The ‘inner voice’: Musical language and meaning in Clara Wieck-Schumann’s compositions

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Abstract

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This thesis is the first book-length study in English of Clara Wieck-Schumann as a composer. It explores and illustrates the distinctive features of her musical language and the personal meaning embodied in it. These aspects are reflected in her expression “an inner voice,” coined in a letter to Robert Schumann in 1837. Selected works from across her complete published oeuvre are examined to find how particular techniques and stylistic preferences give an individual stamp to her compositions.

Musical opinions and judgements found in Wieck-Schumann’s letters and diaries reveal her underlying musical principles, compositional ideals, and even some processes she followed. Set out in Chapter 2, her ideas, together with evidence from her compositions, provide the foundation for formulating a list of identifying features in her works. These are expanded and illustrated in detailed analyses in later chapters.

In Chapter 3, characteristic thematic contours and motifs are traced in many of her compositions. Certain melodic formulations stand out and acquire significance when compared to similar material in her compositions with texts. Some of her songs reveal that by juxtaposing several well-established motifs or themes in a work, Wieck-Schumann effectively provided an interpretive and hermeneutic guide to the music. In addition, recurrent motifs are shown to serve as unifying elements across an opus number or set of pieces.

Chapter 4 examines more structural compositional elements such as the use of specific tonalities, key schemes, intervals, chords and chromatic harmonies, all of which are illustrated in numerous annotated musical examples. Longer case studies of works in various genres amplify key features such as her decided preferences for pedal points or for chromatic descents in the treatment of transition sections. The correlation of verbal concepts with particular techniques in the Lieder case studies demonstrates how and why her techniques influence the expressive outcome in a composition.
Chapters 5 and 6 integrate information from the previous chapters into two long studies. The first is on Wieck-Schumann’s Piano Sonata in G minor. Details of the form and content of each movement are followed by a summary of thematic and rhythmic relationships across all four movements. The first movement proves to have latent within it much of the material of the three succeeding movements. The Sonata’s cohesive design, with cyclic recalls from the first movement in the fourth, demonstrates her careful planning of a large-scale work. Finally, some performance notes are offered, along with details of several divergences from the manuscript in the only edition available.

The second long study is on musical quotation in Wieck-Schumann’s works, preceded by a general introduction on influence, originality and the types of citation she employed. The necessity for establishing her typical melodic formulations in Chapter 3 becomes clear when the issue of quotation is considered. That she quoted intentionally is proved by a diary entry of 1879. Her practices in this area offer a rewarding insight into extra-musical communication, especially when the original composition to which reference was made had a text. Her works gain a wider interpretive dimension when allusive connections to another composition can be established. A combination of circumstances contributed to the fact that the citations were principally from Schumann’s works. Marginalised as a serious composer because of her gender, as contemporary reviews show, she turned to the private sphere and its relationships for some of the most interesting and personal content of her compositions. Several cases of inter-quotation between the Schumanns are followed by a study of Robert Schumann’s *Studien* op. 56, which contains musical citations made as tributes to Wieck-Schumann, her pianism, and her compositions.

A concern for an unfolding psychological progression through a Wieck-Schumann composition is characteristic and is integrated with established techniques for achieving formal unity. Many details in the course of a composition are demonstrated to have been carefully inter-related by its end. As a result of such detailed crafting, keen discrimination and logical musical judgment, Wieck-Schumann’s compositions demonstrate a blend of formal mastery and profound feeling conveyed with eloquence.
Originality statement

This work has not previously been submitted for a degree or diploma in any university. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due reference is made in the thesis itself.

Signed___________________
To the memory of Charles Glenn (1948-1998)

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I am very grateful to the publishers Breitkopf & Härtel for permission to use two full songs in addition to many other musical excerpts from their editions of Wieck-Schumann’s compositions, and also to Bärenreiter, Henle, Hildegard (via Carl Fischer), Hofmeister and Ries & Erler for permission to use longer illustrations from their editions.
Notes and glossary

Although Clara Wieck chose to be known professionally as Clara Schumann several years after her marriage, to refer to her as either Schumann or Wieck causes confusion because of other famous family members with those surnames. Wieck-Schumann in the German style has been chosen generally for the composer’s name, or occasionally Clara when the discussion centres on family or personal matters or interactions.

Dates of all Wieck-Schumann’s compositions are listed in Appendix 1. In the text, dates in brackets for her music refer to composition dates in N. Reich’s catalogue (2001, pp. 289-337). For other composers, dates refer to publication dates in Grove Music Online.

Titles of compositions have been translated into English only when it is germane to the argument. However, for clarity, English has been used for generic titles such as Prelude and Fugue, Sonata and Variations. Along with Scherzo and Mazurka, these titles are not italicised. To distinguish it from the month of the year, March is italicised; so are character piece titles like Impromptu. Italian terms in common usage, like allegro, are not italicised, but poco marcato is, for example. The spelling Romance is used within the text for Wieck-Schumann’s many works with this title for the sake of uniformity, since some were published as Romanze and some as Romance. Details appear in the list of her works in Appendix 1.

Upper case is used for all major and minor keys in the text, in accordance with Grove Music Online, to avoid the ambiguity in English of “a minor” for A minor. However, to save space in score annotations and tabular examples, lower case is used for minor keys. In accordance with convention, a single capital letter refers to a major key, such as G for G major.

Wieck-Schumann’s not altogether consistent use of capitals for section headings, such as Animato to mark a coda or lower-case animato for a speed change, is retained.

‘Motif’ and ‘motific’ are used in conformity with Grove Music Online. English spelling is followed, not American.

‘Pedal’ refers to the harmonic device, not the apparatus on keyboard instruments, unless otherwise made clear.

Full quotation marks are used for ‘inner voice’ and similar terms only when the words are quoted directly from a letter or other source, not when they are used metaphorically or generally.

Where no opus number is given at the first mention of a composition, it is a work without opus number, as in the case of a number of Wieck-Schumann’s songs.
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*Konzertsatz*: with permission, © Breitkopf & Härtel, Wiesbaden, Studienpartitur PB 5280 (1994).


Piano Sonata in G Minor: with permission, © Breitkopf & Härtel, Wiesbaden, EB 8172 (1991; originally EB 7445).

Prelude and Fugue in F# minor (1845) and Prelude to *Schlummerlied* by R. Schumann: from *Preludes, exercises and fugues for piano*, with permission, Hildegard Publishing Company, Bryn Mawr, PA, USA, No. 490-01110 (2001).


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Chapter 1

Introducing the study

The long and contested courtship of Robert Schumann and Clara Wieck has passed into legend. At the time of their marriage in September 1840, one of them was a household name honoured by royalty; the other was a relative unknown. Yet it can still elicit surprise to recall that the famous name was Clara Wieck, the twenty year old composer and Royal and Imperial Chamber Virtuosa of Austria, one of the greatest performers in the history of Western music. Robert Schumann, whose fame in his lifetime never equalled hers, was a thirty-year-old writer and editor of a new music journal and a rising composer. Feeling keenly the difference in status between them, and hoping to strengthen his position against court charges brought by Clara’s father, Schumann organised through a friend the conferral of a doctor of philosophy degree upon himself without thesis or examination from Jena University in January 1840.¹ He had not yet published any songs, chamber music or symphonic works. Clara Wieck had already published a Piano Concerto in A minor op. 7, the fine song Walzer, and various solo piano works from the age of 11 in 1831 (Reich, 2001, p. 289), the same year Schumann published his op. 1.

However, partly because of her pianistic fame, Wieck-Schumann’s compositions were often relegated to a position of secondary interest. Liszt too struggled life-long against the brilliance and glamour of his concert career blinding the fair recognition of his compositions. Wieck-Schumann, facing that problem on top of the great gender prejudice of the time, never sought fair professional recognition as a composer. As she wrote in 1838: “I always console myself by thinking that I am a woman, and they weren’t born to compose. I often doubt myself” (Schumann & Schumann, 1994, p. 116).

A century after the marriage of the Schumanns, their public positions were reversed. Robert Schumann was a household name and Clara Wieck-Schumann was

¹ “I wrote to him a few weeks ago, and without actually having any definite ideas I asked whether obtaining such a doctoral degree would take great effort” (Schumann & Schumann, 2002, pp. 116-117). Schumann only had to pay for the diploma printing (p. 117).
virtually forgotten except as his spouse or as a pianist. Yet her influence on his career, through her own compositions, her championship of his music and the editing of his works, had been enormous. In S. McClary’s words: “Prior to 1970 very little was known – or, at least, remembered – about women in music history. Women had vanished; virtually no traces remained on concert programs, on library shelves, or in the textbooks that musicians…absorb as gospel” (1993, p. 399). Wieck-Schumann’s compositions had also fallen into oblivion until the last decades of the 20th century when feminist scholarship began to focus attention on her contribution to the music of her time. The interest generated in her, in conjunction with a growing interest in neglected composers and the Romantic era in general, resulted in new editions of her previously published works as well as a series of premiere publications appearing mostly from the 1980s.

Recent reception of some Wieck-Schumann works has been very favourable, with several better-known ones, such as the Piano Concerto op. 7 or Piano Trio op. 17, acclaimed as compositions of a very high quality. However, what has remained lacking in the scholarly literature is a detailed examination of her complete oeuvre and compositional style. Such musicological studies are required, not least to address the issue of her autonomy as a composer. Some thought-provoking questions are posed in a discography review of Wieck-Schumann’s complete piano works:

to hear her music puts into question who was the source of many musical ideas we naturally associate with the more familiar composers of the age. To realize Clara's accomplishment, these works need to be heard with fresh ears, imagining their impact as part of that era's modern music…/Was she an original or a remarkable mimic?... /What seems striking is her ability to incorporate what is signature piano writing to several composers, an ability to mimic not unlike Picasso's and Stravinsky's (Barela, 2002, pp. 169-170).

Until more specific stylistic parameters are identified for Wieck-Schumann’s compositions, general questions about influence, stylistic integrity and historic position will continue to be raised. Typical are comments that her music is ‘like’ Beethoven, Weber, Schubert, Schumann, Mendelssohn, Chopin or Brahms (Reich, 2001, p. 213). Any similarity to Brahms’s music is patently the other way around, since he was just twenty and completely unknown to Wieck-Schumann when she was essentially ending her composing career in July 1853. As the just-quoted review acknowledged,
compositional influence moved in both directions: “She was in a position to exert considerable influence on more than one composer in the romantic age, as this [CD] set amply demonstrates” (Barela, 2002, p. 170).

**The research questions**

While the present study makes no claim to comprehensiveness, its broad goal is to explore and identify the modus operandi and affective parameters of Wieck-Schumann’s compositions. The detailed focus is on stylistic elements and techniques which are likely to reveal significant associations or personal meaning for the composer and listener, such as musical quotations or motifs with widely-accepted affects. Backed by the evidence in letters, diaries and the music itself, a guide to her compositional ideals, priorities and characteristics is extrapolated and then followed in individual compositions. It was a basic tenet of the Romantic Movement that music communicated and had meaning. For Wieck-Schumann, the understanding of musical language and its meaning was the single most important gift she possessed. In March 1840, she wrote: “I understand music – that’s worth more to me than all my playing” (Schumann & Schumann, 2002, p. 156).

Specific aspects of her style to be examined include melodic shapes, rhythms, harmonies and musical relationships across a work. Particular attention is given to vocal compositions where the texts may illuminate the reasons for the recurrence of certain melodic contours or harmonic features in instrumental works. The Piano Sonata is examined in detail as there has been no study of it longer than the three-page preface to the first edition of 1991 by the editor G. Nauhaus.

Another goal of the study is to establish the extent of musical borrowing and quotation in Wieck-Schumann’s compositions. One question is whether she used encodings or ciphers on the lines of Robert Schumann’s Abegg Variations op. 1 or the Rebus originally intended for inclusion in the Album für die Jugend op. 68. Previous writers have considered mainly the musical ideas she exchanged with Schumann in her early works to op. 5 (Reich, 2001, p. 220). Musical quotation is a well-established area in Schumann studies and Schumann’s quotations often involve Wieck-Schumann’s works (Schauffler, 1963; Sams, 1965, 1972; Todd, 1994). However, research on these topics within Wieck-Schumann’s complete oeuvre has not been published to date.
Overall, the goals and methods of the thesis are focused towards marshalling evidence that Wieck-Schumann’s compositions demonstrate a consistent, logical and highly discriminating mastery of her craft. The evidence presented counters some lingering biased perceptions about the work of women composers. “Compositional decisions by male composers are for the most part accounted for as conscious intellectual decisions…whereas for [Clara] Wieck or [Amy] Beach…they are more often attributed to natural ability rather than developed skill” – despite Wieck-Schumann’s “thorough musical training” (Macdonald, 1993, p. 25).

**Significance of the study**

The study will fill part of the gap in the information available on Wieck-Schumann, since there is no book-length study in English dealing solely with her as a composer. The single book that is available omits significant works, for when J. Klassen’s *Clara Wieck-Schumann: Die Virtuosin als Komponistin; Studien zu ihrem Werk* appeared in 1990, many works remained unpublished. Lieder were excluded from the book altogether on the grounds that they were language-based and therefore too different in genre from instrumental works (p. 14). While it is true that the virtuosic elements of Wieck-Schumann’s piano works opp. 7-10 are largely absent from the songs, the present thesis will show that there is still much in common between the language of her instrumental and vocal works. Although they share, for example, certain motifs and the use of allusion and quotation, some differences will be noted.

While there are a number of biographical and feminist studies of Wieck-Schumann, there are few musicological studies of her works with the exception of the Piano Concerto op. 7 and the Trio op. 17, both of which were published and performed in her lifetime. For almost 150 years the Trio was her only known composition in sonata form. The first publications of the Piano Sonata and *Konzertsatz* in the 1990s doubled the number of her readily available large-scale compositions (excluding the Variations op. 20; by definition a sequence of small pieces building into a larger work). As the Sonata and *Konzertsatz* become better known, a re-evaluation of Wieck-Schumann’s stature will challenge the current view of her as a composer essentially of small character pieces.
By concentrating particularly on works recently published for the first time or not considered elsewhere, the thesis contributes material on Wieck-Schumann’s less well-known compositions, particularly the Piano Sonata which has been unaccountably neglected by researchers and performers. Analysis and critical evaluation demonstrate how the Sonata’s form and musical variety result in a striking work. This is a matter of some importance, as there are few nineteenth century examples of sonatas by women, especially one as worthy as Wieck-Schumann’s of inclusion in musicological studies and concert programs.

The musical interaction which created a unique relationship between the Schumanns’ works is revealed more fully in a number of the compositions considered. Schumann’s considerable debt to Wieck-Schumann as a composer is illustrated through some of his quotations not previously identified in the literature. They add to the evidence that he continued to include quotations from her work long after their marriage, contrary to A. Burton’s claim (1988, p. 228). Wieck-Schumann alluded to Schumann’s works until her last composition in 1879, as her diary attests.

The results of the present research demonstrate the comprehensive command of compositional techniques which Wieck-Schumann directed toward her frequently-expressed musical goal of communicating intelligible meaning to the listener, in composing as much as in performing. For performers of Wieck-Schumann’s music, a practical outcome of this dissertation is the interpretive insight to be gained by the identification of various stylistic elements such as the similarity of some significant thematic material across genres. Furthermore, meanings can be extrapolated for a number of motifs and features which are given interpretations through texts in the songs.

**Methodology**

The dissertation relies largely on a heuristic method of examination of musical scores. Although not every composition of Wieck-Schumann’s is mentioned in the thesis, each has been studied and considered in order to establish a base for the general formulation of her compositional practices. Claudio Arrau maintained, and taught his students including the present writer, that it was impossible to judge a composer or
understand his [or her] style on anything less than a working knowledge of most of their
works (Selmon, 1995, p. 70). This idea from the German literary tradition was articulated
by Schlegel, who argued that mature criticism of any single work could only be
formulated after the repeated study of a writer’s complete oeuvre (Eichner et al., 1973, p. 22). However, a chronological discussion of each of Wieck-Schumann’s compositions
from opp. 1-23 is avoided as too untargeted a method for determining specific stylistic
points valid across her works. Instead, the focus from the outset is on identifying
favoured techniques and strategies in order to build an overall musical portrait of the
composer.

In aiming to contribute to a rounded view of Wieck-Schumann’s compositions,
the writer recognises that there remains a divide which is not bridged in moving from
analysis of a two-dimensional musical score to the expressive insights of a three-
dimensional performance because of the many processes in between. As McClary states,
“As long as we approach questions of significance exclusively from a formalist point of
view, we will continue to conclude that it is impossible to get from chords, pitch-class
sets, or structures to any other kind of human or social meaning” (1991, p. 20). Since
“human or social meaning” is a core concern of post-modern musicology, the thesis takes
as its starting point elements capable of yielding meaning such as motifs and musical
quotations.

Wieck-Schumann’s compositional principles and ideals are outlined in Chapter 2.
Chapter 3 comprises various background surveys, unavailable in the musicological
literature, which proved to be necessary before specific topics could be investigated. For
example, a basic classification of melodic formulation and of motifs used throughout her
composing career was required before it was possible to differentiate between what was
merely a favoured motif and what was worth investigating as an intentional musical
quotation. After a general description is given of a topic, it is examined in detailed
musical case studies of appropriately chosen works.

In Chapter 4, topics such as key schemes and the use of certain harmonies are
illustrated in musical examples interspersed with longer case studies of particular
techniques and preferences in individual works. Designed like vignettes around the main
topics in the middle chapters, the case studies provide amplification of specific points but
do not attempt to cover all the details of a composition. Each point is supported by instances occurring in a number of Wieck-Schumann’s works in order to avoid reaching conclusions based on a mistaken premise or an isolated case.

Once stylistic elements and techniques have been identified and explored, they are illustrated in Chapter 5 devoted to the Piano Sonata, which also provides a demonstration of how their manipulation and organisation unifies a large work. An instance of musical quotation established by G. Nauhaus in the Sonata (1991, p. 7) leads into a further exploration of quotations and allusions in Chapter 6. The difficulty of writing across a field as broad as a composer’s style while still retaining a sense of continuity has been addressed by choosing a single-subject focus for these two chapters.

Just as the critical reception of her music raises issues of influence and originality, Wieck-Schumann’s use of quotation also requires a prior consideration in Chapter 6 of the norms of influence, modelling and originality of the time. Specific musical illustrations are given with explanations for why some critics described, or impugned, her work in vague terms as like some other composer’s. Her indebtedness to previous models, such as to Chopin’s works, is compared briefly with Schumann’s debts to previously existing works by other composers.

Because her diary discloses its genesis as a musical borrowing, the piano duet Marsch of 1879 (henceforth referred to as March) is considered in detail as the key to establishing Wieck-Schumann’s musical citation practices. The conclusions drawn from the March are applied to other quotations identified in this thesis. Several quotations or reminiscences noted by other writers will be questioned for their validity, especially in the light of the motifs and melodic contours identified in Chapter 3. Various categories of musical citation are discussed; why, where and how they were employed, and the hermeneutic insights they provide.

To avoid Korsyn’s criticism about treating artistic works as autonomous entities, leaving them unconnected to history by “fleeing from art towards an illusory objectivity” (1991, p. 14), analysis is balanced by the consideration of the affect experienced by the listener and, where there is documentary evidence, by the affect Wieck-Schumann intended to express in the writing of a composition.
The increasing interest in Wieck-Schumann, shown in the growing number of articles about her as well as recordings and performances of her works, justifies a longer, more in-depth study of her compositions and methods. It is hoped that the eclectic approach of this study will lead to the most interestingly varied results, in line with K. Agawu’s observation: “There are different kinds of musical knowledge, and … these are constituted in a complex variety of ways” (1997, p. 298).

**Literature review**

The scholarly literature on Clara Wieck-Schumann as a composer is limited. Although there are a number of biographies, including the outstanding one by N. Reich, there is only one extended musicological study covering approximately half of her compositions. No detailed study of her oeuvre from a stylistic point of view is available.

Aside from her musical score autographs, Wieck-Schumann’s only literary legacies are her letters and diaries. Primary source materials include the complete correspondence of Clara and Robert Schumann (1994-2002) and their marriage diaries (1993), as well as the correspondence between Wieck-Schumann and Brahms (1979). Her teaching was documented by students who recorded her musical insights and methods (Davies, 1925; De Lara, 1945). Eugenie Schumann’s *Reminiscences*, first published in 1925, recorded not only her mother’s teaching but details of the family’s musical interaction with Brahms and other famous musicians. In addition, Robert Schumann’s critical essays of 1834-44 (1947, 1988) describe the aesthetic milieu of Wieck-Schumann’s musical development.

The polemical and didactic *Clavier und Gesang* (*Piano and Song*, 1988), published in 1853 by Wieck-Schumann’s remarkable teacher-father Friedrich Wieck, sets out the guiding principles behind the first-class musical and pianistic education which made possible her multiple careers. When she was five, he began teaching her with the object of making her a world-class performer. Composition lessons were began at a young age in order that she could produce the virtuoso works expected of such artists. Heinrich Dorn was one composition teacher she shared with Schumann (Reich, 2001, p. 42). Violin, chamber music, score reading and counterpoint lessons were all part of her
childhood training (p. 22). Since Wieck’s method included singing for all students, Clara’s singing lessons from her father began at an early age and were intensified at age 13 to daily singing lessons from him (Litzmann, 1979, Vol. 1, p. 51). Henriette Sonntag’s encomium was that “As a piano teacher he enjoys world fame, as a singing teacher he is unsurpassed” (Wieck, 1988, p. 1). Hans Von Bülow was a famous student who expressed gratitude to his “revered master” Wieck (p. 1).

The first biography of Wieck-Schumann was completed by B. Litzmann and appeared in three volumes from 1902-8. An abridged translation appeared in 1913 entitled *Clara Schumann: An artist’s life, based on materials found in diaries and letters*. Reflecting the attitudes of its time, the biography barely mentions her compositions, even though prominence is given to many of Schumann’s. The following observation about her marriage to Robert reveals that her personal and professional self-abnegation was expected by Litzmann: “it was at once her highest duty and her highest happiness to lose herself in him” (1979, Vol. 1, p. 304). The letters and diaries he consulted (some were later lost or destroyed by the family) disclosed a number of Wieck-Schumann’s concise and penetrating thoughts on performing, on other artists, and on compositions by Brahms and others. From such information, guidelines can be established for the ideological framework and processes she followed in her composing.

Shortly after Litzmann’s biography appeared, F. May’s *The girlhood of Clara Schumann: Clara Wieck and her time* was published in 1912. Only half the book is about Clara; there is also the presentation, “side by side with Clara’s story, of...Robert Schumann’s youthful aims and advancing successes, of the circumstances under which he produced the works for pianoforte solo,” as well as descriptions of those works (p. vi). As May was a student of Clara Schumann’s, it is disappointing that the book devotes such a large proportion of its pages to discussing Schumann’s works and so very little to Wieck-Schumann’s.

One of the biographies based on Litzmann’s work was J. Chissell’s 1983 book *Clara Schumann: A dedicated spirit*. Without reference footnotes, it is a very readable and cultured account of her life aimed more at the music-lover than the scholar. Comments on Wieck-Schumann’s compositions range in length from a phrase to several long paragraphs on the Concerto op. 7. The lack of emphasis on her compositions is
explained by Chissell’s summation at the very beginning of the Introduction: “Clara Schumann, née Wieck, was a grateful daughter, a devoted wife, a caring mother, a loyal friend. She was also a conscientious composer, teacher and editor. But first and foremost she was a concert pianist” (p. xi). Later writers including Klassen (1990, p. 4) have taken issue with Chissell’s relegation of Wieck-Schumann’s compositional legacy to a mere sideline both of her life story and of her importance and influence.

Among books of a general nature on Wieck-Schumann (such as Pitrou, 1961), a recent one is M. Steegmann’s *Clara Schumann* (2004) which discusses her compositions only briefly in a section at the end.

By far the most important of the post-Litzmann biographical studies is N. Reich’s prize-winning *Clara Schumann: The artist and the woman* (2001, first published 1985), considered “central to the subject for the foreseeable future” (Bomberger, 2003, p. 632). It is distinguished by its comprehensiveness, depth, balance and reliability. However, the single chapter on Wieck-Schumann as both composer and editor introduces only selected compositions. For example, the Piano Sonata is not discussed, but is listed at the end of the book in the indispensable catalogue of works that contains details on dates of writing, first publication if any, excerpts from early reviews and locations of manuscripts.

The various biographies of Wieck-Schumann trace the career paths she followed simultaneously for many years. Born on 13 September 1819, her stellar career as a concert pianist began in the Gewandhaus Hall in Leipzig at the age of nine (Reich, 2001, p. 22) and continued for over six decades until some five years before her death on 20 May 1896. Few women instrumentalists before her had continued as touring concert artists beyond their child prodigy years.¹ Clara Wieck’s naming as Austria’s Royal and Imperial Chamber Virtuosa in 1838 had been “a distinction without precedent for an eighteen-year-old who was, moreover, a Protestant, a foreigner, and a female” (Reich, 2001. p. 3). To Robert Schumann, her playing in that year “seemed to me, however, as though it were the most perfect playing one could imagine” (p. 265). Decades later when Liszt, Thalberg and Henselt had ceased public concertising, the American pianist Amy Fay wrote about Clara Schumann as one of the leading pianists of the age, with Anton

¹ One was the Polish virtuosa and composer Maria Szymanowska, whose F major Etude published in 1820 was taken by Chopin as the model for his F major Etude op. 10/8. Appointed Court pianist to the Russian Czar in 1822, she died in 1831 when Clara was almost twelve.

Wieck-Schumann’s manifest gifts, total commitment to music and natural dignity overcame many obstacles and earned her the appellation of “priestess” of music from writers including Liszt (Hohenemser, 1905-6, p. 114). One example, as her concert dates prove, is that she often performed in an advanced stage of pregnancy, even though women were expected to be invisible at times of ‘confinement.’ Her legacy of educating the public by programming music she considered the finest available - particularly that by Bach, Mozart, Beethoven, Mendelssohn, Chopin, Schumann and Brahms - has remained a standard recital format (Reich, 2001, p. 256).

Wieck-Schumann taught privately for much of her life. Because her father believed that every artist should be able to teach, he began paying Clara a few coins for giving music lessons to her brother when she was aged twelve (Reich, 2001, p. 282). At age 59, she took up an appointment as a principal teacher at Frankfurt’s Hoch Conservatory, once again overturning conventions regarding age and gender. One of the very few precedents anywhere had been the appointment as a piano professor of the composer-pianist Louise Farrenc to the Paris Conservatoire in 1842 - the only woman to hold a permanent position of this ranking at the Conservatoire in the whole of the 19th century (Friedland, 1980, Vol. 6, p. 408). Joachim Raff, the director of the Hoch Conservatory, rationalised Clara Schumann’s appointment in this way: “With the exception of Madame Schumann there is no woman and there will not be any woman employed in the Conservatory. As for Madame Schumann, I count her as a man” (Reich, 2001, pp. 284-285). Her excellence and care as a teacher were attested to in reminiscences and recordings by her pupils from around the world. Among them were the American composer Edward MacDowell and future luminaries of British concert and music college life such as Fanny Davies and Franklin Taylor.

Detailed reminiscences by students of Wieck-Schumann form one of the three sections of a large book by C. De Vries, *Die Pianistin Clara Wieck-Schumann: Interpretation im Spannungsfeld von Tradition und Individualität* (1996). It begins with a history of pianism extended into the 20th century. Friedrich Wieck’s teaching is introduced only on p. 107 and Clara’s own training with him is described from p. 122.
One chapter looks at her works from the viewpoint of their pianism, and the last section deals with her teaching and her students. In keeping with the book’s pianistic perspective, there is little information on the compositions, and for that, “De Vries relies on Klassen’s work for much of the comment” (Cai, 1997, p. 460). De Vries also investigates the negative image of Wieck-Schumann as too conservative a musician and pianist which had arisen in some quarters, for example in Arthur Rubinstein’s autobiography *My young years* (1973), and which persisted well into the 20th century (De Vries, 1996, p. 16).

As the literature review makes clear, J. Klassen wrote the first large study to investigate Wieck-Schumann compositions, and *Clara Wieck-Schumann: Die Virtuosin als Komponistin; Studien zu ihrem Werk* (1990) remains the only book devoted to her works. However, as previously noted, only around half of them are discussed. There is nothing on the Piano Sonata; its original two-movement version as a Sonatine is merely noted as extant in manuscript. The *Konzertsatz* receives a mention of its origin, the condition and whereabouts of the manuscript, and some brief but penetrating thematic and structural details on the work itself. The Scherzo op. 14 is also referred to only briefly. Besides the complete omission of the Lieder, also omitted were *Drei gemischte Chöre* (Three Choir Pieces in four part SATB) first published in 1989, the *Impromptu* in E, the *Quatre pièces fugitives* for piano op. 15, the Prelude and Fugue in F# minor on her own theme (first published 2001), and her only piano duet work which was a *March* (first published 1996). Another surprising omission is that of the more virtuosic *Romance variée* op. 3, since the title of the book, “The virtuoso as composer,” flags virtuosity as a significant area of its focus. Klassen’s book deals with its selected works by genre, such as dance pieces or virtuoso works, in successive order within their opus numbers.

The largest section, comprising over one quarter of the total pages of the book, is given to a consideration of the Concerto op. 7. The next largest is devoted to the Piano Trio op. 17 and its historical antecedents. Above all, as the introduction makes clear, Klassen’s goal was analysis of individual works (p. 13), and the focus does not broaden into a consideration of procedures common across Wieck-Schumann’s oeuvre – a goal of the present thesis.

More than a century after it was written, R. Hohenemser’s article, “Clara Wieck-Schumann als Komponistin” (1905-6), is of interest mainly from the historical point of
view. At the time, many works were unobtainable, little source material was publicly available and Hohenemser’s view was limited by then-contemporary prejudices. Inevitably there are errors, such as the inclusion of *Lorelei* as No. 5 of the op. 13 songs or the claim that the Trio op. 17 contained the first sonata form movement in Wieck-Schumann’s works. Another error by Hohenemser revealed his, and his time’s, expectations when he wrote that Wieck-Schumann’s *Caprice à la Boleros* op. 5/2 middle section appeared to be a quotation of Mendelssohn’s *Frühlingslied* op. 62/2 (1905-6, pp. 119-120) when in fact her op. 5 had been published in 1836, years before Mendelssohn’s work was written in 1842. Hohenemser disapproved of the questioning dominant seventh chord which ends *Die stille Lotosblume* op. 13/6: “It does not follow that if a poem ends with a question, the music can end with a dissonance” (p. 126). It was certainly a bold move on Wieck-Schumann’s part, as the song is the final one in its opus set. Overall, Hohenemser found that her works revealed an “attractive and charming individuality” (p. 173).

The prefaces to Wieck-Schumann’s scores brought out by the German publishing houses Breitkopf & Härtel and Hofmeister from the 1980s are a small but valuable resource. They provide informative backgrounds, typically of one to three pages, such as those by G. Nauhaus prefacing the editions of Clara Schumann’s *March* and Sonata. The preface by J. Draheim and B. Töft to the complete Lieder edition extends to five pages in German with a shortened English summary.

Several writers have examined various song settings by Wieck-Schumann. When N. Walker wrote a DM [sic] thesis in 1988 on *A stylistic analysis of selected Lieder of Fanny Mendelssohn Hensel and Clara Wieck Schumann*, only one song by either composer was in print (p. 1). The thesis was divided into two parts: the first provided biographical portraits; the second dealt briefly with the selected twelve songs by each of the two composers on a uniform plan of general comments, form, keys, accompaniment and vocal range. The twelve songs by Wieck-Schumann proved to constitute less than half her song output once the first complete edition of her songs was published in 1990-1992.

There are many books and articles dealing with 19th century song cycles and Robert Schumann’s songs. Two essays on the Schumanns’ joint song cycle op. 37/op. 12
are R. Hallmark’s “The Rückert Lieder of Robert and Clara Schumann” (1990) and M. Boyd’s “Gendered voices: The ‘Liebesfrühling’ Lieder of Robert and Clara Schumann” (1999). Besides providing a commentary on Hallmark, Boyd’s essay gives a feminist angle and investigates the “vocal personae” (p. 158) of the cycle.

J. Deaville’s chapter on mid-nineteenth century Lieder in *The Cambridge companion to the Lied* allocated several pages to Wieck-Schumann’s songs with the summary: “Her best Lieder compare favourably with Robert’s, such as her three contributions to op. 12 that for contemporary reviewers were all but indistinguishable from his works in the same set” (2004, p. 156).

A feminist perspective on matters impinging on Wieck-Schumann’s life and work was more readily found than specific information on the works themselves. L. Poundie’s 2002 article, “Their paths, her ways: Comparisons of text settings by Clara Schumann and other composers,” posited a gendered compositional response to the words within four of her songs. More general studies assessing sociological and feminist issues in the 19th century included E. Gates’s 1992 thesis, *The woman composer question: Four case studies for the romantic era*. S. Macarthur’s *Feminist aesthetics in music* (2002) surveyed a wide field of postmodernist ideas and writings culled from its extensive bibliographical resources.

One paragraph on Wieck-Schumann’s Sonata is included in M. Kimber’s general chapter “From the concert hall to the salon: The piano music of Clara Wieck Schumann and Fanny Mendelssohn Hensel” in R. L. Todd’s *Nineteenth century piano music* (2004).

As musical quotation forms a substantive part of the thesis, the subject was investigated from a number of perspectives. An organisational framework within which to appraise individual examples of quotation is given in P. Burkholder’s article entitled “The uses of existing music: Musical borrowing as a field” (1994), the foundational text of the subject.

C. Reynolds’s book *Motives for allusion* (2003) provided a general background for the subject of allusion as well as details of 19th century allusive practice. It identified several quotational exchanges between Clara and Robert Schumann and Brahms, but as they fall within the first part of the book, which is in the nature of a general survey, they are dealt with too cursorily to count as well-considered or convincing. As R. L. Todd
noted in his review, a number of cases seem far-fetched, such as the Fanny Mendelssohn inclusions, although they make a welcome acknowledgement of her work (2005, p. 74). Reynolds failed to acknowledge that some of his examples of musical likenesses and reminiscences had already been noted by earlier writers including D. Cooke (1962). However, the summary of the whole subject of allusion in the final chapter is outstanding.

Cooke was representative of an earlier generation of writers in his belief that significant similar phrases in different composers’ works were only accidental (1962, pp. 172-174). It is now recognised that quotation was a craft which certain composers honed as carefully as any other aspect of their work. Brahms was one of them: in forthright fashion he called it downright stupidity when a critic described as unintentional the obvious literal quotation in his Variations op. 9/9 of Schumann’s op. 99/5 (Avins, 1997, pp. 158-159).

To establish models for Wieck-Schumann’s handling of quotation, information was gathered from several generations of authors writing on Schumann’s well-known and extensive practices in that area. J. B. Jones devoted an article in The Music Review in 1988 to Schumann’s quotations of just one composer, Beethoven. C. Floros’s “Geheime Botschaften in Schumanns Klavierwerke” (1998) gave an overview of meanings encoded in Schumann’s quotations and additionally pointed out the cipher C-H-A-A (Chiara=Clara in Italian; H=B in German) in the main theme of Schumann’s Piano Concerto op. 54. The widest coverage of Schumann’s use of ciphers was found in E. Sams’s work (1965 and 1972). R. L. Todd provided a useful summary in the chapter “On quotation in Schumann’s music” (1994). His conclusion - that no earlier composer had “developed quotation as a compositional tool with the degree of sophistication, complexity and subtlety that Schumann achieved” (p. 109) - stressed the importance of quotation and extra-musical meaning in Schumann’s works. This thesis provides evidence of its importance in Wieck-Schumann’s.

E. Narmour’s Beyond Schenkerism: The need for alternatives in music analysis (1977) was another influence on the more hermeneutic shape of the study, along with ideas of R. Cohn (1992), N. Cook (1994) and feminist and ‘new musicology’ writers such as McClary (1991). Connections between analysis and musical meaning are pointed out
wherever possible, bearing in mind N. Cook’s conclusion in his *A guide to musical analysis: “I think that the claim that analysis can produce reliable criteria for aesthetic evaluation is over-ambitious”* (1994, p. 232). As J. Kerman explained in *How we got into analysis, and how to get out*, “if what we value in an artist is his individual vision, rather than the evidence he brings in support of some general analytical system, we shall certainly want to enter as far as possible into his idiosyncratic world of personal association and imagery” (1980, p. 329). The historical view of analysis was not neglected: I. Bent’s *Music analysis in the nineteenth century* (1994) surveyed widely the analytical models and methods of the era. Analysis-based articles on Schumann’s forms, such as those by P. Kaminsky (1989) and J. Lester (1995), were explored as a sounding-board for testing ideas against Wieck-Schumann’s works.

Because of the scarcity of resources dealing directly with Wieck-Schumann’s compositions, many journal articles were studied on allied subjects, mostly covering facets of Schumann’s works (such as Downes, 1999). The background material studied for the period and its musical developments included aspects of virtuosity and piano playing (such as Gooley, 2000), because the piano was Wieck-Schumann’s main instrument for performance and composition.

In summary, now that almost all of Wieck-Schumann’s compositions are available in print, it is timely to undertake a study such as the present one. The relative neglect of an outstanding woman composer in the male-dominated nineteenth century field of composition invites redress on many fronts. Women composers, even if given a token recognition in a general repertoire list, still seldom feature in the influential listening and analysis lists at music education institutions. Much of Wieck-Schumann’s music remains unfamiliar to performers and audiences alike. On the prejudice against women composers, Gates noted that “the legacy of sexual aesthetics continues to operate in subtle ways. There is still a great need for further progress” (2006, p. 9). The problem does not lie in the music: the high artistic level of Wieck-Schumann’s compositions is confirmed by listening to the few recordings of them available by international artists of the calibre of the Beaux Arts Trio, Graham Johnson, Barbara Bonney and Vladimir Ashkenazy.
A more comprehensive understanding of Wieck-Schumann’s works will lead to a fuller understanding of the Romantic period in general and hence its male composers, especially Schumann and Mendelssohn. Although Wieck-Schumann is certainly a major figure in the quality of her compositions, Adler’s criticism of ‘hero-cult’ musicology, of writing only about leading composers, still remains true: “the edifice of style is built out of minor figures just as much as major, and all need investigation if the true picture is to appear” (cited in Bent, 1980, Vol. 1, p. 357).
Chapter 2

Introducing the composer

Clara Wieck-Schumann composed from childhood. Influences from a more eclectic range of international and virtuoso styles, which were evident in her earlier works, waned over time in favour of the more condensed, German and Lied-like style of her many Romances. After marriage, her style remained broadly compatible with that of the “Leipzig school” of Mendelssohn and Schumann and their associates (so-called by Finson & Todd, 1984, p. 7). A virtuoso device such as a glissando would be unthinkable in later works. In fact, the only glissando marked in her published works appears in Romance variée op. 3 (in her repertoire in 1831: Litzmann, 1979, Vol. 2, p. 444), although the double thirds scale in bar 81 of the Concerto op. 7 last movement is presumably a glissando.

In later compositions like the Konzertsatz (1847), her writing attained a spare architectural quality, which, with the music’s noble, sombre beauty, anticipates Brahms’s First Concerto (1854-58). In a quarter-century of composing from 1829, she engaged with various elements of the new music of the time. Her composing career could be characterised as a journey from the exciting and colourful in the earlier 1830s into the ‘dark night of the soul’ by the mid-1850s. At that time, two final pieces were written - the Romance op. 21/1 in 1855 and the Romance in B minor in 1856 - after which she fell silent as a composer, except for one occasional piece written decades later and music for practical use such as concerto cadenzas.

Wieck-Schumann’s surviving compositions consist of chamber music, songs, one completed and one incomplete piano concerto, music for piano solo and a piano duet. Many works remained unpublished in her lifetime and some works are lost or doubtful. The published works comprise 23 opus numbers, which average around four movements or separate pieces in each opus. Opus numbers 18 and 19 were left unfilled. Other compositions include miscellaneous items like exemplars of written-out improvisations notated in 1895, cadenzas, transcriptions and score reductions. Excluding these and counting individual movements (except in works like op. 4 and the Variations opp. 3 and
20 which are not divisible into movements), there are close to one hundred musical items to consider. A complete list of her compositions and their dates is given in Appendix 1.

Her published works can be categorised under the following headings:

Dances, Scherzi, Marches: opp. 1, 2, 4, op. 11/3 (“more like a waltz” wrote Clara in Schumann & Schumann, 1996, p. 231), op. 14, duet March.
Character pieces: opp. 5, 6, 11, 15, 21, Impromptu in E, Romance in A minor 1853, Romance in B minor 1856.
Contrapuntal works: op. 16; Fugues on subjects by Bach; Prelude and Fugue in F# minor.
Virtuoso works: opp. 3, 8, 9, 10.
Large works: Sonata, Variations op. 20.
Concertos: Concerto op. 7, Konzertsatz in F minor.
Chamber music: Trio op. 17, Romances op. 22 (Violin).
Vocal music: single songs; opp. 12, 13, 23; Drei gemischte Chöre.

Wieck-Schumann composed with efficiency and despatch, pressed by the short time-frames imposed by her multiple careers and responsibilities as a concert pianist, teacher, musical collaborator with Schumann, wife, mother and breadwinner, among other roles. The three Preludes and Fugues of op. 16, for instance, were written in three consecutive days (Reich, 2001, p. 310) just over a week before the birth of her third child. Their writing typified her ability to synthesise formal skill with deeply expressive music rapidly and masterfully. The rigorous discipline of fugal structure was treated as a vehicle for romantic expressivity; an ideal of Robert Schumann’s which many commentators consider he was unable always to reach (Daverio, 1997, p. 308). Klassen noted that six fugues by Wieck-Schumann (three from op. 16 and three on themes by Bach) were each finished in a day; that they were composed months before both Schumanns began working through Cherubini’s Theory of Counterpoint and Fugue in April 1845; and furthermore that five of the six were written in the old clefs on four staves with virtually no corrections on the manuscripts (1990, p. 58).

There were exceptions to her rapid production. One was her dissatisfaction with the ending of the Romance op. 11/2 which delayed its completion (Schumann &
Schumann, 1996, p. 328). Another was the writing of the songs intended for her op. 12, a project she put aside for months, perhaps due to her uncomfortable pregnancy, but later completed within a week (Schumann & Schumann, 1993, p. 84).

Wieck-Schumann’s titles contained no overt programmatic implications, apart from some early picturesque ones like the Impromptu. Le Sabbat op. 5/1, also published separately as Hexentanz. Aside from the allusions to Byron’s Manfred in her March, made vicariously by quoting Schumann’s Manfred op. 115, there were no overt literary connections such as epigraphs added to scores. After the Souvenir de Vienne: Impromptu pour le pianoforte op. 9, almost all her character pieces were entitled ‘Romance.’ Vezeau considered this to be a meaningful message in itself because of Wieck-Schumann’s relationship with Schumann and the fact that so many of her compositions were written as gifts for him (2005, pp. 89-91). Perhaps explaining why Wieck-Schumann adhered to the non-specific yet still expressive title ‘Romance,’ she wrote to Robert in 1840 about the titling of one of his works that “The music expresses much more than can be put into words” (Schumann & Schumann, 2002, p. 41). The twice-yearly offerings of compositions for Robert, on his birthday June 8th and at Christmas, were a return for his repeated avowals that his compositions were for her and inspired by her.

A smaller output for women composers historically can be attributed to the interruptions of pregnancy and the responsibilities of motherhood. Here, Wieck-Schumann may have been placed in a difficult situation by Schumann, who wrote to Mendelssohn: “I always tell my wife that it is not possible to have too many children” (Jensen, 2001, p. 335). There was a five-year gap in composing between 1848 and 1853 while she bore more children and assisted Schumann in his careers as conductor, by playing at rehearsals, and as composer, by arranging piano reductions of his scores, several of which were published under his name without acknowledgement (Reich 2001, p. 334). The long break interrupted her development in some respects. Although P. Susskind considered that the opp. 20-23 works of 1853 showed “striking originality” (1980, Vol. 16, p. 828), it could be argued that the great depth and chromaticism of most of the Romances of 1853-56 were qualities already present in the Konzertsatz of 1847. This was a work whose epic scope was not attempted again. Wieck-Schumann’s comment on beginning to write the Variations op. 20 in 1853 was that “it is very hard for
me, however – I have paused for too long” (Reich, 2001, p. 313). Nonetheless, it took only six days to finish the work to her satisfaction.

Hohenemser dated a second period in composing from her marriage (1905-6, p. 116), although the Romances of op. 11 published in 1839 really mark the permanent change in style away from the virtuosic. Time and life-events conspired against the development of a third period in her work or against undertaking further large-scale works. Robert’s illness and the necessity of providing for their surviving seven children, and later some grandchildren, meant a return to concert touring. Her tours often lasted 9-10 months of the year and were undertaken continuously from 1854 to 1891 (Reich, 2001, p. 138, p. 163). Financially and socially it was not possible for her to devote an extended period chiefly to composition, comparable to Schumann’s in the 1840-50s or to Liszt’s time in Weimar in the late 1840s-50s and in Rome in the 1860s. While exceptional women could be accepted as public performers, a career as a composer was out of the question, “as 19th-century Germany was distinctly inhospitable to any such ambitions in women” (Susskind, 1980, Vol. 16, p. 829).

**Lieder**

Wieck-Schumann’s Lieder deserve special attention, in part because of their exclusion from Klassen’s book. Discounting four manuscript songs of unestablished authenticity, copies of which the present writer recently acquired from the Avé-Lallemant

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1 It is clear that there was a large gulf between accepting a woman as a pianist or as a composer. It was socially acceptable for women to play the piano as reproductive interpreters; it provided another opportunity for their “availability to be gazed at” (Kramer, 1990, p. 107). Furthermore, Wieck-Schumann’s supremacy in the Classical repertoire virtually forced her acceptance as a professional pianist. Hanslick considered she could be called the greatest pianist in the world but for the physical restriction of sheer power (Chissell, 1983, pp. 141-142). A Vienna review of 1866 wrote that a Beethoven performance of hers “made the soul shake. Where others gently place bricks together, this woman conjured whole rocks and built with them a temple of Karnak. This is how Beethoven should be played, but who can play him like this woman” (cited in Steegmann, 2004, p. 107).

As for composing, women were believed incapable of it because creativity was considered strictly the gift and province of males (Gates, 1992, p. 1). Doubts were expressed that a woman could have composed the Trio op. 17, but it is undoubtedly all Wieck-Schumann’s own (Reich, 2001, p. 232). Such doubts fed Wieck-Schumann’s feelings of futility and presumption in trying to compose when no woman had succeeded before her (Reich, 2001, p. 216). Klassen devoted twelve pages to possible reasons why she ceased composing after Schumann’s death. The cessation emphasised the fact that many of her works had been private offerings to Robert. It is astonishing that she gave such wonderful gifts as the Prelude and Fugue in F# minor, apparently with no thought of publishing.
family archives held at the Brahms-Institute in Lübeck, there are 29 published Lieder available. This number includes two songs revised before publication: *Ihr Bildnis* which is the early version of *Ich stand in dunklen Träumen* op. 13/1, and the first version of *Sie liebten sich beide* op. 13/2. Both early versions are judged to be superior in most respects for the reasons Reich noted, that they are “bolder, more dramatic, and less conventional than the final ones” (1993a, p. 747). Both are included in the complete Lieder edition of 1990-1992, along with another seven songs published for the first time: *Der Abendstern, Volkslied, Die gute Nacht, Lorelei, Oh weh des Scheidens, Beim Abschied* and *Das Veilchen*. Wherever possible, all nine songs are given particular attention in case studies or musical examples.

Despite Parmer’s statement that “it would take many Lieder to match the musical substance of a single symphony” (1995, p. 161), the importance of Wieck-Schumann’s songs transcends issues of length. While most are short, many are like plutonium in the density and weightiness of their effect in relation to their size. The harnessing together of two art forms magnifies their message and impact.

Wieck-Schumann’s use of certain motifs and particular compositional techniques gave a commonality of musical language across the genres in which she wrote. Furthermore, Romantic composers wrote a number of piano works which by their nature would have been suitable for metamorphosis into songs. Historically, there had been a movement to provide texts for instrumental works, particularly after 1780 (Reynolds, 2003, p. 89). Some slow movements from Beethoven’s sonatas and symphonies converted readily into songs and were performed as motets or choral works (p. 90). 1

As part of this growing movement to integrate text and music, “The Romantics started to privilege themes that were Lied-like and hence could be fully cognised on first hearing, thus having an immediate impact by portraying their object” (Tarasti, 2002, p. 34). The desire to communicate clearly with a wider audience played a part in the decision of various composers to move from Lied-like piano writing directly into song

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1 The provision of texts had Beethoven’s support in several instances (Reynolds, 2003, p. 90). The tradition continued into the 20th century when teachers passed on historical or helpful texts to students. Claudio Arrau taught the present writer Beethoven’s *Appassionata* Sonata op. 57 slow movement with the words “Heilige Nacht, o giesse du Himmels Frieden in mein Herz” (Holy night, oh pour Heaven’s peace into my heart).
composition, where the basic meaning of the music is made clear by the poetic text. Liszt was in no doubt that he wanted his music to speak: he launched the term of a ‘recital’ for a solo concert, and his lessons were described as “a course in musical declamation” (Walker, 1983, p. 150).

Wieck-Schumann’s views on musical intelligibility arguably helped lead Schumann back to song writing by 1840 after a break of many years. Schumann wrote of his piano music: “if only I could find more people who understood my meaning. With song composition I hope I shall succeed more easily” (cited in Turchin, 1981, p. 404). Compared to his piano music, he felt that his Myrthen op. 25 “certainly affords a closer insight into the inner workings of my music” (cited in Sams, 1993, p. 49).

Wieck-Schumann’s expertise in Lieder writing stemmed from various sources. Not only was she a singer, she also accompanied singers frequently. The day after her eighth birthday she informed her mother in a letter that “I have sung and played through ever so many operas already, such as Oberon…[and] Die Zauberflöte, which I have seen in the theatre too…and can play and sing at the same time all Spohr’s songs” (Litzmann, 1979, Vol. 1, pp. 9-10). She had a profound love for Lieder and its inward personal sentiments and felt that “only a German heart that can feel intimately is appropriate for German Lieder” (Schumann & Schumann, 1993, p. 115).1

Among the writers who have examined her music, almost all regard Wieck-Schumann’s Lieder as outstanding. Historically, a review of 1844 described the Sechs Lieder op. 13 as “Tender, gracious outpourings of a bounteous heart, quiet and unadorned, but conceived as warmly and sincerely as they are expressed simply, clearly, unpretentiously” (cited in Reich, 2001, p. 307). Poundie’s summary of the quality of Wieck-Schumann’s Lieder output in 2002 was “consistently brilliant” (2002, p. 11). Sams’s dissenting opinion that her songs were unremarkable appears to be based on prejudice and knowledge of only a limited number of them, because whenever he did not

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1 Wieck-Schumann never shared the lack of appreciation of vocal music confessed by Robert Schumann to his composer friend Hirschbach: “all my life I have considered vocal composition inferior to instrumental music – I have never regarded it as a great art. But don’t tell anyone about it!” (cited in Plantinga, 1976, p. 183). As it was a commonly-held view among early Romantic writers (Dahlhaus, 1989, p. 31), Schumann may merely have been repeating a prejudice of his time. In later years, however, his advice to young composers was to “write a great deal for the voice” (1947, p. 78).
care for a song in Schumann’s op. 37, a joint opus with Wieck-Schumann’s op. 12, he supposed it to have been written by her (1993, pp. 180, 183, 185). Conversely, when he found “an occasional master touch” in her op. 12 songs, he assumed that it “is not hers” but had to be Schumann’s (p. 179).

Reception

As the Sams citations show, perceptions of a composer’s importance and originality, coloured by prejudices of various kinds including gender, are at the heart of many problems in past and present critical reception of women’s music. Citron pointed out: “Canonicity exerts tremendous cultural power as it encodes and perpetuates ideologies of some dominant group or groups” (cited in Macarthur, 2002, p. 87). Due to the virtual exclusion of women’s works, including Wieck-Schumann’s, from the musical canon, serious musicological appraisal of their compositions was begun long after that of their male contemporaries’ works.

Contemporary critical reviews of Wieck-Schumann’s compositions were generally favourable, if patronizing. An occasional critic would not review her work in detail because it was “the work of a lady” (cited in Chissell, 1983, p. 47). Most critics gave back-handed compliments about how manly (used as a synonym for excellent) her compositions were. “One has to marvel approvingly at the masculinity of the spirit that pervades it,” wrote a Vienna critic of her Piano Concerto op. 7 (Reich, 2001, p. 299). The attribute ‘manly’ was applied to her so often that an article appeared recently entitled “Clara Schumann: The man and her music, gender subversion in nineteenth-century concert reviews” (Caines, 2002).

When early critics were unable to tell whether Wieck-Schumann or Schumann was the author of individual songs in their joint Liebesfrühling Lieder project op. 37/op. 12 (Boyd, 1999, p. 147), they tacitly acknowledged that the Schumanns’ works were on the same artistic level. In fact, extracts from the reviews of the time show that some Schumann songs fared less well than Wieck-Schumann’s, since several of his were judged ‘monotonous’ (Hallmark, 1990, pp. 19-20).

Particularly insidious was the pervasive prejudice that women were not ‘creative,’ nor intelligent enough to handle contrapuntal or large forms (Kimber, 2004, p. 343).
Aaron Copland expressed a typical view even a century later in writing about his composition master-teacher Nadia Boulanger: “But had she become a composer, she would of biological necessity have joined the automatically inferior ranks of the ‘woman composer’” (Smith, 1994, p. 92). As a composer, Wieck-Schumann suffered from the lack of self-confidence often found in those who are legally and socially second-class citizens, as women were until relatively recent times.

However, the best of her contemporaries praised and valued her work. In 1874 Liszt made piano transcriptions of three of her songs, having written decades earlier of the eighteen-year-old Clara Wieck:

distintissimo [most distinguished] – (but not a man, of course)...cultivated... totally absorbed in her art but with nobility and without childishness...Her compositions are really very remarkable, especially for a woman. There is a hundred times more ingenuity and true sentiment in them than in all the fantasies, past and present, of Thalberg (Reich, 2001, p. 195).

Robert Schumann, a little less generously, wrote to her that she was ten times better than Thalberg as a musician (Schumann & Schumann, 1994, p. 318). His admiration for her compositions was expressed to friends, fellow artists and publishers (in the case of her op. 16, see Reich, 2001, p. 311). Mendelssohn was impressed by the fugato in the last movement of her Trio op. 17 (pp. 216, 231). Chopin praised her compositions and compositional talent on several occasions. In 1836 he expressed his delight on hearing her opp. 5, 6 and 7, and gave her an Albumblatt (p. 193). In turn she programmed his works throughout the sixty years of her performing career.

C. Rosen considered that the neglect or downplaying of Clara Wieck as a composer was “perhaps the chief disaster of the nineteenth century’s prejudice against female composers, which has lasted, indeed, until today” (1995, p. 659). He added that Schumann had not been particularly helpful (p. 659). Robert had written to Clara that the role of wife was above that of the musician (Schumann & Schumann, 1996, p. 246). His assumption of male privilege has been criticised by writers including the Schumann scholar Daverio (1997, pp. 243-244). Schumann imposed limitations on Wieck-Schumann such as not being able play the piano at all in the daytime (Schumann & Schumann, 1993, p. 84) until he went out for a drink at six o’clock. The reason was that it
would disturb his composing; yet it was her playing that brought in much of their income, and her compositional talent arguably was no less than his. Assessing their songs in the jointly-written project op. 37/op. 12, Daverio concluded: “In sheer beauty and immediacy of expression Clara’s contributions to the set equal, or even surpass, those of her husband” (1997, p. 202).

Perhaps as a result of the syndrome of expectation conditioning perceptions, or because of the lack of performances and recordings, earlier 20th century writers like Fiske and Sams were less impressed by Wieck-Schumann’s compositions than later writers like Reich, Klassen or Daverio. A typical example of gender-based condescension is found in Fiske: “Clara could compose; in fact for a girl she did so uniquely well” (1964, p. 577). He was unable to hear her Mazurka op. 6/5 as anything but “an undistinguished piece” (p. 576). This was despite Schumann’s use of the Mazurka’s strong features to build much of his own Davidsbündlertänze op. 6 which quotes it as an opening motto. Fiske himself acknowledged that the Mazurka “influences nearly half the pieces” in Schumann’s set (p. 576). He also ignored Schumann’s appreciation and personal enjoyment of her other compositions, all of which Schumann played repeatedly (Schumann & Schumann, 1996, p. 61).

