title	Key Structure	Form
Allegro *(Ser Lebhaft)*	Bb Major	Rondo Form
Romanza *(Ziemlich Langsam)*	g minor	ABA Song Form
Scherzino	Bb Major	Episodic, like a Rondo in construction
Intermezzo *(Mit Größter Energie)*	eb minor	Based on transposition
Finale *(Höches Lebhaft)*	Bb Major	Sonata Form

Table 5. *Faschingsschwank aus Wien* Op. 26. Key Structure and Form.

Two substantial outer-movements capture the whole structure of the work: the first movement, with a free Rondo form, is the corner-stone of the work and offers a unique solution for replacing the first-movement-form of the traditional sonata. The closing movement, the finale, is in a rather strict sonata-allegro form. Schumann here reversed the process in which Beethoven´s late sonatas were constructed, by beginning with the Rondo and ending with the traditional-sonata-form movement, so it could be looked at as a sonata "turned around".

The three contrasting inner movements which contribute to the link of the entire work are really short character pieces which function as contrasting movements: a second slow movement *Romanze* in G minor, a bright and playful *Scherzino* placed in the middle of the suite, and a fourth movement *Intermezzo* which shows symptoms of the sonata principle in its key structure.

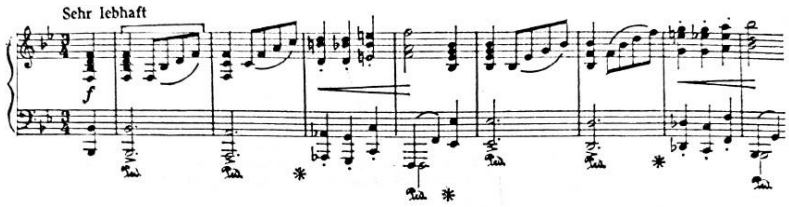
Allegro (*Sehr lebhaft*) in B-flat Major

The combination of the rondo and variation form was often found in the rondo movements of works in sonata form during the classic period. But in Schumann´s *Allegro* of *Faschingsschwank aus Wien* Op.26 the rondo pattern is unpredictable. The sections are of widely varying lengths, the recurrences of the main theme (*ritornello*) are somewhat irregular, and the sections seem to evolve from the main theme´s rhythmic features. Rather than using the rondo as a more or less standard form, Schumann employs it as a unifying principle to tie together his poetic ideas. Usually all of the sections of the rondo have the flavor of the main theme or are variations of it.

The first movement is a vast Allegro in triple time ¾. It is the only movement related to the study of the variation techniques and needs special comment because of its unusual poetic connotations, is intricate and ingenious, and because of its larger scope and form. Schumann here employed variation techniques continuing his mental habit of varying material. While it is true that Schumann´s writing in this work is far removed from the clear variation form and technique of the *Abegg Variations* yet here there is an extension of the principles which are frequent in Schumann's non-variation works. Often the use of the theme ideas resembles a miniature variation.

The overall picture of the form of this movement is a rondo. In letter symbols the form would be thus: A, B, A', C, A, D, A - E, F, A, Coda.

The theme and its rhythmic *motif* (quarter note and four quavers) is the central idea that builds and unifies the movement. Observe the recurring rhythmic *motif* in the theme (see Ex. 60):



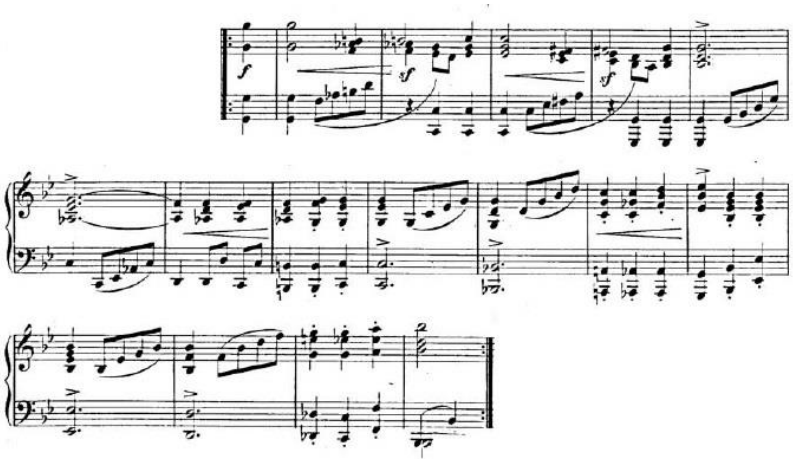
Ex.60. *Faschingsschwank aus Wien* Op.26, A-section of the theme

There are two exact repetitions of the main theme and three other appearances which are variants of it.

In between these occurrences of the recurring theme the composer presents six interlocking episodes, including a Coda, which are somewhat related to the main theme. While these sections are not variations in the conventional sense of the term, the

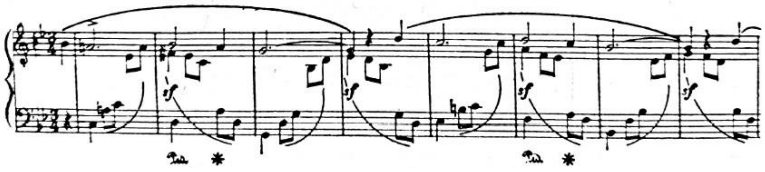
characteristic rhythmic motive from the main theme serve to unify the movement through a common source of inspiration.

The theme is organized like a minuet and trio on its initial appearance, with the trio in c minor (see Ex.61).



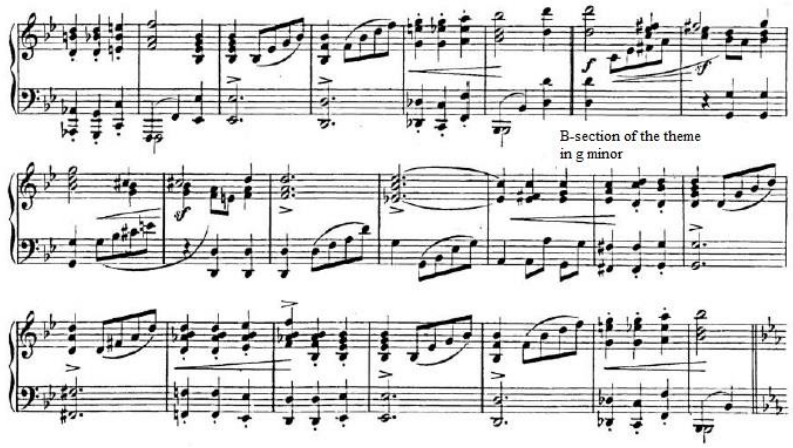
Ex. 61. *Faschingsschwank aus Wien* Op.26, B-section of the Theme

The first episode (B), in g minor, again uses the same rhythmic pattern from the theme in the counter-melody, giving the episode its continuity (see Ex. 62).



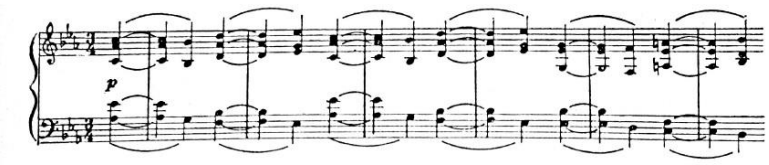
Ex. 62. *Faschingsschwank aus Wien* Op.26, first episode

This episode is followed by the first return of the recurring theme (*ritornello*), which now has the trio, originally heard in c minor at m. 9, in the key of g minor, at m. 71 (see Ex.63).