Apart from isolated exceptions such as J. A. Fuller Maitland’s glowing tribute to Wieck-Schumann as a composer (cited in Gates, 1992, pp. 139-140), a general change in reception is discernible from 1980 when P. Susskind’s favourable article appeared in The new Grove dictionary of music and musicians. Its praise of the Trio op. 17, where “piquant rhythms, vivid harmonies, flowing melodies, unexpected phrase lengths are brought into relief against a highly cohesive, harmonically directed structure” (Vol. 16, p. 828), contrasted with negative views of Schumann’s large forms in Abraham’s neighbouring article on him (p. 851).

Later generations of writers, having overcome the hurdle of believing and accepting that women can compose, have judged their works differently. L. Meyer made the point that ‘belief’ is of great importance in ‘hearing’ a composer’s work, in conjunction with ‘testimonials’ to it, because they foster a receptive attitude (1956, p. 76). Such reinforcement of appreciation occurs with works already established in the canon, which is not the case with women’s music. In this context, the recognition of
Wieck-Schumann’s worth as a composer by a Schumann specialist like Daverio forms an especially valuable contribution to ‘belief’ in her (1997, p. 202), since it raises her work far above the level of a pale echo of another composer.

Several brief historical comparisons may be in order here to help position Wieck-Schumann as a composer and suggest why her works have been likened to the most advanced composers of her time when other well-known figures were not. For example, Thalberg’s work was not perceived as ‘like’ Schumann or Chopin. A brief comparison between Wieck-Schumann’s and Thalberg’s Romances of the 1830s show the latter’s Sept Romances op. 25 of 1838 to be much less sophisticated in their harmony, texture and their pattern-figuration writing than anything Clara wrote as a teenager. His Romance op. 25/1, although short, is a fair representative of the set. Half of it, with a very conventional modulation to C, is illustrated; the remaining 15 bars differ little:

Example 2. 1. Thalberg, Romance op. 25/1, bars 1-15.

In direct contrast to Thalberg’s, Wieck-Schumann’s Romance op. 5/3 (1833-36) establishes its individual voice immediately through the wealth of crafting in part-writing, chromatic harmony and a most unconventional modulation to A:
More revealing is a comparison with Sterndale Bennett. Although Schumann had praised Bennett in the 1830s, with the qualification that “No one would call Bennett a great genius” (May, 1912, p. 98), uneven musical quality explains Wieck-Schumann’s poor opinion of him as a composer (Schumann & Schumann, 1996, p. 91). Among Bennett’s works reviewed by Schumann are the *Musical Sketches* op. 10 and *Etudes* op. 11. Bennett’s *The Mill-Stream* op. 10/2 could be criticised for some amateurish harmony and *The Fountain* op. 10/3 for undistinguished ideas which attractive figuration cannot hide. While *The Lake* op. 10/1 has pleasant music, it also has some static conventional cadences and repeated phrases (bars 17-24). Overall it seems not to be directed towards building that underlying psychological progression, intensity or ‘emotional truth’ considered characteristic of Wieck-Schumann. An 1844 review had described her song *Liebst du um Schönheit* op. 12/4 as “so truthfully felt” (Hallmark, 1990, p. 19). Her *Lotosblume*, a song with a tranquil water-landscape setting like Bennett’s *The Lake*, transcends calmness and creates a timeless sense of suspension with an underlying poignancy. It has been anthologised frequently as “the quintessential romantic Lied” (Reich, 2002, p. 7).

Wieck-Schumann’s works aimed to move beyond scene-building and towards a deep emotional engagement and completeness, reflecting her admiration for the type of composition in which “the striving for beauty, spirituality, cannot be missed” (Schumann
Her depth and breadth of vision was one of Schumann’s points in his 1837 review of Wieck-Schumann’s op. 6; a remarkable tribute to anyone, especially a teenaged musician:

one must appreciate her position as one of the supreme virtuosos of the time, with insight into everything. Let Bach penetrate to a depth where even the miner’s lamp is threatened with extinction; let Beethoven lash out at the clouds with his titan’s fists; whatever our own time has produced in terms of heights and depths—she grasps it all (cited in Pleasants, 1988, p. 122)

Comparisons could be extended with composers like Gade; but the case has already been made by Klassen that Wieck-Schumann’s compositions stand at a higher level. Noting the extremely high standard of composition Wieck-Schumann set for herself, Klassen concluded that her “works …can stand next to [those of] the great ‘geniuses’ of the 19th century” (1990, p. 269). The composer of the forward-looking Konzertsatz in F minor and Romance op. 21/1 needs no apologist.

Assessments of Wieck-Schumann’s music which are hedged with qualifications that it resembles music of certain other composers can also be explained by factors such as intentional style convergence and musical quotations. That Schumann influenced Wieck-Schumann in general is beyond question (Klassen, 1990, p. 14), but the extent to which influence was reciprocal is being recognised only slowly. Schumann evidently regarded the two of them more or less as equals, probably from around the time she performed the last movement of her Concerto op. 7 at age 14.¹ Clara’s precocity compensated for her youth, for Schumann had written of her seemingly unlimited talent in his review of her Soirées musicales op. 6:

she has raised her own standards to a degree that leaves one wondering anxiously where it all may lead… With such talents one is confronted with curtain after curtain; time lifts them one by one…one cannot contemplate such a wondrous phenomenon with indifference… one must follow her spiritual development step by step (1988, p. 122).

One reason why Schumann and Wieck-Schumann can sometimes sound alike was because Schumann was quoting her music so frequently: “Nearly every major composition created by Schumann during his courtship of Clara contains references to

¹ For its influence on his Concerto op. 54 see Macdonald (1991, p. 676) and Daverio (1997, pp. 237-241).
her work” (Jensen, 2001, p. 155). That covers works he wrote between 1835-40, in addition to numerous earlier and later quotations and references. Wieck-Schumann returned such a great compliment by quoting some of Schumann’s motifs and phrases; for example his Schlummerlied op. 124/16 in her Sonata’s second movement (Nauhaus, 1991, p. 7) and his Liebesbotschaft op. 36/6 in her song Liebeszauber op. 13/3 (Sams, 1993, p. 154).

The inferences that her music lacked autonomous status, or that she was more indebted for her musical language to predecessors and contemporaries than they were for theirs, bear investigation in the interest of equity and will be shown to be unwarranted in Chapter 6, which addresses the issues of influence and originality. Before originality and musical citation can be investigated, it is necessary to identify individual elements within a musical language and demonstrate their consistent use over time as particular expressions of a Wieck-Schumann style. This is the subject of the following sections which explore some of the guiding principles behind her work.

**Wieck-Schumann’s view of her art: underlying principles**

In a letter to Brahms in 1868, Wieck-Schumann declared that “The practice of art is…a great part of my inner self. To me, it is the very air I breathe” (Litzmann, 1979, Vol. 2, p. 260).

Although there are few direct references to her own composing, her many letters provide valuable insights into her ideas and aesthetics. Paramount concerns for constant musical interest, meticulous crafting and intense meaningfulness emerge as ideals and identifying qualities of her works. While these concerns overlap and are hardly unique, specific instances of them can be cited across her musical career.

Her concern for constant musical interest can be deduced from critical comments or advice to others as well as from strategies in her compositions. Aware of the many elements which had to balance to create interest, she noted in the Schumanns’ marriage diaries a lack of invention in Ferdinand David’s compositions (1993, p. 105) and reasons for monotony in Spohr’s (Litzmann, 1979, Vol. 1, p. 475). She did not exempt herself from such criticism in the case of the Souvenir de Vienne op. 9. Despite the fact that
Schumann had expressed to her his happiness with the work (Schumann & Schumann, 1994, p. 207), she wrote to her father that it “should have been a little less monotonous. In a word, it was written too quickly” (Klassen, 1990, p. 86).

Wieck-Schumann habitually shortened reprises for interest, as in her early song *Walzer* (1833), the *Romance* op. 11/3, or the telescoped final Rondo statement in the Piano Sonata.\(^1\) In the case of the first movement of her Concerto op. 7, the recapitulation is dispensed with altogether.\(^2\) In this way, since its theme grows out of the first movement theme, the second movement can be heard almost as an ongoing development section. Again, because the first movement’s thematic material was derived from the last movement which was written first, there is some sense of ‘recapitulation’ in the last movement. It “can be heard as rounding out the first movement, whose principal theme is never recapitulated in the tonic key” (Macdonald, 1993, p. 31). This concept somewhat anticipates Liszt’s Sonata in B minor of two decades later, which has been viewed as a single sonata-movement form (for example by Walker, 1993, p. 151) lasting half an hour.

Reprises could be varied even in short works. An eloquent example is the ternary *Nocturne* op. 6/2, which is not only very shortened in its reprise section but is significantly recast. When passages in the Piano Sonata’s first movement recapitulation do not match the equivalent sections in the exposition it may therefore be viewed as an intentional strategy to introduce improvisatory-style richness and freedom. The alternative view - that as a celebrated improviser it was simply quicker for her to create something new than to turn back the many manuscript pages and transpose the earlier section – is outweighed by the evidence of short pieces like the *Nocturne*.

Her observations on compositions by Brahms and Wagner provide the rationale behind the compressed lengths in Wieck-Schumann’s compositions: a rule of ‘shorten for interest,’ with minimal unvaried repetition of an idea or effect. She admired pithiness. In

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\(^1\) The variety of fertile invention in Wieck-Schumann’s Sonata may have been given extra impetus from a performance of a symphony by Hermann several weeks before she began writing it. Noting the symphony’s poor reception, Wieck-Schumann agreed that the composition was “interminable…I felt very sorry because it was well worked out and surely evidence of a thoughtful musician, but it is dry and unappealing and long, as a piece has rarely seemed to me. It combines everything to drive an audience to the greatest despair” (Schumann & Schumann, 1993, pp. 121-122).

\(^2\) Klassen considered bars 130-141 to be a shortened reprise (1990, p. 144), but the key is E, not the tonic A minor, and the feel is of a coda and a bridge, because the section links straight into the second movement.
Brahms’s opp. 118 and 119 pieces, probably written with her tastes in mind (Chissell, 1983, p. 204), she noted: “It is wonderful how he combines passion and tenderness in the smallest of spaces” (Litzmann, 1979, Vol. 2, p. 422). On the other hand, she observed of one of Brahms’s Trios in 1882: “It is a pity that he does not always polish his work nor cut out dull passages” (p. 368). In 1865 she wrote to Brahms about a figured passage that “goes on and on” in his German Requiem (Schumann & Brahms, 1979, Vol. 1, p. 185). She notated it without key or time signatures:

Example 2.3. Wieck-Schumann’s notation of a Brahms figure (1979, Vol. 1, p. 185).

Humorous but real exasperation was expressed in her diary entry of 1875 about Tristan and Isolde: “the whole of act 3 – quite 40 minutes – Tristan occupies in dying – and they call that dramatic!!!” (Litzmann, 1979, Vol. 2, pp. 312-313).

A noticeable difference between Schumann and Wieck-Schumann as composers is that the latter avoided the lengthy repetitions of patterns or sequential chains often found in earlier Schumann works, for instance in Kreisleriana op. 16/8 (1838) which has a three-note rhythm repeated for the entire first section. Again, a motif in Schumann’s First Symphony (1841) permeates a long movement and “remains fixed not only in rhythm but also in sequence of pitches” (Dahlhaus, 1989, p. 159). Wieck-Schumann preferred to alter and develop her motifs within a work. Just after Schumann’s First Symphony was written, she created in her Piano Sonata a ‘link’ motif which changes constantly throughout the first movement (see Example 5.10).

A number of compositional techniques had the function of creating variety-in-unity, such as the manipulation of motific cells to form a melody or the insertion of a cross rhythm. In this regard, Wieck-Schumann’s skills in weaving new material out of the first ideas in a work were clearly evident by 1836 in the Romance op. 5/3 (see Example 3.54). In other works, such as the piano piece op. 15/3, she juggled several ideas and let them come to a conciliated dénouement in the coda. Her “ability to entangle the secret, more deeply twisting threads and then to unravel them” in her compositions was noted by Schumann in his review of her op. 6 pieces (1988, p. 122).
Intelligibility and communication were vital concerns. She expressed to Schumann the sense of sorrowful loss she felt at a performance if listeners had not understood and appreciated a composition: “it’s terrible for me to see someone there who doesn’t understand – it upsets me very much” (Schumann & Schumann, 1996, p. 91). Always conscious of the divide between what the public could understand and what Kenner (connoisseurs) might appreciate, she wrote to Schumann from Paris in April 1839 asking if he could compose a piece for her “suited to a general audience” (Schumann & Schumann, 1996, p. 138). No doubt with her Scherzo op. 10 in mind and the great effect it had on the public, she asked if it could be “brilliant, easy to understand, something that has no titles, but is a complete, continuing piece, not too long and not too short?” (p. 138). That description did not imply emptiness or insignificance, but did imply intelligibility. Indeed, op. 10’s trios are particularly melodious. One section (bars 251-258) sounds as if it would not be out of place in Granados’s Intermezzo from Goyescas of some 70 years later. (For another anticipation of Granados see Example 4.55.)

Similar such likenesses to later composers’ works will be noted in the course of the thesis as an indication of her deeply Romantic spirit and advanced harmonic thinking.

Her comments on other performers and her own goals as a performer are revealing. In 1840, she expressed admiration for Schröder-Devrient’s ability to project the combination of high artistry with naturalness “as if it were all the inspiration of the moment. She is a woman of tremendous power – my ideal in art!…with a warmth, a feeling, and yet a masterly calmness and nobility” (Litzmann, 1979, Vol. 1, p. 291). Several times she commented on the necessity for a performance to carry away listeners with both the “tenderness” and “fire” which characterised her own playing (p. 389). It is fair to assume these were qualities she aimed for in her compositions.

The composition of Lieder and instrumental music, with the “logic of harmonic and thematic relationships…[which] invited understanding rather than mere enjoyment” (Taruskin, 1995, pp. 222-3), provided her with the intellectual and musical challenge she relished. Again, it was the same approach that she took in performing. De Vries cited reviews noting “the depth of her psychological penetration, pursuit of the most hidden details of musical expression” (1996, p. 212).
Depth of genuine feeling and quality of interesting ideas were essentials for her in any composition, as letters to Schumann revealed. In 1839 she praises what she considered to be the finest works, but gave short shrift to some composers, even one he admired, for failing to have enough variety or complexity in their works:

I played through Heller’s compositions and Kalkbrenner’s latest etudes yesterday. Heller has a good idea occasionally, but it doesn’t last long and bores you right away; … it often seems to me that he tries to be romantic, and I really hate that…Kalkbrenner’s etudes are very lucid, too lucid to suit me; he doesn’t make you feel or think. The etudes by Chopin and Henselt are still the most beautiful (Schumann & Schumann, 1996, p. 274).

Just as Wallace Stevens inserted an “ugly” or rough word into a poem, “seamless beauty being boring” (Mayes, 2006, p. 216), Wieck-Schumann had equivalent strategies to avoid blandness. They included frequent clashing minor seconds and ninths, chromatic discords of all varieties from augmented sixths to brief dominant thirteenths, chords unrelated to the pedal point note below or above them, and cross rhythms.

Music that becomes too imbalanced toward structure risks becoming marginalised. Wieck-Schumann avoided favouring formal considerations at the expense of romantic feeling, a failing she found in some works of the most highly regarded composers. In January 1840, she suggested that Schumann change the B♭ minor trio section of one of his Nachtstücke, op. 23/3, because it seemed a little monotonous (Schumann & Schumann, 2002, p. 7). Although Schumann agreed, he still opted for form over content: “I don’t like it either. But the sequence requires it” (p. 11). This exchange had taken place when Wieck-Schumann acted as unofficial editor for Schumann’s works in early years, long before she undertook the mammoth task of editing his complete works in later life.¹

Her meticulous editorial eye for detail led her to write to Robert: “By the way, everyone can surely tell from the journal that you now have a fiancée because it’s

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¹ Wieck-Schumann had written to him: “I received your Romanze and corrected some passages, but you have to look it over carefully again. Check the Nachtstücke, too. I took the liberty of putting in some question marks. The first part of the trio in B minor [mistranslation of B♭ minor] in the third Nachtstück seemed a little monotonous to me (I put a cross next to that passage). I think you could easily change that if you made more active use of the thumb…You aren’t going to omit the repeat in the last Nachtstück, are you? Why don’t you go right from A minor (in the twelfth measure of the repeat) to F major where you have that beautiful imitation? [2 bars of manuscript inserted] But leave the ending as it is” (Schumann & Schumann, 2002, pp. 7-8). This appears to be how the piece was published.
teeming with printing errors. Tsk, tsk, dear editor!” (Schumann & Schumann, 1996, p. 520). He replied that he was not the proof reader (p. 523). Schumann valued her powers of observation and judgement: “If you knew how I value your views about everything, things that don’t exactly have to do with art, too, and how your letters stimulate me intellectually – so write to me about what’s going on around you, about people, customs and cities – you have a good eye” (Schumann & Schumann, 1994, p. 128).

Brahms was another who valued her judgment. He habitually sent Wieck-Schumann manuscripts of his new works for her honest criticisms before publication since he found her ear “infallible…No other musician has an ear like that” (E. Schumann, 1985, p. 172). She returned his manuscripts with her comments, and “today, one is still struck by their remarkable perspicacity” (Avins, 1997, p. 767). In one case she replied that the double canon in Brahms’s op. 30 Sacred Poem was dry and stiff of necessity in such a form (Litzmann, 1979, Vol. 2, p. 184-185). When she composed within strict formal demands, such as fugue form, Wieck-Schumann was careful to balance musical interest and variety. She gave each fugue of op. 16 a distinct and well-drawn character without neglecting devices like stretto entries in each. No. 1 is an exuberant toccata with subject inversions; No. 2 demonstrates an exemplary marriage of discipline with lyricism; and No. 3 builds a sombre grandeur after a Prelude almost as contrapuntal as its Fugue.¹

Wieck-Schumann’s appreciation of the ideal of balance in form and content was articulated when she wrote to Brahms on receiving one of his works:

The development has once more delighted me – one can always look forward to this with special pleasure in your work. - It is not with you, as it is with so many others, a medley of skilful combinations by which emotion is driven more or less into the background, with you it seems as if only then did all the motifs find their warmest and truest expression, and that is what is so delightful (Litzmann, 1979, Vol. 2, p. 231).

Contrapuntal style played an important part in Wieck-Schumann’s life as composer and performer. Brought up on Bach’s music and famed for her fugue playing, her prowess in this area continued to amaze Schumann over the years (Schumann & Schumann, 1993, p. 75; p. 130). When she had just turned ten she wrote “chorales and

¹ Their formal organisation is discussed in Klassen (1990, pp. 60-67), although twice an augmented instead of an inverted entry is identified in the Fugue op. 16/2 (pp. 61 and 65).
miniature fugues galore” for her harmony teacher Christian Weinlig, cantor of St. Thomas’s Church (Chissell, 1983, p. 11). At age twelve her counterpoint lessons became twice-weekly events with Heinrich Dorn (Reich, 2001, p. 21). After her enormous success with Bach fugues in Vienna (1837-1838), where she was even asked to encore them, she complained in 1839 of the frivolity of Paris, where no-one, including connoisseurs, would listen to fugues (Schumann & Schumann, 1996, p. 139). In March 1840, before her marriage, she wrote of plans to take additional lessons in fugue-writing from Rungenhagen in Berlin (2002, p. 152). It amused her when Schumann offered to be her teacher instead. She replied: “I hope you don’t mind my telling you, but those would be fine lessons” (p. 162).

Wieck-Schumann’s attitude to music was summed up, by herself and others, as passionate above all. She often wrote of fine works that she loved them passionately, and sometimes became ill from the joy of first playing through a great new work or performing one she venerated (Schumann & Schumann, 1993, p. 103). According to Robert, Clara at eleven had “enormous passion…She certainly talked more cleverly than any of us…whims and fancies, laughter and tears, death and life, mostly in sharp contrasts, change in this girl with the speed of lightning” (cited in Chissell, 1983, p. 20). Yet, rather than creating a wide affective range, a work of hers often builds upon several similar deep moods. This technique could be viewed as her response to a unified poetic mood in the shorter Lieder or to considerations of psychological and formal unity in other works, even complete movements. An example is the Trio op. 17, where the unity and similarity of mood in the first movement contrasts with the Piano Sonata’s first movement where there is a great range and variety of emotions, often within one page.

Wieck-Schumann portrayed a deeply personal world and mind-state in her compositions. Works like the Romance op. 5/3 and its successors entitled ‘Romance’ match Schumann’s comparison of his music in 1838 to his fellow-composer Hirschbach’s: “Some similarity to the way I compose. Emotional states” (Schumann and Schumann, 1994, p. 208). Letters and diaries reveal Wieck-Schumann’s biographical subjectivity in composing. From teenage years, composing not only fulfilled creative artistic impulses, but acted as a safety valve and refuge from life’s adversities: “so often my comfort when my pain is so great!” (Schumann & Schumann, 1994, p. 274).
Remarks to Robert on one of her *Romances* op. 11 reveal that she believed her state of being and feeling was reflected in a composition: “I had so many feelings while I was composing it, and such deep ones” (Schumann & Schumann, 1996, p. 171). She sent him suggestions on how to realise her musical intentions by playing the *Romance* “very capriciously, sometimes passionately, sometimes in a melancholy manner” (p. 294). Another example was her *Romance* op. 21/1, the replacement for her 1853 *Romance* in A minor originally intended as op. 21/1. It was written on April 2nd 1855 while Brahms was visiting Schumann in Endenich asylum, the doctors having forbidden her to visit him (Reich, 2001, p. 121). She saw the fraught circumstances of its writing in the musical result: “The mood [of the Romanze] is really sad; I myself was so sad as I wrote it” (p. 314).

Comments which she made in looking over Brahms’s songs for him give an idea of her literary tastes and of how she would have interpreted various texts. She criticised some of his poetry choices: *Mädchenfluch* op. 69/9 for its unpleasantness and *Abendregen* op. 70/4 because the “inflated” words resulted in a song which was “laboured, not spontaneous; a text like that cannot possibly inspire anybody” (Litzmann, 1979, Vol. 2, p. 324).

Wieck-Schumann left no formal exposition of her musical views or of any particular philosophies she espoused, such as her father had written in his *Clavier und Gesang* (first published 1853). No specific literary preferences or inspirations stood out comparable to Schumann’s love for Jean Paul Richter’s writing. She had time during the ill-health of her pregnancies to pursue courses of reading, and continued with self-education all her life (E. Schumann, 1985, p. 104). She gave generous gifts to others of books she considered important. Brahms in the 1850s was the recipient of many such gifts from her, including the dramas of Shakespeare, poems of Ossian, the complete works of Jean Paul Richter, *The Thousand and One Nights* and Dante’s *Divine Comedy* (Avins, 1997, p. 68).

Her desire for meaningful communication often found expression at dual levels in a composition. One was the generally perceived meaning; the other a more private one conveyed by allusions to Schumann’s works. Careful study gradually yields up the rich
depths to which Schumann referred as the “pearls” that lie beneath the “surface” of her works (1988, p. 122).

The ‘inner voice’

Schumann: “Music is the ability to express emotion audibly; it is the spiritual language of emotion” (cited in Taylor, 1990, p. 167).

One of the most important of Wieck-Schumann’s guiding principles in her music was the highly personalised ‘inner voice’ of intimate musical expression. To some extent, this musical voice substituted for more intimate verbal expression. Growing up in a troubled household where her parents were to divorce before she was five, Clara reacted with “mutism caused by emotional conflict” (Reich & Burton, 1984, p. 341). She began to speak only when she began piano lessons at age 5 (Burton, 1988, p. 215). As compensation, at a young age she gained a “remarkable natural access to the ‘language’ of music” (p. 223).

On November 3, 1837, Clara Wieck wrote to her fiancé Robert Schumann of her love: “I can express so little. – An inner voice must tell you -” (Schumann & Schumann, 1994, p. 36). Four months later in March, 1838, Schumann was inspired to respond with his own fanciful embodiment of her words from the heart by realising them in the form of a notated, but not played, “inner voice” (Innere Stimme) in the Humoreske op. 20. The ‘inner voice’ concept would have resonated with him because of his own reticence in most personal conversational exchanges.¹

Wieck-Schumann’s coining of the expression “an inner voice” proved to be illuminating as a metaphor both for much of the significance and content of her compositions and for her method of composing. What led to a deeper consideration of Wieck-Schumann’s words was their misattribution to Robert instead of to Clara by Daverio in his book Crossing Paths (2002, p. 132). Most likely it was a simple error. If it was a Freudian slip, it could be viewed as symptomatic of Western music’s male-

¹ Schumann on Wagner: “For me Wagner is impossible…he talks without ever stopping” versus Wagner on Schumann: “It is impossible to communicate with Schumann…he does not talk at all” (Watson, 1994, pp. 186-187).
dominated paradigm, summing up the problems in the evaluation of Wieck-Schumann as a fine composer in her own right. Her ideas were utilised by and provided inspiration for Schumann for years longer than is generally acknowledged. For example, Burton had claimed that “their true creative partnership…was never recaptured: once married…Clara figured intimately in all aspects of Schumann’s life except his composing” (1988, p. 228). Later writers mostly cite his quotations of her works in his pre-marriage piano compositions.

The ‘inner,’ in the sense of close or intimate, is reflected in various ways in Wieck-Schumann’s music, literally and symbolically. The closest interval, the minor second, held a fascination for her as an expressive tool and was used in every context from acerbic to tender. It is found highlighted against a pedal bass, in melodies, in accompaniments rich in seconds, and in her chromatically descending lines at linking sections. Her preference for modulating to keys a step or two away from the tonic may be seen to reflect this sense of closeness. There are several examples of most unusual semitonal modulations and key schemes, such as in the Concerto op. 7 where the three movements are in the keys of a-Ab-a.\(^1\)

Typically Romantic were her key relationships and modulations to a third away from the tonic (to III, or a third below the tonic to VI) and extensive use of chromatic and secondary seventh chords. She much preferred to move to the dominant chord from the supertonic, with its greater expressive and chromatic possibilities, than from the diatonic subdominant. The conventional dominant as chord and key was given noticeable emphasis relatively rarely, and then mostly for expressing boldness, anger, distress or distance or the outdoors in a song text.

‘Inner’ also describes the predominately personal, inward or indoor subjects of Wieck-Schumann’s works. Several songs have outdoor settings - involving waves and shipwreck in Lorelei - but they are treated overall more from the psychological than the pictorial point of view. The title of op. 4, Valses romantiques, pre-supposes a dance hall or ballroom scene but without the programmatic literary correspondences drawn by

\(^1\) An antecedent semitonal scheme was Haydn’s E\(_b\) Sonata Hob. XVI/52 with three movements in E\(_b\)-E-E\(_b\), but this can be explained more conventionally as based on an enharmonic Neapolitan sixth progression of E\(^\#\)-F\(^\#\)-E\(_b\).
Schumann between his *Papillons* op. 2 and Jean Paul Richter’s ballroom scene in his novel *Flegeljahre* (see Jensen, 1998, pp. 135-137). Portraying moods of love, loss, despair, grief, quiet joy and contentment, Wieck-Schumann’s music dealt with women’s traditional inner sphere in contradistinction to heroic canvases of the outer world, such as Chopin’s and Liszt’s of revolution and nationalism in the ‘Revolutionary’ Etude and *Funérailles* respectively. The fact that there was little chance of any ‘outer voice’ (since women’s music was not played on world stages) meant that her compositions avoided the public male-gendered topics of war, rhetoric-oratory and politics with their associated emotions or qualities like martial fervour and bombast. Schumann for example was criticised for some “bombastic banality” by Abraham (1980, Vol. 16, p. 854), a charge that could not be levelled against any of Wieck-Schumann’s music. It is hardly necessary to add that women did not have the vote, had few employment opportunities outside the home, and certainly did not serve in the armed forces.

The richness of her writing, described as “sumptuous” by Daverio in the case of *Liebst du um Schönheit* op. 12/4 (1997, p. 202), often comes from the inner lines of contrapuntal elements resulting in a polyphonic texture including dissonant seconds:


Even at rapid speed, as in the Scherzo op. 10, Wieck-Schumann wrote wide-stretched, many-voiced chords. This was an aspect of the serious, weighty texture and effect which Schumann considered part of the German sound: “the denser German middle parts, the greater fullness of harmony in general” (1947, p. 254). There are a number of six-toned cluster chords, for example in *Oh weh des Scheidens*, where the thickening of inner parts gathers to a peak of painful discordant intensity:
Density of texture varies in other works according to the affect being created. Wieck-Schumann’s keyboard texture in general is based around a loose four-part writing style. Many passages have notes stemmed in the traditional four-part way, with some chords thickened by additional notes. Volkslied is a typical example of a mainly four-part piano style (see full score in Example 4.50). The Romances op. 11 show an interesting progression: while the more equable, but still inward, middle section of op. 11/1 has almost pure four-part writing, op. 11/2 moves from three voices in the opening to four voices, then to a series of multi-voiced chords for its intense climaxes. The rich part-writing of so many pieces like the Romance in A minor of 1853, which is largely in five parts, makes the emptiness and desolation of many two-part bars in the Romance in B minor of 1856 stand out. For the happier reminiscences of its middle section, the 1856 Romance also reverts to some four-part writing. An unusual feature of her writing is that double octaves are rare after op. 10, even for melodies, as they sound too bare for her harmonically detailed style.

Klassen aptly termed the treatment of the main lines in the Romance op. 11/2 “a ‘romantic’ polyphony” (1990, p. 259), a description which fits Wieck-Schumann’s general musical style admirably. Examples of imitative writing and independent inner voices abound in her works, from clear imitations bouncing back and forth across the staves in a playful duet in the Romance op. 21/2 (Example 6.27), to the subtly-suggested imitations in the untitled piano piece op. 15/3, where they twine like tendrils through all the voices. One example is the soprano and tenor interaction of bars 18-20:
Because discussions in later chapters revolve around Wieck-Schumann’s demonstrable awareness of her craft, a few contrapuntal examples are given at this point. They also serve to extend the ‘inner voice’ concept to intimate musical dialogue and polyphony. A simple example is the invertible counterpoint of themes, where a melody is reassigned to the opposite hand after several bars. It was a typical procedure from her Polonaises op. 1 (see op. 1/4 bars 33-40). The Scherzo op. 10 has part-exchanges in several places, such as where the right hand of bar 171 becomes the left hand at bar 175 in a passage of wildly dissonant chords against an A pedal (Example 4.25). All the Preludes, as well as the Fugues, of op. 16 have counterpoint, even the serenade-style Prelude op. 16/2 in which Klassen found none (1990, p. 64). A loose double counterpoint does occur where the right hand melody of bars 49-52 becomes the left hand of bars 53-56:

Example 2. 6. Wieck-Schumann, *Quatre pièces fugitives* op. 15/3, bars 18-20.

![Example 2. 6. Wieck-Schumann, Quatre pièces fugitives op. 15/3, bars 18-20.](image)

Example 2. 7. Wieck-Schumann, Prelude op. 16/2, bars 48-60.

![Example 2. 7. Wieck-Schumann, Prelude op. 16/2, bars 48-60.](image)
In much more complex writing, the four-voice Fugue in F# minor of 1845 climaxes with a series of stretti of the three-bar subject written at different distances. The first begins in bar 44 at a bar and a half overlap. The second is at the extreme closeness of a quaver apart from bar 50, with the countersubject appearing simultaneously (slightly varied) in the alto. Finally the third stretto begins in bar 53 at a crotchet’s distance. The Prelude, presumably written later, complements the features of the Fugue to come, including rhythmic delays based on the same quaver and crotchet distances of the fugal stretto overlaps (see Examples 4.58-4.62):
Example 2.8. Wieck-Schumann, Fugue in F# minor (1845), bars 43-60.
In the Trio op. 17 and the Romances op. 22 for violin and piano, imitative writing forms a natural part of the interaction of the instruments and their intimately-voiced dialogue. In the Romance op. 22/2, the reprise is enriched and varied by a canonic treatment of the first theme at a bar’s remove for six bars. The fifth to seventh notes are tonally adjusted in the piano part and the whole is underpinned by a tonic pedal:

Example 2. 9. Wieck-Schumann, Romance for Violin and Piano op. 22/2, bars 95-102.

Attention to the inner lines of compositions in order to give each note an individual voice was a central tenet of Wieck-Schumann’s teaching, according to her student Adelina de Lara (1945, p. 145). “Reading between the lines” was part of an article title summing up the lesson reminiscences of another famous student, Fanny Davies (1925). Wieck-Schumann’s teaching method of imagining each strand or note of piano music as if played by a separate orchestral instrument (de Lara, 1945, p. 145) and her own training from a young age in playing accompaniments and chamber music give the key to the inner-line richness and contrapuntal consciousness in her compositions. In several senses it made her title of Royal Chamber Virtuosa particularly appropriate and deserved.

Beyond general metaphors of closeness through subject matter, intervals, modulation and counterpoint, an ‘inner voice’ of hidden meanings and messages was carried via quotations, just as it was in Schumann’s works such as the Davidsbündlertänze op. 6, with its well-known quotations of Wieck-Schumann’s

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1 The effect works with much more clarity of sound when played on a historic 1840s Streicher piano, but can be approximated on a modern piano by catching bar 95 with the sostenuto pedal and holding it for six bars while pedaling normally with the sustaining pedal.
compositions op. 6/5 and op. 4. However, while Schumann in his *Novellette* op. 21/8 made an uninterrupted fourteen-bar quotation from her *Nocturne* op. 6/2 for instance (Fiske showed four bars of it in 1964, p. 576), Wieck-Schumann treated her musical citations quite differently. Hers are generally brief phrases closely woven into the new work; a treatment which enhances their feeling of intimacy.

An ‘inner’ orientation is an ideal one for a writer of Lieder, reflecting the inward-turning Biedermeier period itself (1815-1848) and the sphere of *Hausmusik* where most 19th century German instrumental and vocal works were performed for the first time. That a *Hausmusik* setting need not limit the quality of performance is made clear by references in Berlioz’s *Memoirs* to the high standard of some amateur musicians in Germany (1970, p. 405). The avoidance of bravura effects in Wieck-Schumann’s later compositions, stemming from her growing distaste for such display, immediately makes clear their inward style even before their complex crafting is appreciated.

Wieck-Schumann’s music dealt with aspects of emotion on a personal scale. Human and direct, its sincerity and integrity flowed from a basis in her immediate experience and knowledge. Her diaries and letters, reviews of her performances and pupils’ accounts of her teaching showed a character without pretension or vanity, who regarded herself in performance and composition as a vessel through which music flowed. Moscheles admired tremendously her playing in 1835 of Beethoven’s *Archduke* and a Schubert Trio, in part for its total lack of affectation (Chissell, 1983, p. 37). Of her performance of his Concerto in G minor, he wrote to his wife: “No better interpretation or execution of the work is possible. I myself could not give it more effect. She plays it just as though it were her own composition” (p. 37). It was that attitude of service to the music which had led to the bestowal on her of the appellation ‘priestess’ of her art.

**Summary**

To summarise this chapter and set out the topics for illustration and substantiation in the following chapters, a number of characteristic composition techniques and stylistic features of Wieck-Schumann’s compositions are identified in the list below. At whatever level of awareness these specific features were included in a work – on A. Koestler’s
continuum from conscious to unconscious (1970, p. 154) – they exhibit Wieck-Schumann’s outstanding professional training, which was much more complete than Schumann’s (Burton, 1988, p. 219). Her contrapuntal writing, musical quotations, and letters to Schumann or Brahms on compositional matters all point to an expertise stemming from conscious devising, deliberation, judgment and choice.

Although “it would be as enormous a task to compile a ‘dictionary’ of the musical techniques employed by Liszt as it would those employed by Johann Sebastian Bach” (Hamburger, 1997, p. 240), it is feasible to compile a list of some of the significant techniques and motifs occurring in Wieck-Schumann’s works because of her smaller output. Klassen listed only six general characteristics and omitted one of the most ubiquitous in the instrumental works - the chromatic descent as part of a linking section:

Carefully arranged links, frequent colouring of harmony through sequencing, polyphonic voice-leading in parts and the setting of the melody in the middle register or rhythmic-metric alterations can count with a tendency to melancholy as general compositional idioms of Clara Wieck-Schumann from the Trio op. 17 onwards (1990, p. 105).

Abstracted by the present writer from works already mentioned and those yet to be discussed, the following features provide a checklist of distinctive characteristics of compositions by Wieck-Schumann. Some features also provide an indication of approximately when a composition was written:

- Minor keys predominate in instrumental works from op. 5 onwards; major keys predominate in the songs.
- Before 1839 there are some semitonal key schemes within movements and over whole works, as in the Piano Concerto op. 7.
- There is no virtuoso-style writing after 1838.
- The favoured overall key scheme in a composition is to the submediant, as in the Piano Sonata (g, E♭, G, g), where three of the four movements also share an internal submediant key scheme.
- The first modulation of a work is often tertian to the third or sixth degree of the scale.
- Harmonies often move with a rather fast rhythm, avoiding long static sections except as a response to text in Lieder.
Harmonies are chromatically inflected rather than diatonic.

Strong tonic-dominant movement is usually avoided. The supertonic is a more characteristic pre-dominant chord than the subdominant.

Unity in a work is achieved by
- the derivation of subsequent themes from the first idea,
- a coalescence of first and middle section ideas, themes or rhythms in a coda,
- motivic, melodic and harmonic relationships interacting throughout large works or opus sets.

A tendency towards symmetrical balance is noticeable, for example
- across staves by frequent mirroring through contrary motion,
- in melodic shapes through inversion of their motivic cells.

Seamless links are carefully crafted between sections.

A chromatic descent is part of the typical linking device in nearly every instrumental work. Chromatic descents are much less in evidence in the songs.

‘Inner voices’ are detailed, often forming a rich part-writing texture.

The piano writing is frequently in four-part style.

Imitative or canonic writing is not unusual.

A pedal point or inverted pedal commonly opens a composition. Frequent pedal points are found within a work.

A three-tier rise, or sometimes a three-tier fall, is noticeable as a melodic shape or in sequences (see Appendix 4).

Frequent cross rhythms occur, especially of duple time in a triple time signature.

‘Clara’ themes with their initial falling contours occur in instrumental works up to 1847, but seldom in vocal ones.

Intervals of minor seconds, sevenths and ninths are frequently highlighted.

One of the most favoured motifs from her earliest works onwards is the $b6-5$ scale-degree motif, found in both major and minor keys.

Other identifiable ‘affect’ motifs were favoured.

Quotations of and allusions to Schumann’s works were made intentionally.
While many of the individual strategies listed are found in works of other composers, each occurs frequently and tellingly enough in Wieck-Schumann’s works to be regarded as a significant characteristic of her style. To illustrate how distinguishing features were used and what they signified, some of them are taken as focus points for the discussion of various compositions. In the following two chapters, melodies, motifs, and rhythms are investigated before harmonic and structural techniques. Once the stylistic groundwork is mapped out, the foundation is laid for later chapters on the Piano Sonata and on musical quotation.
Chapter 3

Melodies, motifs and rhythms

“It would be a puny art, indeed, that merely possessed sounds and no speech nor signs to express the state of the soul” (Schumann, 1947, p. 41).

Melody and rhythm are the elements identified most readily by listeners hearing a composition for the first time. In Wieck-Schumann’s case, because melody is more distinctive than unusual rhythms in shaping her compositions, the bulk of Chapter 3 is devoted to dealing with her most characteristic melodies and motifs. They are important not only for creating individuality of style but for tracing evidence of musical allusions and quotations in her works. Rhythm is mentioned as a distinctive element of some melodies, but is discussed as a separate topic at the end of the chapter.

Wieck-Schumann’s usual practice was to form her melodies from motific cells, some of which were multi-functional and incorporated melody, rhythm and structure. While some motifs such as the rising third appoggiatura motif are common in tonal music, others are more specific to her works. They became musical signatures, crossing instrumental and vocal genre boundaries and adding a wealth of extra-musical meanings, as the song texts make clear. The most notable recurring melodic type is the ‘Clara’ theme - so-called from Schumann’s well-known and well-documented quotations of it - which could be regarded as the foundational melodic contour of her instrumental works.

Melodic directions and the ‘Clara’ theme

For Wieck-Schumann, as for other composers, melodic contours and directions played a part in suggesting musical character and acting as a generalised barometer of emotion (see for example Burnard, 1950, pp. 146, 219). For instance, the outer calmness of Die stille Lotosblume is perfectly conveyed by the lateral lines of its piano

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1 In painting it has been established that gaiety is associated with rising lines (and the colour red), sadness with descending lines (blue), and calmness with lateral lines (yellow): the French Impressionist painter Seurat (1859-1891) wrote specifically of the power of these associations for him (Barrows, 1995, p. 185).
accompaniment figures where double auxiliary notes circle around the still axis of multiple pedal notes:

Example 3. 1. Wieck-Schumann, *Die stille Lotosblume* op. 13/6, bars 18-20.

At the other end of the spectrum, in the passionate song *Er ist gekommen* the rapidly expanding and contracting outer lines are a particularly appropriate choice for setting the exultant words “he stays mine on all life-paths,” because the exact mirror motion of the two outer voices reflects the tying together of the two lives:

Example 3. 2. Wieck-Schumann, *Er ist gekommen* op. 12/2, bars 31-33.

While melody writing is often taught as a basic rising and falling arch shape, Wieck-Schumann instead chose the descending shape of her ‘Clara’ theme for a number of her instrumental works, which are predominantly in minor keys. The ‘Clara’ theme descent with its typical harmonic movement through minor chords often contributes an element of characteristic melancholy whether in a major or minor key. Descending lines in the form of chromatic descents (see Examples 4.26-4.40) are repeated in most of her instrumental works at transition sections.

In essence, the ‘Clara’ theme is a descending five-note scale. With its variants it forms a fundamental grouping of melodies in Wieck-Schumann’s compositions. It
became known as the ‘Clara’ theme from Schumann’s use of it (see Example 3.11) because writers postulated that for Schumann it came to signify Clara herself. ‘Clara’ themes quoted in his compositions have been mentioned by nearly every 20th century Schumann writer at least since Schauffler in 1945. Sams noted: “These ‘Clara’ themes may seem to be among the veriest commonplaces of music. In fact they are not, as comparison with other composers will show” (1993, p. 25). He diagrammed and labelled a “pendulum” of six ‘Clara’ themes based on Schumann’s songs and instrumental works including the basic ‘Clara’ shape labelled ‘P’ and the ‘Clara’ cipher C-B[=L]-A-G#[=R]-A labelled as ‘X’. Wieck-Schumann’s most characteristic ‘Clara’ theme has been added below two of Sams’s examples:

Example 3.3. Two Schumann themes (Sams, 1993, p. 23) compared to Wieck-Schumann.

The present writer has classed as a ‘Clara’ theme only the descending notes on Sams’s pendulum. The ascending inversions are excluded because they are more characteristic of Schumann’s melodies than of Wieck-Schumann’s and they run the risk of over-recognition in general contexts. An exception is her Scherzo op. 10 because it clearly develops a succession of ‘Clara’ themes in which inversion is a natural development (see Example 4.24). The ‘X’ form in Example 3.3 is not characteristic of her melodies unless it includes the first two notes of the ‘P’ form. Unlike Schumann, who had used the ‘Clara’ theme in all genres and particularly with apt words, Wieck-Schumann used it almost exclusively in instrumental works up to 1847, mostly in the minor key or else moving to it within the phrase. It is seldom a feature of the songs, the majority of which are in major keys with texts not calling for the ‘Clara’ theme’s melancholy and wistful quality.

The following examples provide an overview of ‘Clara’ themes selected from across her works. They are taken from intentionally prominent thematic positions, such as the opening of a work or a main section, with bar numbers shown under the stave and the core five-note descents vertically aligned:
Full score illustrations of the above ‘Clara’ themes will be described in the order of progressive additions to the basic five-note descent. The additions are a prefix, a continuation to a sixth or seventh falling note, a possible octave leap which is usually upward, and a brief descent.

1. The simplest ‘Clara’ theme is a five-note fall over scale degrees 5 to 1 as in the Andantino de Clara Wieck. Although no longer extant (Klassen, 1990, p. 167), the Andantino was quoted by Schumann in his Sonata op. 14 (entitled Concerto without orchestra). In the Sonata, as he wrote to Clara, “your theme appears in every possible form” (Schumann & Schumann, 1994, p. 105-106). He acknowledged the theme’s origin openly in the title of the third movement, Andantino de Clara Wieck:
Example 3.5. Schumann, Sonata op. 14, third movement, bars 1-4.

2. *Scène fantastique: Le ballet des revenants* op. 5/4 adds a sixth tone, A#, to the basic five-note fall (see ringed note in Example 3.4a). As is often the case, the added semitone is the lowest note before an ascent towards the phrase’s ending. More complex ‘Clara’ themes usually begin on scale degree 3. Those with no internal modulation or tonicisation can begin on scale degree 5 or 8, whether in minor keys as in the *Scène fantastique: Le ballet des revenants*, or in major keys as in the *Romance* op. 5/3 (Example 3.4f). Op. 5/4 has a simple non-modulating ‘Clara’ theme in B minor:


3. Brief prefixes may be added to the ‘Clara’ theme, as in *Valses romantiques* op. 4’s repeated first note of its main theme in C major showing the typical rapid move as if towards the relative minor in bar 3:

Example 3.7. Wieck-Schumann, *Valses romantiques* op. 4, bars 7-14.
4. After an initial prefix bar, *Caprice* op. 2/8 in E♭ has a chromatically decorated melody with elements of the ‘Clara’ theme, including the characteristic secondary dominant before chord vi of the relative C minor within the first four bars. Near the end of the phrase an upward octave leap is added as it is in opp. 6/1 and 6/2, reversing the downward octave leap of the *Andantino de Clara Wieck:*

Example 3. 8. Wieck-Schumann, *Caprice* op. 2/8, bars 1-8:

5. Klassen described various early themes by Wieck-Schumann, including her *Toccatina* op. 6/1 and *Nocturne* op. 6/2, merely as having a motific likeness of a falling fifth (1990, pp. 168-169). The relationship of the two op. 6 works is in fact much closer than that: the two ‘Clara’ themes are the same melody, with the same octave leap and subsequent stepwise descent, rhythmically varied but with typical suspensions over bar-lines. They share the same harmony with a rapid move towards the relative minor.

In the middle-section theme of the *Toccatina* op. 6/1, the first note is both the end of the previous phrase and a prefix to the ‘Clara’ theme. In bars 50 and 54, the *Toccatina* adds the suspensions typical of many ‘Clara’ themes. An upward octave leap is followed by stepwise falling intervals as a suffix. Below it, for comparison, is a sketch of the first ten bars of the *Nocturne* op. 6/2:

6. The opening of the *Nocturne* op. 6/2 has the quintessential characteristics of a ‘Clara’ theme. They are a modulation to the relative minor, in this case via an augmented chord (transforming the tied first note from scale degree 3 into scale degree 5), ties and a suspension, a drop to a sixth note C# as part of the decorative turn, an octave leap, and a stepwise fall at the end creating an accented passing note:

Example 3. 10. Wieck-Schumann, *Nocturne* op. 6/2, bars 1-10.

The opening of Wieck-Schumann’s *Nocturne* op. 6/2 is famously quoted by Schumann in his *Novellette* op. 21/8. It is one of many quotations he made of ‘Clara’
themes in various works to express his desire of 1837: “I’d like to write just one thought everywhere, with large letters and chords -Clara” (Schumann & Schumann, 1994, p. 32). His few alterations to her melody are either decorative, like the trill on the low octave before the leap, or rhythmic, with note values adjusted in the second line. Schumann’s dotted accompaniment rhythm derives from the middle section of Wieck-Schumann’s Nocturne:

Example 3. 11. Schumann, Novellette op. 21/8, bars 198-212.

7. The middle section of the Romance op. 5/3 has a version of the ‘Clara’ theme beginning on the tonic note instead of the usual scale degree 3 or 5. It remains in the major key with no trace of the melancholy of most of her descending themes, although it has the typical suspension emphases:


8 and 9. The second themes of the Sonata’s first and last movements are both based on ‘Clara’ themes and furnish an example of thematic recall in an extended work. A two-
part theme is found in the Sonata’s Rondo: bar 55 is one motif and bar 56 continues with a recall of the ‘Clara’ theme from the first movement’s second subject (Example 3.4g). The extra seventh descending note in the Rondo, like the examples with a ringed sixth note in Example 3.4, extends the phrase by a semitone:

Example 3. 13. Wieck-Schumann, Sonata, first movement, bars 26-27.


10. A similar seventh note ends the second subject phrase with a semitone in the Trio op. 17’s first movement. After beginning in B♭ major, the phrase moves through minor chords (vi♭) and a diminished seventh to tonicise the dominant into bar 49. The likeness to Schumann heard by Hohenemser in the first movement (1905-6, p. 170) is at least partly the other way around, as it was Schumann who was quoting ‘Clara’ themes:

Example 3. 15. Wieck-Schumann, Trio op. 17, bars 44-49.
Variants of the ‘Clara’ theme

More themes with slightly varied melodic contours evolved from the ‘Clara’ theme and are related to it by their falling fifth outlines. The following examples belong to a sub-group with a neighbour note above scale degree 5 before the descent. Essentially non-modulating, they are all first-bar opening themes but for the Sonata Scherzo:

Example 3. 16. Themes derived from the ‘Clara’ theme.

```
<table>
<thead>
<tr>
<th>Sonata, Scherzo</th>
<th>a: Aligned against the ‘Clara’ theme from the Sonata’s Scherzo is Example 3.16b.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fugue op. 16/1</td>
<td>b: is Schumann’s fugue subject on which Wieck-Schumann wrote op. 16/1. It can be recognised as another of Schumann’s ‘Clara’ themes, quoted presumably as a tribute to his wife’s contrapuntal skills.</td>
</tr>
<tr>
<td>Prelude op. 16/1</td>
<td>c: Wieck-Schumann chose notes from Schumann’s fugue subject for the Prelude op. 16/1 of 1845.</td>
</tr>
<tr>
<td>Trio op. 17, opening</td>
<td>d: The opening theme of Wieck-Schumann’s Trio op. 17 of the following year 1846 is a variation of the ‘Clara’ theme’s basic falling fifth shape.</td>
</tr>
<tr>
<td>Mazurka op. 6/3</td>
<td>e: The outline of the fifth unifies op. 6. Besides the ‘Clara’ themes of opp. 6/1 and 6/2, there are falling parallel fifth chords opening op. 6/1; the fifth span of the themes of opp. 6/3 and 6/6; the falling fifth theme of opp. 6/4; and the opening open-fifth bass of op. 6/5.</td>
</tr>
</tbody>
</table>
```

In the following Example 3.17, the Prelude op. 16/1 and Trio op. 17 themes are illustrated again in longer excerpts. Both open with falling fifth leaps. Their extended ‘Clara’ theme frameworks are clearly discernible through their ornamented contours when they are compared to starker ‘Clara’ theme variants in the Konzertsatz and Am Strande:
Example 3. 17. Contours derived from the ‘Clara’ theme.

To summarise, the recurrence of ‘Clara’ type themes suggests that Wieck-Schumann often worked from a fundamental melodic response varied by choices from the following elements. There is an initial scalic descent of a fifth, sixth, or occasionally a seventh; this could be extended to include an upward octave leap (a single example has a downward octave leap) followed by a further scalic descent. Another less frequently-occurring variant is an initial downward leap of a fifth, sometimes decorated by an appoggiatura. Various prefixes, suffixes or neighbour-note embellishments could be added. The melodic distances could be very stretched by decoration, as in the Trio op. 17 theme, or remain very compressed, as in the Konzertsatz theme.

**General melodic formulation**

At the outset of this section, it is worth re-stating that “romantic polyphony” and contrapuntally-inspired devices were most important features of Wieck-Schumann’s music. Accounting for this stylistic preference was the fact that Bach’s music was ever present with Wieck-Schumann, as her student Florence May explained:

Clara had been brought up from her childhood in the veneration of Bach’s great name. At twelve she had, as we have seen, converted Schumann from his disbelief in the possibility of finding music in a fugue by playing him one of the two in C sharp minor contained in the “Well-tempered Clavier”; at fifteen, or possibly earlier, she had introduced Bach’s fugues to the audience at her public concerts (1912, p. 155). [She was not actually the first to do so (Reich, 2001, p. 256).]
Except for the long ‘Clara’ themes, Wieck-Schumann generally composed a melody as a miniature form. Its motivic cells were arranged in various ways reflecting her childhood grounding in counterpoint. They included repeats, sequences, inversions, retrogrades, augmentations or diminutions. Schumann wrote to Wieck-Schumann in March 1838: “it’s especially strange that I write almost everything in canon form and that I don’t discover the subsequent voices until afterwards, often in inversions, retrograde rhythms, etc.” (Schumann & Schumann, 1994, p. 130). His statement suggests not only a broad interpretation of the technical terms, but that he looked for such techniques, as Wieck-Schumann did.

Two songs illustrate the point. Both Liebeszauber op. 13/3 and Das Veilchen open with quotations treated in a similar way whereby Wieck-Schumann extrapolated her melodic continuation from the quoted material (see Liebeszauber Example 3.32). In Das Veilchen, after the five-note quotation of Mozart’s song, a light-hearted mood is established immediately by a play on the quotation’s intervals. The falling third is repeated and extended, then mirrored in retrograde and finally repeated in the minor:


Wieck-Schumann’s melodies tend towards a loose symmetrical bias, often returning to the starting note, for example in the vocal entry bars 3-6 of Liebst du um Schönheit op. 12/4. Frequently her melodies fulfil literally the old “rule of counterpoint which states that after a skip the melody should move by stepwise motion in the opposite direction” (Meyer, 1956, p. 132). A similar idea on a larger scale - where the melody drops and returns to its original register - gives a dramatic sweep to the theme in bars 5-8 of Scène fantastique: Le ballet des revenants (Example 3.6), the Romance op. 21/1 bars 12-14, and the two opening phrases of Oh weh des Scheidens (Example 4.63).
The following examples illustrate typical melodic formulations in Wieck-Schumann’s music showing her structured cellular approach. Some melodies incorporate motifs with fairly consistent associated effects or meanings which will be discussed subsequently in the chapter. Example 3.20g exhibits an extreme economy, greater even than *Liebeszauber* op. 13/3’s multiple appearances of the same motif and its variants (see Example 3.32), because the motif generates the entire vocal part of *Liebst du um Schönheit*:

**Example 3.20. Wieck-Schumann, typical melodic formulations.**

a. A loose symmetry by means of inversion occurs over a longer distance of an eight-bar phrase in the Scherzo op. 14:

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\[ \text{Example 3.20a graph} \]
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d. *Ich hab’ in deinem Auge* op. 13/5 makes much of the motif bracketed across bars 1-2. Inverted, it ends the first phrase bars 3-4, and in that form it opens a ‘new’ theme in bar 12 repeated sequentially:

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\[ \text{Example 3.20d graph} \]
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e. *Der Abendstern* has a melody which grows out of the first two bars through repetition and varying of its shapes. The ending inverts the opening neighbour note figure:

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\[ \text{Example 3.20e graph} \]
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f. Inversions and augmentations provide melodic continuity. In bar 24 of *Er ist gekommen* op. 12/2, the piano part is inverted immediately by the voice. The rising fourth motif is repeated in augmentation as the music calms (‘Ruhig’):

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\[ \text{Example 3.20f graph} \]
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g. A similar technique of repetition in augmentation is found in *Liebst du um Schönheit* op. 12/4. Continuity is achieved by two varied repetitions of the original fall of a fourth in
bar 4. Bars 5-6 have the falling fourth filled in stepwise, and bars 7-10 repeat the falling fourth one third lower and in augmentation. Hence the entire verse - and therefore the whole varied-strophic song - is formed of the rising fourth ‘love’ motif, creating the closest possible musical reflection of the words.

A comparison of melodies from instrumental and vocal works demonstrates that with few exceptions, similar motifs and formations are found. In both genres, Wieck-Schumann’s melodies manipulated motific cells for mood and rhythmic nuances. *Romance* op. 11/1 is an example of a four-note motific cell doing duty as a main ‘theme’ by constant re-arrangements separated by silences. It is the fragmentary treatment of the melody which creates the feeling of inarticulate despair; something which could not be conveyed by an eloquently flowing long-arched melody. The endlessly churning bass and the chromatic discords in bar 4 add tension (see case study, Appendix 3):


Wieck-Schumann’s vocal lines reflect the unpretentious beauty and the “simplicity so indispensable to the nineteenth-century perception of melody” (Dahlhaus, 1989, p. 118). To a certain extent, they also reflect the esteem for folk song as a supposed expression of uncontaminated purity as well as of nationalistic idealism (p. 108). The *Liedertafel* style was an amalgamation of both. Wieck-Schumann wrote one example of this type, the Choir Piece No. 2, a call to the arming of the spirit of the individual, perhaps an idealised offshoot of the style of popular nationalistic Rhineland song of that time.