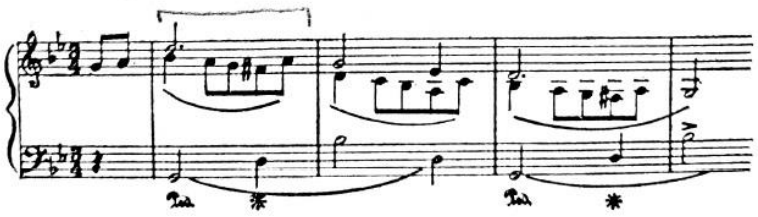
Ex. 63. *Faschingsschwank aus Wien* Op.26. The Trio (or B section) of the theme, in g minor.

Then a second episode (Ex. 64), in E-flat Major, appears with a change of meter. This episode creates a chain of suspended and resolved chords, moving from a long chord to a short one, illustrating Schumann´s habit of writing rhythmic patterns across the bar line. The projection of the correct meter is accentuated by adding pedal on the tied-over first beat.



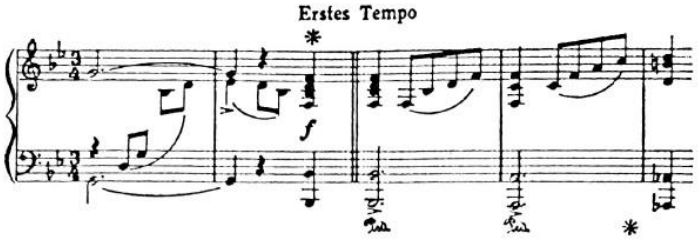
Ex. 64. *Faschingsschwank aus Wien* Op. 26, Second episode (C)

After another appearance of the theme, a third episode (D) appears again in g minor and with the same exact rhythmic *motif* from the theme (see Ex. 65) It establishes a clear relationship with the first episode (B), using the persistent rhythmic pattern of the recurring theme, again with a superposed counter-melody. It turns out to be not only an episode, but a mini-rondo seventy-one measures in length.

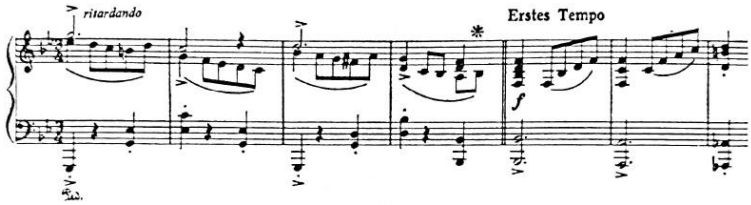


Ex. 65. *Faschingsschwank aus Wien* Op. 26, mm. 150-154

At the end of episode D, the recurring theme arrives again with the same identical rhythm, but in this occasion the end of the episode in g minor resolves into the third beat of the measure (compare Ex. 66a and 66b), thereby overlapping its completion with the up-beat pulse of the main theme.

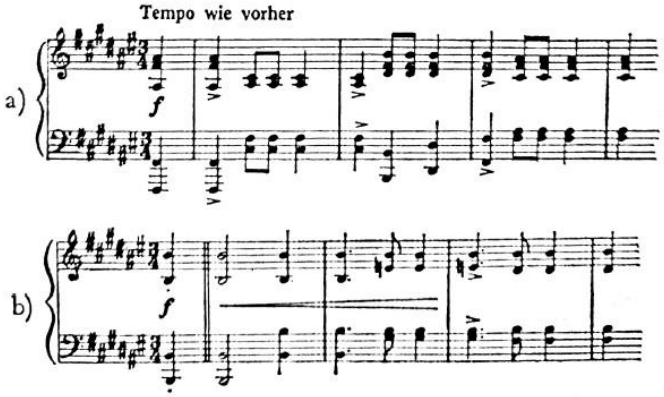


Ex. 66a. *Faschingsschwank aus Wien* Op. 26. Recurring theme with its up-beat opening, after episode B



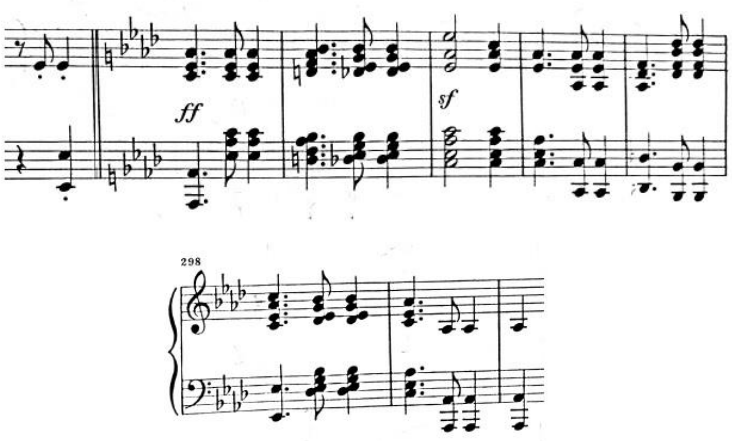
Ex. 66b. *Faschingsschwank aus Wien* Op. 26. Recurring theme overlapped by the end of episode D

After a full-stop in the flow of the music, a central episode (E) conveying the feeling of a development section begins with a Schubertian waltz in F-sharp Major *Tempo wie vorher*. It is followed by a set of new rhythmic ideas in B Major, evoking a Carnaval parade fanfare-like sequence, modulating over a wide range of tonalities (see Ex.67).



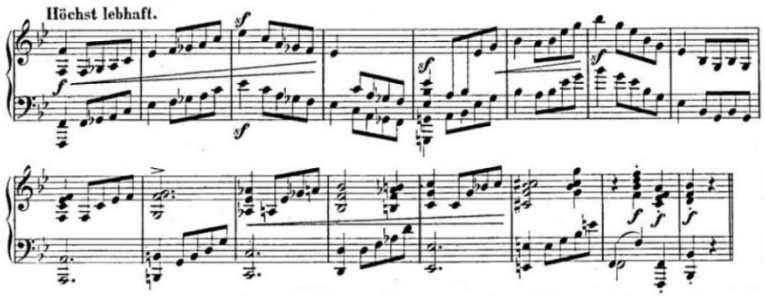
Ex. 67. *Faschingsschwank aus Wien* Op. 26, *Allegro* (*Tempo wie vorher)*

Following this section, Schumann alludes in *fortissimo* to the revolutionary French theme of the *Marseillese* in a parodic way (see Ex.68). During the time of the composition this hymn was strictly forbidden in Vienna. The Austrian censor enforced many political restrictions including a ban against so revolutionary a sentiment as the *Marseillaise*, but Schumann, who had been much worried by the government officials on account of his newspaper, took this opportunity of playing off a joke upon them.



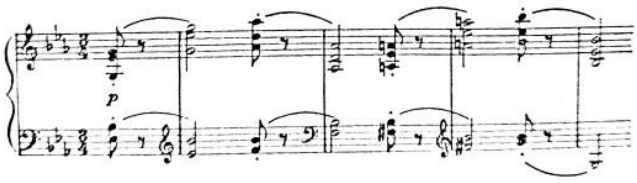
Ex. 68. *Faschingsschwank aus Wien* Op. 26, *Allegro.* Marseillese theme.

After this quotation, the episode continues with its persistent modulatory movement, starting in D-flat and taking the music to F Major, which is when Schumann introduces a recapitulation to avoid the over-use of the main theme, intending not to weaken the impact of its final appearance. This solution, again with the same rhythmic *motif* of the recurring theme, brings the music back to the home key of B-flat (see Ex.69).