Complexity was introduced to the songs in other ways. Some have rhythmic intricacies in the piano part. Others feature an imaginative use of rests to alter expected
phrase lengths or to create pregnant silences in story-telling songs. Examples are bars 10 and 24 of *Sie liebten sich beide* op. 13/2, where long tied notes and missing downbeats suggest the lovers’ reluctance to speak to each other or even to come together except in dreams. The same technique of interpolating unexpected silences is used to build the tension in the Piano Sonata’s first theme.

The simplest songs still avoid the predictably uniform. In *Der Abendstern*, the regularity of the melodic construction and of repeated bass notes is offset by an unexpected and rapid cycle-of-fifths descent in the piano postlude. Traditionally, the Lied had avoided the operatically exaggerated, eccentric or diffuse, either in the composition or the performance, and made its point with brevity and perfection at the micro level of small details. Wieck-Schumann excelled in this kind of melodic writing.

**Motifs**

“If ‘theme’ ranges variously…from an emotion captured in notes to an acoustic pattern devoid of emotional significance, ‘motive’ refers not only to the musical germ-cell that serves as the starting point of a piece of music, but also to what Wagner called the aesthetic raison d’être behind this cell” (Dahlhaus, 1989, p. 144).

The discussion of other melodies in Wieck-Schumann’s works requires a prior consideration of motifs which are part of a cultural heritage carrying broadly-accepted meanings for listeners of Western music. As Cooke noted throughout *The language of music* (1962), from around the fifteenth century composers built up a compendium of motifs with consistent associations. Motifs range from onomatopoeic examples such as Couperin’s *Le Coucou*, action and scene setting figurations like Schubert’s *Gretchen am Spinnrade* to those symbolizing feelings and states of mind. A dual purpose could be realised by combining a motific ‘affect’ with leitmotifs or *idées fixes* representing an idea or person throughout a movement or work. For instance, the jagged intervals and chromatic descents signifying both Manfred and despair in Schumann’s *Manfred* op. 15 are alluded to by Wieck-Schumann in Trio II of her *March* (see Examples 6.12, 6.13).

Wieck-Schumann’s musical language also includes motifs with Baroque affect associations. J. Samson noted, without providing details, that the post-Beethoven generation had reinvented motifs with antecedents in the 18th century ‘Doctrine of
Affections’ as characteristic or poetic figures for their own works (2003, p. 40). By employing the symbolism encoded into various affects, Wieck-Schumann endowed her music with layers of meanings, from past to present and from covert to overt. U. Kirkendale and others following Albert Schweitzer have pointed out in reference to the Bach Cantatas that the texts can be used to explicate particular motifs in other genres (Pruett & Slavens, 1985, pp. 76-76). In the same way, where words have suggested a meaning for a motif, interval or harmony in Wieck-Schumann’s vocal works, the interpretation may be applicable to instrumental works.

Wieck-Schumann thought in terms of motifs and referred to them frequently in her letters to Brahms about his compositions. In late 1858, she wrote of finding several motifs in his Brautgesang “a little bit commonplace” (Schumann & Brahms, 1979, Vol. 1, p. 92). She notated in the letter two score examples which show that for her, a motif was six or seven notes long, or less than a phrase or theme length. In late 1885 she referred to the opening of the last movement of Brahms’s Fourth Symphony as a leitmotif because “one can hardly call it a theme” (Vol. 2, p. 102).

A survey of Wieck-Schumann’s motifs enables comparisons to be made with Schumann’s. Sams compiled a list of about seventy motifs, many generic in nature, appearing in Schumann’s compositions (1993). Several ‘masculine’ motifs identified by Sams were not used by Wieck-Schumann as they involve strong dominant-tonic juxtapositions which she avoided. Such Schumann motifs are No. 53, signifying active strength or energy, as in the bass of Die beiden Grenadiere op. 49/1, Schumann’s song about two soldiers. Motif No. 62 representing Florestan or energy is very similar and is given some of the same musical illustrations as No. 53. Motif No. 55 shows giant strength or size, as in the opening of Schumann’s Die alten bösen Lieder op. 48/16 (1993, pp. 20-21):


\[ \text{Example image} \]

1 Brautgesang refers to Brautlied, an unfinished work by Brahms for solo soprano and women’s chorus on a text by Uhland (Geiringer, 1968, p. 351, note 9).
Two small points differentiating Wieck-Schumann’s melody writing from Schumann’s can be mentioned here. One is the typical stepwise ending to her melodies, whereas Schumann’s melodies often end with a wider interval. Another is her much rarer use of the arpeggio or broken-chord style of diatonic melody found in many of Schumann’s works, particularly songs:


Her usual practice was to vary an arpeggio-based melody with a turn or with chromatic notes (see the ‘link’ motif, Example 5.10). Diatonic exceptions appropriate for expressing a mood of uncomplicated enjoyment occur in *O Lust, o Lust* op. 23/6 and in *Das Veilchen* at the end of the first verse:

Example 3.24. Wieck-Schumann, *O Lust* op. 23/6, bars 5-8; *Das Veilchen*, bars 17-20.

Motif identification is of assistance in clarifying Wieck-Schumann’s compositional processes. In particular, material that has been shown to be a recurring motif may not be an intentional quotation but a stylistic feature. For instance, the opening of the Scherzo op. 14 was described as a self-quotation of *Er ist gekommen* op. 12/2 by Klassen (1990, pp. 91-92). However, given its cell-like nature and frequent use, it can be regarded as the well-established 5-\(^b\)6-5 motif which is found from her early works
onwards, as Schumann noted (Klassen, 1990, p. 92, note 233). This motif forms part of Schubert’s *Erlkönig* which may have been its original inspiration, as she played the song from girlhood (Reich, 1993, p. 748). She also performed Liszt’s piano transcription of it. An autograph copy of *Erlkönig* was presented to her during her triumphal stay in Vienna as a teenager (Reich, 2001, p. 57):


Some of the motifs Wieck-Schumann used were the common musical currency of the time like the \(^{-6}\)-5 motif; some were personal quotations or allusions she shared with or borrowed from Schumann, such as the rising sixth ‘Kinderszenen’ motif; and some she made her own, such as the ‘link’ motif in the Piano Sonata.

A difference between the Schumanns in their use of motifs was that Wieck-Schumann did not favour Schumann’s strategy of repeating a motif unaltered in one work. One example is his *Leides Ahnung* op. 124/2 (1832). It is constructed from start to finish solely of unvaried repetitions of two lament motifs combined into one - the descending minor tetrachord and the \(^{-6}\)-5 motif in the inner voices. By comparison, Wieck-Schumann’s single-motif vocal melody in *Liebst du um Schönheit* op. 12/4 introduces variations in the motif’s rhythm, by suspensions and augmentation, and other variants such as an interjected decorative note in bar 17.

A function of the motifs in her works was to form building blocks, reinforcing a sense of formal unity by being recognisable when repeated or varied. A single motif and its variations could provide the framework around which a whole piece could be constructed, as in the song *Liebeszauber* op. 13/3, or it could become the unifying link between movements, as is the case with the three repeated-note motif in the Piano Sonata. The arpeggio-based but freely-mutating ‘link’ motif in Wieck-Schumann’s Sonata served a formal function by unifying the first movement’s more quasi-improvised sections, partly by its appearance in approximately one bar in five and partly by its constant rhythmic flow (see Example 5.10). Narmour gave credit to repetition for its musical significance, overlooked in Schenkerian reductions: “The more recurrent an event is…the
more it will seem to be part of a style… (e.g., most favoured cadences, progressions, forms, rhythmic motives, etc.)” (1977, p. 172).

“At some point of statistical occurrence, a style structure becomes a sign: that is, it comes to symbolise all the previous functional uses of it” (Narmour, 1977, p. 180, note 17). Used successfully in one context to express a feeling or idea, a motif may become established as a means for achieving a particular response or nuance. This justifies correlating the meaning of a motif found in a piano work and a song, since its meaning has crystallised over time with repetition.

As symbols of a particular emotion or situation, motifs were used by Wieck-Schumann as communicative tools like her quotations. They set moods and evoked reminiscences targeted for her audience - whether an audience of one (such as her composition gifts to Schumann) or for a group of music-lovers (such as the March for the Hübners’ anniversary celebration) – while retaining musical coherence at a general-audience level.

**The rising fourth motif-theme**

Robert Schumann to Clara Wieck: “You often find such delicate motifs” (Schumann & Schumann, 1996, p. 299).

The most significant of the motific cell melodies in Wieck-Schumann’s compositions is the rising fourth motif-theme. More evenly distributed between instrumental and vocal music than the ‘Clara’ theme, it was employed in lyrical passages from op. 1 (1829-30) onwards. It is not a motif identified in Schumann’s music by Sams. Although Sams’s five-note Contour C (1993, p. 2) incorporates the basic three notes of the rising fourth motif, it shows no particular accentuation of the fourth nor does it start on the same scale degree as her motif:

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1 Cohn pointed out inconsistencies in Schenker’s propositions on motifs which he considered had to be “modified or rejected outright” in order to acknowledge that “motific forces traverse the mind of composers and analysts, and that some of these forces float free of harmony, voice leading, and other aspects of deeper context” (1992, p. 165). For the hermeneutic purposes of this study, repetition and cross-linking of motifs in different genres is the most productive angle to pursue.

There are several variants of Wieck-Schumann’s motif, all of which incorporate fourths and steps in a melody. In its most prevalent form, the motif begins on scale degree 5, rises to the tonic note and then falls back to scale degree 5. The fourth is given prominence by the placement of its top note over the bar-line or on a strong secondary beat in a bar. Even when it is off-the-beat, the fourth is given an accent mark, as in the Violin Romance op. 22/3 bars 48-49, or it comes at the peak of a crescendo, as in bar 1 of the theme of the Romance op. 5/3.

It is clear from the songs that the motif was associated with the romantic meaning of ‘love’ or ‘inner feeling.’ Notable settings, where virtually the entire vocal line is spun from the motif to convey unmistakably the meaning of the central word ‘love,’ are Liebeszauber op. 13/3 and Liebst du um Schönheit op. 12/4 (Example 3.29j and l). Wagner later combined love and death when he used the motif notes E₉₃-A₉₃-A₉₃-G for the Liebestod in Tristan und Isolde (1860) in the form Wieck-Schumann had used for the expressive middle section of her Caprice à la Boleros op. 5/2 published in 1836 (see Example 3.29b).

Like the ‘Clara’ theme, the rising fourth motif is a fluid contour with a number of variants. To assist motif recognition in Liebeszauber, some typical types of the motif have been numbered in the key of E₉₃, the key most commonly associated with love in Wieck-Schumann (see Appendix 2). Musical illustrations of the types in Example 3.27 follow in Example 3.29:
Example 3. 27. Wieck-Schumann, rising fourth motif-theme types.

<table>
<thead>
<tr>
<th>Rising fourth motif-themes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Type 1</strong> The core type with an upward leaping fourth followed by a single stepwise descent. In <em>Romance</em> op. 5/3 it is expanded to form the theme; the core type occurs vocally in <em>Er ist gekommen</em> op. 12/2, bars 24-5.</td>
</tr>
<tr>
<td><strong>Type 1a</strong> Type 1 inverted. See <em>Liebeszauber</em> op. 13/3 bars 4-5.</td>
</tr>
<tr>
<td><strong>Type 2</strong> A closed shape with the fourth leap followed by a scalar descent to the starting note. See the Sonata; op. 13/3; <em>Das Veilchen</em> in minor form.</td>
</tr>
<tr>
<td><strong>Type 3</strong> The ascent of a fourth is filled in and followed by a stepwise or gapped descent. See <em>Ich hab' in deinem Auge</em> op. 13/5; <em>Impromptu</em> in E bar 17 with three stepwise notes down from the fourth; <em>Liebeszauber</em>.</td>
</tr>
</tbody>
</table>


**Type 2** is first suggested in Wieck-Schumann’s Polonaise in D op. 1/3 in its fantastical, distant-key Trio in G minor.¹

An overview of rising fourth theme types is given below with instrumental works on the left side and vocal on the right. The motif is often the first vocal entry in a song

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¹ Without trying to prove the precedence of Wieck-Schumann’s intentional, meaningful use of the rising fourth motif over Schumann’s, a quotation of her motif is suggested when Schumann used the same three melodic notes in the first three bars of *Davidsbündlertänze* op. 6/8. Of op. 6 overall he wrote: “My Clara will find out what’s in the Tänze; they are dedicated to her more than anything else of mine – the story is a bachelor’s party [the night before a wedding], and you can imagine the beginning and the end” (Schumann & Schumann, 1994, pp. 94-95). From around that time, melodies with fourths and seconds in conjunction came to have a particular personal meaning for Schumann, an example being the third inner stave marked “inner voice” in op. 20 which is visual-symbolic only and not to be played. It begins with the first three notes of the ‘Clara’ theme with her typical suspended rhythm (compare Trio op. 17 Example 3.15) which is followed by her rising fourth motif with its stepwise fall (compare *Romance* op. 5/3 in Example 3.4f). It is more meaningful when it is regarded as a response to Wieck-Schumann’s term an “inner voice” and possibly to two of her favoured themes, rather than an isolated self-referential idea:

**Schumann, Humoreske op. 20, “Innere Stimme,”** bars 251-258.
after the piano introduction. While most examples begin the work, a few occur at section endings. Unless otherwise marked, the excerpts begin in bar one:

Example 3.29. Wieck-Schumann, rising fourth motif themes.

As the semantic content of the song texts shows, the motif demonstrably retained over many years a certain character and meaning which is a guide to interpreting the rising fourth motif in Wieck-Schumann’s instrumental works. Across genres, the emotional sense or context of each musical example remains compatible with love and inward feeling.

The rising fourth motif occurs mostly in a major key. When the motif occurs in a minor key it represents love in sorrowful, ill-omened or stressful situations. Some examples given in the thesis include the brief phrase in Das Veilchen (Example 3.29p),
the introduction and postlude in the first version of *Sie liebten sich beide*, and *Oh weh des Scheidens* (*Oh pain of parting*) bars 13-16 (Example 4.63). In *Volkslied* (Example 4.50) and *Am Strande* (Example 6.23), the motif is later modified to reflect the change to a more hopeful textual meaning and to the major key or mode.

**Case study. Liebeszauber op. 13/3. The rising fourth motif**

*Liebeszauber* is of particular interest because it begins with a quotation from Schumann’s song *Liebesbotschaft* op. 36/6 (Sams, 1993, p. 154). Op. 36/6 was written in August 1840 shortly before the Schumann marriage and ends with the words “My wishes and hopes…fly to her…my only love.” Wieck-Schumann adds an upbeat to her eight-note quotation in op. 13/3:


Since the quotation’s last six notes incorporate Type 3 of Wieck-Schumann’s rising fourth motif, it allowed her to answer the quotation immediately and unmistakably with versions of her own motif and to base the rest of the song around them. Repeated fifteen times, not counting those appearances within the quotation, the motif-theme also appears in inversion. Cadential examples of the motif beginning on scale degree 1 instead of the usual 5 are included, because the contour clearly follows on from the previous Type 1 in the second last line. As well, the final motif appearance in the piano is needed to supply the ‘echo’ - the last word sung by the singer and the echo of the song’s whole meaning:
Example 3.32. Wieck-Schumann, *Liebeszauber* op. 13/3, melodic parts.

Rising fourth motifs in *Liebeszauber* op. 13/3. The Robert Schumann quotation incorporates Type 3 of the motif. Although the beginning of the quotation changes in each appearance, the part that is the motif remains unchanged.

* These bars are best viewed, inclusive of the piano part, as a retrograde of the opening instead of a type of the rising fourth motif:


Viewing them as a retrograde avoids confusion with a similar ‘Rondo’ motif, found in the Sonata Rondo, Choir Piece No. 1 and other works. The ‘Rondo’ motif differs by beginning on scale degree 3 and not stressing the fourth by leap or accent (see Example 3.39).
**Liebeszauber** is a fine example of how thematic manipulations within a work were treated by Wieck-Schumann with the freedom and graceful flexibility of natural organic outgrowths. At the same time, all the thematic variants conformed to a particular motivic pattern which conveyed the basic meaning of love in the song’s poem.

**Other melodic motifs and intervals**

The roles of the fifth in the ‘Clara’ theme and of the fourth in the rising fourth motif were described early in this chapter because of their importance in Wieck-Schumann’s works. Other intervals also had motifs based on them. The interval of the second is mentioned throughout the thesis, including its appearances in the ‘Erlkönig’ motif on scale degrees 5–6–5 and as the falling semitone 6–5. Other motifs or ideas based on intervals of the third, fourth, tritone and sixth, are illustrated in the following section.

**The rising third motif**

The rising third or ‘yearning’ appoggiatura motif consists of the three tones of an upward third followed by a whole tone fall. It is usually harmonised so that the central and highest note of the three forms an appoggiatura. The motif is a ubiquitous romantic device, appearing most often at the peak of a phrase in expressive contexts. As in the rising fourth motif, the third is stressed by its placement on one of the stronger beats of a bar. Words set to the motif are significant ones like ‘love,’ ‘tears,’ ‘yearning,’ ‘dreams’ or ‘heart’. Geminiani wrote around 1750 that the appoggiatura followed by a fall expressed “Love, Affection, Pleasure etc. It should be made pretty long…but will always have a pleasing effect” (Donington, 1980, Vol. 13, p. 830).

Wieck-Schumann chose the rising third appoggiatura motif in her first published song *Walzer* (1833) to set the words “beloved” in bars 29-30, “the loved bride” in bars 84-85 and the line “hours of happiness have gone” in bars 89-90:

Years later, Schumann was to set emotion-laden words including “my longing” in a similar way in *Dichterliebe* op. 48/1. Most notably, he set the declaration of love in op. 48/4 to the rising third motif:

Example 3. 35. Schumann, *Dichterliebe* op. 48/1, bars 20-21; op. 48/4, bars 13-14.

The melody of *Abendstern*, another early Wieck-Schumann song (1830-33), grows out of the rising third motif and its extensions. *Am Strande* is built around three motifs: the falling fifth ‘Clara’ theme, the rising fourth motif and the appoggiatura motif, the latter used in bars 9-10 to set the words “with ardour my lips implore:”

Wieck-Schumann’s song *Ich hab’ in deinem Auge* (*I have seen in your eyes*) op. 13/5 makes very clear the motif’s meaning and importance for her. In bars 3, 19 and 23 it is used to set the song’s three key words of ‘Liebe,’ ‘Herzen’ and ‘Auge’ over its highest notes (three Fs). As the first four bars of the song contain both the rising fourth ‘love’ motif and rising third ‘yearning’ motif, op. 13/5 provides another instance of a hermeneutic guide built into the structure of the music:


*Ihr Bildnis*, later revised to become op. 13/1, is another slow song, intensely felt to the point of solemnity, which also combines the rising fourth ‘love’ motif with the rising third ‘yearning’ motif to express the poem’s love and yearning:


It could be argued that the first bars contain a chromatically-decorated rising fourth motif. While both motifs have the top note on the beat, the rising third motif is
usually harmonised as an expressive appoggiatura, something which is not usual with the rising fourth motif. Some justification for considering the opening of Ihr Bildnis as a hybrid is found in An einem lichten Morgen op. 23/2 which has a similar contour and a text of love, although of a different, less intimate kind. Example 3.39 compares such contours in compositions where the fourth is on the beat and the context is one of love:

Example 3. 39. Wieck-Schumann, decorated rising fourth motif; ‘Rondo’ motif.

Where the fourth is unaccented, as in the Sonata’s Rondo movement or the Three Choir Pieces, it has been classed in this thesis as the ‘Rondo’ motif, which incorporates a rising third contour but no appoggiatura harmony:

It was a favoured contour of Schumann’s, featured for instance in Kreisleriana op. 16/4 (varied in op. 16/7’s coda from bar 89). The original title of Carnaval was Fasching. Schwänke aus vier Noten (Lippmann, 1964, p. 323). That title was partly re-used for Faschingsschwank aus Wien op. 26 which also plays on constantly re-arranged four-note patterns from bar 86 and matches the ‘Rondo’ motif form from bar 94. There may be some connection with the four-note ‘Sphinx’ ciphers in Carnaval, as well as some private meaning understood by Clara.

Like Abendstern, op. 15/1 from Quatre pièce fugitives grows almost entirely from the rising third motif, treated mostly as an appoggiatura, which gives it its tender and intimate character. The second four-bar phrase is recast with the appoggiatura inverted in bar 5 so that the phrase begins with an overall fall to balance the first phrase’s general rise. The middle section is based on the triplet contour from the opening theme (bars 2-3), treated with imitations between the hands:
The descending thirds ‘link’ motif and strategy

One of Wieck-Schumann’s rarer motifs which modified its shape and its environment was the ‘link’ motif, formed of a descending arpeggio of changeable intervals with a turn at the beginning or end or both. Sams’s Motif 24 was associated with grief in Schumann’s music, specifically “grief and death in connexion with the open air” (1993, p. 16). His motif lacks the graceful turn and is more intervalically-fixed around descending thirds. Sams cited examples from Schumann’s songs *Die feindlichen Brüder* op. 49/2 and *Herzeleid* op. 107/1:


In its guise with a turn, the present writer has labelled it the ‘link’ motif or strategy because its quaver pulse links bars together. In the major key its character is decorative and graceful, even arabesque-like in fantasy contexts, and is associated with moods of happiness or reflection. The ‘link’ motif does not appear to have an assigned meaning, like a Berlioz *idée fixe*, nor does it symbolise a person as in Schumann’s later
‘Genoveva’ motif. Some of its many appearances in the first movement of the Piano Sonata are illustrated in Example 5.10.

Typically up to a bar long, the ‘link’ motif has importance in several Wieck-Schumann compositions for its expressive flexibility. Its notes and intervals change in a piece as required by the emotional barometer or musical context: the more freely it is employed, the more expressive and untrammelled the motif’s effect. Wieck-Schumann devised many variants in the Sonata, taking it beyond the ordinary role of most motifs and into that of an original strategy for supplying continual subtle inflections. The transformation of a motif in such an improvisatory fashion for linking purposes was not a technique pursued to the same extent by Wieck-Schumann in later works. In the piano piece op. 15/3 there are versions of the ‘link’ motif within bars 32-45, and it appears for example in the Impromptu in E, Trio op. 17, Violin Romance op. 22/1 and the 1856 Romance.

Descending fourths motifs
1. The descending appoggiatura Sonata motif

Two motifs based on falling fourths played a significant role in the Schumanns’ compositions. The first is a three-note motif of a falling diminished fourth, often treated as an appoggiatura, resolving a semitone upward. Sams labelled it Motif 12 in Schumann’s works (1993, p. 13). For convenience it will be termed the ‘Sonata’ motif since it opens Wieck-Schumann’s Sonata. The motif appeared from her early works such as Walzer bar 108 (1833), where the phrase ‘love for love’ is set twice to it in bars 108 and 118:

2. The interlocking falling fourths motif

The second form of the falling fourth motif is an extension of the first, where the three-note ‘Sonata’ motif becomes a series of interlocking falling fourths each resolving upward. Alternatively, it can be heard as a series of descending thirds prefaced with lower auxiliary notes sometimes harmonised as appoggiaturas. It can occur in either major or minor keys. Beethoven’s Sonata in G op. 14/2 opens with the interlocking fourths motif as its first theme and as the opening of its G minor development. There is a magnificently soul-searching sequence in the slow movement of his Sonata op. 10/3:

Example 3. 43. Beethoven, Sonatas op. 14/2, 1st mvt, bars 63-64 and op. 10/3, 2nd mvt, bars 76-81.

Noted in Schumann’s works by Sams (1993, p. 13) and by Daverio who termed it the interlocking fourths motif (1997, p. 476), the motif appeared in Wieck-Schumann’s works in major-key form in bars 107 and 110a of the Romance variée op. 3 (dated 1831 by Litzmann, 1979, p. 444). Whereas the ‘Sonata’ motif occurs in both instrumental and vocal works, the interlocking fourths motif is more prevalent in her vocal music. It is employed as a unifying motif in the Lieder of op. 23 (illustrated in Example 3.65). Another example is Beim Abschied (At Parting), where it imparts a gentle melancholy:

Example 3. 44. Wieck-Schumann, Beim Abschied, bars 11-13.
Tritones

While not a motif in the sense of the others, the tritone is mentioned here for completeness. A tritone contrast was a feature of some early works, for example where the notes C-F# open the coda of Caprice op. 2/6. In the Quatre pièces caractéristiques op. 5, the Scène fantastique: Le ballet des revenants (Fantastic scene: Ballet of the Ghosts) op. 5/4 has the most obvious melodic and motivic tritones in its opening and coda. The tritone with its traditional associations with the ominous or macabre is highly appropriate for the immediate representation of the programmatic title:

Example 3. 45. Wieck-Schumann, Le ballet des revenants op. 5/4, bars 1-3.

The tritone as an interval appears in later tragic-toned works like Oh weh des Scheidens, where the first two phrases begin that way (see Example 4.63). In the Romance op. 21/1, the neighbour note D# from the first theme is re-introduced at the end of the coda and given emphasis as a tritone sound by the rest’s silence following it. The disturbance caused to the harmony by this jarring note, ticking away ominously in syncopated rhythm, conjures impressions of some desolate and lonely scene, as if at the end of the world:

Example 3. 46. Wieck-Schumann, Romance op. 21/1, bars 108-112.
The rising sixth ‘Kinderszenen’ motif

The rising sixth motif is a contour found in many pieces from Schumann’s Kinderszenen (Scenes of Childhood) op. 15 and so is referred to here as the ‘Kinderszenen’ motif. This motif consists of four or five notes encompassing a rising major or minor sixth followed by two or three falling notes:

Example 3. 47. Schumann, ‘Kinderszenen’ motifs in op. 15/1 and op. 15/12.

Confirmation that the motif has several aspects associated with childhood and dreaming comes from titles and texts of other Schumann works in which it appears, such as Schlummerlied (Slumber Song) op. 124/16. Clara wrote glowingly to Robert after receiving his Kinderszenen pieces: “They are always on my mind and in my heart. And the touching simplicity in them, nothing but true feeling” (Schumann & Schumann, 1996, pp. 126). She added: “I am more and more delighted every time I play them…Your entire soul reveals itself in these scenes” (p. 127).

After Kinderszenen was written, Wieck-Schumann used the ‘Kinderszenen’ motif as the theme for the middle section of the Romance op. 11/3 - an instance where a motif is repeated unchanged much more frequently than is usual in her works, approaching Schumann’s degree of repetitiveness. It is redeemed by chromatic harmony and the enharmonic modulations discussed in its case study in Chapter 4:

Case Study. *Quatre pièces fugitives* op. 15. The rising sixth motif

There is little information in any source about the *Quatre pièces fugitives* op. 15 (1841-44), one of the reasons for their inclusion as a case study. Schumann, probably referring to her op. 15, wrote in 1843: “Clara has written a series of smaller pieces, more delicate and richly musical in their invention than she’s ever achieved before” (Schumann & Schumann, 1993, p. 185). They have no individual titles, but their ordering by the keys of F, a, D, G and by time signatures of slow quadruple, fast compound triple, slow triple, and fast triple suggests a suite conception. Although not a closely related set, links between them include imitative writing, three-tier rises or falls and the rising sixth ‘Kinderszenen’ motif. The motif is clear in numbers 1 and 3, but less clear in numbers 2 and 4 which are both scherzos.

In op. 15/1 the motif is introduced only as part of the closing cadences of the work, which until the coda had been built on the rising third motif.

Example 3.49. Wieck-Schumann, *Quatre pièces fugitives* op. 15/1, bars 42-45.

Op. 15/3 is built largely on two motifs; the rising fourth motif in the outer sections and the ‘Kinderszenen’ motif in the middle section and coda. Examples 3.50 and 3.51 show it in minor and major sixth forms respectively:

Example 3.50. Wieck-Schumann, *Quatre pièces fugitives* op. 15/3, bars 36-38.
Based on the motif, the figuration in bars 49-50 towards the end of the middle section is arranged around euphonious parallel thirds and sixths. The coda recasts earlier ideas from the middle section, including bars 49-50, to create a rounded ending.¹

Example 3.51. Wieck-Schumann, *Quatre pièces fugitives* op. 15/3, bars 81-86.

Op. 15/4 is the same Scherzo as the one in the Sonata written at Christmas 1841. It begins, very possibly intentionally, with a ‘Kinderszenen’ contour of five notes in retrograde version:

¹ The parallel fifths between melody and bass in bars 13-14 (repeated in bars 67-68) are an oddity. The composer clearly marks them as a cycle of fifths by writing uncharacteristic zigzag leaps in the bass in place of her typical smooth lines. Attention is deflected by their very deep register and by the thick texture doublings throughout the piece. In view of her contrapuntal works and sharp editorial eye, they are unlikely to have been overlooked. She questioned two “obvious” fifths at the opening of one of the lieder Schumann sent her in 1840 (Schumann & Schumann, 2002, p. 132), but she used parallel fifths and octaves in a few appropriately energetic contexts such as Choir Piece No. 2.

Wieck-Schumann, *Quatre pièces fugitives* op. 15/3, bars 13-14.
The motif’s presence, even in less-readily recognisable retrograde form, may be the reason No. 4 was included in the op. 15 set. As well, when the slow movement was added to complete her Sonata, Wieck-Schumann included a quotation from Schumann’s Schlummerlied (Slumber song) op. 124/16 as a reference to their first baby, Marie. Schlummerlied itself opens with the ‘Kinderszenen’ motif (Sams, 1972, p. 398). Her concept may have been to follow the Schlummerlied reference with a Kinderszenen-style Scherzo, which the youthfully innocent character of the Scherzo supports. That both Kinderszenen and the Quatre pièces fugitives share the opus number 15 increases the likelihood of the ‘Kinderszenen’ motif’s intentional presence, in a logical parallel with Schumann’s reserving of the opus number 6 for his Davidsbündlertänze. His intention was that his opus number would match Wieck-Schumann’s op. 6 since her op. 6/5 had provided the motto on which he based his Davidsbündlertänze (Reynolds, 2003, p. 144).

Op. 15/2’s middle section has the following three-tier descending sequence in bars 36, 38 and 40, each tier of which finishes with an inverted ‘Kinderszenen’ motif. In each tier the shape of the six opening notes of op. 15/4 is easily identified by ear and eye, especially as both pieces share the same fast light style:
Whether or not the intention was to employ the ‘Kinderszenen’ motif as such, the contours of sixths with stepwise falls – or rises in inversion – in each piece lend some sense of unity to justify collating the *Quatre pièces fugitives* into one opus number.

**Unifying compositions through motifs**

The remainder of the chapter, before rhythms are discussed at its end, is devoted to demonstrating in more detail how particular motifs were used to unify a single composition or a collection. The case study of the song *Ihr Bildnis* shows how the combination of several motifs and themes provides both a hermeneutic guide and internal musical unity. A second case study in three parts shows how motifs unify the songs within the two opus numbers 12 and 23 and within the set of Three Choir Pieces.

**1a. Unifying a single composition through motifs and themes**

Wieck-Schumann’s practice of combining motifs and melodic contours gives a sense of coherent development to compositions such as the *Romance* op. 5/3 and the song *Ihr Bildnis*. From the outset of the *Romance*, its rising fourth motif-theme recalls both Types 1 and 2 of the rising fourth motif. When the motif is used as the link into the middle section at bar 21, it is probably perceived by the listener as a blend of parts; that is, with Type 2’s descending tetrachord falling from the top D. The same descent from D then becomes the theme of the middle section where its logical extension merges into an overall ‘Clara’ theme:
Example 3.54. Wieck-Schumann, Romance op. 5/3, theme development.

The contiguous placement of these same two themes, the ‘Clara’ theme and the rising fourth motif, in Ihr Bildnis/op. 13/1 seems particularly meaningful and suggests a personal narrative logic lying behind Wieck-Schumann’s treatment of the song.

Case study. Ihr Bildnis/op. 13/1 and juxtaposition of themes

*Ihr Bildnis* (1840, first published 1992) is the first version of *Ich stand in dunklen Träumen* (*I stood in dark dreams*) op. 13/1. It differs from op. 13/1 chiefly in its more chromatic postlude and an extra bar’s worth of silences in the introduction, added to represent the dark reveries of the first line of text. The song contains a particularly apposite example of the juxtaposition of the ‘Clara’ and rising fourth ‘love’ motifs to create a personalised interpretation of the poem on the composer’s part. Sams noted that it was Schumann’s frequent practice to interpret poetry for his own autobiographical purposes in songs (1993, pp. 3, 4, 211). *Ihr Bildnis*/op. 13/1 supports the idea that Wieck-Schumann shared a similar practice.

Poundie has argued that several Wieck-Schumann song texts are interpreted musically from the female point of view (2002). By contrast, Wieck-Schumann appears to have written *Ihr Bildnis* (*Her Portrait*) from a male standpoint, that of Schumann. Perhaps it was intended as a reminder of the analogous story of Schumann’s *Phantasie* op. 17 of which he wrote to Clara that it could be understood only by remembering the time he thought he had lost her (Schumann & Schumann, 1996, p. 166). In the song text, the poet stands in front of the beloved’s portrait and imagines it coming vividly to life; he cannot believe that he has lost her.

The poem’s appeal for Wieck-Schumann would have been that the experience of loss of which it tells mirrored her own experience, as much as Robert’s, following
Friedrich Wieck’s prohibition of any contact between them. If she wrote *Ihr Bildnis* imagining Robert as the viewer and herself as the portrait’s subject, it would explain why the song is not darker in tone, for in real life the loss proved to be temporary. During their engagement Robert had written to Clara about her portrait which he had set up as an altar-piece (Schumann & Schumann, 1994, p. 127). He “almost ruined” it with kisses (p. 136) and found it frequently inspired “wonderful days” for him (pp. 233-234).

Prepared by the first verse ending of a simple ‘Clara’ shape of five descending notes (from bar 12 of op. 13/1 and a bar later in *Ihr Bildnis*), the subsequently repeated ‘Clara’ themes with their suspensions and tonicisation of dominants within the phrase appear to be an intentional strategy. In the interpretation proposed here, these particular ‘Clara’ themes stand for Clara herself and supply a personal identification – a real-life portrait for the song’s title. The ‘love’ theme, immediately following the ‘Clara’ themes, supplies Schumann’s response to the beloved’s (Clara’s) portrait at the words “Um ihre Lippen zog sich ein Lächeln wunderbar” (Around her lips played a wonderful smile):

Example 3. 55. Wieck-Schumann, op. 13/1 (revision of *Ihr Bildnis*), bars 12-19:
From the beginning of the song, block chords have established a heartfelt solemnity of feeling. The accompaniment’s rich texture and the deepening register in the organum-style motion at the second ‘Clara’ theme both help to endow the beloved’s portrait with an aura of the preciousness of a holy image (somewhat like the unattainable ‘distance’ of an image and the awe of love for Schumann’s Madonna/beloved in *Im Rhein* op. 48/6).

Compared to the early version, the more conventional ending of the later version op. 13/1 is less successful because the anguish expressed at the end of the poem is sacrificed for the sake of the unity of “musical symmetry” (Chissell, 1893, p. 82). In the later version, the vocal line finishes with a simple five-note ‘Clara’ descent finishing on E♭. By contrast, the *Ihr Bildnis* version sets ‘the sting in the tail’ of the poem at the words “ich dich verloren hab’!” (I have lost you) by transforming the ‘Clara’ descent to a diminished-chord ending in bar 32:


After the singer’s chromatically darkened ending come two ‘love’ motifs in bars 33-35. These are followed by the intensified chromaticism and jagged melodic lines of
the last four piano bars where successive appoggiaturas maximise expressive dissonance into the final appoggiatura chord in bar 38. The effect is like a grimace of pain; love is still felt for the person in the portrait, but the portrait now signifies loss instead of happiness.

1b. Unifying an opus number or collection through motifs

Thematic transformations or recalls of themes and motifs within an opus set or a large work were unquestionably intentional in the majority of Wieck-Schumann’s compositions because such devices are found across her output. (However, as shown, the links appear to be somewhat tenuous in the more random collection of *Quatre pièces fugitives* op. 15.) Furthermore, Wieck-Schumann actively searched for such links in others’ works. Musgrave commented upon the fact that the thematic links within Brahms’s First Symphony were immediately apparent to her when she saw its earliest sketches in 1862 (1983, p. 120).

While the types of thematic transformations she employed do not extend as far as Liszt’s later technique of re-organising the same material completely and repeatedly within one movement (Dahlhaus, 1989, p. 240), Klassen and others have noted the general similarity of themes across movements in the Trio op. 17 (1990, p. 247). A comparison of the third and fourth movement openings illustrates Wieck-Schumann’s style of thematic transformation in which the contour is retained and embellished:

Example 3. 57. Wieck-Schumann, Trio op. 17, theme comparison.

Recurring intervals and contours could link themes within a work as well as across opus sets such as the *Romances* op. 21:
It has been established by MacDonald (1991) that Wieck-Schumann created close thematic connections through motivic cells in her Piano Concerto op. 7. Similar linking techniques were used in Wieck-Schumann’s vocal works within groupings such as opp. 12 and 23 and the Three Choir Pieces. The following case study of those works demonstrates how various contours and motifs become the means for unifying an individual song and for inter-relating the songs in the set. Daverio, in pointing out the fundamentally lyrical nature of motivic recall in cyclic coherence, called for formal analysis to be better balanced with the vitally important elements of tonal and motivic relationships (2002, p. 108). The following case studies make plain how important such motivic and intervallic relationships were in Wieck-Schumann’s compositions.

Case Studies. Three song sets, 1841-1853. Motific and melodic connections

Op. 12 (1841)

The joint Liebesfrühling song collection op. 37/op. 12 by the Schumanns includes three songs by Wieck-Schumann numbered as her opp. 12/2, 12/4 and 12/11. The latter two songs have similarly-structured poems consisting of two questioning verses followed by a final verse affirming love. Because of their similar poetic structure and subject matter, Wieck-Schumann linked them musically by contours involving the rising fourth motif with which the singer enters.¹

¹ Schumann’s songs in the set also have mirroring poems and songs, such as opp. 37/9 and 37/10, where the music shares keys and motifs to reflect the poems’ likenesses (Hallmark, 1990, pp. 13-14).
Example 3. 59. Wieck-Schumann, op. 12/4; op. 12/11, vocal opening comparison.

In *Liebst du um Schönheit* op. 12/4, the words are reflected still more closely in the melodic structure chosen - the closed-circle form of the rising fourth ‘love’ motif. The opening line begins and ends on the word love (“Liebst du um Schönheit, o nicht mich liebe!”) which the melody copies literally by beginning and ending on the same note A\textsuperscript{b} in bars 3 and 6:

Example 3. 60. Wieck-Schumann, *Liebst du um Schönheit* op. 12/4, bars 1-10.

The words describing the direction to which love should be turned (“If you love for beauty’s sake, o do not love me! Love the sun with her golden hair!”) are given a
matching deflection from bar 7 away from the rising fourth and major tonality. This deflection is achieved by means of a vocal line descending over a fourth, downward sweeps of thirds in the accompaniment, and a modulation to the relative minor.

Contour resonance provides a link between the first and third songs in op. 12 at important points. A falling minor seventh motif is not part of Schumann’s op. 37 songs, but in two of Wieck-Schumann’s it serves to underline the emphatic words which come at the peak of each poem:

Example 3. 61. Wieck-Schumann, op. 12/2; op. 12/11, contour comparison.

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Op. 12/2: “he remains mine, on any road”

Op. 12/11: The phrase begins the final two lines of poetry:

“Whatever my lips may say, See my eyes: I love you!”

Hallmark found evidence “that the Schumanns had a bone fide cycle in mind” with their op. 37/op. 12 songs (1990, p. 11). The relationships between her three songs demonstrate Wieck-Schumann’s awareness of the advantages in creating links and recalls within even a loose cycle such as op. 37/op. 12.

_Drei gemischte Chöre (1848)_

Written when Wieck-Schumann had “no time” even for her piano (Nauhaus, 1989, p. iii), the Three Choir Pieces are in fact her only published work without piano. The three songs, _Abendfeier in Venedig (Evensong in Venice), Vorwärts (Onwards)_ and _Gondoliera (Gondolier’s Song)_ are like a triptych of scenes, unified by the Venetian subjects of the outer two songs and by motific connections across all three. Building on her transformation of themes in the different movements of the Trio op. 17 written two years before, Wieck-Schumann composed a close thematic transformation for the openings of Choir Pieces 1 and 3. No. 2 shares part of the same initial contour but its falling fifth is delayed until bar 7:
Related by the flat-side keys of F, E\textsuperscript{b} and A\textsuperscript{b} major, the Three Choir Pieces also share three-tier rises and falls in their melodic structure. Similar harmonies at climax points relate Nos. 2 and 3 (Examples 4.68-4.70).

No. 1, \textit{Abendfeier in Venedig}, is a hymn to Mary beginning with the words ‘Ave Maria.’ As the pieces were a surprise gift performed for Robert’s birthday, a hint of Palestrina’s church music, so admired by him (1947, p. 87), may have been intended by the restrained style, the imitations and the rather archaic-sounding progression to V\textsuperscript{7}/iii in bars 9-12.

No. 3, \textit{Gondoliera}, evokes a rocking-wave movement through its compound triple rhythm as well as by the gently drifting permutations of its four-note melodic pattern. This was not a random pattern treatment, because similarly manipulated four-note fragments formed the ‘melody’ of the Romance op. 11/1 (see Example 3.21) and, still earlier, of Schumann’s final section \textit{Etwas langsam} of \textit{Kreisleriana} op. 16/7:

Example 3. 63. Wieck-Schumann, Choir Pieces Nos. 3 and 2, thematic contours.

It appears intentional that the third four-note pattern in \textit{Gondoliera} is the inversion of \textit{Vorwärts}’ opening, since it is developed in the central section of \textit{Gondoliera}.
from bars 8-11. It is quoted in the soprano part, just as in Vorwärts, and repeated by altos and tenors in sixths. Upbeats are added for flow in the compound rhythm. Further chromatic sequences over a long pedal alternate with repetitions of the arpeggiated root-position triads found in all three songs:

Example 3.64. Wieck-Schumann, Gondoliera, bars 8-12, arr. two staves (Selmon).

Op. 23 (1853)

The Sechs Lieder aus Jucunde op. 23 include four of Wieck-Schumann’s most joyful and light-hearted works offset by two quieter songs placed in the centre of the group. Wieck-Schumann showed discrimination in choosing the best of the poems from Rollett’s Jucunde, considered a weak literary work today despite both the Schumanns’ enthusiasm for it (Draheim & Höft, 1990, p. 7). The songs do not form a cycle, but are bound by musical relationships. Each song has a noticeable rising sixth near its vocal entry, except for No. 4 where it forms the climax of the last line. Each major or minor rising sixth (A-F#/A♭-F or A-F) begins on the upbeat. The sixth is moved up a semitone (B♭-G) in the exuberant final song to add to its brilliant effect.

Another relationship is the extended falling fourths motif which appears in each song except No. 5, whose simple irrepressible zest leaves no room for Wieck-Schumann’s typical handling of the motif for subtle mood and harmonic nuances. Instead, No. 5 is given a phrase very like one in No. 6 in order to integrate it into the set (see lower right of Example 3.65). The falling fourths motif’s usual range of character can be deduced from its contexts in the two middle songs. It forms the main material of No. 3, a setting of a poem on the deep inspiration of Nature’s sacred wild places. The motif has an important role throughout No. 4 where its diminished fourth intervals,
phrased in pairs across the beat (beginning in bars 5-6), express the sorrow mixed into life and love:


That the shared interval and motif of the op. 23 songs could be coincidental can be discounted. Not only were such linking strategies typical for Wieck-Schumann, but they were specific to each opus set. As a comparison, none of the six songs of op. 13 has the extended falling fourths motif, and only two have rising sixths (Nos. 2 and 6).

Additionally, three of the six songs of op. 23 are linked by their accompaniment figurations. Schumann had noted “Schubert’s mannerism of keeping the same rhythm in the accompaniment from beginning to end” (1947, p. 122). In this set, a modified version of this device unifies three individual songs and creates a link between the three. *An einem lichten Morgen* op. 23/2 has an accompaniment of continuous upward arpeggios which is reversed in *Geheimes Flüstern* op. 23/3 to continuous downward arpeggios. The
pattern culminates in the last song, *O Lust, o Lust* op. 23/6, with its rapid accompaniment of both upward and downward arpeggios to express both the tears and joy of the poem.

Wieck-Schumann’s carefully built-up melodic formulation allowed for segments from a melody to be abstracted and repeated as features within an opus number or collection of compositions. The elements chosen could range in size from a single interval, such as the leaping sixth found throughout the op. 23 songs, to longer motifs, such as the chains of interlocking descending fourths found in the same opus. The longest such links involve the transformations of complete themes. An example is the ‘Clara’ theme which connects the *Toccatina* to the *Nocturne* of op. 6 and will be shown in Chapter 5 to be one of the themes unifying the movements of the Piano Sonata.

**Rhythms**

Among the most notable and expressive rhythms in Wieck-Schumann’s music are cross rhythms and the ‘halting speech’ suspensions of tied or repeated notes over bar-lines or main beats which are a particular feature of many ‘Clara’ themes (see Example 3.4d and e).

Although rhythmic unity is a factor in her works, rhythmic patterns are not repeated to the extreme extent found in some Schumann works such as the *Gigue* op. 32/2. An exception is the *perpetuum mobile* style of the outer sections of the *Toccatina* op. 6/1 or *Romance* op. 21/3. Any continuous rhythm whose function was to provide formal cohesion and the sense of onward movement tended to remain in the background as an accompaniment. The constant semiquavers in the left hand accompaniment of the first section of the *Romance* op. 11/1 are transferred to the right hand melody of the motivically different middle section, providing continuity in the work through rhythm. Other examples of unifying accompaniment rhythms have been given in the *Sechs Lieder aus Jucunde* opp. 23/2, 23/3 and 23/6.
Time signatures

Triple or compound triple time signatures are found in the great majority of Wieck-Schumann’s compositions. In instrumental works this is partly due to dance forms such as scherzi, waltzes and polonaises. Even in character pieces, triple time pieces outnumber duple/quadruple ones, compound time signatures included: of the thirteen pieces in opp. 11, 15, 21 and 22, eight are triple time and five are in duple/quadruple. In songs, the frequent choice of compound rhythms captures effectively the flow of speech and lilt of the story-teller.

Cross rhythms

Cross rhythms are a feature of many Wieck-Schumann compositions. The original metre is usually retained in the accompaniment part. For example, the opening piano melody of the slow movement of the Trio op. 17 could be re-barred in a cross-beat 3/4 (except for bar 3), while the accompaniment remains in a well-marked 6/8. A form of written-out rubato is created by the off-beat semiquavers of bar 7:

Example 3. 66. Wieck-Schumann, Trio op. 17, third movement, bars 4-8.

Another form of cross rhythm with a rubato feel results from the omission of a downbeat, as in the trio theme of op. 17’s second movement Scherzo, or the hemiola rhythm in bars 51-52 of the Romance in A minor of 1853. Similar strategies are found across Wieck-Schumann’s works, early or late, instrumental or vocal. Geheimes Flüstern op. 23/3 maintains throughout its length a subtle dual rhythm, shown by the use of both duple and triple stemming. Combined with constant harmonic nuancing, it conveys the sense of “secret whispers here and there” of the song’s first line of text. In bars 9-10 the
vocalist enters in D\textsuperscript{b} major but with an accompaniment that suggests B\textsuperscript{b} minor. From the beginning of the song, a pattern is set of diminished sevenths forming virtually every second chord, some resolving deceptively, which also hints at ‘secrets.’


In \textit{Mein Stern}, the singer’s triple time within 6/8 of bars 13-14 and 29-30 is given stability by countervailing accents in the bars immediately before and after the cross-rhythm. Such speech approximations, with their suspensions freed from the prevailing rhythm, capture the uncertainty or hesitancy in expressing deep feelings of love or nostalgia.


Other reasons for writing cross rhythms were to create dramatic flair or lyrical broadening. Each is found respectively in the outer and middle sections of \textit{Caprice à la Boleros} op. 5/2 in 3/4 time. Fiery metrical dissonances in 6/8 appear first in bar 22,
extended to three bars (157-159) in the reprise. One of the many happy outcomes of Wieck-Schumann’s concern for altering repetitions to maintain interest, this extension produces a passage with the élan of a Spanish polyrhythm. Schumann in fact once wrote to Clara: “You’re very much like a Spanish girl” (Schumann & Schumann, 1994, p. 115):

Example 3. 69. Wieck-Schumann, *Caprice à la Boleros* op. 5/2, bars 156-161.

A hemiola rhythm gives a free-wheeling effect to the following bars 164-165:

Example 3. 70. Wieck-Schumann, *Caprice à la Boleros* op. 5/2, bars 164-167.

Blocks of 6/8 cross rhythms can have a different function in lyrical sections where they create a written-out rubato, replacing rhythmic regularity with an untrammelled outpouring of feeling. In the *Caprice à la Boleros*, the cross rhythm of bar 102 smoothes out and temporarily dams the melodic stream to a broader duple beat for several bars, after which it reverts to its normal triple-time flow (bar 105). The strategy is repeated throughout the section:
Chopin’s Bolero (1833), written around the same time, has no cross rhythms. His well-known cross-rhythm Waltz in A\textsubscript{b} op. 42 was not written until 1840. This was some years after he had heard Wieck-Schumann play her Caprice à la Boleros in 1836 (Reich, 2001, p. 294).

An atmosphere of uneasy uncertainty is fostered in some middle section bars of the Romance op. 21/1 by out-of-focus groups of five notes replacing the expected four notes in the left hand. Nothing but the first beat aligns vertically with the right hand. A different cross rhythm pulse is set up from bar 41:

Off-the-beat harmonic changes in Quatre pièces fugitives op. 15/2 also provide rhythmic dislocation with an effect of fleetness and breathlessness suited to the overall title of the set, Four fleeting pieces:
At a rapid tempo in *Lorelei*, syncopated rhythms depict the turbulence of storm-tossed waves and the drowning of the fisherman: “He does not see the rocks…I fear the waves fling boatman and boat to their end.” The piano’s three repeated chord positions, off-set to the beat, dash and recede repeatedly against the singer’s fixed on-the-beat D’s. The collision between the two parts is experienced vividly in performance:

### The three-note rhythmic motif

Several melodic and rhythmic motifs built around a three-note pattern occur frequently in Wieck-Schumann’s music:
### Example 3. 75. Rhythmic motif types

<table>
<thead>
<tr>
<th>Type 1</th>
<th>A rhythm only, with free pitch. All three notes act as an anacrusis.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type 2</td>
<td>A rhythm only, with the first note as an upbeat. The pitch is independent and variable.</td>
</tr>
<tr>
<td>Type 3: ‘codetta’ motif</td>
<td>A rhythm with the same pitch repeated four times.</td>
</tr>
<tr>
<td>Type 4: ‘codetta’ motif</td>
<td>A rhythm with the same pitch repeated three times, moving up by an interval varying between a second and a fifth to the note across the bar line.</td>
</tr>
</tbody>
</table>

Rhythmically the motif can appear as either a three-note or one-note upbeat into the following bar. Melodically the motif is either independent of pitch or it has at least three repeated notes like Beethoven’s ‘fate’ motif from the Fifth Symphony. Unlike Beethoven’s, Wieck-Schumann’s triple upbeat motif generally has a flowing, lyrical character.

Both Types 3 and 4 have a similar important role in two large works where they will be referred to the ‘codetta’ motif. Both types of the ‘codetta’ motif end the exposition in the first movement of the Trio op. 17:

### Example 3. 76. Wieck-Schumann, Trio op. 17, bars 85-90.

[Image of musical notation]

In the Piano Sonata, Type 4 of the ‘codetta’ motif is the theme of the codetta section as well as one of the unifying motifs in the whole work. In the first movements of
both the Sonata and Trio op. 17, the motif is emphasised with accents which are relatively uncommon in Wieck-Schumann’s works:

Example 3. 77. Wieck-Schumann, Sonata and Trio op. 17, ‘codetta’ themes.

Sonata, first movement bars 80-82:  
Trio op. 17, first movement bars 85-87, 193-194:

Example 3. 78. Type 1: three-note rhythms as main themes.

a. In the Concerto op. 7, the motif is transformed into the theme of the second movement after its flowing character has been established in the first movement’s transition theme.

b and c. See separate case studies in Appendix 3 and Chapter 4.

d. The three-note motif unifies op. 15/1 and op. 15/3.

e. The gentle character of the rhythm from bar 1 of op. 15/3 is retained with its diminution into semiquavers for the middle section theme.

f. The three-note upbeat is the prevailing rhythm of the A minor Romance 1853.

Type 2 of the rhythm establishes a nervous, excited mood:
Example 3. 79. Type 2: single upbeat form.

The anapest rhythm with its dual short-note impetus onto a longer beat is rarer but also appears in op. 5/4 (bars 44ff.), the Polonaise op. 6/6, the last movement theme of the Concerto op. 7 and the main Rondo theme in the Piano Sonata.

Also relatively rare in Wieck-Schumann’s works, unlike Schumann’s, is a dotted rhythm upbeat used for establishing an energetic forward impulse. As a motif-and-rhythm it becomes the theme in bar 2 of the Scherzo op. 14. The first movement of the Trio op. 17 has a slightly extended version of the rhythm in bars 22-23.
A case study dealing with the harmonic-rhythmic displacement in the Prelude in F# minor (1845) is found later in Chapter 4.

Wieck-Schumann employed recurring rhythmic patterns to unify larger works or sets of songs or pieces as she did with motifs. A pattern of a short-long (crotchet-minim) rhythm is found in many of the *Caprices* op. 2. In the Piano Sonata, the first theme’s rhythm reappears or evolves through the first and subsequent movements (see Example 5.61). She must have felt it had a certain dignity, because in 1846 she used the same long-short-short rhythm of the Sonata’s first theme for the Trio op. 17’s first movement opening theme.

Wieck-Schumann’s works do not always end with a traditionally-placed ritardando. Sometimes a ritardando occurs in a prior phrase in the coda, leaving the final phrase or cadence to resume *a tempo*. Examples of these sudden and unexpected *a tempo* endings include the first and third movements of the Piano Sonata, the *Impromptu* in E, and the *Romances* opp. 21/2 and 22/3. Alternatively, there may be no slowing at all. A rare *stringendo* may end a work as in op. 6/5 and op. 10, or a fast section as in op. 3 and the Rondo coda in the Sonata. She wrote to Brahms about the ending of his Piano Trio in C major, op. 87:
At the very first time of playing it struck me that… the bar which seems to be tacked on at the end looks as if you had tried to broaden the effect of the conclusion with it. It would please me much better if it ended briefly and briskly so [a $V^7-I$ cadence is notated] (Schumann & Brahms, 1979, Vol. 2, p. 80).

Summary

A number of characteristic melodic contours and motifs provide readily-identifiable elements of Wieck-Schumann’s profile as a composer. The ‘Clara’ theme stands out and could be viewed as an Ur-melody from which many of her themes evolved. Implied meanings were imparted to her compositions from the historical resonances of many motifs, along with meanings acquired from their use in her music with a text. Meaning and individuality in melodies are furthered by Wieck-Schumann’s characteristic treatment of tensioning some notes as appoggiaturas and stressing others by rhythmic off-setting through suspensions or cross rhythms.

Cooke wrote of the language of a composer being analogous to the specific language which marks the work of a writer:

Tonal melody is a language … each composer’s personal remoulding of pitch-patterns drawn from the common fund is part of his enduring musical language; and his complete output can be discussed as a homogeneous whole, a continuous expression of a single personality, just as the whole output of a literary artist can (1982, p. 143).

The importance of melodic motifs to Wieck-Schumann for communication of meaning is particularly clear in the songs, where a motif may make up virtually the entire vocal part in order to provide a musical translation of the verbal message. That a formal deliberation lay behind such techniques is evident in several letters to Brahms. In 1860 she wrote to him about the lack of motific relationships in his *Geistliches Lied* op. 30: “I am not quite satisfied to have no definite *motif* running through the whole work; according to your plan one idea replaces another, so that at the end one hardly knows what the beginning was” (Litzmann, 1979, Vol. 2, p. 184-185). That did not imply uninteresting repetition. Of Brahms’s *Edward Ballad* op. 75/1 she wrote to him: “In spite
of the many repetitions of the motif it is always interesting. It recurs in such a variety of ways in accordance with each change of feeling, and every time it strikes one as new” (Schumann & Brahms, 1979, Vol. 2, p. 23). Her words could serve to describe her own fluid handling of various ‘Clara’ themes and rising fourth motifs.

In the following chapter, some larger-scale formal techniques in Wieck-Schumann’s works are considered, ranging from key schemes to her favoured methods for linking sections in her works.
Chapter 4

Structural techniques

This chapter examines some of the larger formal elements in Wieck-Schumann’s compositions and the effects they produce. For example, just as melodic suspensions were shown to be an important expressive feature of her melodies in Chapter 3, chord suspensions over pedals can count as one of the stylistic aspects lending expressive colourings to her harmonic vocabulary. The topics to be discussed include her favoured key choices, key relationships and preferred modulations together with some associated meanings, and the early introduction into a composition of signposts to its future modulations and keys. Because dissonance was such a significant element of her harmonic language, pedal points had the vital function of providing a base against which chromatic chords could lend colour or depth of expression. A chromatic descent, usually at transition sections leading into reprises, is another technical device which offered many possibilities for expressive dissonance. The second part of the chapter is a folio of case studies on the handling of particular scale degrees, intervals and harmonies within the overall structure of a work.

Keys

All of Wieck-Schumann’s published large-scale works are in minor keys: the two Concertos, the Piano Sonata, the Trio op. 17 and the Variations op. 20. The preponderance of minor keys in her instrumental works began after the Valses romantiques op. 4 in C major. By contrast, most of Schumann’s piano works up to op. 23 are in major keys. The much greater chromatic possibilities inherent in the minor mode (Meyer, 1956, p. 227) were exploited by Wieck-Schumann to maximise romantic effect, as her chromatic descent transitions demonstrate. In her songs, however, major keys outnumber minor keys by a ratio of 3:1.

Key choice itself had meaning for Wieck-Schumann. As W. Lüthy wrote in 1931, “each great composer preferred to associate similar emotional meanings with the same or related keys” (cited in Steblin, 1996, p. 1). The list of Wieck-Schumann’s works and their keys in Appendix 2 indicates that for over two decades she associated F major with
evening, the quieter emotions, or nature. It is the key of the *Nocturne* op. 6/2; *Der Abendstern* (*Evening star*) from the early 1830s; *Die gute Nacht* (*The good night*); the slow, reflective piano piece op. 15/1; *Beim Abschied* (*At parting*, a song of twilight) and Choir Piece No. 1 entitled *Abendfeier in Venedig* (*Evensong in Venice*). It is the key for two songs, *Das Veilchen* and *An einem lichten Morgen* op. 23/2, with texts centred on a flower. Links with the innocence of childhood in the *Romance* op. 21/2 in F are discussed in Chapter 6.

The rising fourth motif associated with love occurs most frequently in compositions in E♭. This accords with Lüthy’s observation that for Mozart, E♭ major “is not only the key of profound love, but also of tormenting love pangs” (Steblin, 1996, p. 2). Wieck-Schumann would have been aware of Schumann’s views and writings on Schubart, who around 1774 also classified E♭ as the key of love (pp. 172-173, 188).

A few conclusions may be drawn from the chart in Appendix 2 about the associations of other keys: A♭ with love, calmness and serenity; D♭ with beauty (see op. 12/4 – “Do you love for beauty’s sake?”) and solemnity (op. 13/4); E minor for drama; E♭ minor for turbulence; F minor for a sense of dark destiny; A minor for whirling energy in earlier works and for sorrow in late ones. The most common key is the serious G minor, which retains varying degrees of the storm-tossed nature given to her setting of *Lorelei*. There are no works in the not-rare keys of C# minor, F# major or B♭ minor.

**Key relationships and preferred modulations**

From her first compositions, Wieck-Schumann was in step with the Romantic era’s move away from key schemes revolving around the Classical tonic and dominant polarity. In early works in particular, Wieck-Schumann showed a predilection for semitonal key schemes and modulations as well as for those a third apart (beyond the obvious move to the relative major or minor). In later works the submediant was most often the second key area. The use of chords from the parallel mode was also a typical feature. LaRue noted that Schubert’s use of bIII and bVI, both derived from the tonic minor mode, was so frequent as to be considered a “primary vocabulary” of his harmony (1970, p. 62), as it was for Wieck-Schumann.
An overview of some whole-work key schemes is tabled below to demonstrate the increasing emphasis over the years on the submedian as the contrasting key area in Wieck-Schumann’s compositions. Key relationships are less distant from the Romances op. 11 onwards; another confirmation, besides style, of that opus as the start of her second period. Lieder are omitted because they are generally too short “for long-range modulation, or indeed any real key-change,” as Sams observed (1993, pp. 7-8).

Example 4.1. Selected whole-work key schemes in Wieck-Schumann compositions.

<table>
<thead>
<tr>
<th>Work</th>
<th>Date of writing</th>
<th>Keys minor keys in lower case</th>
<th>Relationships to tonic</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Op. 5/3</td>
<td>1833-36</td>
<td>B-D-b</td>
<td>I-bIII-i</td>
<td></td>
</tr>
<tr>
<td>Op. 6/5</td>
<td>1834-36</td>
<td>G-E-G</td>
<td>I-VI-I</td>
<td>Chromatic VI is a very bright contrast in this virtuosic work.</td>
</tr>
<tr>
<td>Op. 10</td>
<td>1838</td>
<td>d-a-E-b-d</td>
<td>i-v-bII-i</td>
<td>The key of A minor lasts only a few bars in Trio I; Trio II is longer and almost entirely in E-b.</td>
</tr>
<tr>
<td>Piano Sonata 1st and 4th movements</td>
<td>1841-42</td>
<td>g-E-b-g</td>
<td>i-VI-i</td>
<td></td>
</tr>
<tr>
<td>Op. 14</td>
<td>after 1841</td>
<td>c-A-b-c</td>
<td>i-VI-i</td>
<td></td>
</tr>
<tr>
<td>Op. 21/2</td>
<td>1853</td>
<td>a-F-a</td>
<td>i-VI-i</td>
<td></td>
</tr>
<tr>
<td>Op. 22/3</td>
<td>1853</td>
<td>B-b-G-B-b</td>
<td>I-VI-I</td>
<td>Chromatic VI, handled so that the contrast is much less bright than in op. 6/5.</td>
</tr>
<tr>
<td>Romance in B minor</td>
<td>1856</td>
<td>b-G-b</td>
<td>i-VI-i</td>
<td></td>
</tr>
</tbody>
</table>

In the key schemes of song cycles or sets of pieces, early 19th century composers like Schubert and Schumann avoided the key succession between adjacent pieces of an interval of a second, preferring key successions to follow the more diatonic third, fourth or fifth relationship (Neumeyer, 1982, p. 95). Differing from both composers in this respect, Wieck-Schumann chose to separate the keys of adjacent pieces by an ‘inner’ step of a second at least once in the majority of her sets from op. 1 to op. 23.
An early example of this is furnished by the *Caprices en forme de valse* op. 2, published in 1832 when she was 12 years old. Semitonal and tertian key relationships occur both within and between the nine *Caprices*. A tertian relationship appears in bar 11 of the first *Caprice*, where a distant mediant modulation from C major to E♭ major (♭III) is set up which becomes a unifying modulation pattern repeated in a number of succeeding *Caprices*. The modulation to E♭ major in No. 1 serves as preparation for keys on the flat side of C chosen for all but one of the subsequent *Caprices* which are in the keys of C, D, E♭, A♭, B♭, C, A♭, E♭ and D♭.\(^1\)

Example 4.2. Wieck-Schumann, *Caprice* op. 2/1, bars 1-17.

Of the further examples of semitonal and mediant relationships in the op. 2 set, *Caprice* No. 4 also in its 11th bar modulates from A♭ major to C minor (iii). The same pattern is repeated in the 11th bar of a succeeding section with a move from D♭ major to F minor in bar 63. *Caprice* No. 7 in A♭ major moves to C minor (iii) from bar 14 to end its second section. *Caprice* No. 8 in E♭ major modulates to G minor (iii) for twelve bars

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\(1\) No. 2 in D shares the same key as Schumann’s op. 2, which Kaminsky found has no sense of key organisation as a set (1989, p. 210). No. 2 also has some features in common with Schumann’s op. 2/12.
at the end of the first section, and embarks on a central section of capricious surprises. It moves with charm through two semitonal modulations from $E^b$ major into $E$ major in bar 38 ($Ab=G#$ is the enharmonic link), rising again into $F$ major at 47 (common note $E$). F major/minor leads into a German sixth in bar 56 to the key of $B^b$ major and a return to the tonic $E^b$:

Example 4. 3. Wieck-Schumann, *Caprice* op. 2/8, bars 34-60.

Modulatory distance helps to create atmosphere, and the modulation to a third away is one which can give great contrast and sense of distance - if is not simply to the relative major or minor key. Over time, tertian moves inWieck-Schumann works appeared to change their function and treatment, from providing brilliant colour to
conveying heartfelt intensity. An example of colourful contrast is *Caprice* op. 2/1’s flattened mediant move C-E\(^b\). An example where it represents intensity of feeling occurs in *Geimes Flüstern* at the point where the words express the deepest aspiration in each strophic verse: bar 19 moves from D\(^b\) to F, to chromatic III. In later works, sharper contrasts such as the flattened mediant (\(^b\)III) from the alternative mode in major keys occurred less frequently.

*Die stille Lotosblume* op. 13/6 employs the memorable choice of the flattened mediant at its point of most poignant meaning, where the white swan sings in the metaphor for death:

<table>
<thead>
<tr>
<th>Im Wasser um die Blume</th>
<th>In the water around the flower</th>
</tr>
</thead>
<tbody>
<tr>
<td>kreiset ein weißer Schwan,</td>
<td>a white swan circles,</td>
</tr>
<tr>
<td>er singt so süß, so leise</td>
<td>it sings so sweetly, so softly</td>
</tr>
<tr>
<td>und schaut die Blume an.</td>
<td>and looks at the flower.</td>
</tr>
</tbody>
</table>

As well, the dominant chord is treated most unusually. Nearly every phrase in the song ends with a dominant chord, creating a rapturous stillness, hanging in the timeless space of myth where a swan can sing. The song’s opening is like Schumann’s *Mondnacht* op. 39/5 with its frequent imperfect cadences, but the idea is carried much further. *Die Lotosblume* even finishes just as it began, with a progression to the dominant to form a composition completely open at both ends, as if suspended in eternal circularity. The dominant reflects the question of the poem’s ending: “Oh flower, white flower, can you understand the song?” Leading into the swan’s song, the harmonies are set up as if bar 26 were about to repeat the cadential sequence from bars 7-8 of v-ii, e\(^b\)-b\(^b\). What actually ensues is that the music cadences a tone below the E\(^b\) minor chord in bar 26 into D\(^b\) major, before this phrase too ends on a dominant imperfect cadence in bar 33, and the music returns to its tonic A\(^b\).
Example 4.4. Wieck-Schumann, *Die stille Lotosblume* op. 13/6, bars 22-29.

In other works, a semitoneal key shift was a feature, as in the Concerto op. 7 with its overall key scheme of A minor-\(A^b\) major-A minor. Moving the tonality downwards by a semitone helped create a soft and intimate atmosphere for the second movement, along with scoring it for just two instruments, the piano and cello solo alone with the orchestra *tacet*. As was her customary practice, Wieck-Schumann prepared the second movement’s key in the first movement. Its first theme is varied from the tonic A minor to \(A^b\) major in the development in the inner left-hand part from bar 92 (Klassen, 1990, p. 141). The integration of the semitonal key scheme is a strategy carried out across the whole work. Most stunning for the listener is the third movement’s remarkable three-bar insertion of its main theme a semitone lower in \(A^b\) major, flanked either side by A minor, just after the recapitulation has begun. (It is worth recalling that this movement was completed and performed when the composer was 14.) Unprepared and utterly unexpected harmonically, the effect is a beguilingly romantic chiaroscuro:
Example 4. 5. Wieck-Schumann, Concerto op. 7, third mvt, bars 205-210, piano.

Each movement of the Concerto also includes modulations to the flattened submediant. The slow movement middle section has a transition from A\textsubscript{b} major to E major (enharmonic F\textsubscript{b}) for its second section theme:


A disguised semitonal key drop is part of a distinctive harmonic twist in Wieck-Schumann’s Valses romantiques op. 4 in C major. In op. 4’s opening section, C and F# are two tritone poles between which the music seems to vault with minimal preparation. F# is the fifth of B minor; despite the lack of a root position chord, the section is an example of a semitonal key change from C major-B minor-C-major (I-vii-I), the same semitonal scheme as the overall one of the Concerto op. 7:

In the case of op. 4, the abrupt transition between these extremes gives an enormous energy and verve. It is quite unlike Schumann’s description of what reads like a leisurely-sounding harmonic journey from a ‘simple’ C major to F#: “Thus one might observe the rising and falling [of the temperature of feeling] in the interwoven succession of rising and falling fifths, and accept F-sharp – the middle point in the octave, the so-called tritonus – as the highest point, which again ascends through the flat keys to the simple, unadorned C Major” (1947, p. 61).

**Latent key preparation**

One method Wieck-Schumann employed to prepare listeners for a composition’s future key changes was to take its first modulation as the key of the later central section. A simple example is the *Nocturne* op. 6/2, where the relative minor introduced in bar 3 becomes the middle section’s key. In the case of the Piano Sonata and the Trio op. 17, the key of the second subject became the key of the second movement (the submediant and relative major respectively). Other signposts to future keys in a work were carefully flagged and might come as early as its opening phrases, as in op. 6/2 and op. 5/3.

Her own practice was reflected in comments she gave to Brahms in the 1870s on key preparation. Of his song *Im Waldeinsamkeit (Ich sass zu deinem Füssen)* op. 85/6 she wrote: “the return to B major strikes me as rather abrupt…Could not a hint of B major be given by the dominant in the bar before the interlude? or the interlude itself be a couple
of bars longer?” (Litzmann, 1979, Vol. 2, p. 335). In his Todessehnen op. 86/6, she recommended delaying an A# in the voice part until two bars before a key change with “a slight alteration of the harmony in the bar before so as to prepare one for it” (p. 335). In a general sense, her advice to Brahms reflected Wieck-Schumann’s frequent preference for Fuxian counterpoint principles stipulating that “each dissonance had to be carefully ‘prepared’ by stating one of its notes as a consonance beforehand” (Cook, 1994, p. 26).

Hints of the kind she recommended to Brahms had been carried out a half-century earlier in her song Walzer (1833). In A major with a key scheme of I–bVI–I, the song has its middle-section key of F prepared by introducing the b6 note F in several piano interludes within cadences of iv–I and iv–i before a common-tone key transition via the note A:

Example 4.8. Wieck-Schumann, Walzer, bars 36-45.

The Romance op. 5/3 provides an excellent example of latent key preparation because its mediant-relation key scheme of I–bIII–i is closely woven into the micro and macro levels of the work.

Case Study. Romance op. 5/3 and key preparation

The Romance op. 5/3 has been singled out by several writers as a very fine work (Hohenemser, 1905-6, p. 120; Chissell, 1983, p. 44). Structurally the Romance shows a sophisticated preparation for distant key relationships over an entire composition. This strategy hinges on a distant chord in bar 3, borrowed from the parallel mode and prepared by the oscillations of seconds in the melody beforehand. The handling of the opening melody is also an interesting study in foreshadowing the development of ideas, intervals and harmonies over the course of the composition.
A typical example of Wieck-Schumann’s motific construction, the melody opens with the rising fourth motif (Type 1), repeated in bar 2 in diminution (diminution noted by Klassen, 1990, p. 39). In turn, bar 2’s rhythm is adopted for continuity in the remainder of the phrase which consists of repetitions of the falling second interval from bar 1 as both major and minor seconds.

Opening op. 5/3 with shifting chromatic harmonies is a well thought-out strategy to introduce the elements of fragility and instability which eventually undermine and overset the major key in the reprise. The instability is increased by the major/minor seconds fluctuating between G# and G in bar 3 where the striking turn to a D major chord (♭III) prepares for the D major key of the central section. It prepares as well as for the reprise’s entire transformation into the tonic minor with its minor-third D natural:

Example 4.9. Wieck-Schumann, Romance op. 5/3, bars 1-10.

The first modulation in the Romance from bar 9 is an unusual one to A which is ♭VII of B major but is much more closely related to the D major chord of bar 3.

In bar 19, the original chord shift to D in bar 3 becomes a key shift to D major - the key of the middle section. The semitonal downward-drifting chromaticism of the opening had created a gentle reverie; the bold move to D sets the mood for a middle section which is “as ardent as any song by Schumann” (Chissell, 1983, p. 44):
Instead of returning to B major, the reprise is completely recast into the tonic minor; a rare procedure compared to the reverse situation of a minor work ending in a major key (Palmer, 1995, p. 182). Bar 3’s semitonal oscillation is recalled and expanded with a tremulous chromatic wavering between the minor seconds A#-A in the tenor:

Beginning a piece in one mode and ending it in another is a device making use of the “inherent tendency to introject futurity by moving towards a new tonal future” (Korsyn, 1991, p. 72, note 151). In the case of Er ist gekommen op. 12/2, words offering hope for the future were set in the relative major key at the end of the song (A♭ after F minor) to reflect the upturn in the mood. The reverse case in the Romance transforms its past happy mood to a present of unrelieved sorrow. Even the originally-sketched Tierce
de Picardi ending, used in several other works such as the Violin Romance op. 22/2, was later discarded for op. 5/3 (Klassen, 1990, p. 35).

**Harmony and chromaticism in general**

Wieck-Schumann’s harmony in general was considered bolder than Mendelssohn’s by Hohenemser (1905-6, p. 172). Her chromatic harmonies and the pace of their resolution affect mood and musical interest deeply. She employed particular harmonies idiomatically, almost like motifs; for instance, to tie together the outer movements of the Sonata or to unify a shorter work like the Impromptu in E with its emphasis on supertonic and secondary seventh chords. The pace of modulation could be fast, as in the adventurous Trio of the Polonaise in D op. 1/3 which traverses many modulations in its 24 bars. Marked ‘espressivo,’ the changes occur at almost two-bar intervals and freely mix major and minor tonalities. At the opposite pole, some songs with words referring to evening or death achieve calm by remaining close to one key, or shifting to the flat side for greater depth as shown in bars 26-29 of Die stille Lotosblume.

An introduction to the discussion of Wieck-Schumann’s general harmonic style in this chapter is afforded by the Nocturne op. 6/2. It is one of her best-known works, partly because of Schumann’s musical quotations of its ‘Clara’ theme. Aspects of the Nocturne which make it representative are its use of pedal points and dissonance, chromatic harmonies including a most expressive Neapolitan 6th followed by a daring chromatic descent, and its seamless link back to a reprise altered to begin in the relative minor rather than the tonic key.

**Case study. Nocturne op. 6/2**

The Nocturne op. 6/2 (1834-35) has harmonic features meriting close attention, particularly as it was Schumann’s favourite Wieck-Schumann work in 1838 (Schumann & Schumann, 1994, p. 102). Phrases like “so exotic an imagination…a wealth of unconventional resources” in Schumann’s enthusiastic 1837 review of Wieck-Schumann’s op. 6 pieces suggested that he was particularly struck by her palette of
harmonic colouring (1988, p. 122). One source for the “exotic” he heard in her instrumental works was the superimposition of two harmonies, often on a pedal bass or as a result of linear convergence. The overlapping of a \( \text{VI}^\text{M7} \) chord with an ornamental diminished seventh chord in bar 73 illustrates the point and Schumann’s sentiments. The compound major 7th \( \text{B}^\text{b}-\text{A} \) struck baldly in the outer parts is followed by the dissonant minor second rub of E-F in the same bar:

Example 4. 13. Wieck-Schumann, \textit{Nocturne} op. 6/2, bars 73-76.

Melancholy is established in bar 3 of the \textit{Nocturne} by an augmented chord moving to D minor (see Example 3.10); it is deepened by unconventional linear chord progressions with deceptive or unexpected resolutions in bars 17-25. A steadily rising bass leads to a peak in bar 18 of a \textit{pianissimo} Neapolitan sixth, after which the music drops into a hauntingly beautiful chromatic descent - a shimmering haze of flattening keys, suspensions and augmented sixths sounds - back to F major. The bass line is very characteristic, forming a pedal under the opening bars and moving entirely by step for the first 29 bars, except for one leap of a fourth from A in bar 12 to D in 13 (counting bar 18 as an octave displacement of the same note):

In the middle section, bass pedals help create dense, piquant chords. The passage could almost have come from one of the Scarlatti Sonatas of which Wieck-Schumann, unlike Schumann, was very fond (Schumann & Schumann, 1996, p. 347):

Example 4.15. Wieck-Schumann, *Nocturne* op. 6/2, bars 64-69.

Interchanges between the tonic F major and its relative minor are very much a part of the *Nocturne* where the opening veers almost immediately to D minor. Indeed, the reprise at bar 90 dispenses with the tonic altogether in favour of the relative minor for eight bars marked ‘dolente.’ Considerations for a smooth transition also would have taken priority over the return of a tonic which has been treated with ambivalence from the beginning of the *Nocturne*. The rhythm of the first theme is changed to fit in more smoothly with the *siciliano* rhythm which had developed in the middle section:

The major-minor flux may have been one factor which sparked the lines in Schumann’s previously-mentioned review about how the op. 6 pieces “tell us much about music, and how it surpasses the effusions of poetry, how one can be happy in pain and sad when happy” (1988, p. 123). Until the coda, almost every phrase which begins in the major follows the model of the opening theme and is turned to the minor by the phrase’s end. In the coda, the focus turns somewhat more towards the tonic, with Neapolitan cadences of D♭-Gb (♭VI-♭II) resolving to perfect cadences on C-F; but bars 121-123, with chords of I♮ and vi like the opening bars, ensure that D minor’s return remains a possibility until the very end of the *Nocturne*.

**Pedal points**

When Brahms sent his D minor Violin Sonata to Wieck-Schumann, he wrote that he imagined himself beside her while she played through “the pedal-point shrubbery” (Avins, 1997, pp. 670 – 671). The image elicited by his words is of a pedal supplying a fixed path through the varied scenery of rather thick writing and chromatic harmonies. He mentioned the pedal feature because it was one found so often in such circumstances in Wieck-Schumann’s works and one she mentioned frequently in letters to him.

In fact, they evidently had a standing joke about her love of pedal points, as the following exchange shows. On July 2nd 1893, Brahms sent his *Rhapsodie* op. 119/4 to her with the note: “I expect to see you smile over a round dozen of the bars (which are they?)” (Schumann & Brahms, 1979, Vol. 2, p. 232). In August she wrote: “In its passion, energy and grace, it is a wonderful piece. How enchanting is the A Flat major, the transition back to it, and then the organ-point! Surely this is the passage at which you hinted in your last letter to me?” (p. 235). Brahms replied: “The organ-point…[bars 117-
128] was of course the passage at which I felt sure your face would break into smiles. I know your old weakness for organ-points!” (p. 236).

The important role of pedal notes in Wieck-Schumann’s style was mentioned and illustrated in the *Nocturne* op. 6/2. Pedals, usually in the bass, were favoured as part of the opening of a composition from her early works onwards, for instance in the *Caprice* op. 2/4. Instances of pedal notes are so numerous that only a few are illustrated here before a case study of their employment in the Scherzo op. 10. When the first theme of *Valses romantiques* op. 4 returns in bar 201, the original harmonies are retained but re-set above an insistent G dominant pedal bass on the first beat of each bar. The long pedal creates intriguing encounters – surely the essence of a ballroom ambience – such as that between G-G# in bar 203. Altered sixths were a favoured modulating tool: the A♭ pedal preceding the return culminates in a German sixth leading into the dominant bass pedal in bar 201 and eventually resolving to the tonic chord eight bars later:


In a mirror image of the harmonic progression of C major down to B minor in its first page (Example 4.7), op. 4’s coda modulates frequently upwards to flattened supertonics in a somewhat heightened Neapolitan effect. Here, intermittent dominant pedal points on G from bar 365 anchor the tonality to the eventually re-emergent C major.
On the other hand, pedals could create stillness or soften harmonies, especially of the dominant chord. Several of Wieck-Schumann’s distinctive techniques can be illustrated by comparing Chopin’s *Nocturne* op. 15/2 (1833) with her Violin *Romance* op. 22/1. In the fifth bar, the second phrase of each work moves up a tone to chord ii; but whereas Chopin’s bass stresses the movement of V-I, Wieck-Schumann’s avoids the dominant as the fundamental bass note until bar 9 by means of pedal-notes connected by a semitonal rise in bar 4. The dominant chords in bars 2 and 6 are effectively hidden by the pedal notes and chromatic inner parts. A dreamier, more languorous effect is created by her smooth bass line and slow rate of harmonic change, which takes 11 bars to complete her characteristic progression I-ii-V-I avoiding IV:


Wieck-Schumann moved to the supertonic in other nocturne-like contexts, such as for the second phrase of the untitled piano piece op. 15/3 from the end of bar 4.

While a move to chord ii is not unusual in a sequence, Wieck-Schumann contrived the superimposition of a supertonic phrase over a reiterated tonic pedal for three bars 104-107 in the Konzertsatz. Extra semitonal discords are added to blur the two harmonies and to highlight the special quality of the supertonic, which is the sense it generates of the sometimes paper-thin closeness of emotional states. This quality is summed up in Schumann’s epigraph to his op 6: “In each and every age/ joy is linked with sorrow:”

Example 4.20. Wieck-Schumann, Konzertsatz, bars 104-109, arr. two pianos (Selmon).

Pedals and dissonance

Wieck-Schumann’s use of pedals and chromatic harmonies provided opportunities for emphasising the expressive intervals of seconds, sevenths and ninths. The player and listener become very aware of these intervals in Wieck-Schumann’s works in various ways: in the course of modulations or key schemes a semitone or tone away, vertically in chords above pedals or through the linear convergence of independent melodic parts. Discords convey tragedy or sorrow in works like the song Oh weh des Scheidens with its six-tone cluster chord above a pedal, and in the Nocturne op. 6/2 with five-tone aggregate chords involving pedals (see Example 4.15).¹

¹Aggregated chords also appear for example in the 1853 Romance in A minor (bar 10) and the 1856 Romance in B minor (bar 84: D-E-F#-G-B).
When Brahms sent one of his last piano pieces op. 119/1 to Wieck-Schumann in 1893, he wrote, evidently with her tastes in mind: “it is crawling with dissonances!...The little piece is exceptionally melancholy …to be played… with a wantonness and contentment derived from the afore-mentioned dissonances!… this description will surely whet your appetite!” (Avins, 1997, p. 706). He was right. She replied that she loved this “bitter-sweet piece…one revels in the discords” (Schumann & Brahms, 1979, Vol. 2, p. 229).

Pedal points also are not an unusual technique - Schumann’s Abegg Variations op. 1 Finale begins over an extended pedal - but seldom had they created the transient but biting bi-tonal effects Wieck-Schumann introduced into her Scherzo op. 10. Fixed pedal notes, providing opportunities for producing complex vertical harmonies and discordant intervals, were a vital component of her harmonic strategies.

**Case study. Scherzo op. 10. Pedal points and dissonance**

The Scherzo op. 10 in D minor (1838) was the last of the virtuosic compositions written by Wieck-Schumann and created ‘a furore’ whenever she performed it (Klassen, 1990, p. 87). Marked ‘Scherzo con passione: Presto,’ it has several passages of breathtaking boldness due to clamorous discords, all played at rapid speeds and often in a richly-detailed texture. Written-out trills, wide-spread chords and figurations, acrobatic leaps, rhythmic syncopations and double octaves in the Scherzo’s driving outer sections contrast with ardently treated melodies over fast-moving harmonies in the two trios. Its spectacular effect must have resulted also from the mix of the work’s brilliant, flowing and well-balanced music with Wieck-Schumann’s fiery but clear performance style. One 1838 review described the work as “a Humoreske that reveals to us all the treasures of a rich artistic temper;” another in 1839 praised her “admirable power and exceptional perfection...life, spirit, character...melancholy, humour and caprice...in the performance of the Chopin Etude, of her own Scherzo, and the very expressive songs by Schubert” (cited in Reich, 2001, pp. 301-302). Chissell found the Scherzo op. 10 Mendelssohnian (1983, p. 96). However, apart from its opening rhythm being reminiscent of his Capriccio
op. 5, op. 10 has a sharpness of harmonic discord and a cutting brilliance that has very little in common with Mendelssohn.

Although Schumann admired Wieck-Schumann’s compositions in general, his disapproval of some of her innovations reflects some conservative views, especially in the light of his role as editor of a new-music magazine. Of op. 10 he wrote to her: “I like the character and structure of the Scherzo and find it very nice but then it becomes too free for me” (Reich’s translation, 2001, p. 303). While Schumann praised the beauty of her Concerto op. 7 in a review, privately he had expressed reservations about what MacDonald considered the most original aspect, its form (1991, p. 676).

From the opening of op. 10, the left hand pedal note A sets a background against which to highlight dramatic harmonies. This introduction is repeated before the final Scherzo theme appearance with the bi-tonal flavour emphasised, especially in bars 282 and 287, in conjunction with a chromatic descent from B♭ to C♯:


There are two unmarked trios, the first of which opens briefly in the dominant A minor and progresses through C major to E♭ major. The trio is formed of a succession of ‘Clara’ themes beginning with one marked doloroso – which provides a guide to the general character of minor-key appearances of ‘Clara’ themes. From bar 139, an octave leap, as in the theme of the Nocturne op. 6/2, ushers in a second ‘Clara’ theme as if it
grew out of the first one. Each appearance of the ‘Clara’ theme is varied. This second one has the usual modulation, in this case to the relative key of C, with the added upbeat giving the opportunity for an extra suspension:

Example 4. 22. Wieck-Schumann, Scherzo op. 10, bars 135-143.

A third ‘Clara’ theme entry in bar 143 in an inner voice over a C pedal point is followed from bar 151 by an extended fourth version of the theme in E♭ major. The latter begins with a rise of a sixth, like the early ‘Clara’ theme of Caprice op. 2/8 which is also in E♭ (see Example 3.4c):

Example 4. 23. Wieck-Schumann, Scherzo op. 10, bars 144-155.

The second trio from bar 207 is related to the first in that it is in the key of E♭ and is built in much the same way from repetitions of a ‘Clara’ type theme, this time loosely inverted. The rather Italianate operatic effect of the second trio is strengthened by its treatment, which has the theme appearing first in the soprano voice of bar 207, then the
tenor at bar 223, and as a duet from bar 230. Converging lines in the second trio result in some colourful vertical alignments such as that in bar 241 over its pedal bass:


Thoroughly avoiding what she was later to criticise as Spohr’s monotony “in his transition because of the pedal point” (Schumann & Schumann, 2002, p. 143), Wieck-Schumann wrote the boldest of all her dominant preparations involving pedal points as part of a link back to the main theme between the trios. Once the left hand moves into the treble and begins a chromatic descent, tones and semitones are piled dazzlingly on top of each other like exploding fireworks:


The Scherzo op. 10 furnishes striking evidence of how pedal points, in conjunction with chromatic descents and chromatic notes or chords, produce the incisive dissonances for which Wieck-Schumann had a particular fondness.
Chromatic descents and transition sections

As the Scherzo op. 10 has shown, pedal points and chromatic descents often occur together in linking sections which are treated as dominant preparations. The chromatic descent is one of several types of section-linking devices prominent in Wieck-Schumann’s works. Another is the alternating chord link (see Appendix 4). However, chromatic descending lines as part of a transition section are far more prevalent and more important in demonstrating her stylistic preference for minor seconds and chromaticism in general.

A chromatic descent features in nearly every instrumental work by Wieck-Schumann. Of those instrumental works which lack the chromatic descent or have a minimal one, all are in major keys except the Scherzo op. 14 and Prelude and Fugue in F# minor. Many major-key works do include chromatic descents; for instance the Fugue in B♭ op. 16/2 has one in the soprano of bars 43-46 from C to G in the last episode before the final subject entries.

The chromatic descent’s primary function in her music is as a linking device into a new section or an ending. Its secondary function could be decorative or virtuosic, especially in opp. 8 and 9, where its figuration prolongs the dominant or connects other chords. It is formed most simply by a chromatic scale or else by a particular arrangement of chromatic chords such as the augmented sixth chord in bar 22 of the Nocturne op. 6/2. It is also formed through certain cadential sequences or as part of cycles of fifths and other progressions. Many techniques overlap, and the chromatic descent frequently appears against a pedal in one or more parts.

Chromatic descents occur near section ends in Wieck-Schumann’s first published works, the Polonaises op. 1/1 (bar 13) and op. 1/2 (bar 15). In the Polonaise op. 1/3, the chromatic link is clearly designed also as a decorative feature because it is repeated forte with a rhythmic variant in bar 15 above the held bass E:
Chromatic bass-line descents lead to the final cadences of opp. 2 and 3; there are sectional chromatic links in op. 4 (such as bar 191); and the strategy is firmly established by op. 5/1 with its very long chromatic link back into the reprise in bars 74-80.¹

Besides its traditional affect signifying death and grief, as in the *Crucifixus* of Bach’s B minor Mass and other works, a chromatic descent is useful in quasi-improvised or cadenza writing because of its formulaic nature and the possibilities it offers for easy modulation. Chopin used it fairly frequently in early works as decorative filigree (for example, bars 168-171 of his *Bolero* written in 1833) or as part of a cadenza in some of his early Nocturnes. It occurs in rapid figurations in his Variations op. 2 (see bar 19 of the Introduction and in the *Alla Polacca* bars 97-100) which Clara had learned by June 1831 (Reich, 2001, p. 192). In later Chopin works it was more structural and climactic as in the *Nocturne* op. 48/1; but by then Wieck-Schumann’s use of chromatic descents had long been established as occurring at points of structural significance and not for virtuosic purposes.

Her chromatic descents typically are distinguishable, for example from Chopin’s less four-part writing style, by being kept fairly plain in at least one part, although a second voice descending chromatically might be decorated. Such a chromatic descent is found leading into the coda of her Polonaise op. 6/6, where the alto voice forms the lower part of decorated sixths:

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¹ The chromatic descent link was one of Riggs’s grounds for suggesting Wieck-Schumann’s possible authorship of Schumann’s *Three Oboe Romances* in which it occurs (2000). Litzmann’s account of Wieck-Schumann’s reception of the *Oboe Romances* (1979, Vol. 1, p. 459) as well as her scrupulously honest and transparent character make Riggs’s hypothesis extremely unlikely.
Example 4. 27. Wieck-Schumann, Polonaise op. 6/6, bars 94-96.

In the same work, there is a purely linear chromatic descent bridging tonic and dominant, arranged in octaves between the outer parts in a manner reminiscent of Chopin’s early Polonaises:

Example 4. 28. Wieck-Schumann, Polonaise op. 6/6, bars 85-89.

Many modulations in Wieck-Schumann are accomplished by means of, or designed around, chromatic descents. A chromatic descent melody in the Polonaise op. 6/6 weakens the sense of tonality and expedites a rapid distant modulation from A major to F major (bVI) and back. It is harmonised by a cycle of fifths, deflected into F major at the end of bar 51 in place of the expected Dm9:

Example 4. 29. Wieck-Schumann, Polonaise op. 6/6, bars 49-53.
When used as a bridge to the return of a first section, a chromatic descent has several advantages. A chromatic passage can modulate anywhere and has an indeterminate length since no specific harmonic goal is apparent (Meyer, 1956, p. 171). Therefore, in comparison with a Classical-period dominant preparation which is typically less harmonically adorned, the chromatic descent could create more ambiguity, colour and harmonic tension. Softening or replacing the Classical dominant-preparation pedal with descending chromatic intervals resulted in blurring and melding the return rather than emphasising its ‘triumph.’ The strategy was a far more subtle and feminine one (see Citron, 1994, p. 19), and more in the spirit of the Romantic era.

Many possibilities were explored by Wieck-Schumann to obtain differing musical results. The sense of pattern and predictability given by sequentially falling chromatic intervals could calm a middle section in preparation for the point of recapitulation, as in the Piano Sonata’s first movement. On a small scale, a chromatic descent produced the same effect of calming in bars 5-6 of the Romance op. 11/2 after a move to the dominant in order to lead back into a tonic re-statement of the first theme. A slow, highly chromaticised descent mirrors the psychological descent into the dark mood of the reprise in the Romance op. 11/1 (see Appendix 3). That chromatic descents were a medium for introducing harmonic colour and excitement has been demonstrated already in the Scherzo op. 10.

Chromatic descents could appear in any voice or lie across voices. A highly effective descent in the melodic voice is sung at the climax of Lorelei in the middle of a dominant pedal section lasting eleven bars:

Example 4. 30. Wieck-Schumann, Lorelei, bars 61-64.
Chromatic descents in various guises provided vehicles for fantasy. In the *Scène fantastique: Le ballet des revenants* op. 5/4, finished in July 1833 at age 13 (Klassen 1990, p. 32), the linking bars before a codetta have a suitably mysterious chromatic descent of diminished seventh chords in the right hand. They are imaginatively arranged by displaced octave leaps, creating discords against an *ostinato* A#-B-B in the left hand beneath:

Example 4.31. Wieck-Schumann, *Le ballet des revenants* op. 5/4, bars 30-34.

![Example 4.31. Wieck-Schumann, *Le ballet des revenants* op. 5/4, bars 30-34.](image)

Particularly interesting from the pianistic point of view, for they fulfil decorative more than structural link functions, are chromatic descents in Wieck-Schumann’s concert works opp. 8, 9 and 10. The Concerto op. 7 had already showcased a compendium of the latest virtuosic techniques which Wieck-Schumann proved quick to appropriate and master. Another virtuoso work was her op. 8 *Concert Variations* on Bellini’s *Cavatine du Pirate* published in 1837. One passage in op. 8 of extended arpeggiated chords arranged by chromatic descent already has the *brío* and the parallel-tenths style of later similar passages in Liszt, for example in the 1852 version of his *Transcendental* Etude 10. Similar passages do not appear in the 1839 version of Liszt’s Etudes:

Example 4.32. Liszt, *Transcendental Etude* No. 10 (1852), bar 159.

![Example 4.32. Liszt, *Transcendental Etude* No. 10 (1852), bar 159.](image)
A passage in the *Souvenir de Vienne* Op. 9 has diminished seventh chords arranged by tritones prolonging and decorating the held note A, and recalling the preference for tritones Wieck-Schumann had revealed in some early works:

Example 4. 34. Wieck-Schumann, *Souvenir de Vienne* op. 9, bars 61-62.

A more dashing version of the same idea comes twice in the Scherzo op. 10 in bars 51-54 and 91-94 leading to first theme restatements. Separated by rapid and difficult left hand leaps to a low pedal note A, pairs of diminished seventh chords a tritone apart incorporate a brief crossed-voice chromatic descent:

Example 4. 35. Wieck-Schumann, Scherzo op. 10, bars 51-54.
The *Adagio* variation of the Concert Variations op. 8 contains an atmospheric chordal quasi-improvisation, conceived and harmonised as a chromatic descent below a melodic cycle-of-fifths. Three French sixths progressively take the tonality further from its starting point. As a concept of figuration, the passage anticipates the *Chorale* of César Franck’s *Prelude, Chorale and Fugue* written almost half a century later (1884):

Example 4.36. Wieck-Schumann, Concert Variations op. 8, bars 169-172.

Wieck-Schumann’s chromatic harmonic language makes the chromatic descent an integrated technique growing organically from its surroundings. Where the descent matches chromaticism in the melodic and harmonic material it unifies the local and overall structure in a work, as in the Violin *Romance* op. 22/1 with its chromatic passing notes in the piano opening bars (Example 4.19). The link back to the reprise is one of very rapid harmonic changes with a chromatic descent appearing as an undercurrent in the piano’s right hand. The link’s inner-voice chromatic descent of a seventh from G\textsuperscript{b} to A\textsuperscript{b} counterbalances the following stepwise rise of a sixth in the piano’s inner-voice line from bar 49:
Example 4. 37. Wieck-Schumann, Violin Romance op. 22/1, bars 46-51.

Written just weeks before the Violin Romance op. 22/1 (Reich, 2001, pp. 314-315), the Romance for piano op. 21/3 goes further in having much of the ‘melody’ of its opening theme based on a chromatic descent. A virtual study in chromaticism, the Romance also has internal structural chromatic links and a long chromatic ascent leading back to the reprise from the middle section:

Example 4. 38. Wieck-Schumann, Romance op. 21/3, bars 1-11.

For sheer mellifluous beauty, the filigree writing leading to the end of the Variations op. 20 is outstanding. Written some weeks before the previous two Romances, the Variations have a coda of chromatically descending notes, at first in sixths, entwined
in wistful-sounding chromatic figurations over an almost constant F# pedal point within the right hand part:

Example 4. 39. Wieck-Schumann, Variations op. 20, bars 228-239.

Chromatic descents feature prominently in Wieck-Schumann’s works of 1846-47. They appear in the song *Beim Abschied* (1846) in the bass line descent from C to G (bars 4-8) which is part of an outward expansion between soprano and bass. Because of their shorter length, the songs did not require extended structural linking devices.
Consequently, chromatic descents in the songs are more often counter melodies or short links, with few exceptions such as bars 34-35 into the vocal ending of *Er ist gekommen* op. 12/2. Like the songs *Lorelei* and *Das Veilchen* (bars 48-49), the Choir Piece No. 3 is unusual in having a chromatic descent in a strong position in its final bars. Located in the bass line, it is part of a series of chords prolonging the dominant in the soprano.


**Chromatic ascents**

The chromatic ascent was rarer in Wieck-Schumann’s music than the descent but occurs in the early *Caprice* op. 2/1 as the theme of bars 41-44. Found in several songs, its meaning is associated with ‘joy arising,’ as bars 27-31 make clear in *O Lust, o Lust* op. 23/6. A chromatic ascent occurs mostly in major keys, or it leads into the major key of a middle section as in the Violin *Romances* op. 22/2 or op. 22/3 (bars 65-66). Structural chromatic ascents are part of the Concerto op. 7, for example in the first movement’s final huge climax in the piano’s cadenza-like section leading into the tutti bars 125-127; or in the third movement bars 92-94 leading into the tonic major. While it also functions as a transition and heightens expectation, its role is a reversal of that of the chromatic descent. The ascent moves towards a peak of excitement rather than presaging the return of a theme, section or ending of a work, which makes its use more incidental than structural.
A folio of case studies of intervals and harmonies

The remainder of Chapter 4 is devoted to a series of five case studies dealing with Wieck-Schumann’s treatment of certain scale degrees, intervals and chords. The first four studies are introduced with musical examples from elsewhere in her works.

1. The first study focuses on supertonic and secondary seventh chords in the *Impromptu* in E where their harmonic subtlety creates much the work’s intimate and delicate character.

2. Preceded by the example of a most unusual handling of the interval of a fourth in the late *Romance* op. 21/1, a study of *Volkslied* demonstrates the use of the fourth to underpin the song’s whole structure and concept. Comprehensively deployed as an interval in the melody, as parallel fourths in the piano figuration texture and as several fourth-based motifs, the fourth provides an interpretive guide while also unifying the song internally.

3. The role of the dominant is examined first in several dominant preparation transitions, particularly in the Prelude in F# minor. Then follows a longer study of the song *Oh weh des Scheidens* which capitalises brilliantly on the classic roles of active dominant and passive tonic chords to express torment and resignation respectively.

4. Chords of augmented sixths are discussed in the Three Choir Pieces before the several uses of the note b6 and the flattened submediant are described in the *Romance* op. 11/3.

5. Finally, a longer case study of the *Konzertsatz* serves as a summary of material in Chapter 4.

1. Handling of supertonic and secondary seventh chords

From her first published work, the Polonaises op. 1, Wieck-Schumann often tonicised phrases in the supertonic - both diatonic ii and chromatic II - not only in sequences where it is common, but in themes such as the opening of op. 1/3:
Example 4. 41. Wieck-Schumann, Polonaise op. 1/3, bars 1-4.

A move to the supertonic (ii) in the second phrase of op. 15/3 can be viewed as part of a structural pattern, because semitonal phrase-shifts to $b\text{II}$ occur again in the middle section. In the Impromptu in E, frequent supertonic seventh chords become a defining and very expressive feature of the work.

Case study. Impromptu in E. Supertonic and secondary seventh chords

At some point in the early 1840s, when the op. 15 pieces were being written, the Impromptu in E was also composed. Its refined sensibility comes not only from gracefully lissom keyboard figuration but from the delicate harmonic tinting imparted by supertonic seventh chords including $\text{II}^7$, $\text{ii}^7$ and $\text{ii}^9\text{I}$. They are used freely and idiomatically with other secondary seventh chords such as $\text{I}^\text{M}7$ throughout the work. The half-diminished chord on the supertonic is also a signature chord of the Romance in A minor op. 21/1 (see bars 2-4); but that work’s minor key and whole concept renders the effect deeply sorrowful.

Two aspects of the supertonic, $\text{II}^7$ and the more melancholy $\text{ii}^9\text{I}$, appear in the first phrase of the Impromptu with romantically delayed resolutions:

Example 4. 42. Wieck-Schumann, Impromptu, bars 1-5.
The \( ii^7 \) chord, heard above a dominant pedal in bars 3-4, is picked up immediately in the following bars:


![Example 4.43. Wieck-Schumann, *Impromptu*, bars 7-12.]

Modulations in the middle section retain similar progressions to those in the first section, with half-diminished sevenths still shadowing the mood briefly:


![Example 4.44. Wieck-Schumann, *Impromptu*, bars 21-22.]

Interestingly, the key scheme of the *Impromptu* is arranged with an unusually regular pattern staying within a third, up or down, of the tonic. Minor keys are shown in lower case:
The modulation from B major up a semitone to C major in the middle section is rapid and surprising. A suspension (see ringed F#) creating a half-diminished seventh on beat 3 of bar 23 resolves into a diminished seventh before the bass note G# drops a semitone to form V\(^7\) of C major. In turn, C modulates up a tone to its supertonic D; then up a tone to E minor and finally to a section in G major (\(^b\)III of E):


Ascending semitones are part of the Impromptu’s theme. In the case of bar 4’s right-hand B# (heard as C), the resolution moves unexpectedly and delightfully upwards to C# instead of back down to B in the anticipated \(^b\)6-5 motif. This resolution is a pivotal one when its repetition is used to turn the middle section back from G major to the reprise in E. After the diminished and half-diminished chord mix of bar 37, the C# at the end of bar 38 instantly re-establishes E major and the main theme. In keeping with the fleeting, evanescent impressions characterising this Impromptu, there is no pause to underline the change of key and section:

Only the coda gives a sense of a new section because of the brief cessation in bar 58 of the Impromptu’s otherwise virtually constant triplet quaver movement. Leading into the coda is one of Wieck-Schumann’s most exquisite chromatic descents with a tender move to ii in bars 54-55:

Example 4. 47. Wieck-Schumann, Impromptu, bars 53-59.
Chord iv in bar 57, with its semitone C melting into the B pedal, precedes the Neapolitan sixth in a repeated progression in the coda. After a two-bar *calando*, any possibility of sentimentality is avoided by the surprising and refreshing *a tempo* direction for the last six bars, which retains the work’s uncloyed, translucent quality to the end. An *a tempo* ending after a slowing of the tempo is characteristic of a number of her works, including the Violin *Romance* op. 22/3, the piano *Romance* op. 21/2 and the first and third movements of the Sonata.¹

In the third and fourth last bars, the harmony can be interpreted in two ways, as iv\textsuperscript{add6} or as ii\textsuperscript{b7}, retaining the half-diminished sound until the end of the *Impromptu*. As a final cadence, a plagal cadence with an added sixth seems a more plausible analysis than ii-I, especially with the right-hand passing note F# supplying voice-leading of E-F#-G#.


The concept of employing particular chords as recurrent features in a work, as illustrated in the *Impromptu*, will be encountered again within movements and as a harmonic idiom providing relational ties across the Piano Sonata.

¹ Sentimentality was not tolerated by Wieck-Schumann in teaching or performing (de Lara, 1945, p. 145), nor admired in life. Of one of her many suitors she wrote, “he …acts so sweet he almost melts away” (Schumann & Schumann, 1994, p. 216).
2. Handling of the fourth

The fourth has been noted already as an expressive interval in Wieck-Schumann’s melodies when it occurs as part of several motifs, most notably the rising fourth motif which will be illustrated again as part of Volkslied.

First, an extreme treatment of the fourth to build up a towering climax is found in the Romance op. 21/1. The ‘melody,’ formed only of successive fourths, rises hugely through the full cycle of fourths. It is one of many elements making up an overwhelming statement expressing Wieck-Schumann’s deep sadness as she wrote the work (see Reich, 2001, p. 314). Others elements contributing to the wrenching effect of the passage are the keyboard range of over five octaves from the low pedal E to bar 101 and the discords created against the pedal point, culminating in a dominant minor-ninth cri de coeur left hanging for three beats in bar 101. The halting syncopated rhythmic pattern is held throughout the passage. Its continuation in bare open octaves from the upbeat into bar 102 forms a transition into the forlorn coda beginning in bar 105.¹

Example 4.49. Wieck-Schumann, Romance op. 21/1, bars 97-105; same reduced.

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¹ Although there is no report of Wieck-Schumann’s view on the middle sostenuto pedal, patented in 1874, as there is for Liszt’s enthusiastic reception of it (Hamilton, 2005, p. 187), the sostenuto pedal enables the E octave-pedal to be held for eight bars while the right pedal clears the changing harmonies above it. The sostenuto pedal also makes possible the performance of the F# minor Fugue of 1845, clearly intended for a pedal-piano from bar 50 onwards. The sostenuto can catch the low F# pedal bass notes during a semiquaver rest which allows the upper voices to be played detached as marked (see Example 2.8).
Case study. *Volkslied* and fourths

Wieck-Schumann’s setting of *Volkslied* was written as a Christmas gift for Robert in December 1840. Heine’s poem tells the story of a young couple who eloped, only to wander lucklessly adrift in the world until they perished. The text resonated with Wieck-Schumann who had effectively been driven from her father’s home because of his violent opposition to her engagement to Schumann. Daverio compared Wieck-Schumann’s darkly brooding setting of *Volkslied* very favourably with Schumann’s far simpler treatment of the same text in his op. 64/3, and admired her deft alternations between declamatory and more lyrical styles (1997, p. 201).

To give expression to Heine’s terse lament by spare musical means, the setting centres on the interval of the fourth: as a vocal interval, in two forms of the rising fourth motif to express love, in the descending four notes of tetrachords, and as parallel fourths in the piano part.

An atmosphere of foreboding is set by a softly-insistent drum-tap pedal point on C in the left hand tenor register, creating several minor ninths with the right hand in bars 1 and 3. The right hand chords are configured as angular parallel motion fourths to evoke the traditional association of fourths with hollow emptiness of sound. The vocal melody represents emptiness, desolation and finally death by means similar to those found in the piano writing. One way is to begin and end the vocal part in a low register, starting and finishing on middle C. Another is to set the word ‘withered’ to the ‘Erlkönig’ motif 5–6–5 in bar 8, and ‘drooped’ to a similar semitonal movement in bar 9.

The significant role of fourths is illustrated in the full score of *Volkslied* (reproduced with thanks to Breitkopf & Härtel) where they are boxed or bracketed in the vocal and piano parts:
Example 4.50. Wieck-Schumann, *Volkslied*, complete score, highlighting fourths.

Text:

4

fiel ein Reif in der Frühlingsnacht, er fiel auf die zarten Blau-Blümlein:

8

Sie sind verwelkt, verdorrt......

Ein Jüngling hatte ein Mädchenn...
lieb:
sie flo-hen heim-lisch von Hau-se fort, es

wußt' we-der Va-ter noch Mut-ter.

Sie sind ge-wan-dert hin und

her, sie ha-ben ge-habt we-der Glück noch Stern,
As in the piano’s introduction, the singer’s first entry in bars 3-5 is built on fourths - a horn-call melody evoking the text’s images of the wide world where frost falls and blights, and lovers are lost and perish:

Example 4. 51. Wieck-Schumann, Volkslied, bars 3-5.

In a musical analogue of the words, different treatments of the fourth reveal the progress of the story. In the introduction, a dark form of the rising fourth motif expresses the ‘pain’ mixed with ‘love’ by means of a minor second rise and by falling minor second ‘sighs.’¹ By contrast, bar 10 introduces the blissful-sounding transformation to the rising fourth motif Type 2, when the words of the poem tell of the love of the young couple.

¹ Volkslied was the first of several pieces opening with a pattern of rising wave formations crested by the semitonally-falling ‘sigh’ motif. The pattern was extended to three-tier rises for the openings of the Sonata Rondo and the song Sie liebten sich beide.
The minor second rising steps of the piano opening are omitted in bar 10 and the key changes to A♭ major, one of Wieck-Schumann’s keys of love (see Appendix 2):


Bars 1-3:


Bars 9-10:

At the death of the young couple, a final falling fourth is broken off in the vocal part by silence before the pathos of the last two b6-5 notes. The extended imperfect cadence in bars 24-26, the slowed rhythmic momentum and a fermata give the impression the song may have ended on the dominant, as *Die stille Lotosblume* and *Oh weh des Scheidens* were to end several years later (see Example 4.63):


Instead, a five-bar piano postlude begins which amalgamates two favoured techniques: falling minor tetrachords and a cycle of dominant ninth chords. The passage can be compared to the alternating ninth and seventh chords in the *Romance* op. 21/1 (Example 4.56). From bar 27, the ‘love’ motif of the whole song – in the minor key but still in Type 2 form – repeats the dying fall of its last four notes in the descending minor tetrachords identified as a lament figuration by Rosand (1979, p. 346). Granados was later to write something very similar in *Quejas ó la Maja y el Ruiseñor (Lament or The Lover and the Nightingale)* in *Goyescas* (1911) which ends with the words “Ah! Nightingale thy enchanted song is love’s sad tale.” His main theme is decorated varyingly
in the course of his *Lament*; but the bar 41 entry shares Wieck-Schumann’s theme shape, bass line, feeling of tragic intensity and almost the same harmony to express the same “sad tale” of love:

**Example 4. 54. Wieck-Schumann, Volkslied, bars 27-31.**

**Example 4. 55. Granados, Lament, bars 41-46, reduced and transposed; original.**

In *Volkslied*’s vocal line, irregular phrase lengths and the interruptions of silence or long-held notes reflect the fact that each of the poem’s three verses gives the impression it has been truncated unexpectedly to three lines – as if cut down in its prime like the flowers and the lovers. Each weighty last line delivers the blighting of hopes with the words ‘withered,’ ‘neither…knew’ and ‘perished.’ Only in the middle verse, when the lovers flee their homes to be together, does the music flow more freely. Each verse is separated by vocal silences:
<table>
<thead>
<tr>
<th>Bars</th>
<th>Lines of poem</th>
<th>Translation</th>
<th>Musical observation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-3</td>
<td></td>
<td></td>
<td>3 bars of piano introduction.</td>
</tr>
<tr>
<td>upbeat to 4-7</td>
<td>first 2 lines of poem</td>
<td>There fell a frost on a night of Spring, it fell on the delicate blue flowers:</td>
<td>2+2 bars divided by a long-held note in bar 5 in both parts.</td>
</tr>
<tr>
<td>8-9</td>
<td>last line of first verse</td>
<td>they withered, and drooped.</td>
<td>2 bars broken by rests and staccato notes.</td>
</tr>
<tr>
<td>upbeat to 10-15</td>
<td>middle verse</td>
<td>A young man once loved a maiden; in secret they ran away from home, neither father nor mother knew of it.</td>
<td>2+4 bars; long-held vocal note in bar 13 (but accompaniment pulse continues).</td>
</tr>
<tr>
<td>16-18</td>
<td></td>
<td></td>
<td>3 bars like bars 1-3 of piano interlude as introduction to the last verse.</td>
</tr>
<tr>
<td>upbeat to 19-22</td>
<td>first 2 lines of third verse</td>
<td>They wandered here and there, they had neither luck nor aiding star,</td>
<td>4 bars; the vocal C from bar 5 is shortened; bar 20 is shortened; bar 22 has 2 beats added to the original bar 7.</td>
</tr>
<tr>
<td>23-26</td>
<td>last line</td>
<td>they died, they perished.</td>
<td>4 bars broken by a vocal silence, then a fermata</td>
</tr>
<tr>
<td>27-31</td>
<td></td>
<td></td>
<td>5 bars; piano postlude.</td>
</tr>
</tbody>
</table>

Befitting the love-death subject of the poem, *Volkslied* creates an autumnal-twilight colouration. Unusual concentration on the one interval of the fourth culminates in the postlude, where a cycle of dominant ninth chords is connected melodically by descending tetrachord melodies. While it also gives *Volkslied* unity, the varied motivic treatment of the fourth mirrors the text so that different sound-scenes are created to depict the desolate outer sections and the central-verse’s expression of the young couple’s love.  