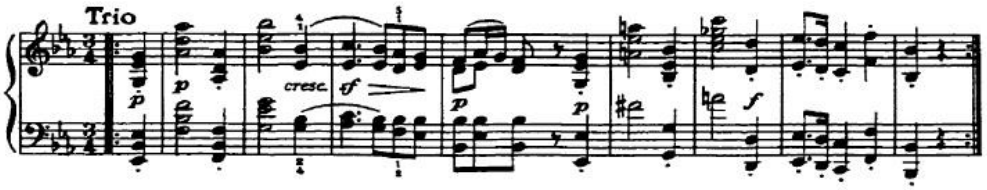
Ex. 69. *Faschingsschwank aus Wien* Op. 26, *Allegro.* Recapitulation

After the recapitulation, a new and more elaborated episode in E-flat Major (F) is presented as a miniature rondo. It includes three varied repetitions of its main theme (see Ex. 70), alternated with three contrasting sections, "b, c, and Coda" that come out of the rhythmic and melodic ideas of A, as if they were a variation of the main *motif*. Consequently, episode F could be considered a miniature rondo-variation form (A, b, A, c, A, c, Coda) reflecting, in its smaller dimension, the overall form of the *Allegro* movement.



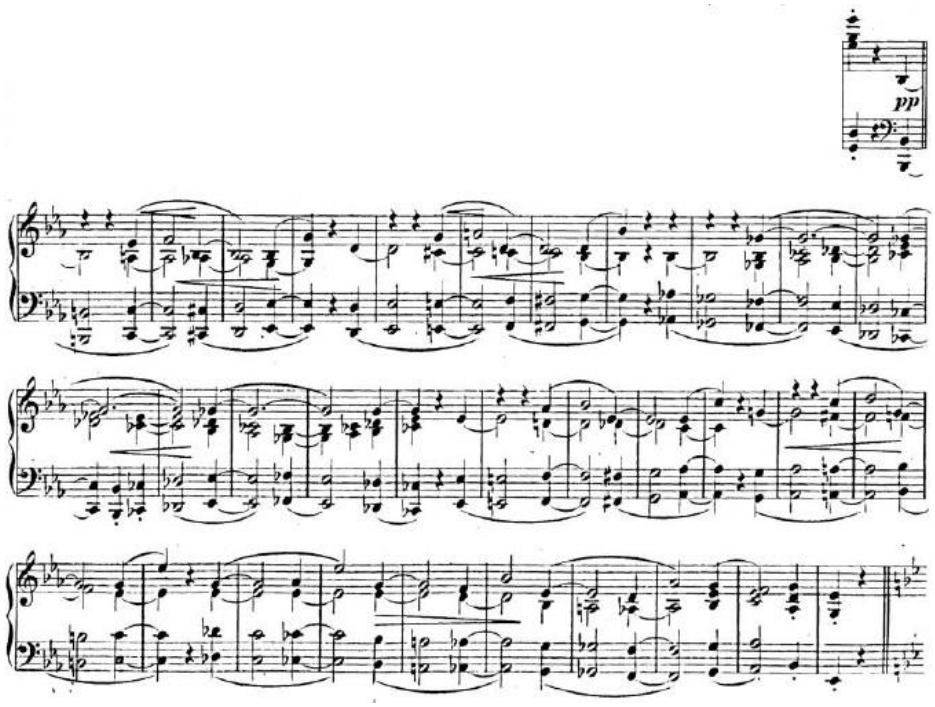
Ex. 70. *Faschingsschwank aus Wien* Op. 26, Main theme of episode F.

The theme of episode F clearly refers to the Trio section of the third movement of Beethoven's Piano Sonata, Op. 31/3 (see Ex. 71).



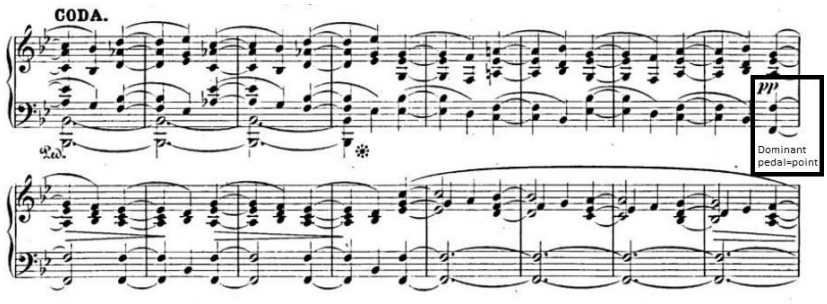
Ex 71. Beethoven Piano Sonata, Op. 31/3.

Before the final appearance of the main recurring idea (A), a new and modulatory section is featured as a transition to the final statement of the theme, combining elements of both episodes two and four, but replete with chromaticism (see Ex.72)



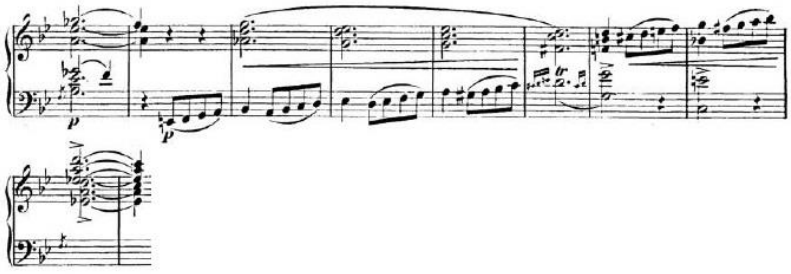
Ex. 72. *Faschingsschwank aus Wien* Op. 26, Allegro. Modulatory transition of episode F

Finally, the main theme is presented one last time followed by a Coda section which uses the *motif* of the second episode, this time over a dominant pedal (see Ex.73).

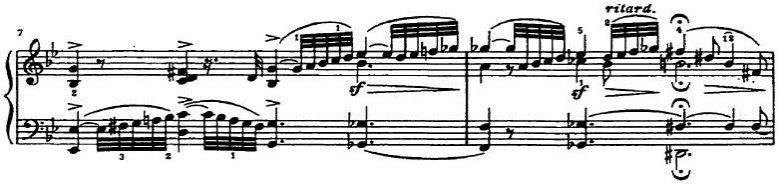


Ex. 73. *Faschingsschwank aus Wien* Op. 26, *Allegro* (Coda)

Within the Coda, Schumann inserts new material extracted as a quotation from the sixth piece of *Kreisleriana* Op.16, one of Schumann´s best cyclic works (compare Ex. 74a and 74b).

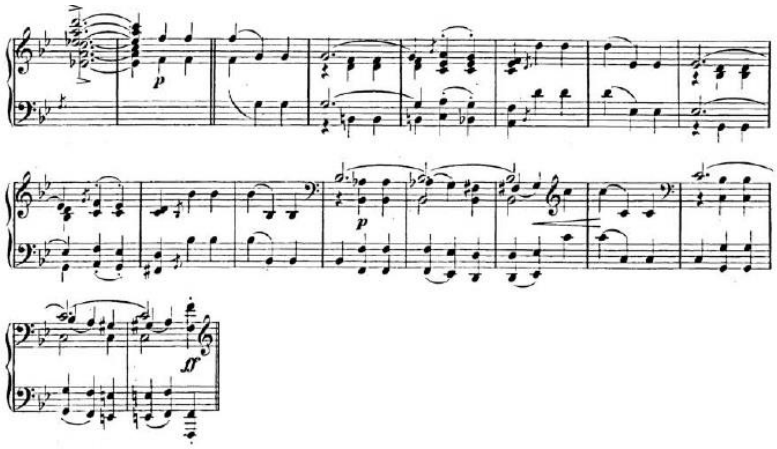


Ex. 74a. *Faschingsschwank aus Wien* Op. 26, *Allegro* (Coda)