There appears be another connection between parallel fourths and love in Wieck-Schumann’s song *Lorelei*. As the Lorelei combs her golden hair to entice the fisherman to his doom, the right-hand piano accompaniment is arranged in fourths similar to those in *Volkslied*. Since there are many other ways of arranging the harmonies in bars 24-27 and 32-35 of *Lorelei* without using parallel fourths, the conclusion is that their seductive-sounding arrangement refers intentionally, if perhaps ironically, to love and death.
3. Handling of dominants and fifths

3a. Dominant preparation passages

Wieck-Schumann’s practice of softening or obscuring chord V with a tonic pedal has been illustrated in a number of works, sometimes without comment as in the Romance op. 22/2 (Example 2.9). Another strategy for making the dominant less noticeable was to replace zigzag bass movements between I-V with a more melodic or scalic line leading towards chord V. In her op. 20 Variations, the smoothly moving bass of Variation III can be compared with the leaping bass of Schumann’s original theme.

Expressively-wrought dominant preparation passages often required a dominant pedal point to anchor Wieck-Schumann’s intentionally fostered sense of tonal ambiguity. Two such cases of transition sections featuring falling parallel ninth and/or seventh chords above dominant pedals occur in the Romance op. 21/1 and the F# minor Prelude of 1845. They show an alternative treatment to Wieck-Schumann’s more usual link of a chromatic descent.

In the Romance op. 21/1, the sequence of falling ninth and seventh chords induces a feeling of numbed pathos through directionless piled-up thirds drifting above a dominant E bass pedal. The effect ties in with some chilling discords in the rest of the work, such as the minor seconds of bars 9 or 62, reflecting the tragic circumstances under which it was written (see Reich, 2001, p. 314):

Example 4.56. Wieck-Schumann, Romance op. 21/1, bars 69-73; same reduced.
**Prelude in F# minor (1845)**

A similar, but far more complex, dominant preparation passage to that in the *Romance* op. 21/1 is found in the F# minor Prelude of 1845. Falling arpeggiated seventh chords are one of the three elements of which the Prelude is formed, and a succession of them is balanced by a rising tenor line over a pedal to form a dominant preparation for the reprise. The following sketch of bars 18-21 shows the chord structure and pedal notes only, omitting the tenor voice:

Example 4. 57. Wieck-Schumann, Prelude in F# minor, bars 18-21, chord sketch.

When the left hand inner line is restored, the section’s function as a dominant preparation becomes masked by complex rhythmic displacements and fascinating discords. There are now three levels contributing to expressive semitonal discords and false (cross) relations: the C# pedal; the unresolved seventh chords; and the left hand moving part with its harmonic rhythm changing out of phase with the right hand harmonies:

Example 4. 58. Wieck-Schumann, Prelude in F# minor, bars 18-21.
The magical dissonances which mark the Prelude’s climax can be converted back to consonances by shifting the left hand either a quaver or a crotchet beat earlier throughout the first two bars of the passage. Both possibilities, suggested by passages earlier in the Prelude, are illustrated. Bars 3-4 first state the falling arpeggiated seventh chord idea:

Example 4. 59. Wieck-Schumann, Prelude in F# minor, bars 3-4.

Bars 18-19 would sound very like bars 3-4 if the left hand were to be advanced by a crotchet beat. The original bar lines are marked red in the following rearrangement:

Example 4. 60. Wieck-Schumann, Prelude in F# minor, bars 18-19, rearranged.

However, bar 1 of the Prelude sets up a left hand harmonic lag with an overlap of a quaver on subsequent beats:

Example 4. 61. Wieck-Schumann, Prelude in F# minor, bars 1-2.
This suggests another possible deconstruction to reveal the hypothetical original concordant alignment of bars 18-20. In a rhythmic re-barring to match bar 1, the left hand would be advanced a quaver beat for the first two bars, then a crotchet beat in bar 20 to bring into unison the original astringent false relations of its imitation:

Example 4. 62. Wieck-Schumann, Prelude in F# minor, bars 17-21, rearranged.

Either suggested re-barring could have been a starting point for creating the expressive harmonic subtleties of bars 18-20. Either fits Wieck-Schumann’s approach to the whole work, for it is evident from the outset of the Prelude that the F# minor Prelude and Fugue was conceived with quaver and crotchet rhythmic displacements as a feature. In that light, the Fugue’s three stretti (see Example 2.8), set at different distances of a quaver, a crotchet and more than a bar apart, unfold as the culmination of a rhythmic plan which underpins the work and manifests itself to the listener first in the Prelude.

3b. The fifth as interval and harmony

When Wieck-Schumann employed conventional tonic-dominant key schemes, they were often invested with a brighter, more energetic character, which is summed up by her marking of *animato* for the dominant key in the middle section of the Piano Sonata slow movement.

There were also a number of works where the stark qualities of the dominant chord and the fifth as an interval were harnessed to express a powerful, sombre concept. One of these works was the song *Oh weh des Scheidens, das er tat* (*Oh pain of parting, which he caused*).
Case Study. *Oh weh des Scheidens: Impact and the fifth*

Written for Schumann’s birthday on 8th June 1843, *Oh weh des Scheidens, das er tat* (*Oh pain of parting which he caused*) was not published, possibly because it was regarded as too discordant on either the personal or musical level. It tells of a separation: with years of separation imposed upon them by Friedrich Wieck, there could be few composers as familiar as the Schumanns with the poem’s burden. Wieck-Schumann captures its despair with compositional strategies based around long pedals, discords, brief monotones and an uncompromising, unsoftened role for the dominant.

The fifth scale degree, the interval of the fifth and the dominant chord were often associated with particular feelings in later Wieck-Schumann works. Scale degree 5 conjured up associations of a horn note, symbolic of literal or metaphorical distance and loneliness in the songs *Oh weh des Scheidens*, *Volkslied*, *Auf einem grünen Hügel* op. 23/4, the late piano *Romance* of op. 21/1 and the *Romances* in A minor of 1853 and B minor of 1856.

The dominant B is the key-note of *Oh weh des Scheidens*. Treated as if it represents the unchangeable fact of impending separation around which everything has to revolve, it provides a grim pedal tolling in the bass-line for most of the song’s 27 bars. As the tonic E appears in root position for the first time in bar 9 and the song ends on chord V, *Oh weh des Scheidens* is essentially one long V-i-V progression.

Each phrase in the song opens with a falling fifth or a tritone and is separated from the next phrase by silence or a long-held note. The singer opens with a dramatic tritone from C, and the piano repeats the C an octave lower to emphasise a minor ninth above the pedal B bass. Both intervals are traditionally associated with grief and pain. The complete score follows (reproduced with thanks to Breitkopf & Härtel):
Opening and ending *Oh weh des Scheidens* on chord V emphasises the circularity of its unresolvable scenario; an effect echoed by the shape of the first phrase which drops from C to D# then circles back up to end on B, close to where it began:
Musical rhetoric captures the despair and stormy weeping in the poem. Unusually, there are accents marked in the vocal part, drawing attention to tritones and the setting of significant words. Silences, unclosed phrases with no links between them, and the handling of the dominant all reflect the situation of impasse for the lovers in the poem. Remaining largely alienated from their tonic resolutions, dominants are left suspended at the edge of an abyss of silence or at pauses in bars 4, 8, 19, 22 and the final bar.

At the tritone upbeat to bar 5, the music begins a sequence up a tone as if for a parallel phrase, but is thwarted by the immovable B pedal. It is as if a pedal and the moving harmonies above it depict two conflicting states of mind simultaneously. A devastating collision climaxes the phrase “tears of his weeping” where six tones are stacked vertically into the chord B-C-E-F#-G-A. The cluster thins over a pause to a bare minor ninth which does not resolve until the new phrase begins after a pause:

The descending minor tetrachord, a recognised symbol of lament (Rosand, 1979, p. 346), falls like a refrain four times, in bars 5-6, 9-10, 11-12 and 23-24:

Bars 4-6: B pedal with descending tetrachord in A minor.

Bars 23-24: monotone and descending tetrachord.

It is only in the central section from bar 9 that the tonic E minor is finally established when E is heard in the bass for the first time. It seems inevitable that the only key change in the song is to the dominant key B minor in the second verse (bars 15-19). Again its own dominant F# is favoured and the root of B minor makes just one appearance in bar 16.

The rising fourth motif associated with love appears three times to provide a vital interpretive clue, softening the implied conflict of the words. The same form of the ‘love’ motif occurs in *Er ist gekommen* op. 12/2 in bars 24-25 as the turbulent mood settles (see Example 3.29k).


In bar 20 the opening idea returns in the piano alone, with similar harmonies but with a different, highly expressive right hand part. Bars 22-27 repeat bars 11-14, altered harmonically to end the song on the dominant chord. Because the dominant has been so prominent and largely unanswered by the tonic in the song, such an end is required to retain its implacable effect.

The capturing of one predominant mood is the usual strategy and goal in Wieck-Schumann’s songs. This is true of *Oh weh des Scheidens* where the whole setting remains
sharply focused, with the accompaniment forming a unity with the voice even where the piano takes the lead, as in bars 8-9 and 18-22.

Schumann set the same words “oh weh, oh weh, oh weh” (oh woe) in Die Hochländer Witwe (The Highland Widow) in the style of a frenzied railing at fate, as if dissipating pain in constant movement. It is a more human scale and style than the monumental effect of a Greek tragedy created by Wieck-Schumann in Oh weh des Scheidens. Using neither extreme dynamics nor rhythmic fluctuations, she transmitted her interpretative intentions in Oh weh des Scheidens through pedals and chromatic harmonies in the accompaniment, and by disjunct intervals in the vocal line or else by monotones for resignation at the end in bars 23-25 (repeating bars 9 and 13).

Wieck-Schumann’s original and quite different concept reaches a comparable point of unbearable intensity to Schumann’s last song in Dichterliebe op. 48/16. The solution to a hopeless situation in Heine’s poem was to bury its trouble metaphorically in the River Rhine. Schumann chose to express the naked core of emotion in the Adagio link into the postlude and then to manoeuvre around the situation with different material in the postlude. Wieck-Schumann chose the starker alternative for Oh weh des Scheidens of leaving the song’s trouble unresolved on a dominant ending with no conciliatory postlude.

Discords and pedals are expected techniques in a Wieck-Schumann work, but what is unusual in Oh weh des Scheidens is the sharply exposed role of the dominant. Altogether, Oh weh des Scheidens leaves the listener pondering how much bitterness, even anger (presumably directed at her father) the composer may have intended to express along with the undoubted pain.

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1 Wieck-Schumann may have had in mind the monotone used for the voice of Death in the second half of Schubert’s Death and the Maiden op. 7/3.

2 There are a number of links between Oh Weh des Scheidens (1843) and the Romance op. 21/1 (1855). Both works are about the anguish and grief of separation, the Romance having been written on a day Brahms visited Schumann in the asylum, which Clara was forbidden to do by the doctors (Reich, 2001, p. 121). The key to both works is the emphasised fifth. The Romance also has scale degree 5 as its keynote in the outer sections and coda; the main melody revolves around the fifth; and the tritone is a feature of its last bars. The hemispherical melodic shapes in the Romance bars 12-14 and in the opening phrase of Oh Weh des Scheidens create the effect of falling into and struggling up from some hellish depth.
4. Handling of augmented sixth chords and the submediant

Schumann observed that the motif $b^6$-5 was a melodic favourite of Wieck-Schumann’s in her compositions (Klassen, 1990, p. 92, note 233). Scale degree $b^6$ is incorporated into her works in the usual way via chords such as the diminished seventh, as parallel mode chords like iv, as the dominant of the Neapolitan chord, and in augmented sixth chords where the melodic motif is usually transferred to the bass line. Modulation via an augmented sixth chord was an effect Wieck-Schumann employed frequently and appreciated in other composers’ music. She wrote to Brahms in 1885 about his Fourth Symphony: “What strikes me as just heavenly is the conclusion of the latter [adagio movement] with its chord of the augmented sixth, which by means of the chain of resolved chords of the sixth carries one back so wonderfully to E major” (Litzmann, 1979, Vol. 2, p. 382).

Augmented sixth chords offered possibilities not only for colourful modulations but for creating dramatic gestures, as the endings of two of her songs attest: a German sixth in the first version of *Sie liebten sich beide* bar 33 and an Italian sixth as the penultimate chord in the dominant-ending *Oh weh des Scheidens*.

Abrupt shifts to chords built on the flattened sixth and moving through altered sixth chords are found in Choir Pieces Nos. 2 and 3. There they furnish the most notable harmonic feature of each piece and set the most colourful lines of poetry at the culminating point of the verse. In No. 2 there are two such progressions, each tonicising the dominant. The first introduces the words “wenn dir aus des Meeres Grunde die Sirene lockend singt” (when from the sea depths the siren sings enticingly to you):

Example 4. 68. Wieck-Schumann, Choir Piece No. 2, bars 14-16, arr. two staves (Selmon).
After beginning in the same way, the longer second progression with a French sixth added to the German sixth sets the ardent words “bis verklärend überm Haupte dir des Geistes Flamme schwebt” (until the flame of spirit moves over your head, transfiguring you). The dominant key of $B_b$ is more extensively tonicised and the $C_b$ is prepared aurally by the chromatic passing note $B$ two bars previously in bar 28. Parallel fifths and octaves are freely used and suit very well the vigorous style and concept of the song:

Example 4. 69. Wieck-Schumann, Choir Piece No. 2, bars 28-34, arr. two staves (Selmon).

A chromatic contrary motion progression to a German sixth in Choir Piece No. 3 is structured very similarly to express the words “die Zither klingt und zieht dein Herz mit in die Lust hinein (the zither sounds and draws your heart with it into pleasure):

Example 4. 70. Wieck-Schumann, Choir Piece No. 3, bars 13-16, arr. two staves (Selmon).

As the brief descriptions above have shown, the treatments of the flattened submediant and modulations involving augmented sixth chords unify numbers 2 and 3 of the Three Choir Pieces. The flattened submediant is also a major feature unifying the Romance op. 11/3.
Case study. Romance op. 11/3. Multiple functions of the submediant

The extent of the role of scale degree $b^6$ and the flattened submediant in the Romance op. 11/3 in A$^b$ is unusual in a single work of Wieck-Schumann’s. The sixth appears in various ways as a melody note, a chord colouration, a modulation tool and as part of the key scheme.

Along with the semitonal inner lines and false relations, the use of $b^6$ and the flattened submediant may have been a reason for the “elegiac” current Schumann heard beneath the surface of the Romance (Schumann & Schumann, 1996, p. 201). It resulted in his suggestion of titles for it like Mädchens Heimweh (Maiden’s homesickness; p. 237). In response to Schumann’s sentimental misunderstanding of its overall character, Wieck-Schumann described the piece, originally entitled Idyll, as “more like a waltz than a nocturne” (p. 231).¹ Over an extended letter exchange, Schumann eventually advised her: “Have some of your music published in Paris, and the Idyll, too, just as it is” (p. 266), adding that he played her Idyll-Romance “so often. You often find such delicate motifs; you can be enthusiastic and gush, too, eh?” (p. 299).

Often accented, syncopated or prolonged, the motif $b^6-5$ is found melodically at various places in the piece, appearing first in the tenor of bars 10-11 as part of an imitation with the right hand. Harmonies of the diminished seventh in the first phrase allow for a short chromatic descent in the alto voice with Wieck-Schumann’s typical contrary motion between the outer voices moving above a constant pedal note in the bass:

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¹ This does not deny its darker moments, which anticipate the chromatic descents and harmonies in Sibelius’s later Valse Triste from Kuolema op. 44 (1904).

At its return in bar 16, the main theme is given a new counter-melody as a bass line for four bars.

The theme’s return at the end of bar 56 is prepared by emphasising the two semitones E and E\(_b\) belonging respectively to the old key F minor and the returning key A\(^b\) major. Capitalising on the false relation which has been a feature from bars 41-42, E\(^b\) is merged in as the fifth of the tonic key A\(^b\) in the course of a typical ‘seamless link’ of continuous quavers. A third variant bass line is created for the re-entry of the first theme:


A four-bar link made enharmonically via two bars in E (E\(^b\) as the flattened submediant of A\(^b\)) allows the melodic A in bar 67 to be harmonised as a Neapolitan sixth resolving to V\(^m9\) in the new key of D\(^b\):
Example 4. 73. Wieck-Schumann, *Romance* op. 11/3, bars 64-69.

In the following section (bars 69-119), many of the “delicate” harmonic touches to which Schumann may have been referring echo the motif $b_6-5$ from bar 68. The motif becomes part of the melody, and its often syncopated $b_6$ notes result in several long minor ninths held against the bass in bars 75-76:


Again in bar 89 the flattened submediant $A (=B_{bb}$ as enharmonic $b_{VI}$ of $D$) is emphasised by its surprising placement at the beginning of a new section. Similarly, the $b_6-5$ suspension becomes part of the means enabling the return to $D_{b}$ in bar 101:

Tying the episodic *Romance* together in its last bars are two brief recalls. The ‘Erlkönig’ motifs on $F_b^\flat - E_b^\flat$ ($b^6-5$) in bars 142-143 are altered to the positive-sounding major sixth $F$ in bar 143. The second recall is of the dotted mazurka-like rhythm which had been introduced in bar 42:


Chromaticism and the multiple roles of the flattened submediant contribute a shadowed wistfulness to the *Romance*. They counterbalance its amabile “waltz” character of predominantly major tonality and gentle ‘Kinderszenen’ motifs in the middle section (see Example 3.48). The other notable feature is the disguise of metric divisions by rests, cross rhythms (bars 14-16), suspensions and syncopations which creates a captivating and lilting dance effect.
5. A case study summary of Chapter 4

A long case study of the Konzertsatz in F minor, an important work because of its size and quality, provides an appropriate recapitulation and summary of the points outlined for discussion at the beginning of this chapter. Among those points, the Konzertsatz study revisits the topics of distant modulations, pedals and dissonances, chromatic descents and chromatic harmony. In the second theme area of the Konzertsatz, the ‘astonishing harmonic originality’ which Nauhaus found in Wieck-Schumann’s pre-teenage Caprices op. 2 reaches its apogee in a series of rapid semitonal and supertonic modulations. Because the Konzertsatz has a modified ‘Clara’ theme as well as several motifs with strong ‘affect’ associations emphasising minor seconds and several allusions, it also looks back to Chapter 3 and forward to Chapter 6.

Case Study. Konzertsatz in F minor

The years 1841-47 saw three large works undertaken by Wieck-Schumann: the Piano Sonata in late 1841, the Piano Trio in 1846 and the Konzertsatz (Concerto movement) in 1847. Begun in May, the Konzertsatz was completed up to the early part of the development for presentation to Schumann on his birthday. His only recorded reaction to the Konzertsatz was that he “liked some things in it very much” (Litzmann, 1979, Vol. 1, p. 432). Such a limited response presumably was because he was busy emulating Clara’s idea of a Trio written the year before (Nauhaus, 1994, p. 7). Daverio had suggested a level of jealousy around those years: “Is it too much to suggest that Schumann felt compelled to clear imaginative space for himself not only in relation to Beethoven, Schubert, and Mendelssohn, but also as regards his composer-pianist wife?” (1997, p. 241; pp. 243-244). Schumann may have felt threatened by her mastery of the large forms of her Concerto, Piano Sonata and Trio, with a second Concerto underway, before her 28th birthday.

She was never to complete the Konzertsatz. A family tragedy intervened when their 16-month old son Emil died on 22nd June shortly after the work was presented to Schumann. At the end of July Wieck-Schumann wrote: “I am lazy, but I cannot help it,
for I am never well, and am dreadfully weak. Ah! If only I could work!” (Litzmann, 1979, Vol. 1, p. 432). This was a recurring problem of her pregnancies; her son Ludwig was born in January the following year.

The Konzertsatz is an extraordinary composition and it is a matter for great regret that it was not completed, for it “would have been more than worthwhile” (Nauhaus, 1994, p. 7). Draheim noted that after Jozef De Beenhouwer’s completion of the work, it “found the acclaim it deserved” (1997, p. 17). It contains some of Wieck-Schumann’s most chromatic harmonic language emphasising the minor second in particular ways. These include modulations by semitone and inventive chromatic descents to convey passion, beauty and dark intensity. Many expressive discords arise from appoggiaturas and the layout of the keyboard figuration.

Its key of F minor is the key of Weber’s Konzertstück, Chopin’s Second Concerto and Henselt’s Concerto op. 16 (published in 1847). Wieck-Schumann had performed all of them; the Henselt Concerto from the manuscript in Leipzig in 1845 (Schumann & Schumann, 1993, p. 353, note 12). Her autograph is entitled ‘Concerto’ (Reich, 2001, p. 325), suggesting that further movements were to follow. This was also the case with the Sonata which had been presented to Robert at first as a two-movement Sonatine. Although the Konzertsatz dispensed with the extended double orchestral and piano exposition of Chopin’s second Concerto, its exposition still has about the same number of bars as his. Due to its extensive second subject area, the Konzertsatz exposition is approximately twice the length of the first movement expositions of her other large works, the Concerto op. 7, Piano Sonata and Trio op. 17. This suggests it was being planned as Wieck-Schumann’s most ambitious work.

The symphonic scale and forceful, expansive character of the Konzertsatz could be viewed in part as her reaction to her Trio op. 17 finished the year before. With typically deprecating modesty, she had begun to view the Trio as “only a woman’s work,

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1 Illustrations from the Konzertsatz are confined to bars within Wieck-Schumann’s completed manuscript point early in the development. That a substantially sketched work is completed by someone other than the author does not affect the original part’s intrinsic value or prevent performances of the completed whole. Among many other examples, this is the case with Mozart’s two-piano Larghetto and Allegro, completed by Maximilian Stadler from a less finished score than Wieck-Schumann’s manuscript, or Mahler’s Tenth Symphony, completed by D. Cooke on the grounds that there was magnificent music in it which deserved to be heard rather than being consigned to oblivion (1982, p. 17).
which is always lacking in force, and here and there in invention” (Litzmann, 1979, Vol. 1, p. 410). Several months later the Trio began to seem to her “more harmless each time I play it” (p. 410). Her doubts about its quality have since been shown to be “as unjustified as they are understandable” in 19th century society with its “arrogance… of the critics towards a ‘female composer’” (Draheim, 1997, p. 18). In any event, the ambitious nature of the *Konzertsatz* represents a much bolder musical conception than the major work, the Trio op. 17, for which she is best known as a composer.

The musical concept of the *Konzertsatz* is one of opposing forces. Chromatic descents are tensioned against strongly-counteracting ascents which in turn pull against pedal anchors. While the chromatic descents in the Trio op. 17 occur mostly in linking sections and mostly with a gently plangent character, the chromatic descents in the *Konzertsatz* are emphasised boldly from the opening. They are part of the fabric of all the themes as well as the links, and convey a full range of effects and moods, from utterly delicate in bars 127-133 to thundering in the *ff* bars 161-163. It could be said that the chromatic descents act as the most obvious unifying feature of the work.

A strategy of tensioning lines against each other and a fixed pedal point is apparent from the opening. A rising melody of bare fourths and fifths (a reminder of *Volkslied*’s sound-world) is counterpointed by chromatically falling inner lines and a pulsing pedal bass, given to a funereal-sounding drum in De Beenhouwer’s orchestration, before it bursts out into a dotted rhythm in bar 4:


Reminiscent of the 18th century Mannheim ‘rocket’ figuration, the piano opening in bar 18 is an arresting two-octave ascent emphasising the minor second intervals which play a prominent role throughout the work:
Attention is very soon drawn to the piano writing because of its marked difference to most of Wieck-Schumann’s solo works. It covers the keyboard in wide-spaced and often single-voiced figurations, whereas her solo works are mostly multi-voiced and densely textured. Finely adapted to fit the demands of large-hall acoustics for which a concerto is destined, the writing reflects her experience in projecting piano sound over an orchestra, particularly the large one she presumably had in mind for the work. There are piano passages of commanding bare octaves, either double octaves or unison between the hands. Piano writing with a similar architectural quality had occurred only in her op. 7 Concerto opening in bars 17-18, also a ‘rocket’ formation. Passages of double octaves in op. 8 had a decorative-virtuosic rather than structural quality. However, many other virtuosic figurations in the op. 7 Concerto are quite absent from the *Konzertsatz* which could be taken for the work of a different composer to the one who wrote the earlier work.\(^1\)

Already described as a compressed ‘Clara’ contour (Example 3.17b), the main piano theme in bar 31 reproduces the orchestral opening phrase’s move to the subdominant chord in the third bar, underscoring the elegiac mood of the work:

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\(^1\) Ideas in common with op. 7 in the *Konzertsatz* are the latter’s semitonal modulation of A\(^b\)-g in bars 78-80; the sixths figurations; the delicacy of writing such as that in bar 131 and the heroic dotted rhythm in bars 14-16 similar to bars 14-16 of op. 7. Lyrical passages in the *Konzertsatz* return to Wieck-Schumann’s more typical part-writing texture.

The incidence of minor seconds is maximised through constant chromatic appoggiaturas such as those in bars 47-51 near the end of the first subject area. Seconds occur as well as in the semitonal oscillations of $D^b$ and $D$ in the right hand figuration in bars 65-69:


As a harmonic or linking strategy, the technique of oscillating semitones has been described already in the *Romance* op. 5/3 (and in op. 15/1 in Appendix 4). Wieck-Schumann’s subtle plays on minor and major seconds are an artistic world away from Schumann’s amusingly-expressed complaint of 1836 about conventional cadential figures, as in the Döhler Fantasia, “with which we hope composers will not enrage us again…They have gradually become such clichés that one really can no longer bear to hear them. A curse on anyone who writes them once more” (Plantinga, 1976, pp. 199-200):

The second subject area from bar 72 in the relative major $A^b$ is symphonic in size. In general outline, the second subject theme is an extensive transformation of the piano’s theme of bar 31:

Example 4. 82. Wieck-Schumann, *Konzertsatz*, bars 31-36 and 75-80, thematic sketch.

It soon diverges from the first theme’s greater tonal stability into a section of audacious yet lyrical modulations every few bars. Distant-key modulations characterising the whole section are introduced with a modulation descending a semitone to G major (VII), then a more restless rise to the supertonic $B$ minor (ii). Each change is pivoted on one or two diminished seventh chords imaginatively placed. Given just the melodic line alone for bars 78-80, it would be hard to guess that the harmony had not stayed in the key of $A^b$ below a melody decorated with chromatic notes:

In bars 94-96, a remarkably introspective depth is given by a two-bar varied sequence into a $b^{b}\text{VI}$ chord. It creates an effect something like an idiosyncratic version of the interrupted (deceptive) cadence, since chord IV had been anticipated instead. Its \textit{Weltschmerz} beauty of harmony and voice-leading, with a suspended $A^{b}$ sounding a major seventh against the bass, is Wagnerian in dramatic effect:

Example 4.84. Wieck-Schumann, \textit{Konzertsatz}, bars 92-96; sketch.

First and second subject ideas are amalgamated from bar 79 onwards in the following manner: the harmonies are based on those of the second subject, and the orchestral melody is the piano theme from bar 18 in the relative major. Slurred semiquavers of sigh motifs, synonymous with tears (Engels, 2006, p. 163), set a mood of melancholy through their brief chromatic descents in the piano part:

In many passages of the Konzertsatz it obvious that Wieck-Schumann revelled in the sonorities of the piano. She continued to write sonically ravishing and chromatically inflected figurations in her next piano work, the Variations op. 20 of six years later. The Konzertsatz has a number of passages loosely based on mellifluous parallel sixths which incorporate inverted pedal notes:

Example 4. 86. Wieck-Schumann, Konzertsatz, bars 59-61, piano part.

A similar euphonious semiquaver figuration style appeared in Henselt’s Toccatina op. 25, published in Paris in 1850 several years after the Konzertsatz. Henselt and Wieck-Schumann had known each other for years and had performed two-piano works together (Schumann & Schumann, 1993, p. 255):

Example 4. 87. Henselt, Toccatina op. 25, bars 1-2.

Wide-ranging arpeggios are found in Wieck-Schumann’s concert works such as the Scherzo op. 10, for instance in bars 293-295. Less dramatic wide arpeggiations are found in the last movement of the Trio op. 17, especially in bars 126-134; but the boldest of all appear in the Konzertsatz bars 117-122:

A linking passage from bars 131-134 employs chromatic descent lines as a medium for major/minor mode interchanges which intensify the passage’s great sonic beauty. Moving from inner voices into the top voice, the descent then gathers momentum in a scale in parallel sixths in both hands. The whole passage has an enchanting silky sound, something like that Tchaikovsky captured nearly fifty years later in the *Dance of the Sugar Plum Fairy* with its similar basis in chromatically descending lines and imaginative instrumentation:


When the arpeggiation is vertically aligned as chords, the hidden richness of the texture is revealed. The whole passage can be seen as a ‘cadenza’ following a tonic 6/4 chord, prolonged over a lengthy dominant pedal:

Just as Brahms later invited Wieck-Schumann to enjoy the dissonances in his *Intermezzo* op. 119/1, the listener can relish the magnificently dissonant linking passage in bars 147-52 where a chromatic ascent is dramatically harmonised over a pedal. From the composer’s point of view, structurally and musically the passage required an expansive quality to balance the large second subject area it was closing as well as sufficient gravitas to prepare for a sombre ending to the exposition – conditions it fulfils admirably. To appreciate the scale of the exposition, it is worth noting that it has about the same number of bars as the exposition of Beethoven’s Ninth Symphony.

The harmonies a listener would anticipate for the rising chromatic-scale melody Wieck-Schumann wrote for bars 147-152 are contrasted with the actual passage in the following sketches. The sketches reveal the lush thickness disguised by arpeggiation in the score. A ‘standard’ harmonisation does not fit the *Konzertsatz* because it is predictable and it modulates. A modulation would prevent the deployment of the pedal note C needed as dominant preparation for the return of F minor:

Sketches:

Anticipated harmonisation by authentic cadences

Actual harmonisation in vertical arrangement

Wieck-Schumann’s replacement of the ‘standard’ harmonisation with secondary seventh chords constantly eludes expectations either of the next harmony or of a lightening of the mood generally associated with a melodic rise. Clever handling achieves the opposite result: of gaining tension but not brightness by touching on minor chords where major are expected, by pulling downwards with flattened sevenths on the second
beat of each bar, and by the grounding of the whole on a sometimes totally unrelated pedal note C. With its chromatic contrary motion lines often in conflict with a long pedal, it is a passage epitomising the *Konzertsatz* stylistically, and one that is unlikely to be mistaken for any other composer’s work.

Throughout the second subject area there are many moments of individuality worth scrutinising in the manner of Barthes’s film stills idea – that the way to grasp the ‘extra’ dimensions in film is via the still shot (1977, p. 65). With stills, it is possible to see what is really there and how mere moments forge vital parts of a greater impression. Among the gems of dissonant chromatic decorative notes is bar 109 with the two modes A♭ major and A♭ minor superimposed. The passage is given coherence by a clear I-V bass and by constant semiquaver movement in the right hand as it modulates up a semitone to A minor. Subsequent bars are also full of false relations and small tone clusters:


Leading to the end of the exposition is a chromatic descent in bars 161-163. Wieck-Schumann adapted it into the repeated-note style of the second subject figuration, but transformed its character to an insistent *martellato*. The exposition finishes in mirror order. First, the piano plays the ‘rocket’ from bar 18, now a heavy artillery of double octaves made harmonically simpler and outlining chord V7m9. It is followed by the orchestra repeating its exposition material as a lead-in to the development:

While the *Konzertsatz* is probably Wieck-Schumann’s most chromatic work with a sophisticated handling of harmony and discord of every type, the contexts and effects are eloquent and beautiful. With the sweep and grandeur of its ideas, its passages of transparent piano texture and its intriguing harmonic nuances, the work makes an immediate and powerful impression. It embodies her student Fanny Davies’s description of “the heroic mould” of Wieck-Schumann’s personality (1925, p. 214).

**Summary**

In this chapter, some fundamental processes of Wieck-Schumann’s compositional techniques were explored from the harmonic and structural viewpoint. As with her melodies, Wieck-Schumann’s motivation was to make her musical language speak and reflect “emotional states” - to use Schumann’s term summing up his own compositions.
She made this clear in her comments on her sadness being reflected in the music the day she wrote the *Romance* op. 21/1 in 1855.

A chart of the keys Wieck-Schumann used in her works suggests correlations of certain keys with particular poetic topics such as evening and love (see Appendix 2). In addition, her compositions show evidence of some recurring musical meanings attached to certain harmonies like the dominant, just as specific intervals are associated with meanings in her melodies. Unresolved dominants in the song *Oh weh des Scheidens* and the use of parallel fourths in the accompaniment of *Volkslied* are techniques instrumental in expressing the conflicting emotions or sense of loss in their song texts.

Her preference, first noted by Schumann, for the flattened scale degree 6 was explored in several works, notably the *Romance* op. 11/3 where it permeates melodies, and where, as the flattened submediant, it plays a role in harmonic colouration and modulation.

Long-held pedals are a hallmark of Wieck-Schumann’s style. They are integral to many passages where they lay a foundation for chromatic passing notes and chords. The integrity of linear movements against pedals is often held rigorously, resulting in emphasised dissonant intervals of the second, seventh and ninth in expressive and vigorous ways quite unlike Mendelssohn’s style, for example. Near the end of her life, Brahms commented on her continuing fondness for interesting and colourful dissonances.

The discussion of harmonic pedals and their potential for anchoring chromatic lines led into a survey of her employment of chromatic descents from her earliest works. The diverse manifestations and different effects of the chromatic descent culminate in the *Konzertsatz* where chromatic descents are prominent in melodies and figurations, and also appear briefly in the bass line as part of the design of some startling modulations. Chromatic descents are tied to the idea of melodic direction in Chapter 3, where the concept of descending lines and their potential to generate an underlying feeling of melancholy or sorrow was first discussed.

Unifying strategies across sets of pieces were illustrated in Chapter 3. In the six individual songs of op. 23, the unifying elements are a specific interval and a motif in common. In the Three Choir Pieces of 1848, the elements in common are the
transformation of theme-motifs and the focused use of the flattened submediant chord at climax points.

Chapter 4 has given more evidence of Wieck-Schumann’s planning and of her strategies for achieving unity. One example is that important secondary keys in a composition are signalled and prepared ahead, by a chord or brief modulation earlier in the piece, as in the Romance op. 5/3. There are various references in Wieck-Schumann’s letters to the necessity of planting clues for the listener about what was to evolve in the course of a work. In 1885 she replied to Brahms with just such a criticism of the second subject of the Fourth Symphony’s first movement which he had sent her for comments: “it is in no way adapted to what goes before; your melodies usually grow out of one another so wonderfully” (Litzmann, 1979, Vol. 2, p. 382).

Daverio noted the subtle “blurring of the interface between development and recapitulation” in the Trio op. 17 as one of the features Schumann copied from Wieck-Schumann in his Trios (1997, p. 323). Many of her works demonstrate various methods for integrating a work’s differing materials: where a developing or contrasting theme is introduced in the middle section of a work, an element from it is usually recalled in the coda to create a characteristic melding of a work’s materials in the final bars. Links are made seamless not only by harmonic integration but by rhythmic continuity and the type of figuration chosen (see Example 4.72, bars 55-58). A similar concern for the feminine ideal of fostering close relationships was expressed in Wieck-Schumann’s personal life, where, when it did not compromise her principles, she was one of Nature’s reconcilers and peacemakers, renowned for her “inexpressibly fine tact” (Litzmann, 1979, Vol. 1, p. 306).

Wieck-Schumann’s preference for derivation from one idea for much of the material in a work could be described as another aspect of an ‘inner’ orientation. Considerations of unity result in a great economy of material in Impromptu. Le Sabbat op. 5/1 and the opening of the Toccatina op. 6/1. The same concern is evidenced in the virtually monomotific vocal lines of opp. 12/4 and 13/3 as well as in songs with unitary-figuration accompaniments similar to many Schubert songs such as his Die Forelle.

There is abundant internal evidence of a keenly discriminative focus on formal unity in Wieck-Schumann’s compositions. It is a point made by Klassen (1990, p. 39),
and also by Macdonald (1993, pp. 40-41) who noted of the Concerto op. 7 that “the thematic unity in Wieck’s concerto is greater than in any concerto she could have known” (1991, p. 676).

Wieck-Schumann’s music unfolded with as much careful thought for psychological development as for formal unity. Some endings altered the retrospective perception of the work’s meaning, as in the re-casting of the reprise sections of the Romances op. 5/3 and op. 11/1 (Appendix 3). In these works, it is as if a tableau is uncovered gradually. Details accumulate until they build up one unfolding character for the whole piece, unlike such episodically contrasted forms as Schumann’s Humoreske op. 20. The character that finally emerges is a more complex and closely developed whole.

The following chapter examines distinguishing features of Wieck-Schumann’s compositions as they appear in her four-movement Piano Sonata. The investigation concentrates on formal planning and the linking and unifying mechanisms developed within a movement and across a large-scale work.
Chapter 5

The Piano Sonata in G minor

The Sonata’s 150 year eclipse and re-emergence

No study of Wieck-Schumann’s compositions is complete without a consideration of her largest solo piano work, the four-movement Sonata in G minor. The Sonata holds a central place in her work for many reasons. Temporally it falls at around the midpoint of her compositional career. Some twelve years after beginning her op. 1 in 1829 she began writing the Sonata at the end of 1841. Twelve years after the Sonata’s completion in early 1842, she had virtually ceased composing due to Schumann’s committal to an asylum in early 1854. Wieck-Schumann was only 22 when she wrote the Sonata, younger than the age at which Beethoven and Schumann had published their first completed piano sonatas.

The charming story of the work’s genesis suggests a possible publisher’s title in the style of the day, such as Christmas Sonata. Nauhaus’s description of the circumstances around its writing (1991, p. 6) is summarised in the following paragraph. Wieck-Schumann had been occupied in December preparing two performances with Liszt of his Hexameron and other works. Consequently, she had only the week before Christmas to commence composing two movements of the Sonata in between attending to Christmas arrangements. Like much of her music, it was written for a specific occasion, Christmas 1841, when she gave Robert what was temporarily entitled a Sonatine: Allegro and Scherzo. At the same time she expressed the intention of writing two additional movements to complete the work as a Sonata.1 Robert’s reciprocal gift was Schlummerlied op. 124/16. After Christmas, with its lighted Christmas tree which delighted their new baby Marie, Wieck-Schumann had to prepare for more performances in early 1842. However, by mid-January the Sonata was completed with a song-like slow movement and a Rondo finale, which became its second and fourth movements.

Both Schumanns expressed satisfaction with the first two movements (Nauhaus, 1991, p. 6). It therefore seems very surprising that nothing more was heard of the work

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1 That there was a concept of an extended work from the outset is important in view of the extensive thematic relationships between each movement.
for nearly one and a half centuries, when it can be assumed that a mature complete sonata by one of the contemporaries whose fame she equalled in various ways - Mendelssohn, Chopin, Schumann or Liszt - would have been performed and published long before. Her Sonata’s obscurity was such that Litzmann, Wieck-Schumann’s first biographer, seemingly was unaware that it had been continued beyond the initial two movements (Reich, 2001, p. 324). One possible general reason for its neglect - that Wieck-Schumann was a lesser composer – has been discounted (Klassen, 1990, p. 269). This study refutes a second possible reason, that the Sonata was a minor work. The answers lie elsewhere.

Why Wieck-Schumann did not perform or publish the Sonata

The first issue to be addressed is the composer’s neglect of her Sonata. As a concert artist, Wieck-Schumann would have had little use for it, as sonatas were rarely performed in their entirety in public concerts in the first half of the 19th century (May, 1912, p. 65). Virtuoso works and short lyrical pieces, arranged in small groupings, took the place of larger works (Ferris, 2003, pp. 395-396). For the musically-educated Kenner (connoisseurs), there were Hausmusik gatherings where repertoire selection was much freer and Wieck-Schumann could introduce new works including some of Schumann’s. By contrast, when she or Liszt performed Schumann’s larger works in public concerts over the decades 1835-55, they both reported a poor audience response and lack of understanding (Newcomb, 2004, p. 269).

Clara gave details of two of her planned public concerts in Berlin in a letter to Robert in November 1839:

1) Trio in B-flat by Beethoven, 2) solo pieces such as Sonata by Scarlatti, “Ave Maria” by Schubert, Novellette in A or E major by you, Etude by Henselt or Chopin, 3) Variations by me or Henselt. At the second soiree: 1) Trio by Schubert, 2) Fugue by Bach, Nocturne by Chopin, Scherzo by me, “Erlkönig,” 3) Paccini-Fantasy [sic] by Liszt (Schumann & Schumann, 1996, p. 488).

The only Sonata mentioned was one by Scarlatti, which makes plain how out of step with such typical concert programs a four-movement solo sonata would have been. An instrumental sonata or a chamber music trio was more acceptable than a piano sonata because it had the variety value of several performers. Only a short segment devoted to
solo playing was tolerated in a public concert before the critical reviews of the day would describe it as monotonous (Ferris, 2003, p. 360). Nevertheless, in the end, Wieck-Schumann decided to include Schumann’s G minor Sonata op. 22 in her Berlin program for the first time in a public concert (Schumann & Schumann, 2002, p. 36). Its lukewarm reception led Schumann to decide that in future they would only “play such things for each other” (p. 71). As a result, no further public concert performances of his large piano solo works were given until just before his death, when Wieck-Schumann programmed *Carnaval* (De Vries, 1996, p. 373).

Her attitude to her Sonata’s performance would have been influenced by Schumann’s decision, despite the fact that some of her earlier compositions, including a full-length concerto, presented in concerts during the 1830s, had achieved public success when Schumann’s had not. She had already realised in the 1830s that “Intimate music is not at home in a concert hall” (Schumann & Schumann, 1996, p. 85), which may have affected decisions on the future of her Piano Sonata. Its lavish detail and thematic cross-referencing support the idea that her Sonata was designed for a small *Hausmusik* audience of Kenner, and help to explain the lack of a concert performance.

That her Sonata never was introduced to such a select audience was due to Wieck-Schumann’s growing realisation that the tastes even of trained musicians had turned towards display pieces. In August 1841, some months prior to writing her Sonata, she had played several Beethoven sonatas at home for fellow musicians, but was disappointed to learn from their reactions that “cultural expectations have been directed more toward the realm of virtuosity than true music” (Schumann & Schumann, 1993, p. 103).

Most piano composers provided advocacy of their own compositions through their performances, thereby creating both a publisher’s market and a performance practice tradition for others to follow. This was rarely provided by Wieck-Schumann after marriage, and not at all with the Sonata. As Johan Triest recognised in 1802, “it takes but one virtuoso public performance to transform the playing of hundreds of amateurs” (Muxfeldt, 2001, p. 38). The difference made by masterly advocacy is borne out by one reviewer who changed his evaluation of Wieck-Schumann’s compositions completely and extremely favourably after hearing superior interpretations (French, 2003, p. 163).
As a consequence of public distaste for them, very few sonatas or sonatinas were published in the 1840s. Schumann’s composer-critic friend Hirschbach, writing in the *Neue Zeitschrift für Musik* at the time, “came to the ironic conclusion that the sonata is too boring, too exhausting to create and enjoy, and … too hard to present to the public” (cited in Nauhaus, 1991, p. 8).

It seems likely that Wieck-Schumann had no intention of publishing her Sonata within months of its completion, because she re-used some of its ideas in other works completed and/or published between 1842 and 1845. The Sonata’s Scherzo was published in 1845 as op. 15/4 in the *Quatre pièces fugitives*. Nauhaus pointed out that the Sonata’s Rondo has a similar opening to the song *Sie liebten sich beide* op. 13/2, published in 1844 (1991, p. 7). No detailed mention has yet been made of the extent of inter-quotation between the Sonata and her *Scherzo* op. 14 in C minor, assumed written after 1841 and published in 1845.\(^1\) It involves about four lines of music in each work, where twenty bars (19–38) of op. 14 are essentially the same as ten bars (92–101) in the development of the Sonata’s first movement. This extensive connection between the two works is not immediately apparent because the self-quotation occurs away from obvious section beginnings and because the Scherzo is in triple metre while the Sonata in quadruple metre:

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\(^1\) It is more properly a case of re-use of material put aside than a self-quotation.
The conclusion that none of these works would have been published if the Sonata had been intended for publication is based on Wieck-Schumann’s opinion of those who repeated their compositional ideas. Since she commented adversely upon Ferdinand David’s lack of variety of invention (Schumann & Schumann, 1993, p. 24), she would hardly have laid herself open to the same charge over the large amount of material shared between the Sonata’s first movement and the Scherzo op. 14.

**Schumann’s possible influence on the lack of performance or publication**

On the perennial problem of a performer’s confidence, Wieck-Schumann wrote: “Encouragement from others is always a necessity; it gives you resolve and the ability to perform at a higher level than you could almost never expect from yourself” (cited in Reich, 2001, p. 77). Encouragement to perform her Sonata was unlikely to have been forthcoming from Robert who had not wanted her to perform at all for a period:

You *should* forget the musician in the first year of our marriage; you *should* live for no one but yourself and your house and your husband, and just wait and see how I make you forget the musician – no, the *wife* is more important than the musician, and my fondest wish will have been fulfilled if I can get you to have nothing more to do with the public (Schumann & Schumann, 1996, p. 246).
Since Clara was unable to play when Robert was composing, it is possible that he never heard her play her Sonata in its entirety, or heard it only once, thus missing the opportunity of becoming well acquainted with it through the medium of her persuasive interpretive and performance gifts while she practised it. She wrote: “My piano playing again falls completely by the wayside, as is always the case when Robert composes. Not a single little hour can be found for me the entire day!” (Schumann & Schumann, 1993, p. 84). Her extraordinarily busy life was another factor, as she juggled the demands of careers as a performer, as assistant to her husband in rehearsals and as piano-score arranger, and especially as a mother, with frequent pregnancies until her eighth and last child was born in 1854.

Among the many possible reasons for her failure to publish her Sonata is the fact that Schumann merely mentioned its completion some three weeks after the first two movements without further comment in the marriage diaries. There is no record of his opinion of the complete Sonata. If indeed he expressed none, Wieck-Schumann may have construed silence as discouragement to proceed with publication. She relied partly on his opinion of the quality of her compositions because of her feelings of inadequacy at daring to attempt anything at all in a field reserved for men (Reich, 2001, p. 216).

Wieck-Schumann had approached publishers herself before her marriage, for instance for publication of the op. 10 Scherzo. However, after their marriage, it was often Schumann who negotiated for the printing of her music, as he did with some of her songs and the Preludes and Fugues op. 16 (Reich, 2001, p. 310). Again, there is no evidence that he made efforts to approach publishers on the Sonata’s behalf, beyond recommending its Scherzo for publication as one of the Quatre pièces fugitives op. 15 (p. 308). One reason could have been that Schumann’s own writing of piano sonatas had come to an end by then. His opinion, given in a long 1839 article, was that the sonata “had run its course.” However, he expected that “single beautiful examples in this category will surely show up here and there, and already have” (cited in Plantinga, 1976, p. 150).

Ostwald referred to Clara’s partial ‘self-sacrifice’ of her career to accommodate marriage (1980, p. 31), but not to any self-sacrifice on Robert’s part.
In 1836 he had reviewed Julie Baroni-Cavalcabo’s op. 1, observing that it was in sonata form, and suggesting the addition of two further movements to make a complete sonata which would enhance the composer’s reputation (Marston, 1992, p. 30). It was therefore inconsistent if he did not encourage Wieck-Schumann similarly to publish her sonata for the resultant enhancement of her reputation as a composer. For young composers, Schumann had written that “there is no more distinguished form with which they could make themselves known and respected by higher criticism. Most of the sonatas of this kind are therefore to be regarded as merely examples, or studies in form” (Plantinga, 1976, p. 150). Despite the fact that she had already published a very successful Concerto, Wieck-Schumann may have thought of her Sonata from the outset as an ‘apprentice piece’ - a Meisterstück in German in the centuries-old sense of the term. It would qualify her for entry to the ‘guild’ as a master of the craft of composition, at least in Schumann’s eyes (his was the only opinion that mattered to her), but would not necessarily be published.

Within Wieck-Schumann’s lifetime, the passage of time was to bring no more favourable a climate for publishing women’s compositions than when the Sonata was completed in early 1842. Kimber noted that “as late as 1888, an article in The Musical Times found it laudable that Fanny Mendelssohn Hensel did not undertake a ‘descent’ into the arena of publishing” (2004, p. 317). Mendelssohn-Hensel’s own G minor Piano Sonata was written in 1843 and first published in 1991. Citron discussed many reasons for the lack of publications of women’s music in “Gender, Professionalism and the Musical Canon” (1990). The situation remained unchanged until recently: it has been pointed out that the third edition of Grout’s widely-used A History of Western Music (1980) did not grant even a passing mention to a single female composer (Gates, 1992, p. 1, note 2).

Considering all the circumstances, it is understandable that Wieck-Schumann did not perform or publish her Sonata, especially in the years after Schumann’s death which were devoted largely to promoting his music.
Models and stylistic comparison; Schumann’s Sonata op. 22

When Wieck-Schumann began her Sonata in 1841, sonata writing was at a low ebb, with some very poor quality sonatas having been reviewed by Schumann in the 1830s. An example is the Sonata op. 32 by H. Enckhausen, described as “a good illustration of the prevailing style of sonatas in Germany at that time” [1837] (Plantinga, 1976, p. 150). Its arid and banal opening phrases moving between tonic and dominant are very far from the sophistication of Wieck-Schumann’s work:

Example 5. 3. Enckhausen, Sonata op. 32, first movement, bars 1-8 (Plantinga, 1976, p. 150).

In 1839 Schumann had reviewed a Sonata in G minor by Grund very favourably (Plantinga, 1976, p. 148). Wieck-Schumann must have realised she could write a work of a class superior to either of those sonatas, even if it were to remain in the private sphere. Worthier Romantic sonata models available to her included Sonatas by Field, Schubert and Weber, Schumann’s three and Chopin’s C minor and B♭ minor Sonatas (the B minor was not yet written).

As a single model is not identifiable for Wieck-Schumann’s Sonata, inevitably it invites comparison with Schumann’s Sonata op. 22 in the same key of G minor. Schumann’s Sonata was considered by a writer in 1844 to be in “the existing, traditional sonata form” (Kossmal, 1994, p. 313). Simpler in conception than Wieck-Schumann’s, the first movement reduces itself essentially to dualities with either constant semiquavers accompanying the first subject or fairly constant quavers under the second subject theme. The same pattern is used in the fourth movement to a still more marked degree. Wieck-Schumann’s Sonata evolves more discursively, partly due to the insertion of a well-integrated but free-sounding episode after the second subject in the first movement. Many shades of mood unfold in its first movement, whereas Schumann’s op. 22 Sonata proceeds by discrete blocks, each with one mood. He did, in fact, compose it by moving around large blocks of writing (Roesner, 1977, pp. 107-109).
Another reason for the comparison is that the two Sonatas are in the same key, and the idea of particular keys as conveyors of certain characters and emotions was widespread at the time.\(^1\) From the age of 13 Schumann had known the work of Schubart (1739-91) on key affects and had written that he “could imagine different keys as expressive of various moods” (Sams, 1993, p. 8). Although he disagreed with Schubart’s classification of G minor as a key of discontent and anger (Schumann, 1947, p. 60), Schumann imbued his Sonata in G minor with a related sense of desperation. His Sonata is more uniform in colour and emotional states in its fast movements, with thinner part-writing than Wieck-Schumann’s. Its obsessive \textit{angst} works as a virtue: in performance the work becomes a twenty-minute tornado with the slow movement as the calm in the eye of the storm.

Wieck-Schumann’s Sonata has a quite different character, avoiding extremes, despite its intensity, for a greater sense of emotional balance. Yet she almost certainly had a wilder performing style before Schumann toned her playing down, for which there is considerable evidence besides his lessons to her on his Sonata op. 22 (Schumann & Schumann, 2002, p. 14). Such a quietening may be evident in the ending of her Sonata, where there is only a very short Presto compared to Schumann’s coda, perhaps due to his cautions against a “wild” interpretation of his op. 22 (p. 56).\(^2\)

The impression of wildness in Schumann’s G minor Sonata is made partly by sheer speed, especially in the codas, but also by the continuous movement of semiquavers. Although the semiquavers give drive, repetition limits the play of free fantasy. Wieck-Schumann’s avoidance of pervasive patterns in the first movement

\(^1\) There were relatively few piano sonatas in G minor prior to Schumann’s in 1837. Mozart, Hummel, Schubert and Weber had written none in that key. Beethoven had only the small two-movement Sonata op. 49, although four of Clementi’s sixty-four sonatas were in G minor. In the early 1830s, Schumann’s friend Ludwig Schuncke dedicated a Sonata in G minor op. 3 to him (Draheim, 1986, p. 4).

\(^2\) Anything perceived as ‘wild’ was socially taboo for women. Of Clara at thirteen, Schumann had written to his mother that she was still “wild and enthusiastic…and saying the most intensely thoughtful things” (cited in Chissell, 1983, p. 30). An author of a generation previous to the Schumanns, Sophie Mereau, had observed that women’s epistolatory writing was less wild, “less fiery and enthusiastic” than men’s (cited in Muxfeldt, 2001, p. 33). Beyond its male-gendered associations, ‘wild’ was a term employed for the French romantic style by contemporary reviewers outside France: a Viennese critic in 1838 wrote of Liszt that “his entire manner of composing and playing is something which I might describe with the name ‘wild romanticism,’ which the French in all branches of art have produced in such great excess” (cited in Gooley, 2004, p. 123).
imbues it with a greater sense of improvisation and diversity. With its tempo changes for
the episode, codetta, coda, and changes in beat divisions to triplets in the development –
each of which highlights a distinct character change - her movement traverses in most
pages more varied material than Schumann’s entire exposition.

A single *fortissimo* marking in Wieck-Schumann’s Sonata contrasts with frequent
*fortissimo* directions in Schumann’s Sonata. There is also little in the way of conventional
piano figuration, unlike the broken-chord openings of Schumann’s G minor Sonata and
Chopin’s B♭ minor Sonata. There are no Alberti-derived basses as there are in
Schumann’s first movement (see bars 173-179), no broken octaves as in his last
movement, and few scale or arpeggio formations that remain unmodified by expressive
appoggiaturas or chromatic notes. Unlike the Sonatas of Chopin, Schumann or Liszt, the
octave doubling of melodies occurs rarely, the main instance being four bars near the end
of the first movement from bar 204.

As in Field’s and Schubert’s B major Sonatas, Wieck-Schumann’s Sonata
concentrates on lyrical writing, some of it in her preferred loosely four-part style. The
semiquavers of the Rondo are melodically conceived, with nothing that could be
construed as the “passagework” deprecated by Wieck-Schumann in her teaching (Lara,
1945, p. 146). Such potential interpretive pitfalls are reduced by omitting the more usual
elements of virtuoso writing, yet without reducing the Sonata’s challenging technical and
musical difficulties.

The Scherzo movement of Schumann’s G minor Sonata is extremely short and
fast, functioning as a prelude to the last movement in the same key to create an overall
effect of a three-movement structure. Wieck-Schumann’s Scherzo, differentiated from
the movements surrounding it by its lighter character and largely three-part writing style,
divides her Sonata into four very distinct movements (fast-slow-fast-moderate).

The most obvious points of comparison between the Schumann’s Sonatas occur in
their coda sections. While Wieck-Schumann’s Rondo is shorter than the last movements
of either Schumann’s Sonatas opp. 11 or 14, its sixteen-bar coda and rocking figuration
shapes equate to the final 17 bars of Schumann’s op. 14 Sonata in F minor. Many such
final-movement schemes must be beholden to the model provided by the Presto finale
coda of Beethoven’s ‘Appassionata’ Sonata op. 57.
The reception of Wieck-Schumann’s Sonata

Wieck-Schumann’s G Minor Sonata was given its world premiere in 1989, was published for the first time in 1991, and has since been recorded by several pianists. The reception history of the Sonata is limited to Schumann and writers from 1991 onwards.

Schumann’s reaction to the first two movements written (the first and third) was delight: “utterly delicate [recht zart] and much purer in their writing than anything she has written before” (Nauhaus, 1991, p. 6). Those characteristics appear to apply more to the Scherzo than the first movement. Judging by Schumann’s disapproval of the originality of form in her Concerto op. 7 (Macdonald, 1991, p. 676), he may have had reservations about the first movement’s freedom of form created by the episode within the second subject area. Nevertheless, this feature was another which ensured that her Sonata was not one of those conventional works which Schumann had described as “a straggler from former times” (cited in Plantinga, 1976, p. 152).