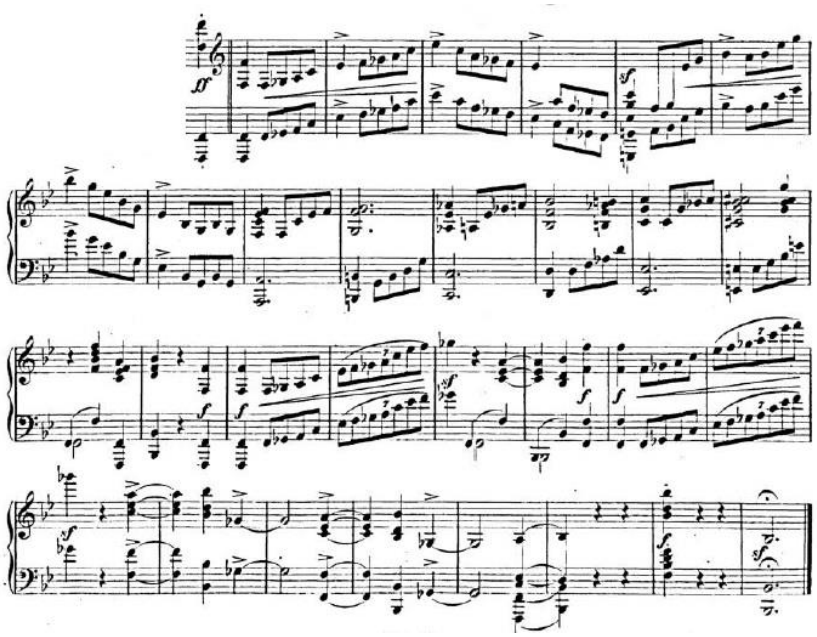
Ex. 74b. *Kreisleriana*, Op. 16, No. 6

This is followed by a short sequential modulatory episode, used as a transition to the final section of the *Coda*, setting the music in the dominant key of F Major and preparing the listener for the final closure of the *Allegro*. Its rhythm and articulations give it an indecisive character as if the music did not have a clear direction (see Ex. 75).



Ex. 75. *Faschingsschwank aus Wien* Op. 26, *Allegro* (Coda)

The movement ends with the reappearance of the recapitulation heard before episode F, this time extended as a large-scale cadential passage, concluding the *Allegro* with grandeur and dense texture (see Ex. 76).



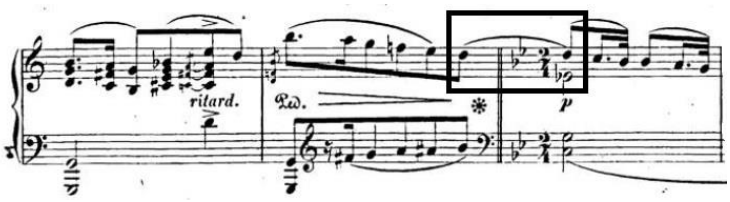
Ex. 76. *Faschingsschwank aus Wien* Op. 26, *Allegro* Recapitulation and final cadence.

The three following movements of the cycle (not the *Finale*) are simpler in structure, reminding us of Schumann´s reinterpretation of traditional sonata form concepts.

Romanze (*Ziemlich Langsam*) in g minor

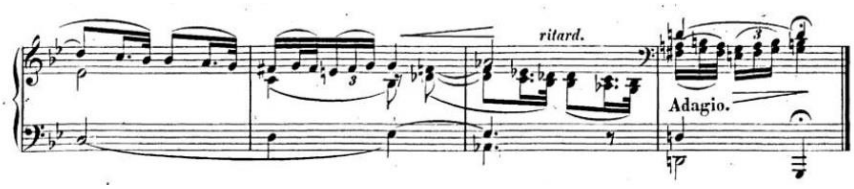
Simple and concise, this is the only slow movement of the set. The first section (A) in g minor, presents a two-bar long mournful melody, maybe a desperate lament, in binary rhythm (2/4). This texturally simple statement is insistently repeated six times, only interrupted by a brief encouraging section in C Major that changes the color and the character of the music. Despite its shortness and apparent ease, this movement is the most reflective piece of the set.

The *Romanze* rethinks the idea of song-form slow movement (ABA), particularly in its central section (B), in C Major, which is now different in meter (3/4 ternary rhythm), tessitura, and character. The return to the first section (A) is entirely unexpected: a cadential figure on the dominant G chord leads us to await a return to the C major theme of the B section, but instead, the final note of the measure is used as a pivot to bring the music back to the opening material in g minor, which opens on the subdominant c minor (see Ex.77).



Ex. 77. *Faschingsschwank aus Wien Op. 26,* Pivot note from the B-section transition to A-section.

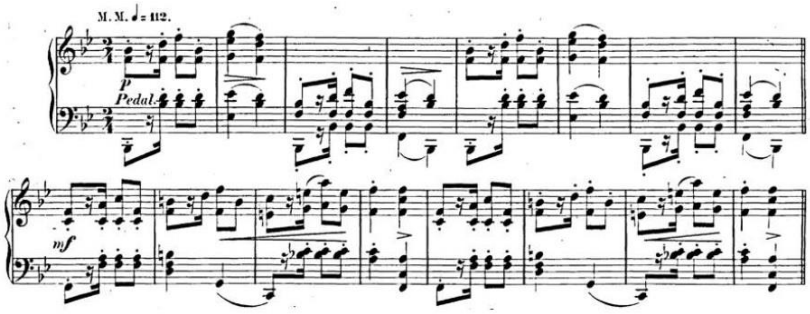
Despite the fact that most of the work is in g minor, the last two bars modulate from the bright D-flat Major, to the final bar in *Adagio*, where a D dominant chord leads to G Major, conveying a feeling of hope (see Ex. 78).



Ex. 78. *Faschingsschwank aus Wien Op. 26, Romanze,* final modulation to G Major.

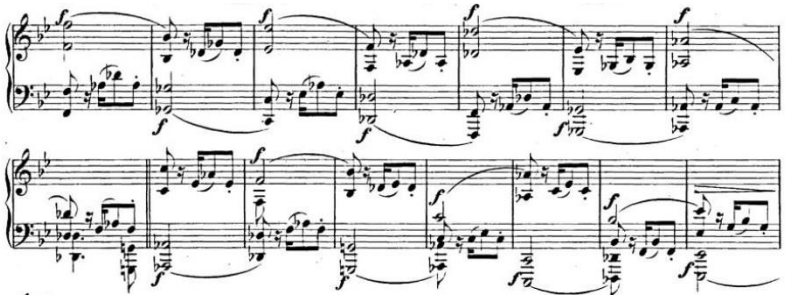
Scherzino in B-flat Major

The third movement of *Faschingsschwank aus Wien* is not in scherzo-trio form, as could be expected. Instead it is episodic, like a rondo in construction. Its main theme is laid out in continuous two-bar phrases and repeated, one octave lower, as an echo. It begins with a very energetic melody based entirely on the notes of the Major B-flat chord (see Ex.79). As the title suggests, it is a playful, almost sarcastic interlude, placed between two minor-mode pieces: the sober second and fourth movements.



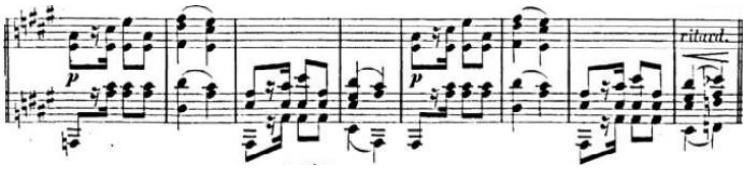
Ex. 79. *Faschingsschwank aus Wien Op. 26, Scherzino* theme.

After the introduction of the theme, a series of sequential passages with overlapping rhythms between the right and left hands take place. A playful counter-voice, with the same rhythmic *motif* of the first measure of the movement, fills in the space created by the long notes of the main melody (see Ex.80).