For Chissell, the reason for the Sonata not being published was that “the whole work is so strongly influenced by Mendelssohn” (1983, p. 82). The claim is not defended and appears to hinge only on the Scherzo movement, because on other occasions Chissell judged anything scherzando in character as Mendelssohnian (cf. opp. 15/2 and 15/4, p. 95). No other writer has made a similar comment, and it would be hard to pinpoint which Mendelssohn works supposedly influenced the Sonata.

Nauhaus’s three-page Preface to the score, while containing no detailed analysis, has very useful musical comments and historical material. He thought highly of the composer for her “impressive mastery of formal design as well as her skilfulness in shaping charming details” in a work he found to be “singularly attractive, harmonically captivating, and pianistically demanding” (1991, p. 7).

Kimber was guarded in her single paragraph devoted to the Sonata, although the second movement was praised for its “Beethovenian profundity” (2004, p. 330). Her opinion on the only previously-published part, the Scherzo, appears to be derived from a contemporary review cited in Reich (2001, p. 309). Kimber’s few sentences on the Sonata do not reveal any detailed study, and its assessment as “somewhat conservative” (2004, p. 330) is not borne out by a closer examination of the work. The criticism of the Rondo fourth movement as “repetitive and formally hidebound” (p. 330) is merely a
generic statement of an inherent danger of rondo form. In fact, such a charge was artfully avoided in Wieck-Schumann’s Sonata, as this chapter will demonstrate.
First Movement

There are several noteworthy features of the Sonata’s first movement. One is its form with a fast-moving fantasy-style episode within the exposition after the second subject. Another is the original use of the ‘link’ motif which is at once part of the movement’s propulsion and its cohesion. Within the episode, colour is added by the chromaticism of numerous passing notes and some exuberant rapidly-moving modulations. Overall, the first movement mines a rich lode of ideas that are particularly varied in mood yet are bound together by means ranging from repeated motifs to repeated underlying harmonic progressions.

The polarities more common in sonata form, perceived to be male-gendered by Citron and others (1994, p. 19), are displaced by a more flowing continuum in Wieck-Schumann’s Sonata. The choice of keys in the first movement contributes to the softening effect, because it avoids a classical tonic-dominant opposition and follows a Schubertian model in having the second subject area in the submediant (Webster, 1978, p. 22) – the key also of the second movement. Half of the exposition has its key signature changed to E♭ major.

Before the exposition is discussed, the borderlines of quotation, motif and influence are examined in relation to the opening two-bar phrase of the Sonata’s first theme. These bars were identified as a “recall” of Weber’s Konzertstück for Piano and Orchestra by Nauhaus (1991, p. 7). Certainly, the melodic intervals are transposed exactly and the harmony is similar until the final chord of the second bar, although the Sonata has a very different terse and stern character compared to the Weber work’s drooping and sighing melancholy. The difference is due to the greater angularity of the Sonata’s 4/4 time signature, the Allegro tempo indication replacing Weber’s Larghetto, and the more energised dominant chord ending in place of Weber’s gentle falling back to a tonic first inversion chord:
The idea’s precise origin is difficult to determine in the genealogical line of works which have similar thematic ideas. The first three melodic notes of the Sonata and Konzertstück were termed for convenience the ‘Sonata’ motif in Chapter 3 (Example 3.43). It was a motif that had already been used to set the phrase ‘love for love’ twice in Wieck-Schumann’s song Walzer in 1833 (see Example 3.43). The motif was to become a musical foundation stone for both the Schumanns. G. Moore found that its three-note shape in various keys was used by Schumann “in moments of deep emotion,” and he cited Frauenliebe und Leben op. 42/6 of 1840 as one example (1981, p. 80). The reference to that cycle is very pertinent in view of allusions to Frauenliebe in the Sonata’s second movement (see Examples 5.31, 5.32).

One reason for assuming the first subject to be a quotation of Weber is because the Konzertstück “ranked among Clara’s favourite works” (Nauhaus, 1994, p. 8). In view of Wieck-Schumann’s written assurance that she “certainly” alluded to Schumann’s music (Litzmann, 1979, Vol. 2, p. 348), an intentional Schumann quotation is a distinct possibility. A very likely source is the Scherzo of his First Symphony in $B_b$ op. 38. Although it has not been suggested previously, its main theme also happens to be a quotation of Weber’s Konzertstück.¹

Written partly at her urging and begun not long after their marriage, Schumann’s First Symphony, called the Spring, was a source of enormous delight and pride for Wieck-Schumann. Robert presented her with the printed parts for her 22nd birthday, two months before the writing of her Sonata. On January 17th 1842, she began arranging the Symphony for piano duet (Reich, 2001, p. 334), a task she probably planned while

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¹ A number of writers have commented on other resemblances between Schumann and Weber (see Todd, 1994, pp. 96-97; Reynolds, 2003, p. 194, note 27).
completing her Sonata’s second and fourth movements in the preceding days. The theme of the Symphony’s Scherzo begins in bar 5. In triple metre like Weber’s *Konzertstück* theme, its harmonisation differs from Weber’s in the final chord, corresponding to Wieck-Schumann’s dominant ending. As in her Sonata’s opening, where bars 4-6 rise in three tiers, Schumann’s opening bars also have a three-tier rise to G, B♭ and F, with the latter peak on F being the one she may have quoted:

Example 5.5. Schumann, Symphony No. 1, Scherzo, piano reduction, bars 5-8 (arr. Selmon).

A separate possible quotation within the Sonata’s first theme is of the first four descending notes of Schumann’s op. 22 Sonata. This suggestion gains credence from Clara’s letters to Robert about her constant improvisations on his op. 22 opening theme. In March 1838, she notated its first six bars into a letter with the confession: “often I idle away my time improvising on my favourite theme” (Schumann & Schumann, 1994, p. 114). A February 1839 letter contained her manuscript notation of just the falling four notes of Schumann’s theme from the first movement’s closing section bars 204-205 with the comment: “I love it so much; it is so passionate” (Schumann & Schumann, 1996, p. 85):

Example 5.6. Wieck-Schumann, Sonata, bars 1-2; her hand-notation of Schumann.

Clara Wieck’s hand-notation of two bars from Schumann’s Sonata in a letter of 1839 (1996, p. 85):
The present writer’s conclusion is that the opening two bars of her Sonata’s first theme were probably not intended as a direct quotation of Weber but as an amalgamation of several favourite motifs and references to Schumann’s works. These are the three notes of the ‘Sonata’ motif, Schumann’s First Symphony Scherzo theme, and the descending tetrachord theme of his Sonata op. 22 in the same key as hers. While she may have welcomed the similarity to Weber, the references to Schumann seem more likely to have been intentional and of deeper personal significance.

Form

The first movement of Wieck-Schumann’s Sonata can be described as an embellished sonata form because of the faster-speed episodes within the exposition and recapitulation. Proportional lengths show that the development is only twelve bars longer than each episode. The first and second time repeat bars ending the exposition and beginning the development share the same bar numbers 84-85:

Example 5.7. Wieck-Schumann, Sonata, first movement, form.

<table>
<thead>
<tr>
<th>Section</th>
<th>Bars</th>
<th>Keys</th>
<th>Tempi in score</th>
</tr>
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<tbody>
<tr>
<td>Exposition</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>first subject</td>
<td>1-85 (85 bars total)</td>
<td>g</td>
<td>Allegro</td>
</tr>
<tr>
<td>link</td>
<td>1-16 (16 bars)</td>
<td>g</td>
<td>Um vieles schneller</td>
</tr>
<tr>
<td>second subject</td>
<td>17-26 (10 bars)</td>
<td>Eb</td>
<td>Tranquillo</td>
</tr>
<tr>
<td>episode</td>
<td>26-44 (19 bars)</td>
<td>Eb</td>
<td></td>
</tr>
<tr>
<td>codetta</td>
<td>44-70 (27 bars)</td>
<td>Eb and modulations</td>
<td></td>
</tr>
<tr>
<td></td>
<td>70-85 (16 bars)</td>
<td>Eb</td>
<td></td>
</tr>
<tr>
<td>Development</td>
<td>84-122 (39 bars total)</td>
<td>(g,.) c, f, f#, g</td>
<td></td>
</tr>
<tr>
<td>Recapitulation</td>
<td></td>
<td></td>
<td>schneller</td>
</tr>
<tr>
<td>first subject</td>
<td>123-192 (69 bars total)</td>
<td>g</td>
<td></td>
</tr>
<tr>
<td>link</td>
<td>123-138 (16 bars)</td>
<td>g</td>
<td></td>
</tr>
<tr>
<td>second subject</td>
<td>138-150 (13 bars)</td>
<td>g-G</td>
<td></td>
</tr>
<tr>
<td>episode</td>
<td>150-167 (18 bars)</td>
<td>G</td>
<td></td>
</tr>
<tr>
<td></td>
<td>167-193 (27 bars)</td>
<td>G and modulations</td>
<td></td>
</tr>
<tr>
<td>Coda</td>
<td>193-219 (27 bars total)</td>
<td>g</td>
<td>Animato-andante-a tempo</td>
</tr>
</tbody>
</table>

Exposition

The first movement opens with a declamatory first subject of an increasingly energised character. Built in three stages over an unusual six-bar length, the theme is a series of escalating gestures: in timing through increasingly shorter rests; in tension
through increasingly chromatic harmony; and in structure through successively higher pitches with increasing dynamics. The theme’s arresting qualities also come from the dramatic use of discontinuity through silence, which, combined with the overall rising shape of the melody, gives it an interrogatory, challenging and intense tone. Like other themes in the Sonata, the first is a series of short motifs joined together. Rhetorical interruptions are partly offset by internal continuities such as the melody note D from bar 2 which becomes the first note of bar 3.

The theme’s last four descending notes in bars 1-2 are inverted immediately to a rising answer in bar 3, extending into a rising third motif across the bar line. Bar 4’s melodic falling second is repeated in three groups of falling seconds in bars 5-6, building to the climax point with a chromatically rising bass line. The first theme is abruptly cut off and left open on the dominant at the end of its rise:

Example 5. 8. Wieck-Schumann, Sonata, first movement, bars 1-6.

In bars 7-10, the first subject idea is decorated in a free retrograde descent, varied on its repeat up to bar 14. Its treatment is paradigmatic in showing how the themes in the outer movements of the Sonata are treated almost as improvisatory material expanding quickly into groups of related ideas:

Example 5. 9. Comparison sketch of Sonata bars 1-6 and 7-10.
Beneath the retrograde melody with its false relations runs a continuous dominant pedal from bars 7-14 and an imitative tenor part whose neighbour notes form expressive dissonances with the chords above it.

After the return of the first theme’s opening in bars 15-16, the ‘link’ motif is introduced in bars 20 and 22. Its constant quaver movement, preparing for the quaver-based second subject, alternates with the rhythm of the first theme to form the transition leading into the second subject. Some of the ‘link’ motif’s metamorphoses in the first movement exposition and development are illustrated in the following Example 5.10, with their initial highest notes or a particular contour aligned:
Example 5. 10. The ‘link’ motif in Wieck-Schumann, Sonata, first movement.

‘Link’ motif.
A basic building block of the first movement, the ‘link’ motif appears for the first time in bar 20. Predominantly a descending figure, it is distinguishable by its appoggiaturas and other decorative notes from ordinary arpeggiated chords which appear particularly in the development.

Bar 67: whose quotation?
Bar 67 of the Sonata, shown shaded in the left column, is repeated exactly transposed in Schumann’s Piano Concerto of 1845, from bar 11 of its second movement (Nauhaus, 1991, p. 7). However, a similar idea in bar 451 of the Concerto’s first movement cadenza may have existed in the no-longer extant Phantasie of 1841 which became the first movement of the Concerto. It may well have been the source for the second movement’s idea. Draheim noted that Boetticher was in error when he thought he could reconstruct the Phantasie (personal communication, 1st October, 2009). Therefore it is no longer possible to tell whether Schumann was alluding to the Sonata or Wieck-Schumann to the Phantasie.

A strong structural position is given to the phrase in both the Schumanns’ works. It acts as a climax and turning point in the Concerto’s cadenza, besides acting as a theme in the Concerto slow movement. In the Sonata, its appearance ends the episode and links into the codetta. It is notable that this is a very similar section-ending position to the quotation of Schumann’s Schlumberlied which Wieck-Schumann made in her Sonata’s slow movement.
The second subject begins in bar 26 in the submediant key of E₇. Its running quavers are a feature of the remainder of the exposition until just before the codetta, except for significant interpolations in bars 35-37, 39 and 41. Although given liveliness by its quaver movement, the second subject’s gentle fall and closed harmony create a much less turbulent and unstable character than that of the first theme. Its melodic derivation from bar 3 of the first theme by inversion (Nauhaus, 1991, p. 7) is made clearer by the shared staccato articulation of its second fall in bar 27. The second subject can be regarded also as two ‘Clara’ themes, each falling a sixth, just as the first theme had fallen a sixth in its first two bars from B₇ to D:


While a closed E₇-E₇ harmony over two bars might seem to limit modulatory development, a stable harmonic foundation is a necessary pre-condition for the following episode. Before the episode begins, several important themes are introduced. The first is the Scherzo theme, with the same harmony and the same three-part writing which will open the third movement:


The second thematic idea to be introduced is the repeated note ‘codetta’ motif (Type 4: see Example 3.75) with accents marked just as they are in the codetta section bar 80. With an added falling contour, variant types of the repeated note motif will be used to form the codetta section, the beginning of the development section, the end of the first movement at Andante, and the opening notes of the second movement theme:
Example 5. 13. Wieck-Schumann, Sonata, first movement, bars 35-38.

The episode

The episode is a discrete addition and extension to the exposition. In a sense it is analogous to Romantic novels with interpolated poems, such as Rollett’s *Jucunde* from which Wieck-Schumann chose poetry for her op. 23 songs. An interpolation because it is self-contained, the episode theoretically could be omitted by performing the work up to bar 44 and resuming it from bar 70, ignoring the *animato* and *crescendo* leading to bar 44. The Sonata would then become more conventional and less fanciful. Material for the cyclic recall in the last movement would also be lost because the four-bar *animato* link into the recapitulation’s episode in the last movement is quoted in similar episodes in the Rondo’s B sections (Examples 5.53, 5.54). Integral to the Sonata as a whole and to the first movement, the episode develops the second theme and the ‘link’ motif related to it by its quaver rhythm, while adding its own variety and intensity.

A close antecedent is hard to find. Schumann’s *Phantasie* op. 17 is unthinkable without its *Im Legendenton* section. Daverio’s view of *Im Legendenton* as a “digression” fitting the “humorous, witty, or sentimental digressions” of Schlegel’s *Arabeske* ideas (1987, p. 151) was questioned by Marston, who considered the section “not only the literal but also the figural centre of the work” (1993, p. 238). However, “humorous, witty, or sentimental digression” does describe the episode of Wieck-Schumann’s Sonata very aptly. Beethoven provided general models in the sense that his sonata forms were individually conceived responses. The first movement of his Sonata *quasi fantasia* op. 27/1 in E♭ contains a sharply contrasted fast “episode” in C major (Tovey, 1931, p. 32) where a development section would be expected if the first section itself were not so variation-like. Wieck-Schumann’s episode is quite different, as it is not an abrupt change of material, but is designed to flow organically from the previous material. The tempo
indication *Um vieles schneller* is prepared by three bars of *animato* from bar 41. Emphasising the section’s improvisatory nature, the eight bars leading into it in the recapitulation have been re-written.

Its description as an ‘episode’ is justified by its rapid tempo, its fantasy-improvisation style and the modulatory freedom at its peak. The ‘link’ motif permutations every few bars are an ingenious ploy providing colour and character, and creating a kaleidoscope of effortless, inventive variations which are quintessentially romantic in their arabesque nature.

Harmonically, the episode has the function of prolonging and firmly establishing the second key area of E♭ major, since it begins and ends in that key like the second subject itself. The harmonies of the second subject, marked in Example 5.11, can be compared with the episode’s opening bars. Bars 44-48 of the episode recognisably retain the second subject harmony, notably the move to ii, spread over four bars instead of two. From bar 49’s last top note G♭, chromatic embroideries of the second subject, inverted in bar 52, are alternated with bars containing the ‘link’ motif. In this sense, the whole section up to the codetta resembles Dahlhaus’s description of successive variation principle in Schubert’s Quartet D887 as “a commentary ‘meandering’ about the theme, illuminating it from different sides” (1996, p. 2):

From the chromatic descent beginning at the end of bar 49, harmonic stability is progressively lessened. In bar 56, G♭ (=F♯) becomes the common tone for a modulation to B major, the enharmonic flattened submediant of E♭. In bar 60, D# (=E♭) performs the same function for a common-tone transition back to E♭ major:

Example 5. 15. Wieck-Schumann, Sonata, first movement, bars 56-62.

Another chromatic ascent from the end of bar 65 leads to the peak moment of the exposition in bar 67 (see Example 5.10 notes). The episode’s rising trajectory of feeling and speed gives an arched shape to the exposition before it falls naturally into the closing theme of the Tranquillo codetta section. The codetta has the slowest pace in tempo, rhythm and harmony until the Andante of bar 212 is reached near the end of the movement. Bars 67 and 68 juxtapose the ‘link’ and ‘codetta’ motifs in a smooth merging into the 16-bar codetta which is built around these two elements, except for bars 75-78 which are a minimally altered restatement of bars 23-26.

Although accents are employed sparingly in Wieck-Schumann’s works, the ‘codetta’ motif is accented in some bars of both the first and third movements of the Sonata (see bar 72 below):

Example 5. 16. Wieck-Schumann, Sonata, first movement, bars 68-74.
Perhaps somewhat over-compensating for the forward propulsion preceding it, the ‘codetta’ theme has a static quality which enables the first subject’s return after the double-bar repeat to be perceived with a renewed sense of drama. A transition after the double bar prepares for the development to be fully underway in bar 90. It is one of several transitions which are based on a significant motif of the Sonata, the falling seconds of the first theme bars 4-6. The first link, of lively slurred quavers in bars 42-43, ushers in the episode. A second link in bars 87-89 reverts to more measured crotchets for its grander task of ushering in the development section:


Bars 42-44:  
Bars 87-90:  
Bars 165-167 preceding the episode in the recapitulation are altered to the form which will be quoted in the Rondo bars 96-98:

Development

The development is introduced by a rapid move away from E\textsuperscript{b} major to C minor over bars 83-88. A long melodic descent covering nearly two octaves leads to bar 90 where the development’s characteristic triplet quaver figurations begin. After the fast episode in the exposition, the problem of maintaining momentum and drama is addressed by retaining the swirling triplet quavers through much of the development to give the
illusion of an increase in tempo. Like the episode in the exposition, the development has elements resembling fantasy-improvisation style.

The ‘inner voice’ emerges strongly because the exposition’s themes are interwoven across the staves so that they have to be read literally between the lines to be identified. The three main themes are reduced to their essential motifs, heard mostly in tenor and alto parts. The review of the exposition’s themes begins with the three repeated notes of the ‘codetta’ closing theme in bars 90-95. Next, the rhythm and approximate contour of the first three notes of the first theme are heard in bars 98-101, followed by the staccato part of the second subject in bars 104-108. Finally, the abbreviated first theme’s three-note contour ends the section and leads logically into the recapitulation.

Recalling the ‘codetta’ motif’s first three notes is a two-note anacrusis motif with a third note of the same pitch over the bar line. Nauhaus described it as a reminiscence of Wieck-Schumann’s Er ist gekommen op. 12/2 (1991, p. 7). However, it sounds more akin to the ‘codetta’ theme, because, like the similar left hand opening of the Scherzo op. 14, the Sonata has only a two-note descent ($b_6$-$5$) instead of the rise and fall of the ‘Erlkönig’ $5$-$b_6$-$5$ motif in the song (see Appendix 4):

Example 5. 18. Wieck-Schumann, Sonata, first movement, bars 90-93.

Much of the development’s pianistic writing is based on a type of the so-called ‘three-hand effect.’ Its function is to maintain the turbulence established in bar 90 and to create the new environment of an inner register in which to set the main themes, thus ensuring that they sound ‘developed’ and transformed into new guises. The section from bars 98-103 re-introduces the rhythm and the approximate contour of the main theme as a third voice between dense bass chords and sweeping right hand arpeggios:

Wieck-Schumann had employed forms of the three-hand effect in her virtuoso works, the Concerto op. 7 and Concert Variations op. 8. In the Sonata, the three-hand effect may owe its re-appearance to the performances she had given with Liszt in December 1841 of his piano-duo arrangement of the collaborative composition *Hexameron* (Schumann & Schumann, 1993, pp. 120, 123). His arrangement utilises variations contributed by himself, Thalberg and Herz (1837). An excerpt illustrates Thalberg’s straightforward three-hand style where the thumb plays the theme in the alto voice of his variation from bar 9:


In the development of Wieck-Schumann’s Sonata, part of the second subject is recalled next in bars 104-108. It appears in the form of the second of its two ‘Clara’ theme falls of bars 27-28 where the suspension note is omitted and the touch is marked staccato. The second subject rhythm continues with altered intervals until bar 112:

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1 Although the three-hand effect appears in Herz’s variation, his influence can be discounted since Wieck-Schumann had ceased playing his compositions in 1837 and expressed her dislike for them in 1839 (Schumann & Schumann, 1996, p. 254).
Over a dominant preparation pedal bass near the end of the development, the first theme’s rhythm from bar 115 and then its exact first three notes in bar 118 lead towards the recapitulation. From bar 119 a long chromatic descent begins which maintains the ‘three-hand’ effect between the staves. Two bars of the descent falling from C-G over bars 119-122 are illustrated within Example 5.22, and the following two bars continue to fall to D in preparation for the recapitulation:

Recapitulation and Coda

Although the recapitulation begins conventionally in bar 123 as a repetition of the exposition, there are later alterations. Some changes in the piano figuration give the impression that they result from sensitivity to what sounds best in different keys and registers of the piano. Other changes are clearly designed to differentiate the
recapitulation from the exposition. One is the addition of accents to most of the melody notes in bars 132-135:

Example 5. 23. Wieck-Schumann, Sonata, first movement, bars 132-135.

A new phrase is inserted in bars 141-142 to begin the harmonic process of returning the second subject in the tonic major G at bar 150, in place of the E⁵ major of the exposition. The fantasy-episode returns similarly in G major at bar 167. The link from bars 159-167 into the episode is completely rewritten from its appearance in the exposition bars 35-43. Within it are bars 163-167, later quoted in the Rondo but still clearly derived from the exposition bars 40-44.

To avoid the slow rhythmic pulse of the exposition’s codetta, the end of the recapitulation’s episode is redesigned to have only two bars of crotchets before it segues into the *Animato* coda. The crotchet ‘codetta’ theme is postponed (compare bar 70) until the four bars of Andante near the movement’s end (bars 212-215). Placed there, the ‘codetta’ theme’s stability leads naturally to the first movement’s ending and to the slow movement’s beginning which is based on its repeated notes and rhythm.

Wieck-Schumann built the coda on similar principles to the development. Both sections fulfil in various ways the stormy mood promised by the first theme’s rising outburst. In the development, fragmented thematic cells are surrounded by the newly-introduced faster basic pulse of surging triplets. In the coda, not only is there a tempo change to *Animato* but the section opens with a two-bar melody from the development changed by rhythmic diminution to double its original speed. Taken from a transition into the development’s winding-down section, the two bars, now compressed into one, begin the coda in bar 193. Immediate repetition creates a restless alternation of dominant and tonic chords and of lower and higher positions on the keyboard:
The coda moves successively through eight bars of rapid cadencing, three bars of a chromatic rise in bars 201-3, three of $ff$ climax and four of dénouement. Finally, there are four bars of ‘codetta’ closing theme marked Andante, extended by another four bars a tempo to end the movement. From bar 208, two interrupted chromatic descents marked poco rit enuto gradually disperse energy before the Andante. Differences in register are exploited to highlight the climax by using the lower register to begin the coda and the highest at the climax in bars 205-206 before a drop into Andante back to the register at which the coda began.

There is no overt restatement of either the first or second themes in the coda. However, the three opening notes are used cadentially to end bars 196 and 200, and the second subject’s shape may be found inverted as a tenor voice in bars 208-209. The coda’s function is to re-establish G minor and the dramatic character rather than the first theme itself. Only the ‘codetta’ theme appears clearly, but its re-positioning at the end of an agitated coda endows it with a lament-like character it did not possess in the exposition.

The double octave arpeggios of bars 204-207 introduce a new keyboard figuration. They are vaguely reminiscent of the athletic octaves in Schumann’s op. 22 first and third movements, perhaps because double octaves are uncommon in Wieck-Schumann’s writing apart from her Concertos and virtuosic concert works (Variation 5 of op. 20 is an exception). When double octaves occur later in the Rondo, they are sometimes stemmed most unusually as two separate voices, for example in parts of bars 88-91 and 95-98.

Overall tension and repose in the first movement fit a loose pattern of three arches created by pulse and tempo alterations, with the episodes, development and coda as the
fastest sections. Until its final twelve bars, the coda carries the greatest tension because of its rapid cadence juxtapositions, breathless off-beat rhythm in bars 201-203 (Example 3.79d) and syncopated leaps up to double octave cascades at the climax:

Example 5. 25. Wieck-Schumann, Sonata, first movement tempo plan.

<table>
<thead>
<tr>
<th>Exposition</th>
<th>Development</th>
<th>Recapitulation and coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minims, crotchets, quavers. Episode: faster tempo, and continuous quavers. Tranquillo codetta section.</td>
<td>Triplet quavers constantly from bar 90 to recapitulation except for parts of bars 104, 107, 109.</td>
<td>The episode’s energy hardly eases during the two bars of ritardando at end of the recapitulation before the <em>Animato</em> coda begins and continues building to a climax. From bar 208, a <em>poco ritenuto</em> leads into an Andante formed of crotchets and minims only. The final four bars are <em>a tempo</em>.</td>
</tr>
</tbody>
</table>
Second Movement

The following formal plan of the second movement reveals its significantly reduced and altered reprise:


<table>
<thead>
<tr>
<th>Section</th>
<th>Bars</th>
<th>Keys</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>A1 a</td>
<td>1-8</td>
<td>E♭, e♭</td>
<td>First theme. A variant of the first four bars is re-harmonised as E♭ minor in bars 5-8.</td>
</tr>
<tr>
<td>b</td>
<td>8-13</td>
<td>E♭</td>
<td>The dotted rhythm is a feature shared with the Sonata’s opening theme in the first movement. The section ends with the Schlummerlied quotation in bars 12-13.</td>
</tr>
<tr>
<td>link</td>
<td>13-17</td>
<td>modulating</td>
<td>The link uses the same ‘codetta’ motif rhythm as the A1a theme.</td>
</tr>
<tr>
<td>B</td>
<td>17-24</td>
<td>B♭</td>
<td>The B section consists of two phrases, both with melodies using repeated-note rhythms from the first theme. In bars 18 and 20, the ‘link’ motif from the first movement alternates with bars of melodies with repeated-note rhythms.</td>
</tr>
<tr>
<td>link</td>
<td>24-27</td>
<td>modulating</td>
<td>A chromatic descent in the inner voices is part of the transition into the reprise at A2.</td>
</tr>
<tr>
<td>A2 a</td>
<td>27</td>
<td>E♭</td>
<td>The section is shortened to a 4 bar phrase formed by amalgamating and altering the first 8 bars.</td>
</tr>
<tr>
<td>b</td>
<td>31</td>
<td>E♭</td>
<td>The original 4 bars of the section are compressed into 3 bars for heightened intensity.</td>
</tr>
<tr>
<td>Coda</td>
<td>35-38</td>
<td>E♭</td>
<td>Over an E♭ pedal bass, the dotted rhythm of bar 8 is recalled and finally augmented in bars 37-38 for a written-out ritardando.</td>
</tr>
</tbody>
</table>

Like Beethoven’s short 28-bar Adagio molto which replaced the long Andante favori in his ‘Waldstein’ Sonata op. 53, Wieck-Schumann’s Adagio is deeply felt throughout its 38 bars. Its brevity may have been inspired by Beethoven’s, as she programmed the ‘Waldstein’ in a public concert in 1842 (De Vries, 1996, p. 362) and presumably had been practicing it for some time beforehand. When she added a slow movement and Rondo to her Sonatine in early 1842, the original second movement Scherzo was moved to the position of third movement. One reason for positioning the slow movement straight after the first was the evident desire to make clear the thematic connection between the two. The three repeated notes of the ‘codetta’ motif, last heard in
bars 212-217 at the end of the first movement, are transformed into the second movement opening theme.

A comparison of the first movement codetta bars 80-81 and the second movement theme makes clear that the relationship is mainly in the repeated notes, since the ‘codetta’ theme in the first movement may finish with a rise of a third, fourth or fifth, or even stay on the same note as in bars 36-37. In the first movement bars illustrated below, the interval of a rising fourth matches the second movement opening:

Example 5.27. Wieck-Schumann, Sonata, 1st mvt, bars 80-82; 2nd mvt, bars 1-4.

More importantly for its interpretation, the slow movement theme’s two-bar rise and fall over B♭-E♭-B♭ extends it into the rising fourth motif-theme (see Type 2, Example 3.27) which is then repeated up an octave in a decorated form. The movement’s character is revealed by the shape of the theme. An intimate closed circle of notes, B♭-E♭-D-C-B♭, is followed by a one-and-a-half octave rise to the top note E♭ to suggest the expansive feeling of love conveyed by the rising fourth motif in its song appearances.

Bar 5 varies the opening melody with a highly-inflected re-harmonisation in E♭ minor, accompanied by thickened, low-register chords. Its concept and realisation is more complex than a simple repeat in the minor after the fashion of Beethoven’s song *Freudvoll und Leidvoll* or Schubert’s *Lachen und Weinen*. A dramatic French sixth marks the phrase peak in bar 7.
Part of the beauty of the second movement stems from its long lines, spun out by avoiding the root position tonic chord of E\textsubscript{b} except as a passing quaver. A cadential E\textsubscript{b} bass note occurs only at the end of the first section in bar 13.

The opening theme’s three-note upbeat rhythm is shared by the modulating four-bar link into the B\textsubscript{b} middle section, by the middle section theme itself, and by a chromatic descent link from bar 24 into the reprise section:

Example 5. 28. Wieck-Schumann, Sonata, second movement, bars 17-20.

The reprise from bar 27 is shortened to just four bars of the first theme and a three-bar link into the coda. Like a brief happy reminiscence, it excludes any hint of the minor key which had darkened bars 5-8, although the sense of profundity is retained by the deep register of the chordal accompaniment. Its brevity is due to the first two phrases being merged into one by means of replacing the original bar 3 with bar 7’s figuration. The French sixth from bar 7 is omitted and recast as a less dramatic secondary dominant seventh with a suspended B\textsubscript{b} in bar 30. The linking bars 32-34 move immediately into a stringendo climax of three rising tiers, with the dotted rhythm of bars 8-11 compressed into a rhythmic diminution in bar 33. Recalling the harmonic structure of bars 10-12 - where diminished seventh chords, set up as if to modulate to G minor, are diverted instead to an A\textsubscript{b} major chord back into E\textsubscript{b} - the link bars 32-33 similarly have diminished seventh chords which pass through an A\textsubscript{b} chord in bar 33 before settling back into E\textsubscript{b} for the coda.

Over the coda’s E\textsubscript{b} pedal bass, the dotted rhythm of bar 8 is recalled and finally augmented in the penultimate bar to create a written-out ritardando. A repeated harmony incorporating the b6 note C\textsubscript{b} lends finality. Its inclusion may be designed to reflect the same diminished seventh chord over a pedal E\textsubscript{b} found in the fourth last bar of
Schumann’s *Schlummerlied*. The quotation from *Schlummerlied* at the end of section A1, omitted from the reprise, is discussed next in some detail as preparation for the following chapter on quotation.

*Schlummerlied quotation and song allusions*

Music is an art of time since it occupies a time-length, yet seldom can it refer to a specific date and event-in-time such as Wieck-Schumann achieved by quoting from Schumann’s *Schlummerlied* just a few weeks after it was written at Christmas 1841. The small piano piece *Schlummerlied* op. 124/16, “composed on Christmas afternoon” for Clara and baby Marie (Schumann & Schumann, 1993, p. 124), commemorated the significant occasion of the Schumanns’ first Christmas as parents. Undoubtedly, Wieck-Schumann’s quotation from it was intentional (Nauhaus, 1991, p. 7). The value Wieck-Schumann placed on *Schlummerlied* – surely a case of value by association – is demonstrated by the fact that it became one of her most frequently performed concert pieces (De Vries, 1996, p. 372).

Because the Sonata’s slow movement is musically weightier than Schumann’s charming but simple piece with its straightforward harmonies and repeated rocking rhythms, the material quoted from it gains a more potent force in its new setting. Consistent with the mood of the original’s title of *Slumber Song*, Wieck-Schumann turned the quotation’s harmony away from the chromatic G minor bars preceding it towards the calmer tonic key of E♭ by its end. Although Schumann’s harmony is altered, the quotation retains the same melodic pitches and rhythm as the original. The adagio tempo means that the semiquavers are actually a little slower than the original’s quaver notes:
Example 5.29. Schumann, Schlummerlied, bars 1-5; Wieck-Schumann, 2nd mvt, bars 12-13.

By altering the scale degree on which bar 3 begins, or altering the phrase’s final intervals to end on the tonic, Schumann was able to re-cast his phrase in bar 3 as part of several closing phrases, including the sixth last bar, in Schlummerlied. Such a structural use of the phrase served as a model for Wieck-Schumann in the Sonata, where the quotation forms the conclusion, like a closing theme, of section A.

At the behest of her daughters in the last year of her life, Wieck-Schumann wrote out some examples of typical improvised preludes of the kind she had always used in concerts to introduce specific works (Reich, 2001, p. 235). One was a prelude to Schlummerlied. As such a simple work does not need a prelude, its function - beyond setting a quiet and dreamy mood - must have been to draw attention to a work which might otherwise have been passed over; somewhat analogous to the way a fine ring setting could display a small gem to advantage.

In her introductory Prelude, Wieck-Schumann began by quoting only the melody of the first six bars of Schlummerlied. Its opening four-note ‘Kinderszenen’ motif is very suitable for a lullaby, and Schumann had used it for that purpose in Kinderszenen op. 15/12. Bars 3-4 of her Prelude to Schlummerlied contain the motif quoted in the Sonata, transposed in bars 8 and 17. The right hand of bar 8 is the same as that in sixth last bar of Schumann’s Schlummerlied:
Example 5. 30. Wieck-Schumann, Prelude to Schumann’s Schlummerlied, bars 1-8.

The fact that the Sonata was the first piano work written after Wieck-Schumann had returned to Lieder writing one year earlier may have a bearing on the style and content of the slow movement. Although its melodies have a wider melodic range of two octaves compared to her maximum range in Lieder of a thirteenth, the slow movement is enhanced by several song allusions in addition to the quotation from Schlummerlied. By alluding to Schumann’s Frauenliebe und Leben op. 42 (1840), Wieck-Schumann may have intended to imply text in honour of her husband. The melodic shape and the concept of the first phrase peak in the slow movement is remarkably close to Schumann’s Seit ich ihn gesehen op. 42/1 bars 7-9 with the words, “As in a waking dream his image hovers before me:"

Example 5. 31. Wieck-Schumann, Sonata, 2nd mvt, bars 2-4; Schumann, op. 42/1, bars 7-9.
The melody and bass of bars 6-8 of the slow movement, and especially their return in bars 29-31 with simpler harmony but without the bass octaves, are reminiscent of Schumann’s *Er der herrlichste von Allen* op. 42/2 bar 8 in the same key. The key of E\textsuperscript{b} is also that of *Du Ring an meinem Finger* op. 42/4 which remained one of Wieck-Schumann’s favourite songs to the end of her life (Litzmann, 1979, Vol. 2, p. 435). The line of poetry extols the future husband’s “clear mind and firm spirit.”

Example 5.32. Wieck-Schumann, Sonata, 2\textsuperscript{nd} mvt, bars 6-8, 29-31; Schumann, op. 42/2, bars 7-9.

Such allusions would have been appropriate, following the wedding of the previous year, 1840, and Marie’s birth a few months before the sonata was written. There was the precedent of Wieck-Schumann’s song *Die gute Nacht*, written six months before the Sonata for Robert’s birthday (see Chapter 6), alluding to Schumann’s song op. 42/7 about a mother’s joy in her new baby.

By means of the *Schlummerlied* quotation and allusions to *Frauenliebe* songs, the listener is brought into a much closer personal relationship with the music, as if he or she too were a participant in the family Christmas celebration which they commemorate.
Third Movement

In Nauhaus’s description of Wieck-Schumann’s Sonata, “The most fetching movement is undoubtedly the Scherzo: its melodic inventiveness, sprightly mood – contrasting with the elegiac tone of the E-minor Trio – and compellingly symmetrical formal design are irresistible” (1991, p. 7).

The Scherzo is a ternary form overall with internal rounded binary forms. Bars 1-12 and 13-40 are enclosed by repeat signs which are omitted in A2. Both the Ab and Bd digressions incorporate a dominant preparation. The Bd section ends with the iambic rhythm with which section a1 ends:

Example 5. 33. Wieck-Schumann, Sonata, Scherzo, form.

<table>
<thead>
<tr>
<th>Section</th>
<th>Bars</th>
<th>Keys</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>A1</td>
<td>1-40</td>
<td>G-e-G</td>
<td>Rounded binary</td>
</tr>
<tr>
<td>a1</td>
<td>1-12</td>
<td>G</td>
<td>:∥: Repeat</td>
</tr>
<tr>
<td>b</td>
<td>13-28</td>
<td>e-G</td>
<td>Repeat</td>
</tr>
<tr>
<td>a2</td>
<td>29-40</td>
<td>G</td>
<td>:∥ Repeat</td>
</tr>
<tr>
<td>B Trio</td>
<td>41-84</td>
<td>e-a-e</td>
<td>Rounded binary</td>
</tr>
<tr>
<td>c1</td>
<td>41-48</td>
<td>e</td>
<td></td>
</tr>
<tr>
<td>c2</td>
<td>49-56</td>
<td>e</td>
<td>Variant of c1</td>
</tr>
<tr>
<td>d</td>
<td>57-68</td>
<td>a-e</td>
<td>Inverted variant of c1</td>
</tr>
<tr>
<td>c2</td>
<td>69-76</td>
<td>e</td>
<td>Chromatic descent to</td>
</tr>
<tr>
<td>c1</td>
<td>77-84</td>
<td>e</td>
<td></td>
</tr>
<tr>
<td>A2</td>
<td>85-126</td>
<td>G-e-G</td>
<td>Rounded binary</td>
</tr>
<tr>
<td>a1</td>
<td>85-96</td>
<td>G</td>
<td></td>
</tr>
<tr>
<td>b</td>
<td>96-112</td>
<td>e-G</td>
<td></td>
</tr>
<tr>
<td>a2</td>
<td>113-126</td>
<td>G</td>
<td></td>
</tr>
</tbody>
</table>

Several themes in the Scherzo are given asymmetrical phrasing to counterbalance the general symmetry; for example the five-plus-three bar phrasing over bars 57-64 (standardised to four-plus-four bars in the op. 15/4 version). The main theme itself is structured in five-plus-seven bars, perhaps in order to insert in bar 8 the first of several reminiscences of the ‘codetta’ motif’s repeated notes. Staccato throughout, except for the opening minim note D, the first theme is a reminder of the scherzando staccato character of part of the first movement’s second subject:
A number of the Sonata’s unifying motifs reappear in the Scherzo besides the ‘codetta’ motif. The Scherzo opens with a quotation from one of the first movement’s second subject area themes (bars 30-31) with which it shares the following features: a melody which rises a fourth by step before falling a sixth in its second bar, the same time values, and three-part writing with descending lower voices moving in parallel thirds. It was pointed out earlier in the discussion of Example 3.52 that the first five melody notes are a retrograde of the ‘Kinderszenen’ motif whose incorporation may be intended to follow up the Schlummerlied quotation with a second reference to baby Marie:

Another unifying motif is the contour of the rising fourth, from the opening of the second movement, which appears in a decorated re-statement of the Trio theme:

An additional recurring motif is the descending second motif prominent in the first and last movement’s opening themes. Mostly in slurred pairs, it is a feature of the
Trio in bars 49-52, 53-55, 69-72 and 73-75. It is treated in the same way as most of the Scherzo themes with three-part writing and a descending double thirds bass. The melody is a decorated ‘Clara’ theme:

Example 5. 37. Wieck-Schumann, Sonata, Scherzo, bars 48-52.

|\[\text{Example 5. 37. Wieck-Schumann, Sonata, Scherzo, bars 48-52.} |\]

An adjustment of the double thirds accompaniment in bars 73-75 yields a chromatic descent, mostly over a pedal bass, into c2 to end the B section.

The Trio section themes can be regarded as variants of one idea. Bar 57 is an approximate mirror of the Trio’s first theme from bar 41. In both, accents mark the three repeated notes of the ‘codetta’ motif.

Example 5. 38. Wieck-Schumann, Sonata, Scherzo, bars 41-44, 57-60.

|\[\text{Example 5. 38. Wieck-Schumann, Sonata, Scherzo, bars 41-44, 57-60.} |\]

It is clear that these accents intentionally highlight the motivic connections specific to the Sonata. They do not appear in the op. 15/4 version of the Scherzo where they would be enigmatic and uncharacteristic without reference to the ‘codetta’ motif in the preceding two movements. The autograph version of the following bars of the Scherzo, illustrated in the textual commentary by Nauhaus (1991, p. 36), makes the ‘codetta’ motif reference still clearer by showing its originally-planned emphasis through octave doublings which were later crossed out:
The details linking the Scherzo thematically to the other movements are important because of the Scherzo’s changes of style. These include greater diatonicism as well as a thinner keyboard texture which would enable most of it to be played by a string trio. The changes are part of a scherzo’s function in a sonata: it provides “the strong contrast of its neat, highly articulated sections to the more involved, continuously extended patterns of the other movements” (LaRue, 1970, p. 217). Musically direct, in the way of a Schubert or Beethoven scherzo, Wieck-Schumann’s Scherzo alternates equally delicate charm and melancholy. Its playful qualities include the *poco a poco ritenuto* over the last two lines followed by an unexpected rapid final cadence marked *Schnell*, suggesting an operatic character exiting the stage in laughter. An effect Wieck-Schumann repeated in a number of compositions, here it is most like the ending of the *Romance* op. 21/2.

Wieck-Schumann may have published the Scherzo as a separate piece in op. 15 with the thought of a three-movement performance of her Sonata, along the lines of Schumann’s suggestion to perform his G minor Sonata with its Scherzo omitted (Schumann & Schumann, 1996, p. 495). Its inclusion in her Sonata is an excursion, the inclusion of which makes it a more interestingly episodic work.

The Scherzo remained popular for many years, and was played frequently in concerts with great success by Marie Wieck, who wrote that she was constantly asked to repeat it (Nauhaus, 1991, p. 8). Contemporary audiences, in the writer’s experience, are also very much struck by the Scherzo on first hearing the Sonata.
Fourth movement

In writing her fourth movement, Wieck-Schumann may have recalled Schumann’s 1838 criticism of the conventional last movement rondo: “I know that even the best masters close similarly, I mean by way of a merry rondo. However, if I had composed a powerful and serious work, I would wish also to end it that way” (present author’s translation; cited without translation in Newcomb, 1987, p. 171, note 32). Her Rondo fits Schumann’s concept by possessing a weightiness and serious musical development worthy of, and therefore balancing, the Sonata as a whole. It has a richly chromatic harmony, with pedals and implied pedals, appoggiaturas and suspensions. Secondary chords and discords of tritones, minor ninths and diminished sevenths are given prominence.

Kimber’s criticism of Wieck-Schumann’s Rondo recalls the poor early reception of Bach’s A minor Fugue Book 1. The Fugue shares with the Rondo an anapest rhythmic cell for its main idea and also develops an insistent character, as the Rondo does through the cumulative effect of its returning theme. Both Forkel and Spitta considered the Bach Fugue ‘pedantic and lacking in imagination.’ But, as subsequent scholars and performers have revealed, the unrelenting anapest rhythm is what the affect of the piece is all about. It is the formidable force in defining the character of the Fugue.

To be sure it is a long and difficult Fugue and demands considerable ingenuity and skill to shape the architecture, plan dynamic contrasts, and develop and sustain emotional tension through to the powerful finale (Engels, 2006, p. 160-1).

Engels’s description of the requirements for interpreting and performing the Fugue apply equally well to Wieck-Schumann’s Rondo, although the musical style is much more varied than that of a fugue. It can be added that both the Fugue and the Rondo are extremely satisfying works to perform. It may not be coincidental that in April of the same year 1841 that the Sonata was begun, Schumann had noted that Wieck-Schumann played “the great Fugue in A Minor of Bach from memory in such a way that I was amazed” (Schumann & Schumann, 1993, p. 75).

Far from being treated formulaically, the rondo form serves a particular purpose for the final movement of the Sonata. Its sections are varied and shortened at each
appearance to give an increasing tautness and build-up to the whole movement leading to its brief and headlong coda. In this way, theme repetition creates a spiral shape as the Rondo progresses and the themes become progressively closer in a foreshortening effect:

A1……..54 bars  B1 .....56 bars
A2……..44 bars  B2 .....44 bars
A3……..21 bars  Coda … 16 bars

The overall form is a rondo ABABA with a brief coda, also known as a two-episode rondo or an expanded ternary form. Nauhaus considered the movement a sonata-rondo (1991, p. 7). However, besides the lack of a central C section, there is no ‘recapitulation’ in the tonic of the second B section, which instead returns in the dominant in place of the first B section’s submediant key. Replacing a central C section are developmental episodes within both the A and B sections. This recalls the treatment of the Concerto op. 7’s last movement, which Chissell classified as “an extended sonata-rondo, with well-sustained development of its first and second subjects in lieu of the easier alternative of a new central episode” (1983, p. 38).

The Rondo is a mosaic of small, closely-related units. In order to track and describe alterations or omissions as the form evolves across the five major sections plus coda, some eight-bar subsections or short links have been labelled separately in lower case letters:

Example 5. 40. Wieck-Schumann, Sonata, Rondo, form, schematic overview.

<table>
<thead>
<tr>
<th>A1</th>
<th>B1</th>
<th>A2</th>
<th>B2</th>
<th>A3</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>B</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>a</td>
<td>b</td>
<td>c</td>
<td>d</td>
<td>e</td>
<td>a</td>
</tr>
<tr>
<td>f</td>
<td>g</td>
<td>e</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>G minor</td>
<td>E♭</td>
<td>G minor</td>
<td>B♭</td>
<td>G minor</td>
<td>G minor</td>
</tr>
</tbody>
</table>


Example 5.41. Wieck-Schumann, Sonata, Rondo, A1 section.

<table>
<thead>
<tr>
<th>Section</th>
<th>Bars</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>A1</td>
<td>1-54</td>
<td><strong>G minor.</strong> Rounded binary form: each Aa is a self-contained, equal-sized 8-bar period ending with a perfect authentic cadence. The Bd and Be sections develop A’s material, and close with imperfect cadences.</td>
</tr>
<tr>
<td>Aa1</td>
<td>1-8</td>
<td>The movement opens with a soaring three-tiered theme which has a falling-second ‘sigh’ motif after each upward leap.</td>
</tr>
<tr>
<td>Ab1</td>
<td>8-16</td>
<td>A variant of Aa with a chromatically falling melody. The same harmonies from bars 1-2 are repeated, but compressed into one bar.</td>
</tr>
<tr>
<td>Ac1</td>
<td>16-22</td>
<td>A codetta outlines a decorated repeated-note closing motif based on the opening theme’s ‘sigh’ notes E\textsuperscript{b}-D and A\textsuperscript{b}-G. Repeated V-I cadential figures close the section.</td>
</tr>
<tr>
<td>Bd1</td>
<td>23-35</td>
<td>A sectional variant of the main theme. Like Aa, it is made up of two parallel phrases derived from the A theme without its downward slurred notes.</td>
</tr>
<tr>
<td>Be1</td>
<td>35-39</td>
<td>The dominant preparation for the first theme’s return is a three-tiered variant of the first theme in a retrograde shape in bars 35-36, repeated in 37-38 (see Example 5.47).</td>
</tr>
<tr>
<td>Aa2</td>
<td>39-47</td>
<td>First theme. Its variant section Ab1 is omitted.</td>
</tr>
<tr>
<td>Ac2</td>
<td>47-54</td>
<td>The codetta section is one bar shorter than Ac1, but a bar’s silence is added in bar 54.</td>
</tr>
</tbody>
</table>

The aural impression of the Rondo is one of thematic variety, but it is a variety based on ideas derived from the rest of the Sonata. These include a three-tier rise first theme, the concept of a fantasy-episode in sections Bg1 and Bg2 and two quotations of four bars from the first movement. Wieck-Schumann’s transformative skills ensure that the effect is quite different to the first movement, despite the recurrences of some of its melodic shapes and strategies. Nauhaus noted the effectiveness of the “virtuoso final movement, which bears undisguised thematic references to the Allegro [first movement]” (1991, p. 7).

Derivations from the first movement’s first theme are shown as they develop in the Rondo A sections and the coda:

---

1 The Rondo’s first theme also shares gestures with the theme of Mozart’s G minor Symphony No. 40 such as the repeated minor seconds ‘sighs’ and upward sixth leaps. Wieck-Schumann had written enthusiastically of the Symphony in December, 1838 (Schumann & Schumann, 1994, p. 336).
Example 5.42. Wieck-Schumann, Sonata, first mvt. and Rondo theme derivations.

Short rhythmic bursts of the theme’s rapid double upbeat rhythm give the first paragraph a strong forward impulse. Wide intervals establish a mood of disquiet, especially at the phrase peak in bar 3 where the last upward leap of a diminished fifth forms a minor ninth with the bass.

Example 5.43. Wieck-Schumann, Sonata, Rondo, bars 1-4.

The opening piano intervals of the revised version of Wieck-Schumann’s song *Sie liebten sich beide* op. 13/2 are self-quoted from the Rondo (Nauhaus, 1991, p. 7). The
musical similarity is one of the reasons mentioned earlier for concluding that Wieck-Schumann had decided not to publish her Sonata:

Example 5. 44. Wieck-Schumann, *Sie liebten sich beide* op. 13/2.

Although there is no likelihood that Chopin ever saw Wieck-Schumann’s Sonata, he used a similar chromatic idea to the Rondo bars 8-10 for the opening of his last Mazurka, written about seven years later in 1849. The parallels, including the melody of minor seconds and upward sixths and the similar harmonic progressions, show a measure of style convergence between the two composers. The repeat of bar 1’s chromatic II chord harmonisation again promises a brief lifting of the spirits in bar 9, denied by the chromatic fall:

Example 5. 45. Chopin, Mazurka op. 68/4, bars 1-4.

Example 5. 46. Wieck-Schumann, Sonata, Rondo, bars 8-10.
The dominant preparation link in bars 35-39 is a reversed descending shape of the ascending first theme which appears immediately afterwards in bar 39. This can be compared with the similar strategy in the first movement where bar 7 has the features of the first six bars in a retrograde order (Example 5.9).

Example 5.47. Wieck-Schumann, Sonata, Rondo, comparison of bars 1-2 and 35-37.

Example 5.48. Wieck-Schumann, Sonata, Rondo, B1 section.

<table>
<thead>
<tr>
<th>Section</th>
<th>Bars</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>B1</td>
<td>55-111</td>
<td>Eb major.</td>
</tr>
<tr>
<td>Bf1</td>
<td>55-62</td>
<td>The ‘Rondo’ motif, G-A\textsuperscript{b}-C-B\textsuperscript{b}, is followed in bars 56 by the first movement’s ‘Clara’ theme second subject with its same harmony. An authentic cadence closes bar 62.</td>
</tr>
<tr>
<td></td>
<td>62-66</td>
<td>A short link.</td>
</tr>
<tr>
<td></td>
<td>66-76</td>
<td>A subsection inverts bar 56 and develops it. There is a perfect cadence ending.</td>
</tr>
<tr>
<td>Bg1</td>
<td>76-98</td>
<td>Episode. The first idea is a closed two-bar theme beginning and ending in E\textsuperscript{b} like the first movement second subject; the second idea is the quotation in bars 94-98 of the first movement’s bars 163-167.</td>
</tr>
<tr>
<td></td>
<td>98-106</td>
<td>Link: a codetta-sounding version of bar 76 appears over E\textsuperscript{b} pedal points in bars 98-103, then over D pedals as a dominant preparation for the next section A2.</td>
</tr>
<tr>
<td>Be2</td>
<td>106-111</td>
<td>The codetta is the same as subsection Be1, bars 35-39, in section A1.</td>
</tr>
</tbody>
</table>

After the ritornello-like return of the Aa theme and a full bar’s silence, the first contrasting B1 section begins at bar 55. In the submediant key of E\textsuperscript{b}, it introduces the contour which was labelled the ‘Rondo’ motif in Example 3.39. Without the upbeat, the new theme’s rhythm has become dactylic to match the first movement’s opening bar. Once the change of mood is set, the first theme’s two-note upbeat is brought back in bars...
62-66 and 85-90. Section Bf1 continues with another importation, that of the second subject from the first movement. Its ‘Clara’ theme is integrated by means of an upward sixth leap - a major sixth version of the leap opening the Rondo:

Example 5. 49. Wieck-Schumann, Sonata, 1st mvt, bars 26-27; Rondo, bars 55-57.

The new key and motif bring a contrasting mood of confidence after the darker opening section with its falling sigh motifs. The three repeated notes of the ‘codetta’ motif (Type 4) from the first and second movements appear again from bar 57:

Example 5. 50. Wieck-Schumann, Sonata, Rondo, bars 55-58.

Reynolds’s hypothesis that Wieck-Schumann’s Bf1 section theme was quoted in later songs by Schumann and Brahms is not fully convincing (2003, pp. 96-97). Unlike Wieck-Schumann’s theme which begins on the third scale degree, the others begin on the tonic with a whole-tone distance to the second note:
Neither Brahms’s nor Schumann’s song expresses the joyful ‘leap of the spirits’ of Wieck-Schumann’s theme. Brahms’s leap of a sixth is explainable as suggesting the distance of “far over the sea” of its poem and Schumann’s sixth as painting the word “mountains”. In the absence of other corroborating points, it seems more reasonable to assume a use of similar contour shapes rather than quotations of Wieck-Schumann’s Sonata.

Of the B1 subsections, the most important is a parallel of the first movement’s enclosed fantasy-episode beginning in bar 76. Although the tempo does not speed up as it did in the first movement, it shares the same key of $E^b$ and a similar character. Built on a toccata-like semiquaver pattern, from bar 85 it too recalls the first movement’s ‘codetta’ motif pattern of three repeated notes in rhythmic diminution. The illustrated bars 88-91 below can be compared with the first movement development bars 90-91 having the same rhythm of a dual upbeat, but in crotchets:

Example 5. 52. Wieck-Schumann, Sonata, Rondo, bars 88-91.
Of particular importance in this section is the literal recall in bars 94-98 of the first movement bars 163-167, with the melody transposed exactly, the same harmony and even approximately the same speed:

Example 5. 53. Wieck-Schumann, Sonata, Rondo, bars 94-98.

Example 5. 54. Wieck-Schumann, Sonata, first movement, bars 163-167.

Several chords are used as portals into and out of sections in the Rondo. A French sixth on E\textsuperscript{b} is the means of modulating to G minor in bar 80. After further modulations, the French sixth is repeated in bar 102 as the link back to G minor and the Rondo’s A theme. Harmonic repetition helps to anchor and give definition to the highly embellished right hand figuration, a version of the ‘link’ motif:

Example 5. 55. Wieck-Schumann, Sonata, Rondo, bars 78-82.
Example 5. 56. Wieck-Schumann, Sonata, Rondo, A2 section.

<table>
<thead>
<tr>
<th>Section</th>
<th>Bars</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>A2</td>
<td>111-155</td>
<td>G minor.</td>
</tr>
<tr>
<td>Aa3</td>
<td>111-119</td>
<td>First theme.</td>
</tr>
<tr>
<td>Ab2</td>
<td>119-127</td>
<td>Its variant, as in Ab1, section A1.</td>
</tr>
<tr>
<td>Ac3</td>
<td>127-133</td>
<td>The codetta is in the Ac1 form of bars 16-22, not the shortened form of Ac2.</td>
</tr>
<tr>
<td>Bd2</td>
<td>134-142</td>
<td>The same sectional variant of the main theme is repeated from Bd1.</td>
</tr>
<tr>
<td></td>
<td>142-155</td>
<td>Varied from Bd1 by modulating earlier, the section is extended from bar 146 with a new dominant preparation on F in bars 146-155. The return of the main theme as in section Aa is omitted, and the music moves straight into section B2 without the bar’s rest found in the A1 section’s bar 54.</td>
</tr>
</tbody>
</table>

In the B2 section, the episode is considerably altered from its earlier appearance in bars 76-98. The quotation from the first movement is shifted and now introduces section Bg2 as a transition section in bars 179-185. This is a reversal of the quotation’s position near the end of Bg1. The quotation itself has now become an allusion, as some intervals are altered in order to modulate from E♭ major to B♭ by sequences:

Example 5. 57. Wieck-Schumann, Sonata, Rondo, B2 section.