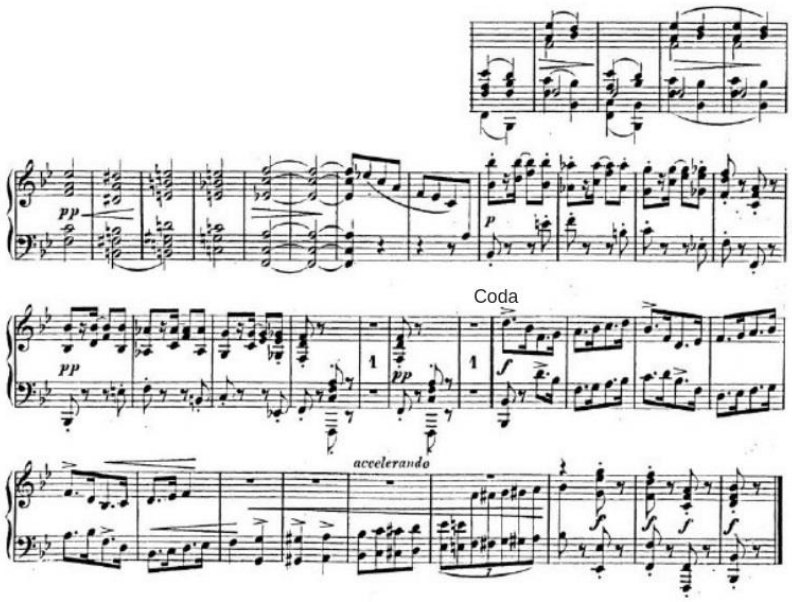
Ex. 80. *Faschingsschwank aus Wien Op. 26, Scherzino,* mm.17-31.

After this dynamic episode, Schumann brings a 'false recapitulation´ in A Major instead of in the main key of B flat Major (see Ex. 81).



Ex. 81. *Faschingsschwank aus Wien Op. 26, Scherzino*, mm. 49-56.

Following the final statement of the recurring theme, in B-flat Major, a transition in F dominant seventh with sustained half-notes, marked *pp*, slows down the rhythmic propulsion of the piece as if time were to stop. After an arpeggiated F^7 chord, a short descending sequence borrowed from the main theme´s rhythm takes the music to the *Coda* in B-flat Major, which ends the movement with a canonic descending line between treble and bass, and a chromatic doubled ascending line in *accelerando*, resolving with four staccato chords in *forte* (see Ex.82).

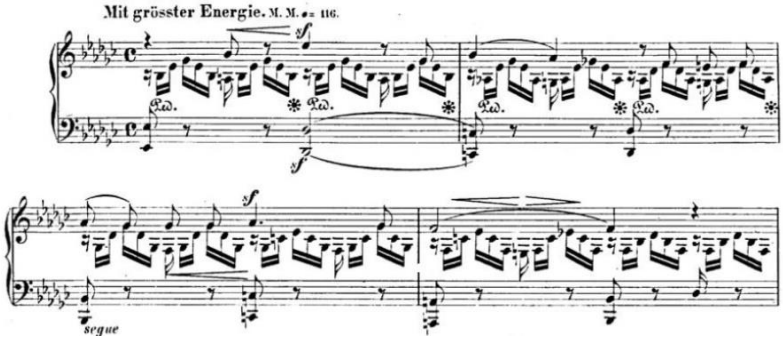


Ex. 82. *Faschingsschwank aus Wien Op. 26, Scherzino. T*ransition to the final Coda.

Intermezzo (*Mit Gröbter Energie*), in e-flat minor

The cycle has an extra movement which distorts the traditional allegro-slow movement-scherzo-finale pattern of the Classical sonata. This additional piece was published before the rest of the work, as an excerpt from the forthcoming *Nachtstücke*, Op.23. It was designated a "fragment from *Nachtstücke*" when it appeared as a supplement in the *Neue Zeitschrift fur Musik* in December 1839. However, its insertion into the *Faschingsschwank* was logical since its basic motivic cells are essentially the same as those of the first movement. The *intermezzo* is marked by its flowing sound,

created by keeping a steady stream of right-hands notes in the background, interspersed with a singing melody line. This movement, almost entirely based on transposition, appears difficult at first glance due to its speed and rhythmic drive. It is extraordinary passionate and melancholic, almost desperate, a challenge for the interpreter´s capability to convey feeling (see Ex.83).

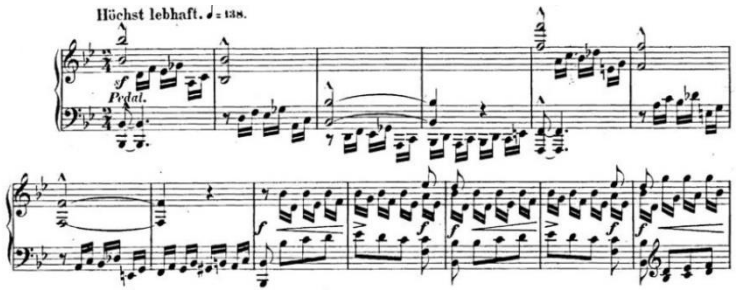


Ex. 83. *Faschingsschwank aus Wien Op. 26, Intermezzo.* Opening theme.

Finale (*Höchst Lebhaft*) in B-flat Major

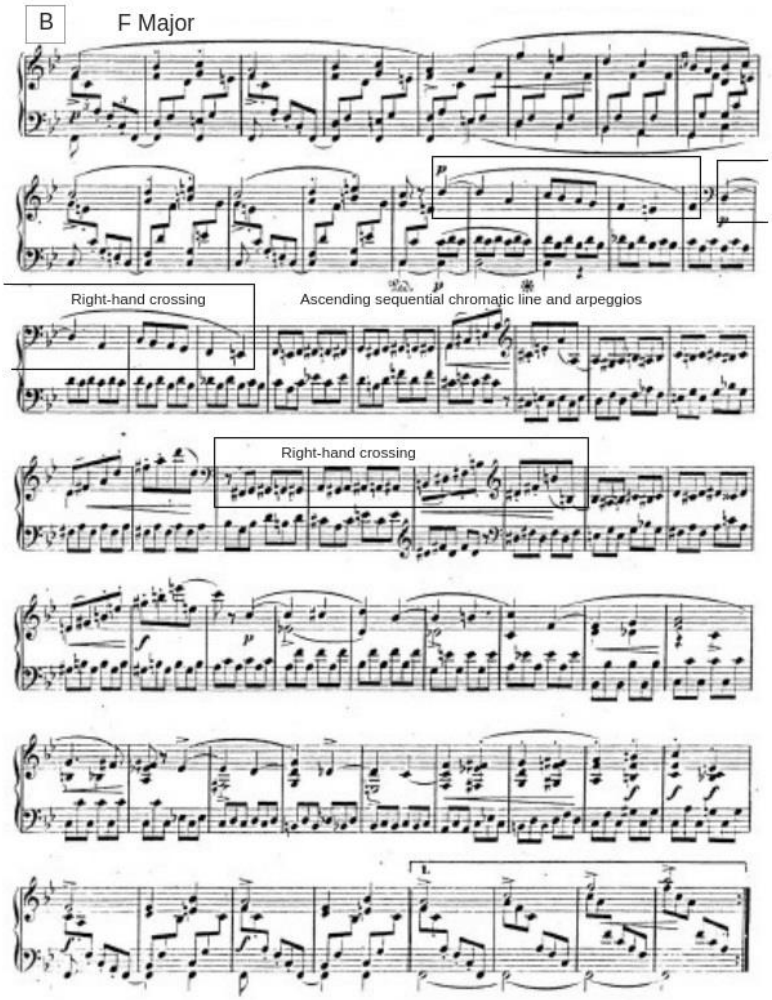
The “extremely lively” finale is relatively conventional; it is the only movement of this "grand romantic sonata" that is in sonata form. The compositional patterns used in the *Finale* are somewhat reminiscent of Beethoven´s style. It is the second longest movement of the set, lasting about half the length of the first one.