<table>
<thead>
<tr>
<th>Section</th>
<th>Bars</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>B2</td>
<td>156-200</td>
<td>B♭ major.</td>
</tr>
<tr>
<td>Bf2</td>
<td>156</td>
<td>‘Rondo’ theme.</td>
</tr>
<tr>
<td></td>
<td>163</td>
<td>A varied link leading towards the episode.</td>
</tr>
<tr>
<td></td>
<td>179</td>
<td>The sequence of ideas in these sections is re-ordered. The quotation from first movement appears now in a modulating variant serving as a through-composed transition into Bg2.</td>
</tr>
<tr>
<td>Bg2</td>
<td>183</td>
<td>This section opens as before with the first idea from Bg1. The quotation is shifted to the previous section to serve as an introductory link (the same function it had in the first movement). The middle idea now comes last at bar 194. The link (formerly bars 98-106) is omitted.</td>
</tr>
<tr>
<td>Bc</td>
<td>199</td>
<td>The codetta is very shortened; it amalgamates cadential repetitions of Ac bars 20-21 with cadence bars 35-36 and their right hand repeated notes C#-D.</td>
</tr>
</tbody>
</table>
Example 5.58. Wieck-Schumann, Sonata, Rondo, A3 section.

<table>
<thead>
<tr>
<th>Section</th>
<th>Bars</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>A3</td>
<td>200-222</td>
<td>G minor.</td>
</tr>
<tr>
<td>Aa 4</td>
<td>200</td>
<td>First theme.</td>
</tr>
<tr>
<td>Ab 3</td>
<td>208</td>
<td>Its variant.</td>
</tr>
<tr>
<td>Ac 4</td>
<td>216</td>
<td>The last note of the codetta is the first note of the coda at bar 222.</td>
</tr>
</tbody>
</table>

Example 5.59. Wieck-Schumann, Sonata, Rondo, coda.

<table>
<thead>
<tr>
<th>Coda</th>
<th>Bars</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>222-237</td>
<td>G minor. Animato. The coda is a sixteen-bar extension rather than a discrete section. Its first 8 bars have a melodic outline derived from the first theme. They are followed by 4 bars derived from bars 199-200 of the codetta variant Bc. A miniature ‘cyclic’ recall is created at the end by including the initial first movement ‘Sonata’ motif as the top voice $\text{B}<em>b^\text{F}</em>#^\text{G}$ in the cadence before the final two G minor chords.</td>
</tr>
</tbody>
</table>

In the brief coda, Wieck-Schumann again compressed the Rondo’s first theme, retaining its wide-spread strong intervals but not the softer, sighing falling seconds. The quavers of the first theme are replaced with continuous semiquavers for rhythmic drive. Harmonic drive is provided by a repeated Neapolitan cadence in the first few bars.

Building a musically integrated coda with an intense urgency but without a brilliant display was a deliberate strategy. In later years Wieck-Schumann wrote to Brahms expressing dissatisfaction with the last movement ending of his First Symphony in the version he had sent her:

from a musical point of view the presto shows a sudden falling away when compared with the splendid climax which precedes it. The tempo increases, but not the actual feeling, and the whole thing seems not so much a natural out-come of what has gone before, as added in order that there may be a brilliant ending (Litzmann, 1979, Vol. 2, p. 322).

As shown in Example 5.42, the coda integrates thematic elements of both the Sonata’s first and last movements themes in order to provide the “natural out-come” of which Wieck-Schumann had written to Brahms.

The fourth movement is an impressive display of imaginative fecundity in devising and handling spontaneous-sounding, but closely related variants on a number of
ideas found throughout the Sonata. Its themes are largely based on permutations or self-quotations of thematic material from the first movement. Together, they give the Sonata a significant number of inter-relationships.

A summary of relationships throughout the Sonata

In the same year of 1841 that Wieck-Schumann began composing her Sonata, Schumann reviewed a contrasting conception in Chopin’s B♭ minor Sonata: “He calls it a ‘sonata.’ One might regard this as capricious, if not downright presumptuous, for he has simply tied together four of his most unruly children” (Plantinga, 1976, p. 232). Unlike Chopin, Wieck-Schumann preferred to integrate motivic and cyclic recalls into her Sonata. As Schumann had written in 1832 of multi-movement works, a composer “no longer persisted in developing a thematic idea only within one movement; one concealed this idea in other shapes and modifications in subsequent movements as well” (cited in Reynolds, 2003, p. 164).

Much of the Sonata’s material is derived from the first movement. An obvious example is the repeated three-note motif in the first and second movements (Nauhaus, 1991, p. 7), which, as this study has shown, extends to the accented rhythm of the Scherzo Trio bars 43 and 59 and to the Rondo bars 57-58 and 85-91. Wieck-Schumann’s sensitivity to contours is demonstrated by the three-staged rises of the principal themes of all but the third movement. Although in the second movement the tiers are less evident in the rises to E♭, A♭ then E♭ within the first three bars, all three movements certainly describe an upward trajectory of around one and a half octaves in their first ideas.

Another motif appearing in each movement of the Sonata is a group of descending seconds, often arranged in slurred pairs, deriving from bars 4-6 of the first movement. In this slurred form, the motif occurs in the Scherzo Trio where the ‘Clara’ theme is presented in this way. The ‘Clara’ theme from the first movement’s second subject is another theme which is traceable in every movement:
Example 5.60. Wieck-Schumann, Sonata, ‘Clara’ theme relationships.

Each movement has a chromatic descent at a structural point, although it is less noticeable in the Rondo. The theme of the Rondo section A1 from the end of bar 8 begins essentially as a chromatic descent. There is a lively, almost unbroken melodic chromatic rise towards the dominant key of B\textsuperscript{b} in the transition bars 150-155 leading into section B2.

While several aspects of the first movement’s first subject are developed within later themes, its rhythm too has importance as the following Example 5.61 demonstrates. Bar numbers in each movement allow the rhythmic evolution and changes from the long-short-short-short pattern of the first subject to be followed in later appearances in each movement:
Example 5.61. Wieck-Schumann, Sonata, rhythmic relationships.

<table>
<thead>
<tr>
<th>Theme rhythms</th>
<th>First movement</th>
<th>Second mvt</th>
<th>Scherzo</th>
<th>Rondo</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>First theme 1, 123; link 17ff., 37; devpt 98-103, 115-118</td>
<td>Development 90-93</td>
<td></td>
<td>B1 theme 55, 156</td>
</tr>
<tr>
<td></td>
<td>36-37, 68. Closing theme 70-85; link 86-87</td>
<td></td>
<td>LH 13-14; 43-44, 59-60</td>
<td>58-59, 84-85</td>
</tr>
<tr>
<td></td>
<td>Decorated variant first theme 6</td>
<td>Themes, 1, 17; links 13</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Second group themes 30</td>
<td>Main theme 1, 85</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>First theme 3; link motif 20ff; second theme 26-29; devpt 104-111; coda 193ff, 204, 208</td>
<td>Links 18, 20 (in 16th notes)</td>
<td>Ab section 13</td>
<td>Bg section 76ff. (16th notes)</td>
</tr>
<tr>
<td></td>
<td>Link 42-43; coda 210-211; augmented 88-89</td>
<td>Variant of trio theme 49-52</td>
<td></td>
<td>Ab, Ac themes 8-19</td>
</tr>
<tr>
<td></td>
<td>First theme 2</td>
<td>Second idea 8, 31-33; 35-36; augmented 37-38</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Further relationships between the movements of the Sonata are summarised in the following paragraphs, beginning with the outer movements. It has been noted that their episodic sections mirror each other across the work as striking rhapsodic features. The
episode in the first movement is an original and distinctive treatment, transforming the Sonata stylistically, structurally and in mood. It adds both charm and exuberance as it wings its way over a wide keyboard range and to distantly colourful keys like B major (enharmonic bVI in E♭). A similar bright mood is designed for the improvisatory-like episode in the last movement with its cyclic self-quotations from the first movement.

Part of the thematic development of the first movement’s opening theme is postponed until the final movement of the Sonata. In the first movement, the opening melodic fall of a sixth from B♭ to D over bars 1-2 sets a pattern, not only for the second subject’s twin falls of a sixth over bars 26-28, but also for the inversion in the Rondo’s opening of a rising sixth from D to B♭. A free retrograde of their main themes has been illustrated in both the first movement bars 7-10 and in the Rondo bars 35-39. The Rondo partly follows the overall key contrast of the first movement, from tonic G minor to the submediant E♭ major in the first B section.

Recurrent harmonies unify the Sonata, binding especially the first and last movements. Secondary diminished sevenths, half-diminished and secondary dominant chords are characteristic, for instance in the second movement bars 32-33 as part of a sequence. They occur as a harmonic pattern in the first movement in bars 31-32, repeated several times in subsequent bars:

Example 5. 62. Wieck-Schumann, Sonata, first movement, bars 31-34.

The diminished seventh, especially as a pre-dominant cadential chord, permeates the first movement, in the first subject, second subject and linking sections:
Example 5. 63. Wieck-Schumann, Sonata, first movement, diminished 7th functions.

First movement bars 26-27:

First movement bars 165-167:

The Rondo sets up the diminished seventh as a feature in the first four bars and repeats it many times in the course of the movement, also as a secondary pre-dominant chord:

Example 5. 64. Wieck-Schumann, Sonata, Rondo, vii\(^7\) as a pre-dominant chord.

Bars 30-35:

The episode opening from bar 76 repeats the harmony of the first movement second subject in the same key (see Example 5.11). Bars 78-79:

The same harmonic idea in bars 154-156 leads into section Bf2:

Although connections exist between the first and third movements, their different styles tend to conceal them. One relationship is found in the left hand of bar 13 which
inverts the Scherzo’s opening four notes. Presumably it is also an intentional reference to the first movement theme and possibly to Schumann’s G minor Sonata’s opening theme:

Example 5. 65. Wieck-Schumann, Sonata, Scherzo, bars 13-14; 1st mvt bars 1-2.

There are intervallic relationships between the second movement and the Rondo’s B1 theme. Common elements are a rising fourth, rising sixth and leaping seventh followed by the descent characteristic of the ‘Clara’ theme, deriving from the first movement’s second subject:

Example 5. 66. Wieck-Schumann, Sonata, 2nd mvt and Rondo thematic relationships.

The handling of quotation and recalls in the second and fourth movements is characteristic. Although they are very close in harmony as well as melody, Wieck-Schumann’s fourth movement quotation-recalls are disguised by the naturalness with which they emerge then blend back into the material surrounding them, as if they were composed for and belong to the Rondo alone. This is equally true of her handling of the Schumann Schlummerlied quotation in the second movement which sounds so perfectly assimilated into its context that it is camouflaged and could go unnoticed but for biographical clues and the proximity to the date Schlummerlied was written.
Finally, the first, third and fourth movement endings share the element of surprise. The Scherzo finishes with two *a tempo* chords marked *Schnell* after a long *ritenuto* – a quick gesture like that of a conjurer ending an act. The first movement returns to four bars of *a tempo* after eight slower bars and the Rondo exits the stage in an intense 16-bar burst of increased speed.

**Performance notes**

Except for the Scherzo, the Sonata was never prepared or revised for publication by Wieck-Schumann. Accordingly, it requires some editing by the performer. There are few dynamic markings overall, and there are a number of dissimilarities in phrasing and altered notes in parallel passages in the first and last movements. This could be explained partly by the impressively rapid composition rate, with each pair of movements completed in around seven to fourteen days (Nauhaus, 1991, p. 6). It is still more impressive given the high standard of detailed motivic interrelationship within and between movements, and in view of the composer’s performances and other commitments at the same time. On the other hand, a rapid completion of a composition was not unusual for Wieck-Schumann and some discrepancies may be intentional alterations.

The Breitkopf & Härtel edition of the Sonata differs in several instances from the very clear autograph held in the Robert Schumann Haus in Zwickau. In the first movement, the autograph shows a different reading for bar 199 which is printed as a repetition of bar 195 in the Breitkopf score. The autograph gives the second beat of the bar as E₅ in the right hand – which the editor, Nauhaus, considered a writing slip (Textual commentary, p. 35) – in place of the printed E natural. However, there is also no # sign in front of the left hand C bass note. Read as E₅ and C, the result is a delightful aural Neapolitan sixth progression of N₆-passing note iv-V to the third beat of the bar. It is worth considering it as a reading, for it conforms to Wieck-Schumann’s concept of varying repetitions in a work. Another example of this practice is found in the middle appearance of the main Rondo theme in bars 123-124, where it is re-written from its first appearance in an analogous way to the re-arrangement of the first movement’s bar 199.
The autograph gives a different impression of the dynamics in several places. The most important is found in the first movement in bar 133 where the $p$ is placed under the lower voice imitation beginning on the second quaver of the bar. This placement suggests that $p$ applies only to the lower voices, and that the upper voice would remain $f$ from the indication in bar 132 to at least the middle of bar 136. It makes much better sense of the accents in the upper voice which are difficult to interpret softly as the Breitkopf edition directs abruptly from bar 133 onwards. Although it is not marked, presumably the linking scale of six notes in bar 136 would revert to $p$ in both hands, as in bar 14.

There are a several small differences in the first movement, which may affect a performer’s intentions; for example the *Tranquillo* of bar 70 and the $pp$ in bar 193 are placed right at the start of their respective bars, not part-way into the bar as marked in the score. Bar 166 in the first movement of the edition has a misprint, omitting the $\#$ in front of the fourth-beat $F$. $F\#$ is clear in the autograph.

The phrasing of the Rondo third bar is incorrect in the edition. In the autograph the right hand $A^b$-$G$ is slurred and a new phrase is clearly marked beginning on the $E^b$ immediately following the $G$; that is from the third last semiquaver of the bar. This preserves the slurring of the sigh motif, so important throughout the movement, in each of the first three bars of the theme.

The placement of notes between the hands has been standardised in the printed score for ease of reading and differs considerably from the autograph, particularly in the last movement. Chords are often spread across two staves in the autograph, including some places where they would be played by one hand. It is in such a situation that a discrepancy appears in the reading of the notes of bar 199 in the last movement. The printed score gives two Es instead of Cs in the left hand chords, on analogy with bars 109-110. The second note in the right hand autograph appears as D, not C. Retaining Wieck-Schumann’s writing of the left hand chords across into upper stave, the autograph reading is as follows:
Again, restoring the autograph chords of bars 109-110 with their harmonic tension and discord between the held C and C# would be in keeping with Wieck-Schumann’s principles. As well, the concept of oscillating semitones is a well-established technique in her works, especially in transition sections like the Rondo bars 199-200. Cases of oscillating seconds include the Romance op. 5/3 bars 53-55, the Konzertsatz bars 65-69 and Quatre pièce fugitives op. 15/1 bars 27-31 (see Appendix 4).

**Interpretation**

Because relationships are so labyrinthine in this Sonata, analytical comment can be useful before the work is taught or learnt. Analysis is only one aspect of the appreciation of the Sonata. As with other compositions, particularly of the Romantics, it comes to life fully only when performed with a sympathetic heart and an informed mind. As P. Valéry, French poet and philosopher, said: “A work of music, which is only a piece of writing, is a cheque drawn on the fund of talent of a possible performer” (cited in Bernac, 1970, p. 1).

Criticisms of the Sonata which could be made by a performer are that the writing in the first and fourth movements is dense and difficult to handle. On many occasions, wide hand stretches are called for at fast speeds. Technically these hurdles would be lessened in the Rondo by following Nauhaus’s advice that it should not be taken too fast in view of the fact that its first theme appears in the op. 13/2 second version of Sie liebten sich beide (1991, p. 7). Musically, however, this advice is debateable since the first version of the song is marked adagio. The relationship between the two works need not undermine the restless Rondo but can be limited to stressing the shared poignancy of harmonies and intervals. Importantly, because of the Rondo’s self-quotation recall from
the *animato* link into the first movement’s episode, a similar lively speed and matching exuberance will make the recall clear.

To avoid having the *Animato* coda sound as if added on, the present writer finds that the Rondo works best taken generally lightly and rather driven in speed, around crotchet = 88 (sometimes faster, sometimes slower; perhaps 92 to open, and perhaps 84 in the B1 section in E♭). If the old military dictum about getting over heavy ground as lightly as possible is followed – for the movement is a thicket of semiquavers – a faster speed will prevent it sounding ponderous and allow the listener to recall Hanslick’s admiration for Wieck-Schumann’s dazzling facility in performing delicate fast movements (Chissell, 1983, p. 142). Such an image applies more to the third than the fourth movement, but is still helpful for the performer to bear in mind.

As a dense bass texture is used metaphorically to signify depth of feeling in several songs (for example, *Ich stand in dunklen Träumen* op. 13/1 bars 15-17), such passages could be studied in preparing the interpretation of similar places, especially in the Sonata’s second movement. In the autograph, the second subject of the first movement is clearly marked staccato only in the second bar. Bar 26 can be played with an expressive legato typical of a lyrical ‘Clara’ theme in its suspended-note form.

The performer can play an important role in realising the concept of the Rondo as a cumulative structure by building it up from a soft first theme appearance and intensifying it by contrasts, from the ardent lyrical expression of the B sections, to the fast and forceful climax of the *Animato* coda. As the last movement has dynamic markings only for the first 23 bars of the total 237, the performer might consider planning dynamics and musical tension as a series of ascending plateaux with each appearance of the main theme somewhat louder than the last. The result would be *p-mf-f* for each A section in bars 1, 111 and 201 and *ff* for the coda in bar 222, rather than a zigzag shape of *p-f-p-f* for instance. The few dynamics marked in the last movement appear to have been designed for a *Hausmusik* setting, as they do not rise above *forte*.

Due to the Sonata’s long period of obscurity, there is currently a lack of both a musicological base and a performance tradition to initiate the considered and on-going processes that a major work undergoes after its release. The first movement in particular is not readily sight-readable and needs much interpretive shaping. It is regrettable that
Wieck-Schumann left no performance tradition of the Sonata, for Schumann wrote glowingly of her performances of her op. 6 pieces:

And then, of course, to hear them as she plays them! One hardly knows what has struck him, or imagines how such a thing can be recorded in symbols and written out. This, again, is an astonishing art, and it is all hers. Whole books could be heard on the subject. I say ‘heard’ advisedly… Not everything can be told in the letters of the alphabet (1988, p. 123).

Summary

Good Romantic sonatas, successful when performed in their entirety, are not numerous. Wieck-Schumann’s is one of them. At around twenty minutes long, her Sonata is also around the same length as the most succinct and successful in form of Schumann’s sonatas, his G Minor Sonata op. 22.

Although Wieck-Schumann’s works have not attracted the criticism of “endless four-measure rhythmic units” levelled at Schumann in his time (Johns, 1997, p. 114), she wrote nothing as free as the prophetic, improvisatory ‘senza tempo’ in Liszt’s 1833-34 Harmonies and its later section with seven beats in a bar. On the contrary, in 1842, two months after her Sonata’s completion, she expressed a distaste for a composition in 5/4 time which made her feel she was “spinning around and around” (Schumann & Schumann, 2002, p. 313). In the Sonata, any potential stolidity is offset in the first movement by changes of tempi including Allegro, Um vieles schneller, Tranquillo and Andante, and in the second movement by an animato tempo direction for the central section. There are some unusual phrase lengths in the first movement, such as six bars for the first subject and two five-bar divisions in bars 30-44. Five-bar phrasings have also been illustrated in the Scherzo. Only the fourth movement is uniform in tempo until the rapid coda and it is more predictable rhythmically in its toccata-like episodes.

Within the Sonata’s often complex, multi-voiced piano writing, motifs are employed for unity within and across movements, and to maintain a sense of coherent flow, for instance by means of the ‘link’ motif’s quaver movement. A description of an arch-romantic work by Chopin, the Polonaise-Fantaisie, could also apply to the Sonata: “everywhere you look there are suggested repetitions, echoes and anticipations, and the harder you look the more you find” (Cook, 1998, p. 338). The “fantasy character” of the
Concerto op. 7 (Klassen, 1990, p. 15) was continued effectively within parts of the Sonata’s first and last movements.

The many devices unifying individual movements and linking the whole Sonata demonstrate Wieck-Schumann’s mastery of large-scale composition planning. Achieving a fine balance between interest and unity is a challenge, and this thesis demonstrates that it is achieved very successfully in the Sonata through outward variety and inner unity. In particular, analysis shows that Kimber’s description of the Rondo as “formally hidebound” is unjustified and inadequate.

The Sonata deserves a more prominent place in the repertoire of contemporary pianists, despite the technical difficulties and interpretive challenges of its outer movements. It is a personal composition, neither publicly commissioned nor oriented, yet of value as a statement of the human condition of its time and place. In this regard, for instance, the Schlummerlied quotation opens a glimpse into the life and interaction of an unusually gifted musical family in the early 1840s. By virtue of the fact that the Sonata was written by one of the neglected female half of the population, it has a particular value in providing a fuller, truer picture of European cultural heritage.

As in many other works of hers, Wieck-Schumann’s Sonata included musical citations. After a background consideration of the practices of the time, her own practice in this area is discussed in the following chapter.
Chapter 6

Influence and musical quotation

“...the eternal question of who invented what first. Art is not a question of precedence, but of excellence” (Antheil, 1945, p. 106).

In this chapter, Wieck-Schumann’s techniques involving musical quotation and allusion are investigated, illustrated and briefly compared to Schumann’s. The discussion is preceded by a consideration of influence, intentional modelling and the various types of musical quotation, all of which can impinge on perceptions of a composer’s originality. A negative view may perceive citation as ‘derivative’ in the pejorative sense implying lack of invention or plagiarism. A positive view regards citation as a form of communication conveying meaning, and ‘allusive’ as a compliment, implying knowledge of the literature and command of all the materials available for a composer’s use. The main section of the chapter consists of studies of selected Wieck-Schumann’s works containing musical citations. The chapter closes with quotational tributes made to Wieck-Schumann and her work in two compositions by Schumann and Brahms.

Klassen noted a tendency in the literature for seeking out Schumann reminiscences in Wieck-Schumann’s compositions (1990, p. 23). However, in the light of Wieck-Schumann’s diary disclosure that she made intentional citations of two Schumann works in her duet March, it is worth extending the search for all forms of citation from the viewpoint of craft mastery and communicated meaning on the composer’s part. The section on quotation, in part more speculative because it is hermeneutic and interpretive, falls within the broad guidelines set by Wieck-Schumann’s documentation in regard to her March. Her handling of citations reveals the same level of informed careful planning already illustrated in other facets of the composer’s craft.

In a move to a more open and flexible approach which has yielded new insights, the 21st century has seen a considerable interest in the “young and growing field of musical borrowing” (Metzer, 2003, p. 3). Terminology varies: Kamien referred to an extended quotation in 20th century compositions employed for variety, contrast or
symbolism as “quotation music” (1992, p. 529), whereas Metzer termed it borrowing. For Burkholder, “borrowing” was interchangeable with “uses of existing music” (1994, p. 852).

For the purposes of this study, borrowing is the term used for the incorporation of a larger and readily recognisable part of another composition; quotation is a more specific term used where correspondences, especially of interval, are very close; and allusion or reminiscence is the term describing a general evoking of, or reference to, another composition. Citation is an umbrella term for all the above types. All are intentional, have a purpose, and imply a meaning to be recognised, if only by a select few. All are terms distinct from modelling, which may be unconscious or be intended to remain unrecognisable, and from influence, which is generalised and may be unconscious.

It is a truism that a long history of previous ideas and influence can be traced in any composer’s works, and that all composers build to a greater or lesser degree on the ideas and styles preceding them. The issue of a composer’s relationship to another’s works is an unavoidable one, especially in the case of the two Schumanns because of their close working ties with each other throughout their composing careers and the network of citations which resulted. The following diagram of influence in musical compositions shows the spectrum of interconnectedness between the various forms of citation:

Example 6.1. Flowchart of influence.
Modelling

Influence on a composer can be negative, not only in the case of too-close modelling or reminiscence amounting to plagiarism, but in the feeling of inadequacy that results from the consciousness of previous masterpieces. Brahms wrote to Wieck-Schumann that “I tread on the heels of my predecessors, whom I feel in my way” (Litzmann, 1979, Vol. 2, p. 269). While it may be stultifying and lead to loss of originality, stylistic influence is enriching when it becomes an active process.

The influence of Schubert’s dances is evident in Wieck-Schumann’s dance suites opp. 2 and 4. Mendelssohn’s scherzando writing can be heard re-created in the intriguingly conceived chromatic descent in Scène fantastique: Le ballet des revenants op. 5/4, illustrated in Example 4.31. She was influenced positively by the whole style of Chopin’s mazurkas in her first Mazurka, op. 6/3. Chopin’s influence on her Impromptu in E is perceptible only in the 12/8 compound rhythm and exquisite beauty it shares with his first three Impromptus (the 12/8 in Chopin’s second Impromptu is limited to its reprise). Schumann’s profound influence was mentioned in Chapter 2, and, being generalised, will be pointed out specifically only in the case of musical citations.

Schumann noted that inspiration and individuality may emerge only after the study of models, even in the case of a Shakespeare (Schumann, 1947, p. 51). Modelling may imply admiration sufficient to lead to emulation, but normally does not convey the kind of specific communication made possible by a targeted citation. Schumann, Wieck-Schumann and Brahms all learned part of the craft of composition by the traditional method of modelling, which is composing new ideas onto an existing piece’s framework, or a segment of it.

In February 1845, as part of the Schumanns’ study of counterpoint, Wieck-Schumann wrote three fugues on Bach themes from the 48 Preludes and Fugues Book II (Reich, 2001, p. 324). Each of her fugues was a true close modelling on Bach’s. Over approximately the same total number of bars in each Bach model, she followed its pattern of stretti, position of episodes and the voice which entered with the subject after an episode. By the third fugue, based on Bach’s G minor in her favourite key, there is the sense of musical command distancing the model from the satisfying final result. Wieck-Schumann knew Schumann’s Toccata op. 7 (written 1829-33) based on Czerny’s Toccata
op. 92 (ca. 1826), which both Schumanns had practised under Wieck’s tutelage. Op. 7 provided an example of how to model within the same key using similar double-note keyboard figurations while exceeding the original work’s artistic stature.

Since no sophisticated art work springs from a vacuum, Korsyn proposed “a model for mapping influence” in music (1991, p. 3) based on H. Bloom’s work on the inevitability of literary debt to existing works. In the same way, a composer must react to, spring-board from, or re-cast past works in order to write at all. Just as Bloom maintained that “a work becomes original by struggling against other texts” (p. 6), the composer establishes individuality by alterations to and discontinuities with what already exists in his or her search for new ways to express some of the same ideas and meanings.

The question is how well and imaginatively any composer transformed features of prior models. Korsyn gave two examples of this process in works modelled on Chopin’s Berceuse (1991). The first is a successful appropriation by Brahms in his Romance op. 118/5 which includes direct quotation as well as structural parallels. The second is a less successful adaptation – because more obvious - by Reger in his Träume am Kamin, op. 143/12. That there is an overlap between influence, modelling, quotation and allusion is clear from the Brahms example just cited.

Wieck-Schumann’s Scherzo op. 14 provides an example of modelling on Chopin’s general concept in his Scherzi Nos. 2 and 3 which had been published before she wrote her op. 14. Chopin’s central sections changed pace from the frenetic constant movement of the outer sections to a rhythmic pattern of long-held chords interspersed with bars of faster figuration, especially in his third Scherzo op. 39 (1840). Written after 1841 and accepted for publishing in January 1845, Wieck-Schumann’s Scherzo op. 14 is a most effective concert piece when performed at a fiery speed, such as the one at which Mendelssohn reported Clara performed his Capriccio op. 22 for piano and orchestra “like a little demon” (Litzmann, 1979, Vol. 1, p. 76, note 1).

Like Chopin’s Scherzi, overall Wieck-Schumann’s Scherzo is built on repeated figuration patterns with little motific alteration and with fairly slow-moving harmonies. Although the Chopin third Scherzo has none, cross rhythms are a feature of much of op.

\[1\] Later on in 1845, Mendelssohn wrote and published his Piano Trio op. 66 in C minor with a scherzo-like fourth movement using a similar rhythmic modelling on Chopin’s Scherzo central sections (see particularly bars 128-148). My thanks to Stephen Emmerson for pointing out the Mendelssohn rhythmic pattern.
14, including 28 bars from bar 49 in 2/4 within a 3/4 time signature with an occasional reversion to divisions of three in the accompaniment.

A degree of modelling occurs in op. 14’s middle section from bar 133, which has chorale-like block chords, one per bar, as in Chopin’s third Scherzo middle section, at approximately the same tempo. Although Chopin kept the pattern repeating in four-bar segments, Wieck-Schumann varied and shortened the second ending in bars 145-146 by a rhythmic diminution of the contour:


In turn, Chopin may have modelled the concept of his Scherzo’s middle section on Weber’s *Momento capriccioso* op. 12 (1808), a work played by the eleven year old Liszt in his last 1823 concerts in Hungary before he left for study in Paris (Walker, 1983,
p. 88). In 6/4 time, its middle section from bars 99-130 is built on the same alternating pattern of a fragmentary ‘chorale’ of one chord per bar followed by a faster-note infill:


Schumann’s song *Berg’ und Burgen* op. 24/7 (1840) is a far more literal modelling on the trio of Chopin’s first Scherzo op. 20 (1835) than Wieck-Schumann’s on Chopin’s third Scherzo. Schumann modelled Chopin’s op. 20 trio, based on a Polish cradle song, in multiple ways: the general concept of op. 24/7, the structural move to the dominant at the eighth bar in the vocal part, the rotational piano figuration for the rocking movement of sailing on the Rhine, the single low bass note on the first beat of every bar, and a similar melody including some quoted notes, ringed in the following illustrations:

Example 6. 5. Chopin, Scherzo op. 20, bars 305-313.

Wieck-Schumann may have intended the Chopin modelling as a tribute to the composer, as Schumann evidently did when he modelled his Studien op. 56/2 on Wieck-Schumann’s piano piece op. 15/2. Wieck-Schumann’s allusions are principally to her contemporaries such as Chopin and Schumann. By contrast, in Schumann’s view of the other main Leipzig school composer, “Mendelssohn is more than usually dependent upon older models, in this case the works of Bach, Gluck, Beethoven, and Weber; his work never seems fully congruent with the expectations of present-day musical culture” (Finson & Todd, 1984, p. 12).

In the light of the high value placed on originality in the 19th century, it is worth noting that several contemporaries placed the Schumanns at similar levels of indebtedness to models and influence. An early reviewer of Wieck-Schumann’s Scherzo op. 14 acknowledged the distinctness of her style at a time when all the composers mentioned in the 1845 review were still alive. The reviewer perceived differences which nearly two centuries have blurred into likenesses for some present writers:

The composer preserves in all of her works that tender, poetic aura that raised her above the position of a virtuoso…We have noticed her adherence to models, indeed even to varying them somewhat, while talented men generally stick to a single model and are drawn into monotony and mannerism. Clara Schumann’s writings nevertheless contain much of her own characteristic style. She is a long way from copying Chopin, Mendelssohn, or Robert Schumann. These masters are apparent only in the tone colour that all of Clara Schumann’s piano pieces preserve (cited in Reich, 2001, pp. 308-309).

A very similar assessment was given of Schumann in 1844:

One cannot fail to note the powerful, lasting impression that the study of classical models, such as J. S. Bach and Beethoven, made on Schumann; on occasion the listener can even identify more recent composers, for example, Franz Schubert, Felix Mendelssohn Bartholdy, or Chopin…not of …slavish imitation but rather of works created in a similar tone and a related spirit (Kossmal, 1994, p. 308).

When the level of outside influence and modelling discernible in her contemporaries’ work is compared with Wieck-Schumann’s, the conclusion is that it was certainly no larger in her case. Her music is ‘like’ other fine music of her time, which makes her identifiable as a Romantic composer abreast of the Zeitgeist. In that respect her compositions show an open-minded receptivity to new influences and styles.
In influence and modelling, the issue is whether the new work has something interesting to say, distinct from and additional to its model, which it accomplishes with conviction and expertise. Certainly Schumann as a critic decried plagiarism at times in inferior works, but otherwise accepted elements of the common language of the time and place. As he wrote: “Let us be certain that were a genius like Mozart to be born today, he would write concertos in the manner of Chopin rather than in the manner of Mozart” (1947, p. 80) – or, he could have added, in the manner of Clara Wieck’s Concerto op. 7 with its contemporary keyboard writing and innovative features.

**Resemblance**¹ and self-quotation

While citation is associated with communication of meaning, this may not be so with self-quotation. It is certainly not the case with unintentional resemblance, an excellent instance of which was noted by Schumann.

While living in different cities in the late 1830s during the separation enforced by Friedrich Wieck, the two composers independently produced what Robert called “a very similar idea” at around the same time: Clara in the middle section of her *Romance* op. 11/2 and Robert in his *Humoresque* op. 20 (Schumann & Schumann, 1996, p. 320). The *Romance* was begun in mid-1838 (Reich, 2001, p. 303), and was possibly completed by November 1838 (Klassen, 1986, p. v), some six months before Robert’s op. 20 was written in Vienna:

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¹ Several possible reminiscences of Chopin and Schubert and an allusion to Beethoven are illustrated in Appendix 4.
Example 6.7. Wieck-Schumann, *Romance* op. 11/2, bars 51-54; Schumann, *Humoreske* op. 20, bars 666-668.

Unlike a quotation, in which the intervals would match exactly, the only “very similar” elements in the two works are the melodic rhythm and melodic contour. The character, speed, intervals, harmony, accompaniment rhythm and figuration are quite different, both in the bars shown and in surrounding sections. For Schumann, Wieck-Schumann’s *Romance* proved that “we have to be man and wife. You complement me as a composer, just as I do you. Each of your ideas comes from my soul” (Schumann & Schumann, 1996, p. 307). The two works provide exemplars of what the Schumanns would have considered to be close allusions.

Besides resemblances, a second area not typically associated with intentional communication is self-quotation which overlaps with recurring elements such as motifs. The degree of self-quotation, or of language that recurs noticeably in melodic and harmonic patterns, varies between composers. At one end of the scale, Tarasti suggested that a composer could repeat situations “such that ultimately, he or she writes one and the same piece through his/her life…Perhaps the repetition of these situations and their solutions are in the end what constitutes a composer’s ‘style’” (2002, p. 87).

Wieck-Schumann’s self-quotations of her published works are infrequent, whereas Schumann self-quoted frequently, at times repeating some large sections of music recognisably (see two examples in Jensen, 1998, p. 134). When a theme is invested with a special meaning or context for a composer, it rises often to the surface of consciousness. Such personal associations evidently account for Wieck-Schumann repeating particular motifs – which is why many cases of similarity in her work fall into
the category of recurrent motifs-with-meanings rather than quotation. Repetition in working out an idea over adjacent compositions can be seen in the use of the tetrachord fall from the tonic to embody aspects of love. It features in works from the early 1840s including *Am Strande*, *Volkslied*, *Liebst du um Schönheit* op. 12/4 and *Oh weh des Scheidens* (Examples 4.54; 4.66).

One of Wieck-Schumann’s brief self-quotations is found in the *Romance variée* op. 3 (1831-33). Its Allegro variation quotes the first eight notes from her *Caprice* op. 2/1’s opening idea. It is a rising scale under an inverted pedal, but with the timing changed from triple to compound quadruple. As the variation includes imitative writing like Schumann’s *Papillons* op. 2/9 bar 9 (1830-31), it may have been a shared idea or an intentional tribute to Schumann as the dedicatee of the work.


The ‘Clara theme’ is a signature melody which is something more significant than self-quotation in Wieck-Schumann’s works because it appears at times to have an autobiographical self-identification (see *Ihr Bildnis*, Example 3.55). In Chapter 3, it was established that the ‘Clara’ themes forming her op. 6/1 middle section and op. 6/2 opening are so close in melody and harmony that they are transformations of the same theme for cyclic purposes. The boundaries of self-quotation, transformation and cyclic unity have merged in that example.

**Introduction to musical citation**

Musical citation invites the search for inner meanings. When citation occurs between composers in a musical and personal relationship like the Schumanns’, the search for meanings becomes compelling. As two composers developing together and with an intimate knowledge of each other’s work, they were in a unique position to cite
each other’s work and not only have a citation recognised, but sometimes followed up by a further mutual exchange.¹

Historically, the subject of musical quotation has been mired in questions of originality and intentionality. Because originality was seen as the defining hallmark of genius, many writers like D. Cooke in the second half of the 20th century still believed that neither quotation nor plagiarism existed, and that coincidence was the correct explanation for musical likenesses between compositions (1962, p. 173-174). Composers for their part were reluctant to draw attention to their use of the various forms and degrees of citation, because inspiration was considered to be linked with the unconscious mind, as Wagner claimed, and mere work with the conscious mind (Reynolds, 2003, pp. 105, 108). Acknowledging such tangible procedures might lessen the aura of inexplicable mystery in which most people like to think the creative act is enveloped. This romanticised concept resulted in several prejudices, as Reynolds noted: “Analysts have always been quick to spot motivic transformation between movements,” even in first performances, yet have been reluctant to point out allusions (2003, p. 165). On the other hand, for a composer to disclose the use of quotation “implies an audience of listeners who need to be told” (p. 142).

**Intentionality**

Intentionality in Wieck-Schumann’s citations is only certain in the duet *March*. However, her requisite outstanding memory for music, her awareness of citation and resemblance, and convincing reasons for her to have made a particular citation (discussed in individual cases) are facts supporting a strong case for intentional quotation and allusion in other works of hers. Each pre-requisite for intentional quotation is addressed in turn.

Like other child prodigies, Wieck-Schumann “displayed a remarkable memory…and could play by heart and remember for a long time every little piece which she had tried over once or twice” (Litzmann, 1979, Vol. 1, pp. 3-4). Following Liszt’s

¹ Most of the quotations identified in Wieck-Schumann’s compositions by Hohenemser, Sams, Chissell, Reich, Klassen, Draheim, Höft and Nauhaus are mentioned in the course of this thesis. As noted previously, several could be categorised more simply and logically as recurring motifs.
lead, she was an early pioneer in introducing full-length solo public recitals from memory. Her memory remained a long-term one: the lapse of time between Schumann’s original work and her quotation of it was not a limiting factor. In the case of her quotation of Schlummerlied in the Sonata, it was merely several weeks; it was two years from his Violin Sonata to the quotation she made in her Violin Romances op. 22; from Schumann’s Wiegenliedchen to her Romance op. 21/2 it was ten years; from Manfred to Trio II of her duet March it was thirty years; and from his vocal duet op. 34/4 to the March Trio I it was 39 years.

Wieck-Schumann’s letters and diaries mention musical reminiscences from 1839 until the end of her life. A specialised vocabulary for citation types only began to be codified in the 1990s (Burkholder, 1994, p. 861), so her word choice, and the translator’s, on the subject is limited mostly to the general term ‘reminiscence.’ She found reminiscences of Mendelssohn, Schumann and Marschner in Wagner’s music (Litzmann, 1979, Vol. 2, p. 363). Too-close reminiscence of a particular composer was a criticism she made of a number of Brahms’s works (p. 322). In 1840 she wrote of finding several vivid reminders of the song composer Zumsteeg in Schumann’s Ende vom Lied op. 12/8 (Roesner, 1977, p. 105) for which he praised her discrimination (Schumann & Schumann, 1994, p. 124).

The following exchange in 1839 explains some of the Schumanns’ views on citation. Clara wrote to Robert:

Today I also got to know you as a musical thief, namely in Beethoven’s Sonata 106; it has a passage you adopted in one of your compositions; … the same in Beethoven’s sonata 33 [sic]. I was quite amazed and could hardly believe my eyes (Schumann & Schumann, 1996, p. 484).

Robert replied: “If I steal something, I’ll be more subtle, as you already know from your own experience… But I didn’t have it printed” (p. 495). Clara insisted that he had identified the wrong place: “how can you think I am so ignorant? …no, you were wise enough to take the stolen passage from the middle so it’s hard to tell” (p. 497). Schumann maintained that he was happy to discover such things in his own works and looked forward to having his plagiarism proved by her (p. 508). His reply to Clara’s letter
about his Beethoven ‘theft’ reflects the common practice of altering quoted material not only for artistic reasons but to avoid any charge of plagiarism.

All the above evidence makes unintentional quotation by Wieck-Schumann very unlikely; but given the sheer volume and variety of the repertoire which she had performed and heard, it remains possible. By definition, composers possess the ability to bring subconscious processes and memories into the consciousness of musical expression. Nonetheless, some benefit of the doubt should be given when a strong case for a citation can be made. Reluctance to admit the presence of citations in a composition places a limit on a composer’s subtlety and ingenuity which Sams viewed as a disparagement of the creative imagination (1993, p. 26).

**Reasons for citation between the Schumanns**

Schumann’s well-known practices in quotation were part of a long parallel development of borrowing musical ideas shared with Wieck-Schumann:

Beginning with his op. 2, *Papillons*, and her op. 2, *Caprices en forme de valse*, the two young musicians were working and playing in such close proximity that it is often difficult to determine the origin of many musical ideas they shared (Reich, 2001, p. 219).

From 1833 onwards, Robert and Clara created musical games and secret messages in their correspondence and compositions (p. 213). Jean Paul Richter’s aim to become a “‘writer of secrets” inspired Schumann to compose in a similar way, so that “The player-reader engages the hide-and-seek search for meaning...to decode the secret languages of others, to discover hidden treasures” (Botstein, 1994, p. 15).

For the Schumanns, the reasons for making musical citations included reminiscences of past events in their lives, allusions to current circumstances, musical or personal nostalgia for the past, paying homage as in Schumann’s *Studien* op. 56 or creating a memorial tribute as in Wieck-Schumann’s 1856 *Romance*. Clearly either composer could have invented for themselves the ideas they adapted, but the process of citing each other’s work promoted a bond and a commonality of interest in which music was perceived not as an object, but as an experience of communication and meaning.

The desire by composers to be part of a wider community, expressing friendship, admiration or tribute by citations of each other’s works, may have been a still more
potent motivation for a composer who, except for her interaction with Schumann, felt herself to be marginalised by gender. The serious discussion and analysis of her work, accorded to her male colleagues, was too often denied her. As Höft wrote of the Violin Romances op. 22: “The important musical periodicals payed [sic] little attention to this opus. This was the typical fate of ‘ladies’ pieces” (1983, Preface).

As Beethoven had modelled Mozart, Bach and Handel, so the Schumanns and others could feel that “one’s allusive ingenuity, like one’s contrapuntal finesse, could be measured against predecessors,” especially in view of the fact that “for literature, references and allusions to works by earlier writers have been held to be a hallmark of German Romantic culture” (Reynolds, 2003, p. 167).

Seeding a work with quotations was an art form in itself. Design subtleties, like working out the placement of the Schlummerlied quotation in the second movement of Wieck-Schumann’s Sonata, had a long history in other spheres of endeavour.¹ For Clara, citation must have had some analogies to creating a cryptic crossword for Robert: with his interest in the field, “the greatest of musical cryptographers” (Sams, 1993, p. 47) could decode and enjoy teasing out references. In the same spirit, Robert had been eager for Clara to find his references to her in various works such as his Sonata op. 14: “By the way, you never did figure out that your theme appears in every possible form” (Schumann & Schumann, 1994, p. 105).²

The answer is that there was no need for her to write about the permutations Schumann made of her theme since they were obvious to her as a fellow composer. She had proved her ingenuity by her own stylistic allusions, and by devising variations moving far from their theme in her Concert Variations op. 8. Likewise, when she wrote to Schumann of mistakes or misprints in his compositions, she gave no details beyond bar

¹ They were appreciated for instance in 18th century gardening, where allusions ranged over topics from politics to the landscape paintings of Poussin, and where “success in the rarefied game of spot-the-allusion” revealed both the garden creator’s culture and the outsider’s intellectual ability to decode it (Bennett, 2000, p. 47).

² A scholar’s comment made to the present writer - that Robert’s letter showed Clara was not clever enough to work out references to her own work – is one reason why the present research on her quotational abilities and general acuity is needed. It counteracts some early 20th century negative perceptions of Wieck-Schumann as a musician which have been mentioned previously (see De Vries, 1996, p. 16).
number, confident that he would locate the specific problem (Schumann & Schumann, 1994, pp. 219, 221).

Although quotations could be altered by the Schumanns when citing ideas from each other’s works, it was not to avoid plagiarism; nor was acknowledgement of a quotation on the score or elsewhere an issue in this domestic context. Both were irrelevant when Robert’s stated ideal was a merging so complete that their compositions were to be viewed like a common family property. In 1839 he wrote: “we will publish many things in both our names; posterity will think of us as one heart and one soul and won’t find out what’s yours and what’s mine. How happy I am!” (Schumann & Schumann, 1996, p. 246).

His implied desire for stylistic unity could be considered something of an imposition and limitation on the junior member of the duo, who was nineteen years old at the time and still developing her musical directions. After their marriage, Wieck-Schumann presumably would have striven to keep Robert’s ideal of unity alive in her compositions, as she always sought his approval of them. The ideal of unity could be considered a reason for musical citations of each other’s works persisting over many years.

The full significance of the pressure on Wieck-Schumann to develop in a way compatible with Schumann’s composing style has not been recognised. His desire that their compositions should be indistinguishable suggested a denial of her full autonomy and independence as a composer. In response to his desire for unity of style, Wieck-Schumann may have curtailed musical experimentation in directions less acceptable to Schumann, possibly with counterproductive results for her output.

**Family references**

Modern notions of scholarly objectivity through the second half of the twentieth century have led music analysts to distance themselves from biography. Yet, when searching for allusions, biography is “far richer than genre as a source of concealed meaning” (Reynolds, 2003, p. 165). While a solely biographical view of a composition is as limiting as any other single focus, direct biographical influence on art was a tenet of 19th century thought which cannot be disregarded in hermeneutical studies. “Mainstream
musicology tends to assume that the most important aspects of music ‘operate according to ‘purely musical’ procedures’” (Macarthur, 2002, p. 107). This concept neglects the social part of the equation which was very strong in Wieck-Schumann’s case, because much of her music fulfilled extra-musical functions as personal gifts and communications to Schumann. These added functions meet Burkholder’s requirement for intentional citation: “proof of borrowing is incomplete until a purpose can be demonstrated. If no function for the borrowing can be established, its use remains a mystery and the resemblance may be coincidental” (2007, §1).

Some of the quotations which will be examined reveal Wieck-Schumann as conforming to her times in the notion of music as a form of autobiography carrying extra-musical dimensions.¹ Wieck-Schumann’s description of her tragic-toned Romance op. 21/1 as an expression of her great sadness on a day when Brahms was visiting Schumann in Endenich asylum has already been noted. Embodying her life experience, her musical ‘comments’ on life and love might recall a particular day, and even acquire words vicariously when a song was quoted. Her reason for quoting, and the persona role she assumed, also varied. Some examples discussed in the thesis are outlined here:

1. *Die gute Nacht* is an example of plural meanings imported through an implied text when another song was quoted. She made the allusion as a bride, lover and mother-to-be.
2. The *Schlummerlied* quotation, commemorating a specific time, event and place, was made as a new parent.
3. The quotation underpinning the whole of the *Romance* op. 21/2 in effect created a tribute from a mother to her family.
4. After Schumann’s death, the multiple allusions in the *Romance* of 1856 serve as an autobiographical retrospective made by a grieving widow.

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¹ It is well known that this was true of Schumann in numerous works. For example he wrote to Clara of his op. 17 that the work was “a profound lament for you” and added that “You can understand the Fantasie only if you remember the unfortunate summer of 1836 when I gave you up” (Schumann & Schumann, 1994, p. 129 and 1996, p. 166).
Communication via music was a concept shared by the Schumanns. Clara wrote to Robert in January 1838: “I just talked with you at the piano” (Schumann & Schumann, 1994, p. 82). Robert echoed her in 1839: “I’ve completely immersed myself in my dream world at the piano and am not conscious of anything but you – and I just play your compositions and talk to my old friend” (Schumann & Schumann, 1996, p. 417). Music was a language and a means of communing with a ‘soulmate,’ as Clara called Robert (Schumann & Schumann, 2002, p. 344). Her musical reminiscences of life with Schumann became another means of communication and part of familial interaction. In place of today’s text message left on a mobile telephone, a message could be left in a composition for the other to find and enjoy. Like text messages, they were fragmentary and not always understandable to outsiders. From a personal viewpoint, Wieck-Schumann may not have wished certain allusions to be widely comprehended. As Schumann wrote: “I should not like to be understood by everybody” (Ratcliffe, 2001, p. 310).

De Vries noted that when Wieck-Schumann told her grandchild Ferdinand of sending the published copy of her Variations op. 20 to Schumann in the asylum, the aspect of the story she emphasised was that Schumann immediately recognised the inner-voice self-quotation she had added from her Romance variée op. 3 (1996, p. 175). It is clear that both the fact of the quotation and Schumann’s recognition of it were very important to her. The self-quotation from op. 3 was included for personal reasons. It reminded them both that Schumann had written his Impromptus über ein Thema von Clara Wieck op. 5 on her op. 3 as “his first homage to her” (p. 175).

Methods

Wieck-Schumann’s citations of Schumann can be harder to locate than his citations of her music, partly because she made fewer references to her compositions in letters than Robert did in his. The citations are also less obvious because she quoted few whole themes, and provided few clues through titles, epigraphs or mottos at the head of the music. Her style of self-quotation or recall in the fourth movement of her Sonata and the Schlummerlied quotation in its second movement show her preference for concealing and assimilating a citation thoroughly into its new context. By contrast, it has been noted
that Schumann’s quotations or self-quotations often give a disjunct effect and are obvious by their length or persistence; for instance, in the approximately forty-bars’ quotation of the Marseillaise in *Hermann und Dorothea* op. 136 (Sams, 1968, p. 25). Except for demarcating the borrowing in the *March* as a Trio, there is little evidence in her music of Schumann’s practice, noted by Daverio, of marking his quotations “by setting them off as isolated gestures or by suddenly shifting the tempo, character, or key” (cited in Ferris, 2005, p. 134).

For Wieck-Schumann, quotation involved active musical re-creation around the cited material. This is demonstrated in *Liebeszauber* op. 13/3 (Example 3.32), where, emerging organically from the last six notes of its opening Schumann quotation, a series of re-arrangements of her rising fourth motif follows to form the remainder of the song. Other citations of Schumann’s music are also integrated closely into her own composition by means of her customary practice of quoting fragments of up to ten notes and changing the environment around them so extensively that only the melodic intervals might remain the same.

It seems clear that Wieck-Schumann’s contrapuntal gifts had a bearing on her mastery of quotation. Reynolds pointed out the parallel between weaving an allusion into a composition and the art of counterpoint: “It creates an entity that is greater than the sum of the independent lines, subsuming them into a collaborative whole. The game is in making something difficult and intellectual sound natural, beautiful and effortless” (2003, p. 164). In this sense it was like her fugal writing.

**Criteria**

The main criterion for identifying the quotations discussed in this thesis is that the notes involved occur in structurally significant places such as openings or endings of a section or complete work. Endings are significant in Schumann’s citations, the best-known example being the end of the first movement of the *Phantasie* op. 17 where the allusion to the Beethoven song *An die ferne Geliebte* is finally made clear (see Hoeckner, 1997). Less obvious instances of quotation, such as the one in Wieck-Schumann’s Violin *Romance* op. 22/1 (Chissell, 1983, p. 118), still occur at the end of a paragraph or section, as does the Sonata’s *Schlummerlied* quotation. The main exceptions to be illustrated are
some mid-paragraph allusions in the duet *March* to which Wieck-Schumann referred in her diary.

Wieck-Schumann’s musical borrowing is not purely for aesthetic reasons, such as colour or contrast. It is quotation on a larger scale, with purpose and meaning. The borrowing in the *March* Trio I (Examples 6.9-6.11), which summarises the main part and the postlude of a Schumann song, shows that matching speeds, keys, harmonies or rhythms are not requisites, any more than they are in quotation or allusion.\(^1\)

Quotation is distinguished from allusion by the direct transfer of thematic intervals from another composition, while allusion shows more alterations from the original composition, but with a similar contour of intervals, similar harmonies or other resemblances to aid identification. As with quotation, allusions may occur in specific locations like a postlude which match the original music’s position and may also match its genre.

Finally, ciphers, to use a generic term, need to be mentioned, for while they are not a standard quotational practice, they can be quoted in the sense of a motto. Musical encodings or ciphers involve messages to be ‘deciphered’ as letters of the alphabet. Well-known examples are Schumann’s opp. 1, 9, 68 (‘Gade’), and his *Rebus* in the *Klavierbüchlein* which encrypts a full sentence (1998). As the German ‘Es’ (=E\(^b\)) was used by him as part of his name in *Carnaval*, Wieck-Schumann’s choice of E\(^b\) for the key of some appropriate love songs may encrypt the letter S for Schumann. In the same way, C stood for Clara in Schumann’s works (Roesner, 1977, pp. 170-171). A possible cipher may be present in her *Romance* of 1856 (Example 6.39).

That Mozart’s setting of *Das Veilchen* is unintentionally quoted in the opening notes of Wieck-Schumann’s setting of the same poem is very unlikely (Examples 3.18, 3.19). She performed Mozart’s song some months before writing her own in 1853, and the marriage diaries recorded the “singular impression” it made when she first heard it in 1841 (Schumann & Schumann, 1993, p. 58). The doubt arises because Litzmann reported that Clara did not know Mozart’s setting and that Robert laughed at her but liked her

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\(^1\) Another type of borrowing is not relevant here, that is the borrowing of themes and subjects for sets of variations such as her Concert Variations on Bellini’s *Pirate* op. 8, or for the genre ‘souvenir de –’ as in her op. 9 *Souvenir de Vienne: Impromptu pour le pianoforte* based on the Austrian National Hymn.
setting; so either Litzmann or Clara was in error (see Reich, 2001, p. 322). Poundie’s explanation seems the right one, that Litzmann simply misunderstood a joke between Clara and Robert about the musical quotation: any claim that she did not know Mozart’s song probably “was made sarcastically or in jest, thereby prompting Robert’s laughter” (2002, p. 18, note 12).

**A folio of Wieck-Schumann’s musical citations of Schumann**

“Nothing is more odious than music without hidden meaning” (Chopin, cited in Watson, 1994, p. 42).

**March, 1879. Proof of intentional quotation and allusion**

There are two intentional citations of Schumann in the piano duet March in E♭ documented in Wieck-Schumann’s own words, making the March invaluable for studying her ideas and procedures on the subject of musical citation. Although it had been more than two decades since Wieck-Schumann had composed, she wrote the March in 1879 as a gift to send for the golden wedding anniversary celebrations of the Hübners, who were intimate friends of the Schumanns from their time as residents of Dresden thirty years before.

Among the revelations in the diary, the most surprising is that quotation was such a normal process associated with composing in the Schumann household that it was one of the children who suggested making a quotation the foundation of a march for the Hübners. Wieck-Schumann noted in her diary, “I had no clue to what I should give them until Marie came up with the idea of my writing them a march and using Robert’s ‘Grossvater und Grossmutter’ duet in it” (cited in Nauhaus, 1996, p. 4). Robert’s duet was *Familien-Gemälde* op. 34/4 for soprano and tenor with a melody alluding to the ‘grandfather dance,’ well-known from his *Papillons* op. 2, *Carnaval* op. 9 and other works (Todd, 1994, p. 84):
Wieck-Schumann quoted a shortened first section of Schumann’s song at the
beginning of Trio 1 of the *March*, writing into the score the first line of its text
“Grossvater und Großmutter, die saßen im Gartenhaag” (Grandfather and grandmother
sat in the garden house) to identify the source beyond any doubt. The tempo was
increased from the song’s ‘Langsam’ to the overall *March* direction of ‘Frisch und
lebendig’:

Her decision to make a large-scale borrowing was appropriate because it allowed
Robert a voice at the family ceremony through the lengthy quotation of 26 bars of his
song with its understood text. In effect, the transparency and authoritativenss of the
appropriation conveyed a tribute from him to the Hübners ‘in his own words’ with
minimal paraphrasing. This was emphasised by incorporating his vocal duet into the
medium of a piano duet, known as a favoured genre the Schumanns had played together.
The audience at the celebration – or at least the musical Hübners – would have
understood and appreciated the words implicit in the musical allusion while the duet was
being performed (by Frau Sewelle and Frau Gliemann: Nauhaus, 1996, p. 5).
Wieck-Schumann made clear her borrowing of Schumann’s music by segregating it into a separate formal unit, Trio 1, with a new subdominant key of A♭ major. Although the song is easily recognisable in the solo piano arrangement below, a comparison with Example 6.9 shows the alterations made to its key, tempo, rhythm and harmony.