The *Finale* radically changes the mood and atmosphere achieved in the *Intermezz*o, filled with extreme romanticism and despair, by beginning with a triumphant announcement in B-flat octaves, interchanged with brilliant moving thirds From the first note of the movement the music is forward driven, not allowing the interpreter a moment of rest until its conclusion. The left hand accompaniment rhythm is constantly alternating between quavers and semi-quavers, which overall are meant to sound light and articulated in order to enhance the melody line of the right hand, without over-increasing the texture of the music. This dynamic balance between the voices is perhaps the most complicated and demanding part of the work (see Ex. 84).



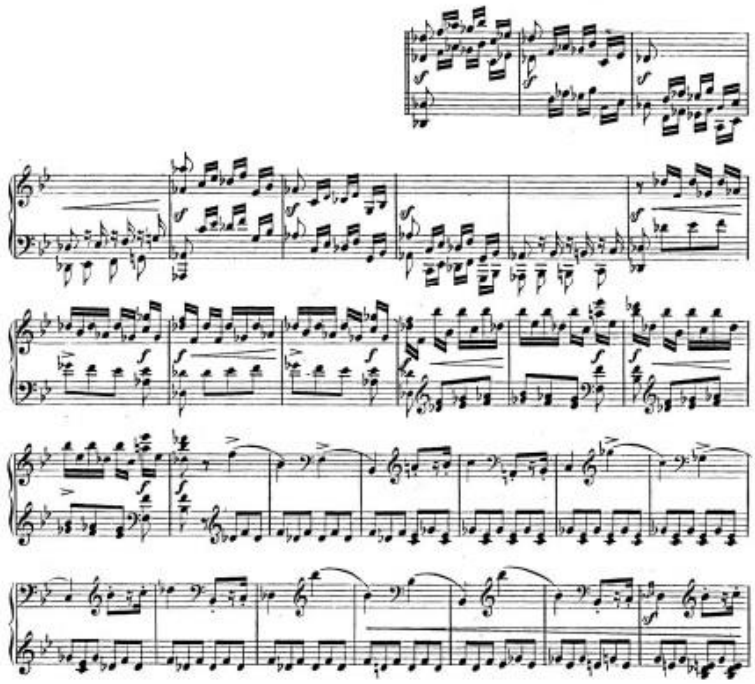
Ex. 84. *Faschingsschwank aus Wien Op. 26, Finale.* Introductory theme (A).

The second theme (B), in the dominant F Major, is a lyrical *legato* melodic line accompanied by staccato triplets played split between the right hand thumb and the left hand, which also mirrors a counter-melody in the bass line. It further develops into an extended and technically demanding episode which exposes a *legato* line played in the upper and lower registers of the keyboard (as a dialogue between treble and bass), obligating the right hand to cross-over the left hand accompaniment in triplets.



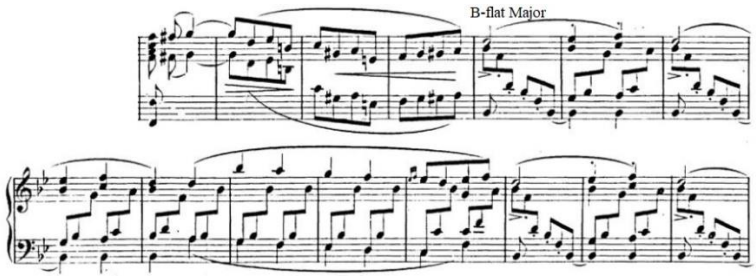
Ex. 85. *Faschingsschwank aus Wien Op. 26, Finale* 2nd theme (B).

The Development section, in D-flat, begins in the same manner as the opening theme, now doubling the thirds in both hands (see Ex.86).



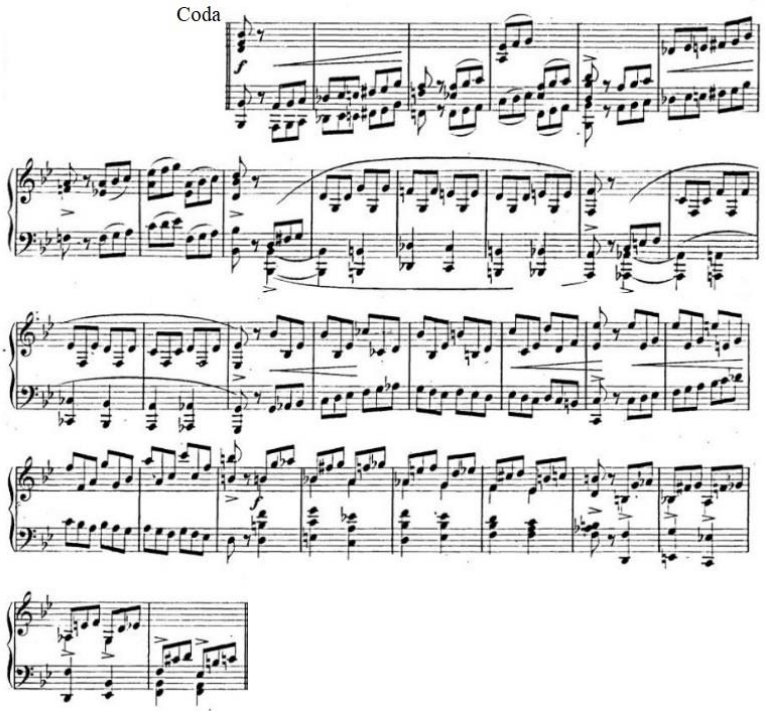
Ex. 86. *Faschingsschwank aus Wien Op. 26, Finale.* Development section.

After the Recapitulation of the main theme, the B-section (second theme) returns now in the tonic key of B-flat (see Ex.87).



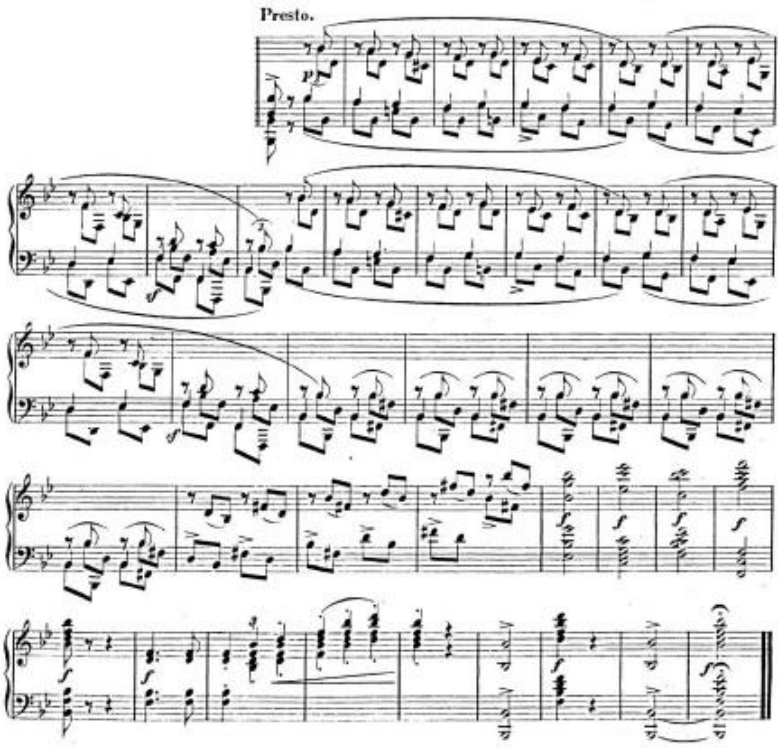
Ex. 87. *Faschingsschwank aus Wien Op. 26. Finale.* Recapitulation 2nd theme

Once the second theme of the Recapitulation is developed, the music arrives to the final Coda, in the tonic-key of B-flat, which rhythmic propulsion and dense texture prepares the listener for a majestic ending.



Ex.88. *Faschingsschwank aus Wien Op. 26, Finale.* Coda (1st section)

The energetic Coda comes to a magnificent close at a faster tempo (*Presto*), with melodic imitation and polyrhythms between the treble and bass, precipitating the music into a triumphant cadential passage that ends this colossal work (see Ex. 89).



Ex. 89. *Faschingsschwank aus Wien Op. 26, Finale. Presto.*

Interpreting Schumann

The length of Schumann´s piano works and their expressive complexity make it difficult for the performer to commit to his music. Interpreting Schumann´s piano music demands technical excellence and artistic maturity in order to fulfill the composer´s musical intention. Most of his cyclic works are considered too difficult for public performance; with few exceptions, they are not performed in public.

Music critics began to discuss certain piano works by Schumann in terms of intimacy and interiority. As an example the critic Eduard Hanslick commented in 1846: "Schumann's music is not for the majority of listeners. It is for the select few. I myself would not want to play Schumann publicly."[50]

In an 1850 review of Schumann's oeuvre, Franz Brendel asserted that the piano works from the 1830s had "disappeared without leaving a trace".

The author of a 1915 article on *Kinderszenen* that appeared in the *Neue Zeitschrift für Musik* noted that:

> "…the interpretation of Schumann's compositions demands a highly developed artistic sensibility and understanding. The artist must penetrate Schumann's spirit in order to follow his ideas. Not until doing so can an interpreter produce the kind of expression imagined by the Master."[51]

The legendary pianist Janina Fialkowska stated: "Schumann is always more difficult to play than it sounds. His music does not work well with an average audience, but he does very well with sophisticated audiences."[52]

The interpreter requires a deep understanding of the composer´s thought process to successfully deliver his artistry. It is necessary to get involved with Schumann´s intimate world in order to interpret his music with its true poetical meaning. His sensitivity was affected by his everyday life, and he intentionally transferred these feelings and experiences into his music: moods, books, emotions, nature, weather, and human relationships. In a letter to Clara Wieck he wrote:

> "Everything that happens in the world affects me: politics, literature, people, I think it all over in my own way, and then it has to make room for itself and find an outlet in music."[53]

As performers, we must understand Schumann´s expressive intentions, fantasies and changing moods. We need to know how and when the works were created, and the

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[50] Letter from May 19, 1846, as reprinted in Eduard Hanslick, *Sämtliche Schriften Historisch-kritische Ausgabe Bd. 1: Aufsätze und Rezensionen 1844-1848*, ed. Dietmar Strauß (Wien: Böhlau, 1993), 54-5.
[51] NZfM 82 (1915): Tona Kietzer, Robert Schumann's Peculiarity in His Child Scenes; 244.
[52] Mach (1988), p. 73
[53] *Jugendbriefe*, p.282

circumstances that inspired and influenced his music. Only in doing so, his music will gain full meaning and reach the listener´s soul.

Tempo choice in Schumann´s piano works

Interpreting Schumann´s piano music requires a thoughtful approach to the selection of tempi. Schumann frequently used tempo markings to indicate the pace he intended for his compositions. However, he was not always precise. After Schumann's death, Clara suggested that his metronome may have been defective. In fact, in 1887 she published her Instructive Edition of Schumann's music, edited by Breitkopf and Härtel, where she made extensive changes of Schumann's metronomization (Schlotel, 1972).

Schumann himself wrote that dragging and hurrying are equally grave faults. The exaggeration of tempo in slow passages is out of place, since the continuity of idea is the very essence of communication. Consequently, a good performance should embody the right proportion of enthusiasm and restraint (Weingarten, 1972).

The following table presents a comparison of the markings for *Kinderszenen* Op.15, *Faschingswank aus Wien*, Op.26, and *Waldszenen* Op.82, as specified in Shumann´s own first editions of the works, and Clara´s 1887 "Instructive Edition" published for Breitkopf and Härtel (Schlotel, 1972).

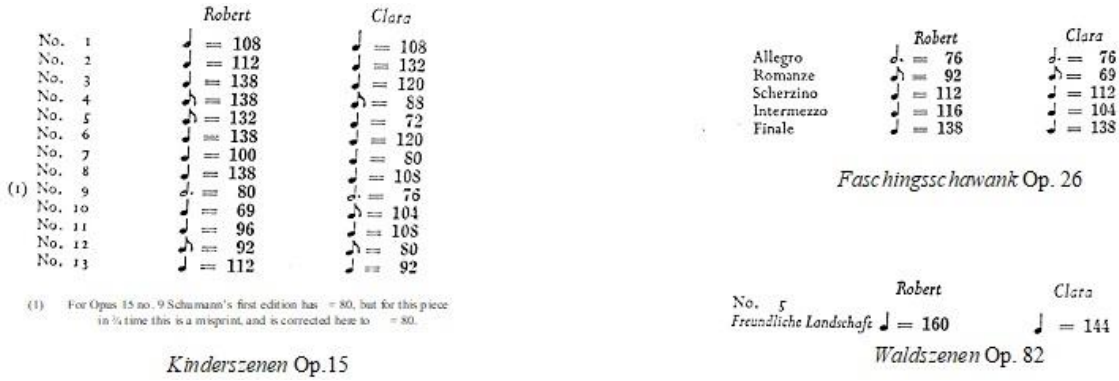

Table 6. Metronome markings. Comparison between Shumann´s own first editions of the works, and Clara´s 1887 *Instructive Edition*

Schumann was not always logical when indicating the exact speed of the music. Consequently, many world-class interpreters have disagreed with the composer´s speed indications, adapting the tempi of each individual piece to their own natural pace,

musical expressiveness, subjectivity and psychological state of mind. The selection of tempo requires sensitivity and intelligence on the performer's behalf.

Another issue to keep in mind when performing Schumann´s works are the time intervals between the movements of the major works such as *Faschingswank aus Wien*, *Fantasie, Études Symphoniques* and the sonatas. Also in compositions such as the *Abegg Variations, Kinderszenen* or *Waldszenen* it is important to consider the length of the pause between sections, since these works are comprised by a series of miniatures strung together. Too long a pause will weaken the sense of continuity or of contrast. Too short a pause will cause overcrowding and blur the impact. Unless this unity is apparent, the pieces will dissolve into fragments, losing their intrinsic value.

Epilogue

Robert Schumann holds an important place in the evolution and development of piano literature and is considered among the most innovational figures in Romanticism. As a genuine and highly individualistic composer that he was, Schumann did not hesitate to create new musical forms and experiment with new compositional devices, always articulating the plan of a piece of music within his personal universe, guided by his creative imagination, literary mind and genius craftsmanship.

Schumann´s passion for poetry and contemporary literature and his utmost respect for the music of his predecessors, led him to develop new aesthetical ideals and a new style of piano writing which reproduced the polyphony of the orchestra and a vast scale of tonal effects not previously conceived.

His piano music seems to be motivated by organic and narrative exploration of themes as much as by tonal schemes implicit in conventional form theories. His innovative reinterpretation of the classic genres and his achievement in the development of cyclic compositions, particularly his long and complex piano cycles, occupy most of his piano production.

Schumann´s new approach to poetic virtuosity, the use of revolutionary narrative effects and his domain of the variation technique and polyphonic writing, played a prominent part in the evolution of Romantic aesthetics. He elevated cyclic principles to great importance, with the desire for greater continuity between separate pieces, applying thematic transformation and unifying methods for establishing a tighter cohesion in multi-movement forms. His piano cycles are highly original and eccentric,

following distinctive formal, textural, and harmonic gestures, and always maintaining structural unity and coherence.

Schumann stands as one of the greatest composers of Western music history. His music has the proportionality between form and content and a musical speech delivered with ease, passion and sophistication. Piano interpreters should acknowledge his artistic achievements and aim to maintain his piano legacy alive.

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Appendix I. List of Schumann's Piano Works

Opus n°	Keyboard compositions	Date of composition	Date of Publication	Dedication
1	Theme on the name ABEGG with Variations	1829	1831	Pauline, Countess d'Abegg (Meta Abegg of Mennheim)
2	Papillons	1828-31	1831	Theresa, Rosalie and Emilie Schumann
3	6 Etudes d'après des Caprices de Paganini	1832	1832	
4	Intermezzi	1832	1833	Johan Václav Kalliwoda
5	Impromptus	1833	1833	Friedrich Wieck
6	Davidsbündlertänze	1837	1837	Walther von Goethe
7	Toccata	1829-33	1834	Ludwig Schunke
8	Allegro	1832	1835	Ernestine von Fricken
9	Carnaval	1833-35	1837	Carl Lipinski
10	Caprices de Paganini	1833	1835	
11	Grande Sonata	1833-35	1836	Clara Wieck
12	Fantasiestücke	1837-1838	1838	Anna Robena Laidlaw
13	Symphonic Etude	1834-35	1837	William Sterndale Bennett
14	Piano Sonata No.3	1836	1853	Ignaz Moscheles
15	Kinderszenen	1838	1839	
16	Kreisleriana	1838	1838	Chopin
17	Fantasy	1836	1839	Liszt (Orig. Clara Wieck)
18	Arabesque	1838/39	1839	Frau Majorin F. Serre
19	Blumenstück	1838/39	1839	Frau Majorin F. Serre
20	Humoreske	1839	1839	Frau Julie von Webenau
21	Novelletten	1838	1839	Adolph Henselt
22	Sonata in G minor	1833-38	1839	Henriette Voigt
23	Nachstücke	1839	1840	E. A. Becker
26	Faschingsschwank aus Wien	1839	1841	Simonin de Sire
28	3 Romanzen	1839	1840	Count Heinrich II of Reuss-Köstritz
32	Vier Klavierstücke: Scherzo, Gigue, Romanza, und Fughette	1838-39	1841	Fräulein Amalie Rieffel
56	Studien (pedal piano)	1845	1845	Johann Gottfried Kuntzsch
58	Skizzen (pedal piano)	1845	1846	
66	Bilder aus dem Osten (piano duet)	1848	1849	Frau Eduard Bendemann
68	Album für die Jugend	1848	1848	
72	Vier Fugen	1845	1850	Carl Reinecke
76	4 Märsche	1849	1849	
82	Waldszenen	1848-49	1850	Fräulein Annette Preusser
85	Zwölf vierhändige Klavierstücke für kleine und grosse Kinder (piano duet)	1849	1850	
99	Bunte-Blätter	1838-49	1852	Miss Mary Potts
111	Drei Fantasiestücke	1851	1852	Frau Fürstin Reuss-Köstritz
118	3 Clavier-Sonaten für die Jugend	1853	1854	Schumann's daughters Marie, Elise and Julie
124	Albumblätter	1832-45	1854	Alma von Wasielewski
126	Siben Klavierstücke in Fughettenform	1853	1854	Rosalie Leser
133	Gesänge der Frühe	1853	1855	Bettina Brentano

Appendix II. Inscribed Poems in *Waldszenen*[54]

Preface: This poem is taken from the second verse of the poem '*Komm mit'* (Come along) from Gustav Pfarrius's *Die Waldlieder* (1850).

Komm mit, verlass das Marktgeschrei, Verlass den Qualm, der sich dir ballt Um's Herz, und athme wieder frei Komm mit mir in den grünen Wald!	Come along and leave the puffing Leave the haze which gathers Round your hearts and freely breathe again, Come along with me into the green forest!

No.1. ***Eintritt*** (Entry) – This poem is taken from the third verse of the poem '*Komm mit'* (Come along) from Gustav Pfarrius's *Die Waldlieder* (1850).

Wir geh'n auf thauumperlten Pfad, Durch schlankes Gras, durch duftges Moos Dem grünen Dickicht in den Schoos.	We walk upon a pearly dew-dropped path Through slender grass and fragrant moss Into the lap of the green thicket.

No.2. ***Jäger auf der Lauer*** (Hunter in Ambush): This poem is taken from Heinrich Laube's *Jagdbrevier* (1841).

Früh steht der Jäger auf Und beginnt den Tageslauf. Das erste Licht auf's Büchsenkorn Bringt mehr als ein ganzer Tagesborn. Dämer ist Wildes Braut, Dämer macht Wild vertraut,- Was man früh angeseh'n, Wird uns nicht leicht entgeh'n.	The huntsman rises early And starts his day. The first light on buck-shot Brings more than the winnings of an entire day. Twilight is the stag's bride, Twilight makes the stag unsuspecting The things one has seen in the early hours, Will not easily escape us.

No.4. ***Verrufene Stelle*** (Haunted Place) – This poem is taken from the fourth and fifth verse of Friedrich Hebbel's '*Böser Ort' (Evil Place) (1848)*

Die Blumen, so hoch sie wachsen Sind blass hier, wie der Tod; Nur eine in der Mitte Steht da im dunkeln Roth. Die hat es nicht von der Sonne Nie traf sie deren Gluth; Sie hat es von der Erde. Und die trank Menschenblut.	The flowers, even though they grow tall, Are here as pale as death; Only one in the middle Is of deep red. It did not get it from the sun It got it from the earth, For it drank human blood. For the sun's rays never touched it;

[54] Translated by Ernst Herttrich, *Preface* from *Schumann*, (München: G. Henle Verlag, 2001), 31-32. Also see Li, 67-68 and Sheadel, 11-13.

No.7. ***Vogel als Prophet*** (Bird of Prophet): The poem is taken from the last line of *'Zwielicht'* (Twilight) from Joseph F. von Eichendorff's *Gedichte* (1837).

Hüte dich! Sei wach und munter!	Take care! Be alert and on thy guard!

No.8. ***Jagdlied*** (Hunting Song): The poem is taken from *'Zur hohen Jagd'* (On to the high chase) from Heinrich Laube's *Jagdbrevier* (1841).

Frisch auf zum fröhlichen Jagen Ihr Jäger auf qur Pirsch! Wir woollen den Hirsch erjagen, Den edlen rothen Hirsch. Der Tag steigt auf in Frische. Der irsch kehrt heim vom Feld; Frisch auf denn in's Gebüsche, Wo er den Wechsel hält.	On to the merry chase, Ye huntsmen to the hunt! We want to fell the stag, The noble red deer. Day is dawning afresh The hart is returning from the field; On then to the bushes Where he keeps his haunt.

No.9. ***Abschied*** (Farewell): The poem is taken from the first verse of *'Heimgang'* (Homeward bound) from Gustav Pfarrius's *Waldlieder* (1850).

Leise dringt der Schatten weiter, Abendhauch schon weht durch's Thal, Ferne Höhn nur grüssen heiter Noch den letzten Sonnenstrahl.	The shade is softly spreading, Evening breeze is already blowing through the valley, Only distant peaks extend a cheerful greeting Even the last ray of sunlight.