Further alterations found in the Trio include changing the quavers in bar 39 from scalar to repeated notes, presumably to sound drum-like in keeping with the overall character of the *March*. For the same reason, dotted rhythms are substituted at times for even ones. The Trio is made much shorter by cutting to the song’s postlude (the Trio’s bar 44 corresponds to Schumann’s bar 60) and by using one of its ideas to end four bars later as a replacement for Schumann’s nineteen-bar postlude.

If such a major borrowing as that made in Trio 1 were the only yardstick by which to measure other citations in Wieck-Schumann’s works, there would be little left to discuss. Fortunately, because she felt the need of a more reflective section in the *March*, there is another whole area of allusion to be found in its Trio No. 2. These allusions were taken from *Manfred* op. 115, the work which most closely summed up Schumann’s own tortured destiny. Wieck-Schumann wrote on several occasions that she considered *Manfred* Schumann’s greatest and most moving work (Litzmann, 1979, Vol. 1, p. 446; Vol. 2, p. 160).

I added a second trio...that was successful also, though certainly not without obvious reminiscences of Schumann (*Manfred*). In the 2nd trio, in contrast to the 1st in which the music so charmingly depicts the peacefulness of the grandparents surrounded by their children, sad memories of happy days gone by came over me, of the love of my youth, and then the air from *Manfred* came to me, which is, as it were, enshrined in my heart and calls up the past oftener than any other melody (Litzmann, 1979, Vol. 2, p. 348).
Several points stand out. Without her testimony, allusions to Schumann’s *Manfred* would be very difficult to recognise in the Trio, let alone substantiate. Nauhaus’s translation reads: “I wrote a second trio…though not, of course, without a few allusive evocations of Schumann” (1996, p. 5). The original German is “Ich machte aber noch ein zweites Trio dazu…freilich nicht ohne einige bedeutende Anklänge an Schumann auch (Manfred)” (p. 3). In either translation, Wieck-Schumann’s “obvious reminiscences” or “allusive evocations” implied no direct quotation but a paraphrase of certain features of *Manfred* to express her sorrow at the loss of Robert and their life together.

Either translation also makes clear that she took it for granted that a composition of hers would contain intentional allusions to a Schumann work. Since there was already an obvious Schumann borrowing forming Trio I, the mention of an allusion in Trio II appears to be a statement of her practice about incorporating Schumann allusions as a general principle. This is a conclusion supported by many illustrations presented in this study. It raises the question of how long allusion had been so customary in her composing that her daughter Marie could remind her of it as a basis for the composition of the *March*. The answer is that Schumann allusions can be found across her entire output (see additional allusions listed in Appendix 4).

Various observations regarding Wieck-Schumann’s quotation techniques can be made from the *March*. Commonality of key is not a prerequisite when identifying possible citations in other works. As she knew she was going to base the *March* around Schumann’s song, it would have been easy to arrange for at least the first Trio to be in the song’s key of F major if it were a desirable precondition. However, the keys of neither Trio I nor II match the quoted originals.

Nowhere is there a note-by-note quotation from *Manfred* to be found in the *March*. The Primo part of bars 90-92 has the same notes as the *Manfred* Overture violin part at bars 240-244, with F omitted and with a different rhythm. However, the inspiration for the allusion seems to be the wide intervals characteristic of the *Manfred* melody in the circled bars illustrated below. In essence they are a disguised chromatic descent from C# which is made plainer in the *March*: 
Although the bass line is similar, the harmonies differ, and Wieck-Schumann treated the idea very freely. In an idiosyncratic use of her chromatic descent motto, she rearranged the intervals so that all the melody’s seconds fall - instead of rise and fall - in the ringed bars. The drum-beat dotted rhythm of the first section of the March is maintained in many bars, and while that rhythm is not prominent in Manfred, it is an appropriate one for suggesting Manfred’s doom.

The tenuous nature of Trio II’s several allusions is surely deliberate. Such careful concealment suggests that Wieck-Schumann judged there could be only one clear quotation - in Trio I, surrounded by her own strongly defined material - before there was a danger of the March becoming a pastiche and thus failing to establish its own identity. The same reasoning would explain why the many musical reminiscences found within her last Romance of 1856 are “evocative,” as she described Trio II’s allusions, rather than clear-cut and unequivocal in nature.
Wieck-Schumann chose several motifs from the two quoted Schumann works, the song duet op. 34/4 and *Manfred*, and incorporated them throughout the main parts of the *March* to serve as unifying devices. One is the rhythm of seven notes taken from the opening of Schumann’s song.


Bars 22-24 quoting Schumann’s song:

Bars 52-54 using the same song rhythm:

The expressively wide intervals used throughout the *Manfred* melodrama are another idea recalled by Wieck-Schumann in the *March* Trio II, for instance in bars 86-88 of the Primo part:


Because of the desire for the musical presence of Schumann in this celebratory *March*, it would have been the obvious place to encode his name (E₅ = S, C, B =H, A₇) as he had done in *Carnaval*. It does not appear in recognisable form beyond the first three notes of the transposed Trio, E₅-A₇-C; but the missing B renders it incomplete and therefore invalid.

The *March* is a work which ranges widely in its topics and emotions. It covers march and song; joyful family celebration and individual nostalgia; literary and text allusions through song text as well as *Manfred*; musical allusions to times past; and the tailoring of personalised meanings through quotations of Schumann’s music which were suitable as much for the grandparent recipients as for lending their departed friend Robert
Musical borrowing was the perfect vehicle for weaving such an evocative tapestry of past and present into a most effective and satisfying result.

Following Schumann’s death, Wieck-Schumann was the main custodian and promulgator of his music, but the only occasion on which she borrowed freely from his legacy was in the March. The March is a thoughtful demonstration of the technique of musical borrowing, which is gaining recognition and appreciation through writers like Burkholder (1994) and Metzer (2003). The trend seems likely to continue, for “as art grows more conscious of its history, it may assume something of the character of historiographical discourse, becoming stratified, as quotations of prior art introduce subtexts within the text” (Korsyn, 1991. p. 71, note 143).

*Die gute Nacht. Allusion for altering meaning*

“The idea that meanings are embedded in music itself, including meanings concerning the sex of a composer, was not really given serious attention until the decade of the 1990s” (Macarthur, 2002, p. 12).

Wieck-Schumann’s sharing of Schumann’s practice of writing music “as an autobiographical medium” (Lippman, 1964, p. 327) is strongly expressed in another composition, her song *Die gute Nacht, die ich dir sage* (*The good night that I bid you*). An allusion in *Die gute Nacht* (to which the title is normally shortened) has not been pointed out previously. It delivers a quite specific message, something which is attainable in a song where the possibilities inherent in its text are first studied and understood thoroughly before the composer plans or writes a note. “A vocal composition is the ideal…means of casting the bait” for allusions, as Keppler pointed out (1956, p. 479). He found that composers often left hints, such as a suggestive title. *Die gute Nacht* would fall into this category:

The very existence of such hints is, I think, evidence that the composer is offering to play a game with anyone who knows the rules. To compete requires curiosity over and above that of the average listener and a fairly thorough musical grounding. The number of participants is thus automatically restricted. The planted hints, where they occur at all, rarely arouse a suspicion, although they may well confirm one already aroused by musical association. In short, musical perception comes first; the hint reassures those who have already perceived (p. 498).
Die gute Nacht is an example of how a composition’s meaning can be altered by recognising the contexts and meanings in the work from which it quotes. By Wieck-Schumann’s time, making a melodic quotation in order to allude to the quoted work’s text was already a long-established practice dating back to the 15th century (Reynolds, 1992, pp. 230-231).

Written in June 1841 (first published in 1992), Die gute Nacht has a postlude which models and alludes to the postlude of Schumann’s song op. 42/7 from Frauenliebe und Leben (1840). The result of alluding to it is to imply several other song texts within Die gute Nacht because Schumann’s postlude is a motific summation of the high points from several songs in his cycle - for in the next and final song No. 8 the subject’s husband is dead. Wieck-Schumann would have been well aware of the functions of Schumann’s postludes because she knew his songs so intimately. She “reveled in” and sang eagerly “countless times” each new Schumann song as it arrived (Schumann & Schumann, 2002, p. 98). As a new bride, she recorded in the marriage diaries that she had played and sung “many of Robert’s lieder with an especially animated mood” for visitors to their home (Schumann & Schumann, 1993, p. 11).

Die gute Nacht was one of four songs Wieck-Schumann had written for the Schumanns’ joint song project Liebesfrühling op. 37/op. 12. It is the only one not included in the set. Musically Die gute Nacht is more episodic in nature and less motifically connected than the other three songs because of its textual imagery. At the words portraying an angel flying, the music takes wing with an airy treble sound quite unlike the dense and often low-register sonority of the other songs. If it were to have been included in op. 37/op. 12, an ideal position would have been as a final ‘postlude’ song to the whole cycle, echoing Shakespeare’s “So, good night” from Puck’s last verse in A Midsummer Night’s Dream.

Schumann’s final duet in his op. 37 songs was criticised at the time it was written for ordinariness: “it oversteps the bounds of simplicity, even of the popular” (cited in Hallmark, 1990, p. 20). While Die gute Nacht has a simpler surface in comparison to the richly-textured songs she wrote at the same time, it contains a sophisticated use of analogy and contextualisation to share a personal communication with Schumann, made
through the three distinct sections of the song. They are the initial block-chord chorale, the angel’s message and the postlude allusions.

The postlude is described first, because a listener’s full understanding of Die gute Nacht comes retrospectively when its allusions have been heard and their implications traced back to the beginning of the song. Since Schumann’s Frauenliebe op. 42/7 expresses the joy of the mother with her child, the allusion to its postlude brings the subject of mother and child into Die gute Nacht. Significantly, the song was written when Wieck-Schumann was pregnant with her first child Marie.

Schumann’s postlude to his op. 42/7 alludes to two previous songs in his cycle. It begins with an allusion to part of the postlude of op. 42/6, which in turn paraphrases the shape of bars 43-44 from its previous song op. 42/5, with the bride’s words farewelling her sisters on her wedding day: “I joyfully leave your company.” To end op. 42/7, Schumann quoted the three last vocal notes from the sixth song. These notes had set the words “dein Bildnis!” (“your image”), referring to the child’s likeness to its father (marked with asterisks in Examples 6.16-6.18).

Example 6.16. Schumann, Frauenliebe und Leben op. 42/6, bars 54-58.

At the end of Schumann’s op. 42/7 postlude, the “dein Bildnis!” phrase is recalled and decorated with an acciaccatura (see Example 6.17). At the end of Wieck-Schumann’s postlude, the same contour is decorated with a neighbour note. After Marie’s birth in September 1841, Clara had written of her joy in her baby whom she described as Robert’s “dear little image” (Schumann & Schumann, 1993, p. 109). As the same “dein Bildnis!” motif had closed her song Die gute Nacht several months earlier, it suggests she was still mindful of Schumann’s Frauenliebe und Leben from when it was written in
1840 through much of 1841. Each postlude, to op. 42/7 and to *Die gute Nacht*, has grace notes in the bass, two bars apart. In Example 6.18, *Die gute Nacht* is transposed from F to D to facilitate comparison:


The 6/8 stemming of the quavers in bars 49 and 51 of Wieck-Schumann’s song aids the visual recognition of the similarity to Schumann’s postlude. A play on rhythms could be intentional. Her fondness for rhythmic ambiguities and duple/triple cross rhythms has been illustrated in Chapter 3.¹

An allusion is suggested in *Die gute Nacht* because the postlude is not closely related melodically or harmonically to the rest of the song. Introducing a ‘foreign’ motif or theme was contrary to Wieck-Schumann’s usual practice of careful integration. Internal discontinuities therefore provide a hint that the postlude stands apart as a

¹ However, while it was not a uniform practice, Wieck-Schumann sometimes stemmed quavers across beat subdivisions in triple time. Stemming like op. 14’s is clearly intended as a cross-rhythm. Op. 11/1’s stemming suggests a dual 6/8 and 3/4 time interpretation. Other such 6/8-style stemmings are used to mark cross-phrasing, breaths or the three-note upbeat motif, all of which can be seen in *Ich hab’ in deinem Auge* op. 13/5.
reference to an outside source, just as Schumann’s postlude to op. 42/7 imported unrelated motifs from earlier songs in his cycle. This practice had its own significance:

where Schumann writes a prelude or postlude apparently unrelated to the rest of the song..., it is often a sign that the conscious mind is at work. With that idea in mind the hidden meaning may leap to our ears, as when the postlude to Der Himmel hat eine Träne is heard singing to itself [Giordano’s] ‘Caro mio ben’ (Sams, 1993, p. 25).

The change of harmonic emphasis onto the dominant for the postlude is another clue that material has been imported. Hitherto, the dominant is touched on only briefly - and not at a phrase opening - until the postlude begins in bar 49. At this point a four-bar dominant pedal begins beneath a $V^7/V$ harmony.

Once the source of Wieck-Schumann’s allusion is recognised, the postlude becomes the key to understanding the song’s wider meaning. As well as references to a mother and baby, the postlude allusions imply a prior wedding. Die gute Nacht begins in a style suggestive of a church wedding *topos*, with block harmonies and a suspension in bar 7:

\[ \text{Schumann also had associated block chords with the words ‘church,’ ‘organ’ and ‘procession’ in bars 19-25 of his Sonntags am Rhein (Sundays on the Rhine) op. 36/1.} \]
Alternatively or additionally, the hymn-like opening of *Die gute Nacht* sets the mood for the angel’s message in the central section.

A wider meaning to the song is implied by the intimacy of the first line and title, “The good night that I bid you.” Robert and Clara had addressed each other in various letters as “friend” (Schumann & Schumann, 1996, p. 14) and Robert’s song *Süsser Freund* op. 42/6 corroborates referring to a lover/spouse as ‘friend.’ Hence the word “friend” alongside the word “listen” in bar 9 signals a message for Robert as clearly as any text could. In the same way, the last two lines of the poem, “Even your friend’s songs now bid you good night,” seem to call for, or even announce, the postlude allusions to the songs of her friend Robert.

By 1839 Robert and Clara were exchanging poetry with a view towards song-settings. Although Clara wrote out the majority of the poems considered suitable for setting by the two composers (Reich, 2001, pp. 213-4), it was Robert who copied *Die gute Nacht* and evidently suggested it for Clara (Hallmark, 1990, p. 7). The five-month delay between the writing of Robert’s nine songs and Clara’s contributions intended for
the joint op. 37/op. 12 gave her the opportunity for the setting of *Die gute Nacht* to reflect her changed circumstances as an expectant mother.

Impending motherhood could be read behind the message brought by the angel in the central lines of the poem: “An angel who carries the message goes to and fro. He brings it to you and has brought the greeting again to me.” The angel is accompanied by contrary motion patterns in bars 23-24 which evoke wonderfully the opening and closing of wings:¹


In the light of the mother and child reference of the postlude, the angel with a message calls to mind the biblical story of Mary and the Annunciation. Not only did Friedrich Wieck have a degree in theology (Reich, 2001, p. 5), but Robert read the bible daily (Brion, 1956, p. 355). In March 1838 he wrote to Clara: “I look up to you as I would to a Madonna” (Schumann & Schumann, 1996, p. 73). Literary and musical allusions abound in the song, which Schumann would be unlikely to have missed. From the many letters which echo song texts set by both composers, Clara would have identified with the angel in the poem from Robert’s frequent references to her as an angel, including the very apt, “But of course it’s you, angel of joy, who is keeping me under her wings” (Schumann & Schumann, 1994, p. 146). In turn, Clara forecast her song setting by ending a letter on 23rd April 1838 with “the good night I will bid you – every night” (p. 163).

¹ Bar 24 uses imagery similar to Bach’s “flight of angels” writing from the organ chorales *From heaven on high I come here* BWV 606 and *From heaven came the host of angels* BWV 607: “Rising and falling waves of scale patterns forming a dominant feature in a composition have been identified as Bach’s tone picture of the appearance of angels” (Engels, 2006, pp. 170-171).
The sudden and remarkable modulation to the flattened submediant key of $D^b$ in bars 25-26, accomplished via Wieck-Schumann’s trademark minor seconds in chromatic descent, has an effect which could be read as an ecstatic welcome to the pregnancy about which the Schumanns gave discreet hints in their marriage diaries.\(^1\) It may be significant that the ‘Kinderszenen’ contour is suggested in bars 33-34 as the angel brings the good night message:


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\(^1\) Circumlocutions typical of the time included Robert’s: “For the past week my wife has been giving me beautiful hopes” (Schumann & Schumann, 1993, p. 46) and Clara’s: “Silently I cherished yet another intimate wish, surely yours as well” (p. 48).
Perhaps following the spirit of Schumann’s Frauenliebe op. 42/6, where “Schumann famously cut the poetic stanza that spells out her message” of pregnancy (Muxfeldt, 2001, p. 48), Wieck-Schumann chose the piano alone to convey the personal nature of her own message of pregnancy in the postlude. Even so, Schumann may still have judged the song too personal for publication in op. 37/12.

An extra-musical meaning fits the Romantic concept of a postlude commenting on a song or completing its story-telling. As Solie pointed out, “nineteenth century listeners expected music to carry messages” (cited in Boyd, 1990, p. 158). In this context, as it is necessary to read between the lines in the marriage diaries to understand the pregnancy allusions, so the listener has to hear between the lines to obtain the same message from the song. “Understanding is based on morphology over time; it is to see how things unfold, one from the other” (Tarasti, 2002, p. 23).

The additional texts invoked through allusions in Die Gute Nacht suggest a scena or tableau of an ideal family life Wieck-Schumann eventually had won despite her father’s fierce opposition. Merging the meanings of two songs through their postlude similarities allows a fuller meaning to unfold, like an aural version of charades. The listener hears both songs, thinks over their meanings, and finds a word or phrase which sums up a composite meaning. The charade is interpreted backwards: from the postlude’s last three notes invoking the baby (“dein Bildnis!”) as part of the reference to the mother’s joy from the postlude allusion to Schumann’s op. 42/7; then from the angel’s message in the middle section reminding the listener of the Annunciation story; and finally from the church-style opening suggesting church/wedding connotations. While the poem of Die gute Nacht does not mention a wedding, a mother or a baby, its postlude allusions embody texts from Schumann’s songs about all three, leading to a charade-style ‘solution’ that appears to be ‘family life,’ referring to a new family life about to begin for the Schumanns.

Charades had been invented around the 1770s and had spread across class boundaries to become a very popular home entertainment in the 19th century, as literature and art testify. English literature furnished famous examples of charades in Bronte’s Jane Eyre (1847) and Thackeray’s Vanity Fair (1847-48). Leopold Kupelwieser’s well-known painting from 1821 shows Schubert seated at the piano observing his friends as they

In a letter of 1832 to Clara, Schumann described himself as her “old moon-struck inventor of charades… During your absence I was in Arabia so that I could tell lots of fairy tales that you might like – six new Doppelgänger stories, 101 charades…” (Schumann & Schumann, 1994, p. 1). This was a response to her delight in charades recorded in Schumann’s diary in 1831: “Then we came to charades and riddles, now that was a pleasure, a laugh, a squeal of delight from Zilia [Clara]” (Klassen, 1990, p. 31, note 64).

The postlude of Die gute Nacht is an important and relatively long allusion in the style described by Wieck-Schumann as an “obvious reminiscence” or “evocative allusion” in the diary entry on her March. The story line created by allusion in the song is not so far removed in kind from the narrative train of thought leading to the March allusions: “first trio…the peaceful mood of the grandparents surrounded by their children is so charmingly expressed in the music…second trio…nostalgic recollection of a happy past, of youthful love…the melody of Manfred…engraved in my heart” (Nauhaus, 1996, p. 5). In this sense the music can be viewed as programmatic, with a descriptive element which is essential to a full understanding of the work’s implications.¹

Like Berlioz’s Harold in Italy, there are autobiographical layers of meaning beneath the publicly acknowledged program. As Agawu observed: “Romantic music … often prefers a break with the outside world by entering into private biographical realms in which the cryptic sign holds the key to meaning in the musical work” (cited in Reynolds, 2003, p. 10).

It is highly probable that the postlude allusion is intentional. Wieck-Schumann retained a special love for Schumann’s Frauenliebe cycle: op. 42/4 was one of Wieck-Schumann’s four favourite songs at the end of her life (Litzmann, 1979, Vol. 2, p. 435). She also made solo piano transcriptions of songs from Frauenliebe (Nos. 2 and 5 are available at www.imslp.org). Again, Die gute Nacht was not an isolated example, as there are allusions to Schumann songs in a number of her works (see Example 6.54). The case

¹ Liszt viewed Schumann as a writer of covert program music: “in his pianoforte compositions [Schumann] most completely grasped the significance of the program and gave the most splendid examples of its employment” (1994, p. 358).
for the allusion and its resultant alteration of the song’s meaning is strengthened by the fact that Die gute Nacht and Schumann’s op. 42/7 are the same genre and share postludes with material imported from outside the songs they complete. Although the poem itself is gender-neutral and has been recorded by a male singer (Stephan Loges: see C. Schumann, 2002, CD), if the reading in this thesis is accepted, the song is one for a woman to sing.

Just as motifs had become signifiers and symbols “intended to transmit information between a sender and a receiver” (Tarasti, 2002, p. 65) and were used expressively by Wieck-Schumann, allusions were used in an analogous way to create unique and initially unsuspected meanings in her music.

**Am Strande. A rhythmic and contour modelling of Schumann**

Rhythmic modellings are not uncommon. For instance, it can be seen that Brahms modelled the duple meter dactylic rhythm (˘ ˘• ˘•) as well as the block-chords in his $E_b$ Rhapsodie op. 119/4 on No. 5 of Schubert’s Moments musicaux. An analogous instance is found in Wieck-Schumann with a much clearer motive behind her choice of model.

In her song *Am Strande* (December 1840), Wieck-Schumann modelled the rhythm and general contours of the piano accompaniment and vocal opening on the piano introduction of Der Nussbaum op. 25/3, given to her a few months previously by Schumann as one of his bride-gift songs. The speeds and character of the two songs are completely different. In *Am Strande*, no notes are directly quoted from Schumann’s song; arpeggios are more widely spaced and the piano’s opening melodic contour is her rising fourth motif, not Schumann’s initial fifth. The motif’s development in the song is shown in Example 6.23:
Although at first the minor-key turbulence of Am Strande (On the Shore) seems totally unlike the dreamily static Der Nussbaum, the exact rhythmic modelling prompts a closer investigation for parallels. The reason for the modelling is found in the texts of both songs which share the words ‘whisper’ and ‘dreams’ of the beloved. Am Strande has the lines “only in dreams do spirits ... whisper tidings from my beloved,” and near the end of Der Nussbaum come the words “they whisper about a bridegroom... the maiden sinks smilingly off into sleep and dreams.” The aim appears to have been to establish and underline the aspect of love in Am Strande while graphically depicting the peril of the ocean and the turmoil of feelings experienced by the lover left on the shore.

Both songs share the rising fourth motif associated with love in their vocal lines. Schumann introduced the motif into Der Nussbaum in bars 7-8. The contour in bars 3-4 does not qualify, as it does not conform to Wieck-Schumann’s rising fourth motif types which begin on the fifth scale degree and accent the interval of the fourth. Am Strande opens in E♭ minor, a key endowing the ‘love’ motifs of bars 1 and 7-8 with the mingled sentiments of love and of fear for the safety of the beloved across the sea. To reflect the more hopeful outlook of the last verse, the music changes mode from the anxious-sounding E♭ minor to E♭ major, the key of “love’s magic” in Liebeszauber op. 13/3. The rising fourth motif’s rhythm also undergoes changes from its initial angular downwards leap to stepwise descents in smoothly flowing quavers by bar 35:

That the singer enters with a ‘Clara’ theme has already been mentioned (see Example 3.17). The juxtaposition of both ‘Clara’ and rising fourth motifs may suggest an autobiographical involvement – in this case separation from the beloved – like that discussed in *Ihr Bildnis* op. 13/1.

Wieck-Schumann did not sustain the rhythmic modelling throughout the song. Where Schumann’s *Der Nussbaum* has unvarying groups of six semiquavers to create a placid atmosphere, Wieck-Schumann’s rapid accompaniment eddies and swirls freely, with the figuration changing to groupings of five, six, seven or eight semiquavers per beat. The uneven rhythmic groups effectively guide the interpretation through written-out rubati, subtly slowing the sense of movement in some bars and seemingly moving it forward in others. *Am Strande* bears some comparison with Schumann’s modelling of his *Berg’ und Burgen* op. 24/7 on the trio of Chopin’s first Scherzo op. 20 in technique, but Wieck-Schumann’s song is almost unrecognisably removed from its model in musical effect, particularly by its speed and minor key. Again, this would support a private motivation and personal meaning behind the modelling, turning it to her own autobiographical purposes.

*Romance* op. 21/2. A quotation underpinning a whole composition

The quotation by Wieck-Schumann of Schumann’s *Wiegenliedchen* (*Little cradle song*) op. 124/6 (1843) as the theme for her *Romance* op. 21/2 (1853) is not mentioned in the literature. Although Hohenemser had noticed a general reminiscence of Schumann in the *Romance*, he did not discover that a specific reference was the reason for it (1905-6, p. 172). He may have sensed the likeness to the rhythm of the staccato chords in Schumann’s *Soldier’s March* op. 68/2 - perhaps an intentional secondary resemblance by
Wieck-Schumann to strengthen the reference to children made through the *Wiegenliedchen* quotation.

The *Romance* is formed of continuous re-castings of the *Wiegenliedchen* theme to create a work much more sophisticated than the quotation’s source. Its skilfully assured handling is an example of how “the act of appropriating an idea (motive) could be a creative rather than an imitative act” (Reynolds, 2003, p. 116). Schumann’s *Wiegenliedchen* theme is appropriated so successfully that a listener’s hearing of it is likely to change, which is Korsyn’s proposed measure of the new work’s strength (1991, p. 44). The *Romance* op. 21/2 also provides a convincing example of Korsyn’s idea of a composer being inspired to realise the unused possibilities and additional dimensions perceived in another’s composition (p. 26).

Schumann presumably composed *Wiegenliedchen* for their second child, Elise, born in April of the year it was written. *Für Elise* as a title was already famously taken. He had written *Schlummerlied* for their first child two years beforehand, a piece which Wieck-Schumann had quoted in her Sonata. Her quotation of *Wiegenliedchen* seems intended as a general family reference, especially as her letters and diaries record how much her children meant to her. That such great motherly love was found in a world-famous artist was described by her daughter Eugenie as “nothing short of a miracle: I should say unique” (1985, p. 55).

The enchantment and gentle happiness of this *Romance*, so unlike the dark mood of the *Romances* opp. 21/1, 21/3 and the one originally intended as op. 21/1, are explained when Schumann’s *Wiegenliedchen* theme is recognised. A relationship to *Wiegenliedchen* as a family tribute provides a purpose for the quotation and accounts for the piece’s playfulness, a rare quality in Wieck-Schumann’s works. Lightness is further suggested by the directive “sehr zart zu spielen” (to be played very sweetly) and the change from the legato of *Wiegenliedchen* to detached notes through almost all of the *Romance*. With its material coming from an outside source, the *Romance* op. 21/2 does not relate musically to the other pieces in its set, although opp. 21/1 and 21/3 have thematic relationships to each other (see Example 3.58).
Not surprisingly in a cradle song, the theme is a variant of the ‘Kinderszenen’ motif, separately labelled by Sams as Motif 1 in Schumann, the contentment motif taken from *Perfect happiness* op. 15/5 (1993, p. 11):


![Example 6.24](image)

Op. 21/2 begins with the quotation of the first ten melodic notes of *Wiegenliedchen* transposed down a tone. By omitting Schumann’s eleventh note, Wieck-Schumann avoided the phrase ending and extended the idea into a type of *moto perpetuo* continuous variation. Her subtle re-positioning of the theme at the half bar while the bass remains on the first beat also avoids the original’s two-bar sections, as cadences are de-emphasised, and fall on the weaker beat of the bar. In Example 6.25, *Wiegenliedchen* is also transposed to F for comparison with the *Romance* below it:

Example 6.25. Schumann, *Wiegenliedchen* op. 124/6, bars 1-6; transposed.

![Example 6.25](image)

Allegretto. Sehr zart zu spielen

The unceasing phrase successions, all based on contours of the first four bars, produce a charming effect like that of a kitten chasing its tail. Imitation of a variant of the first four notes of the theme, bouncing between the registers from bar 24, adds to the sense of playful chase. It prepares for a fuller imitation from bars 31-34 of seven notes in the tenor moving in a see-saw undulation of contrary motion movement:
Unpredictability gives the *Romance* freshness and charm. The original simple idea of *Wiegenliedchen* is given unexpected harmonic shifts, phrase-length flexibility and melodic extensions to suggest an ‘endless melody.’ Like the middle of the *Toccatina* op. 6/1, the *Romance* has no sectional or melodic breaks to check its continuous crotchet pulse until bar 51. There are several chromatic descents including an extensive link into the very short four-bar reprise and another which begins the coda immediately after.

Just as the Sonata movement in which Wieck-Schumann quotes *Schlummerlied* outstrips its original musically, the *Romance* op. 21/2 far exceeds its source. Although modesty may have been a factor in the choice of these lesser Schumann works as quotation material, it is clear that they had special meaning for her. Such unassuming pieces by Schumann appealed to Biedermeier taste for domestic music, as the success of his *Kinderszenen* op. 15 testified. Wieck-Schumann’s *Romance* provided something more; that “return to innocence, a recovery of origins, but on a higher level” to which Korsyn referred (1991, p. 42).
Romance in B minor (1856). A summary of motifs, allusions and meanings

“...the artist should endeavour to follow every trace that leads him to the more secret workshop of a master” (Schumann, 1947, p. 103).

The Romance in B minor was Wieck-Schumann’s last composition, except for the duet March written nearly a quarter of a century later. She gave an autograph copy with the date Christmas 1856 to Brahms some months after Schumann’s death (Reich, 2001, pp. 235, 326). The Romance through its many quotations and allusions is a meditative retrospective of the Schumanns’ life together. Recognised as a ‘deeply moving’ work (Gates, 1992. p. 139), it is a tombeau for Schumann who never left the asylum after February 1854 and died there in July 1856.

A number of writers have claimed that the descending thirds theme from bars 3-4 is an allusion to the second movement of Brahms’s Piano Sonata op. 5 written in 1853 (Reich, 2001, p. 235; Sams, 1978, p. 1059). Klassen suggested that it alluded also to an inner melody of descending thirds in bar 12 of Wieck-Schumann’s Romance op. 21/1 of 1855 (1990, pp. 105-106) which better accounts for the dark mood. An investigation confirms that Brahms’s Sonata second movement was unlikely to have been the only source for the 1856 Romance theme which drew instead on allusions from many works with descending thirds motifs. Just as the Manfred allusions were only one part of the allusions in Wieck-Schumann’s March, several song allusions appear in the Romance, evidently chosen for their text associations.¹

The advantage of Wieck-Schumann’s method of melody formation-by-motif was its flexibility and chameleon-like quality of hinting at and alluding to many associations at once – intentionally, as the March makes clear. As such a theme is heard, it creates its own complex environment through layers of reference and affinity. In this way, the richness incorporated into one short Romance is astonishing.

Whether any specific musical allusions are recognised or not, the many ‘affects’ marshalled for eloquent communication in the Romance suggest that it is a deeply

¹ Wieck-Schumann’s interest in reminiscences was indirectly noted by Brahms. In December 1855, just a year before she wrote the Romance in B minor, he mentioned a reminiscence of Bach’s Musicalisches Opfer in the Adagio of Schumann’s Symphony in C op. 61, which he thought would interest her if she did not already know of it (Schumann & Brahms, 1979, Vol. 1, p. 58).
autobiographical document. The tragic tone of the outer sections is realised in a number of ways. The key of B minor is symbolic of death, shared as it is with works like Bach’s B minor Mass. Its opening bass also descends chromatically, like the Crucifixus from Bach’s Mass, with the sombre mood reinforced by the descending lines which join it. Beethoven considered B minor a ‘black’ key (Steblin, 1996, p. 146) which he used only twice. Wieck-Schumann had not chosen B minor for a work since her op. 5 pieces: first for the minor mode-altered reprise, marked ‘dolente,’ of the Romance op. 5/3, and then for the Scène fantastique: Le ballet des revenants (Ballet of the ghosts) op. 5/4, which had links to Schumann who quoted from it. Possibly a ghost/death association through key choice is intentional in the Romance.

The opening four bars of the work are separated into two parts. Bars 1-2 combine chromatic descents with a rising fifth and the b6-5 motif, marked <>. Only the pedal B is on the beat with the harmony and melody moving off the beat. Bars 3-4 introduce the descending thirds motif-theme with a descending accompaniment of broken-thirds. With its variants, the descending thirds theme appears in nearly half the ninety bars of the Romance, treated in the recurring manner of the allied ‘link’ motif in her Sonata’s first movement:

Example 6. 28. Wieck-Schumann, Romance (1856), bars 1-5.

Some of the proposed sources and reminiscences found in the Romance are listed and discussed below:

1. Part of Brahms’s Sonata op. 5 slow movement theme in A♭ major is quoted in bar 14 of the Romance. Four notes of its descending thirds theme with its parallel broken-
thirds accompaniment are repeated in bar 70 (there are only three melodic arpeggio notes in common in bar 3):

**Example 6. 29. Wieck-Schumann, Romance (1856), bars 13-15.**

![Example 6. 29. Wieck-Schumann, Romance (1856), bars 13-15.](image)

**Example 6. 30. Brahms, Sonata op. 5, second movement, bars 1-4.**

![Example 6. 30. Brahms, Sonata op. 5, second movement, bars 1-4.](image)

A purpose behind the brief Brahms quotation would be to import its poem as a text along with the music, since it bears the following Sternau epigraph:

Der Abend dämmert, das Mondlicht scheint,  
Da sind zwei Herzen in Liebe vereint  
Und halten sich selig umfangen.  

The evening darkens, the moonlight shines,  
As two hearts are united in love  
And embrace each other blissfully.

Brahms’s theme is clearly a love theme portraying the poem’s united hearts: every second semiquaver note of the left hand’s broken thirds meets in octave unison with the right hand melody. The second theme from bar 11 of Brahms’s slow movement is based on Schumann’s song *Mondnacht* to judge by the mood, his epigraph’s words and time of day, the *portamento* staccato chordal accompaniment and melodic contour like the song’s bars 2-3. Another allusion to the epigraph poem follows later in the movement with Brahms’s citation of another song of night, *Steh ich in finstrer Mitternacht* (*I stand in darkest midnight*), at the Andante molto (Kraus, 1988, p. 32). Both songs are nocturnes: by alluding to Brahms’s movement as well as to some Schumann songs of sorrow,
Wieck-Schumann could turn the motifs and elements comprising the outer section of her *Romance* into the darkest of nocturnes.

An allusion to Brahms’s Sonata would become analogous to her procedure in Trio II of her 1879 *March*, when “sad memories of happy days gone by came over me, of the love of my youth, and then the air from *Manfred* came to me” (Litzmann, 1979, Vol. 2, p. 348).

Brahms’s op. 5 theme could have been chosen by Wieck-Schumann as a motif because of the personal appropriateness of its text to the Schumann marriage, then been transformed into the minor mode for the opening of her *Romance*. In the same way, she had used her rising fourth motif-theme in both major and minor modes to reflect mood change in *Volkslied* and *Am Strande*.

As Brahms’s works included many influences and modellings (see Rosen, 1980; Korsyn, 1991; John, 2003), his Sonata’s second movement would have been written with the awareness of many Schumann compositions. Its musical antecedents possibly included Schumann’s Piano Concerto op. 54 with the descending third motif found in the second movement bars 11-12 onwards. Nauhaus linked this motif with the first movement bar 67 in Wieck-Schumann’s Piano Sonata.

2. While the Brahms quotation in bar 14 of the *Romance* is only four melodic notes long, six notes in bars 13-14 of the *Romance* in B minor are found in Wieck-Schumann’s *Violin Romance* op. 22/2. The six notes appear in the violin in bar 41 as part of a melodic quotation of one of her passionately-loved works, Schumann’s Piano Concerto second movement:

3. The fascination of the 1856 Romance lies in the many threads it draws together by its subtle allusions. As an alternative to the Brahms Sonata derivation, the Romance theme could have origins in a Schumann song matching its character more closely. Either Mignon (Kennst du das Land?) or Herzeleid (Heartbreak) would provide the 1856 Romance with a powerful sub-set of implied texts reflecting the burden of the Romance. Each opens with the descending third motif, termed Motif 24 by Sams, signifying grief and death in Schumann works (1993, p. 16). With the addition of one of her typical suspensions, the Romance bars 3-4 can be heard as quoting the opening of Schumann’s song Mignon op. 79/29 (1849. The usual edition numbering is op. 79/29; the Grove numbering is op. 79/28):

The intention may have been to cross-reference the ‘land of the dead’ in Mignon with the frequent wish of the widowed to follow their partners into death: “Do you know the land…? There! There I would like to go with you, O my love.” Wieck-Schumann wrote of her grief in 1861: “that is why I do continue to live. The children have kept me alive, but for them all would have been over long ago” (Litzmann, 1979, Vol. 2, p. 196).
Mignon provided a suitable reference because of its mixture of longing and sorrow. *Mignon* also has recurring sections with a triplet semiquaver accompaniment often in G major, as does the Romance’s G major middle section:


4. The *Romance* theme recalls the descending thirds accompaniment of Schumann’s *Herzeleid (Heartbreak)* op. 107/1 (1851) which shares *Mignon*’s opening motif and a similar character of grief. *Herzeleid* “is about death by suicide and death by drowning” (Sams, 1993, p. 6). It is in E minor with a B pedal point, just as the *Romance* begins aurally as if it is in E minor with a B pedal:

Example 6. 36. Schumann, *Herzeleid* op. 107/1, bars 1-3.
A similar thirds motif falling over an octave span in the piano accompaniment signifies hopelessness in the middle section of Schumann’s song *Resignation* op. 83/1:

**Example 6. 37. Schumann, Resignation op. 83/1, bars 18-20.**

5. Descending arpeggios and the off-beat semiquavers of bars 2 and 4 of Schumann’s song *Mondnacht* suggest it may have been a background inspiration for the 1856 *Romance* as well as for Brahms’s Sonata slow movement. The *Romance*’s left hand opening combines two elements from *Mondnacht*; its B pedal from bars 5-6 and its chromatic descent from bars 1-2. A later version in bar 47 of the opening of *Mondnacht* actually has the same notes F#-D-B as bar 3 of the *Romance*. The broken thirds accompaniment of bar 3 in the *Romance* – as well as the Brahms – is simply an arpeggiation of Schumann’s double thirds accompaniment, ringed in the Example below:

**Example 6. 38. Schumann, Mondnacht op. 39/5, bars 47-51.**

6. There is the slight possibility that the *Romance* contains a cipher. Schumann drew attention to the word ‘Ehe’ (marriage in German; H=B in the German scale) as a very musical word in a letter to Clara, which he notated as follows (Schumann & Schumann, 1994, p. 149):

Schumann’s notation of ‘Ehe’

The opening right hand notes of the last *Romance* are E-B, a broken-off ‘Ehe.’ It is generally accepted that Schumann embedded ‘Ehe’ into the bass of his song *Mondnacht* (Sams, 1993, p. 98).\(^1\)

There are several reasons for supposing that the notes in the *Romance* may refer to the sundering of the marriage through the death of Schumann a few months before. They include the symbology of the broken word Eh-, broken heart, broken rhythms on the offbeat in the opening and later in the rhythmically offset duet of bars 21-22. These notes are less a theme than a *leitmotif*, as Wieck-Schumann pointed out in regard to the last movement opening of Brahms’s Fourth Symphony (*Schumann & Brahms*, 1979, Vol. 2, p. 102). Unlike the falling fifth, a rising fifth is an unusual melodic feature in Wieck-Schumann’s music. As well, the opening of the *Romance* sounds as if it is in E minor. The first melody notes E-B are perceived as scale degrees 1 and 5 because a harmonic opening of subdominant to tonic would be unexpected, although Wieck-Schumann in fact had used it in other works.\(^2\)

The repeated tenor B sounds like a dominant pedal of a tonic E minor, with the chromatic descent beneath it blurring the tonal sense. When the opening material returns at bar 19 and in the reprise at bar 57, B minor is confirmed as the desired overall key.

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\(^1\) Schumann had continued embedding ciphers into his music at least until a few years before the *Romance* was written. For example, his D minor Violin Sonata op. 121 (written 1851) encoded the name DAFD (David) for Ferdinand David in its theme (*Roesner*, 2007, p. 137).

\(^2\) Other first themes sounding this way include the opening of the trio of op. 1/3 (key signature of g, cadences in c), the first version of *Sie liebten sich beide* until bar 4, and the first few bars of the *Konzertsatz*. Given the character of each of these works, presumably the reason lies in the darker colouring of the flat side of the key.
perhaps for its black associations. The melodic phrase is transposed from E-B down to B-F#, above an F# pedal:


A melodic E-B is repeated near the end. As shown in the example below, the words “Loving memories/ Clara” appear at the end of the Romance autograph, confirming the work as a memorial:

Example 6. 41. Wieck-Schumann, Romance (1856), bars 85-90.

7. The middle section of the Romance introduces a mood of consolation. Gentle reminiscences of a happier past are heard with the rising-and-falling fifth motif found in various compositions by the Schumanns. Examples in Schumann’s works are the Romance op. 28/1 bars 62-63 using diminished fifths, and the wedding day song in Frauenliebe op. 42/5 bars 27-28 using perfect fifths. In Wieck-Schumann’s songs, this motif is associated with several meanings including roses in both Ich hab’ in deinem Auge op. 13/5 bar 11 and Was weinst du, Blümlein op. 23/1 bar 38. The expressive minor seconds in the bass of bar 33 are one of many bitter-sweet affects in the Romance:
Example 6. 42. Wieck-Schumann, Romance (1856), bars 31-34.

8. Bars 81-82 mark the longest quotation in the work, of Schumann’s Wiegenliedchen op. 124/6 in its original key of G. As illustrated earlier, Wieck-Schumann had quoted its first ten notes in her Romance op. 21/2 in F. In the 1856 Romance, the seven notes quoted are the exact ones, transposed back to Schumann’s original key of G, with which she ended op. 21/2:

Example 6. 43. Schumann, Wiegenliedchen op. 124/6, bars 1-4.

Example 6. 44. Wieck-Schumann, Romance (1856), bars 81-83; Romance op. 21/2, bars 62-64.

Schumann’s bass in Wiegenliedchen moves by tenths in tandem with the theme, like the Romance in bar 14 (Example 6.29) and the Brahms slow movement theme. It could have been Wiegenliedchen that triggered memories of the Brahms or vice versa.
The statement that “Nostalgia may float illusions of intimacy but it prefaces and closes them with statements of loss” (Metzer, 2003, p. 21) rings true of the whole atmosphere of the Romance. It supports the idea that the multi-faceted allusions of the opening may include intentional references to Schumann’s songs Herzeleid and Mignon. The quotation from Wiegenliedchen may refer to another loss; that of Robert as father of a family of young children. Felix was born in 1854 when Schumann was already in the asylum. The photo of a clearly devastated Clara taken after Robert’s admission to the asylum makes clear that any connection to the atmosphere of happy love in Brahms’s piece, and the poem on which it was based, was only in the nature of a painful remembrance of lost love, as in her March Trio II allusions to Manfred.

Illustration 1. Wieck-Schumann, 1854 photo (Commons.Wikimedia).

One reason for the decades-long break in composition following the Romance may be found in Metzer’s view about “nostalgia … leaving the present desolate and in even more need of the past” (2003, p. 119), as would be the case for Wieck-Schumann in 1856 in the grief of the loss of Robert. It would have been psychologically unhealthy to dwell on such emotions and repeat them constantly in further compositions - and all
accounts, including her own, agree that her grief remained fresh for years (Hofmann, 1996, p. 149). By the time the March was written in 1879, the borrowing of and alluding to Schumann’s work takes place in a quite different, reconciled spirit where the present has became melded less painfully with the past.

The evidence of the March and other works suggests that Wieck-Schumann intended her music to relate to Schumann and his works. As with the March, quotation and allusion in the 1856 Romance create a treasure trove of the past where all the layers are perceptible as influences to be read into the present.

Of memorable expressions of grief in Western music, some are more transcendental, such as Bach’s St. Matthew Passion and Liszt’s Mater Dolorosa from the oratorio Christus, and some are more personal like this Romance, but all touch on the sorrow inherent in human life and can provide a cathartic experience of its depths. With no contrived or overt gestures, the Romance has an honest and vulnerable directness in the expression of sorrow that, in the opinion of this writer, has seldom been achieved.

**Quotations shared between the Schumanns**

Brahms writing of Robert and Clara Schumann: “They were united in life just as closely as they were in art” (Schumann & Brahms, 1979, Vol. 2, p. 18).

Works like Wieck-Schumann’s opp. 3, 20 and 22/1 demonstrate the tangled web of quotation and counter-quotation between the Schumanns. They show that, as with motifs, a citation may be only one link in a long chain whose beginning can be hard to verify. Moreover, such intricate relationships reveal the pleasure the Schumanns evidently took in contriving quotations and reminiscences to be appreciated by those who could understand. As Schumann had written to Moscheles in 1837, “deciphering my masked ball [Carnaval] will be a real game for you” (cited in Daverio, 2007, p. 72).

Wieck-Schumann’s Variations op. 20 exhibit a great number of relationships to other works. There are at least eight levels of inter-quotation or inter-textuality, the last two with works of Brahms:

1. Wieck-Schumann wrote *Variations on a theme by Robert Schumann* op. 20.
2. Its theme is Schumann’s *Bunte Blätter* op. 99/4.

3. Schumann’s op. 99/4 theme is a ‘Clara’ theme, as its final bars 21-24 clearly show:

   \[ \text{\includegraphics[width=0.5\textwidth]{image1}} \]

   It is very close to the type of ‘Clara’ theme quoted by Schumann in his Sonata op. 14 slow movement (Example 3.5).

4. Wieck-Schumann fashioned an ingenious quotation of her *Romance variée* op. 3 theme in the tenor voice of op. 20 from bar 204, beneath Schumann’s theme in the soprano.¹

   \[ \text{\includegraphics[width=0.5\textwidth]{image2}} \]

   Example 6. 45. Wieck-Schumann, Variations op. 20, bars 203-211.

5. She quoted her op. 3 because it was the first work from which Schumann had formally acknowledged quoting her music. His quotation was made in his op. 5 *Impromptus on a theme by Clara Wieck*.

6. In recent years it has been established that the intervalically awkward theme of her op. 3 was one Schumann had first sketched in 1830 (Reich, 2001, pp. 222-223). The leaping bass in his *Impromptus* op. 5 exacerbates the angularity of the melody which had been smoothed by Wieck-Schumann’s more elegant pedal-note bass in her op. 3. It may follow the different bass in Schumann’s first sketch of the theme which has been reproduced in Becker (1981, p. 572).

7. Brahms’s op. 9 Variations, like Wieck-Schumann’s op. 20, are based on the same Schumann piece, *Bunte Blätter* op. 99/4, itself based on a ‘Clara’ theme.

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¹ Klassen incorrectly stated that the op. 3 quotation in op. 20 was altered to the form in Schumann’s op. 5 (1990, p. 68); but bars 206-207 in op. 20 use the variant form of op. 3’s *Brillante* variation bars 38-39.
8. Brahms quoted nine notes of Wieck-Schumann’s op. 3 theme in Variation X of his op. 9, confirmed in a letter to Joachim in September 1854 (Reich, 2001, p. 313). Both Wieck-Schumann and Brahms added the quote from her op. 3 after their autograph copies were otherwise completed (pp. 313-314).

*Drei Romanzen* op. 22 for violin and piano

Op. 22/1

Another case of a long history behind an accepted quotation by Wieck-Schumann can be uncovered in the Violin Romance op. 22/1 (1853). While the *Three Romances* of op. 22 could be expected to display an element of virtuosity, as they were written for Joachim and dedicated to him, instead they fit the mould of ‘songs without words.’ The piano part of the third piece is demanding but should be considered as ‘art that is concealed by art’. Contrapuntal treatment is characteristic of each of the three *Romances*, especially the first. Schumann citations appear in each.

Chissell mentioned without further details that the opening motif of Schumann’s Violin Sonata op. 105 (1852) was quoted in the first Romance (1983, p. 118). It appears at the central section’s climax:

Example 6. 46. Schumann, Violin Sonata op. 105, bars 1-2 and 168-71.

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1 It is possible the quotation was the result of a friendly contrapuntal ‘competition,’ such as Brahms was to suggest to her and later carry out with Joachim (see Avens, 1997, p. 123). In their Variations on the same Schumann theme, Brahms devised several canons and Wieck-Schumann wrote one variation in canon at the fifth and the octave.
Example 6.47. Wieck-Schumann, Violin Romance op. 22/1, bars 32-36.

Again, the examination of motifs sheds more light on both works. Since Schumann’s Sonata begins with the notes of the rising fourth motif which Wieck-Schumann employed frequently from op. 1/3 onwards, it seems very likely that Schumann was in fact quoting Wieck-Schumann, in this case, her song Mein Stern (My star, 1846). One of the most characteristic phrases of the song returns three times and is set in bars 23-25 to the words “with loving greetings.” Quoted in his op. 105, the phrase would be an auspicious message with which to begin a Sonata for “Pianoforte and Violin” for Clara to perform.


In Mein Stern the harmony moves from an F minor chord to D♭, a progression of i-VI6 which is matched in the Romance op. 22/1 motif and Schumann’s Sonata. The motif’s notes therefore occur on the same scale degrees in each work. All three have similar arpeggiated piano accompaniments. Schumann used the same notes in bars 7-8 of
the Cello Concerto (1850) with the leap of the fourth on the downbeat and at a phrase end as in Mein Stern:

Example 6. 49. Schumann, Cello Concerto, first movement, bars 5-8.

The quotation Chissell pointed out in Wieck-Schumann’s Romance op. 22/1 therefore appears to be a case of citation shared by the two Schumans in various works. It could be argued that the rising fourth motif had become a family by-word, like references to angels and stars. Mein Stern undoubtedly was such a personal reference for Wieck-Schumann, especially as the voice opens with three notes from Schumann’s autobiographical Kreisleriana op. 16/7 bars 89-90. She was fond of Mein Stern and “wrote it as an album leaf many times” (Reich, 2001, p. 240). Robert referred to her as the star of his life in his tender answering song Mein schöner Stern! op. 101/4 of 1849 (see Sams, 1993, p. 215). Clara later wrote to Eugenie: “May our dear one [Robert] be your pole-star!” (E. Schumann, 1985, p. 48).

The written evidence makes it clear that the Schumanns described their lives in words which resonated from the poetry they had collected over the years for musical settings. Images from their songs became part of their lived experience.

In her Violin Romance op. 22/1 the motif in bar 32 is first presented in inversion as a preparation for and lead-in to the culmination of the phrase in bars 35-37, where the quotation ends a subsection. The accent in bar 35 corresponds with the downbeat on the same motif’s upward-leaping fourth in Mein Stern (Example 6.48):

Example 6. 50. Wieck-Schumann, Violin Romance op. 22/1, bars 32-37.

The rising fourth motif reappears later in the Romance op. 22/1, for example in the piano-violin exchanges in bars 67-70 and in the violin melody of bars 58-59:
Example 6. 51. Wieck-Schumann, Violin *Romance* op. 22/1, bars 58-59.

In the third Violin *Romance* op. 22/3, the rising fourth motif appears in bars 48-49 with the same accent it had in the first movement bar 35 and in the same position at the end of a phrase. It provides another example of Wieck-Schumann’s use of thematic recall to unify a set:

Example 6. 52. Wieck-Schumann, Violin *Romance* op. 22/3, bars 48-49.

**Op. 22/2.**

In view of other Schumann quotations in the two Violin *Romances*, the central section theme of op. 22/2, as illustrated earlier in Example 6.31, seems likely to be an intentional quotation of the slow movement of Schumann’s Concerto op. 54.\(^1\) The *Romance* quotes the Concerto’s piano part from bar 9, later given to the cello in bars 30-32. The theme begins after the double bar in bar 39, decorated with the neighbour note C#:

Example 6. 53. Wieck-Schumann, Violin *Romance* op. 22/2, bars 39-42.

**Op. 22/3**

Among other allusions, the *Romance* op. 22/3 ends with a reminiscence of Schumann’s *Widmung* (*Dedication*) the first song in his op. 25 bridal gift to Clara. After modelling the general harmonic descent of the song’s postlude, the *Romance* quotes the

\(^1\) It can be added to Wieck-Schumann’s other allusions to Schumann’s Concerto in works such as op. 15/3 and the Trio op. 17.
voice’s last four notes ending with a falling fifth (“mein bess’re Ich!”). Apart from this quotation, a falling fifth is an unusual final interval for a Wieck-Schumann melody. The op. 22/1 and 22/2 melodies finish in her usual stepwise fashion before the final chord endings:

Example 6. 54. Wieck-Schumann, Violin Romance op. 22/3, bars 113-117.

Example 6. 55. Schumann. Widmung op. 25/1, bars 38-41.

Robert Schumann, Studien op. 56. Tributes to Clara Wieck-Schumann

“Many are too conservative in their approach to the difficult question as to how far instrumental music may go in the presentation of thoughts and events” (Schumann, 1947, p. 181).

Although quotations of Wieck-Schumann’s works by other composers properly belong in a separate study, the present thesis would not be complete without an example of the use of her themes in a work by each of the composers who quoted her most frequently, Schumann and Brahms.
Schumann left ample evidence that he was the musical counterpart of the archetypal carver of hearts and initials onto tree trunks. He placed his musical initials and the name of the town where his first fiancée lived into the Sphinxes in *Carnaval* op. 9, and placed ‘Clara’ motifs into many other works. His quotations of Clara’s themes can be explained by the fact that they represented her musically and physically: “everything is connected, belongs together and harmonizes in you so that I can’t even imagine you without your music – and so I love the one along with the other” (Schumann & Schumann, 1994, p. 131). He felt there was a spiritual and musical communication between them all through their life together from 1832: “I sometimes hear music in my dreams – that is, when you are composing!” (translation in Burton, 1988, p. 219).

This attitude informs Schumann’s *Studien für den Pedal-Flügel* op. 56 (1845) consisting of six pieces in canonic form for pedal-piano. Containing a number of citations not hitherto identified in the literature, the *Studien* illustrate the breadth of his musical references to Wieck-Schumann. There is considerable evidence that allusions throughout his *Studien* form a succession of tributes to her in her roles as a composer, an excellent contrapuntalist, one of the greatest performers in Western music history, and his beloved wife. Op. 56 should not be dismissed as an obscure work in which to honour her, partly because of the importance Schumann attached to his contrapuntal compositions. He believed, mistakenly, that his organ fugues op. 60 would be considered his greatest work (Marston, 2007, p. 57), and would have regarded his *Studien* op. 56 as worthy tributes because of the fine blending of musical and contrapuntal skill they exhibit.¹

Schumann incorporated his quotations and tributes into op. 56 in the confident expectation that Wieck-Schumann would perform the work in some form, for not only was she his “right hand” (Schumann & Schumann, 1994, p. 318), but she was also one of the first to introduce contrapuntal works in public concerts. With his contrapuntal op. 56, Schumann also honoured her success in performing Bach fugues, which was so great that she had to encore them at two Vienna concerts in her 1837-38 tour (Litzmann, 1979, Vol. 1, p. 129).

¹ Debussy made a sensitive two-piano arrangement of the whole op. 56 set (Schumann, 1952), which is more effective than Reinecke’s and Bizet’s four-hand versions.
To further their contrapuntal studies, in April 1845 the Schumanns rented a pedal
footboard attachment to fit beneath their piano and turn it into a pedal-piano. This device
enabled an extra bass line to be added to music composed for pedal-piano. The result was
Schumann’s *Studien* op. 56 written in May-June, which Wieck-Schumann considered
“will certainly make a great sensation, being something entirely new” (Litzmann, 1979,
Vol. 1, p. 403).

Earlier in the year Wieck-Schumann had proved extremely adept at fugal and
contrapuntal writing when she composed the three Preludes and Fugues op. 16 in three
consecutive days using fugue themes written by Schumann (Reich, 2001, p. 310). He was
proud of her contrapuntal expertise, writing to a publisher about her op. 16 that it was
probably the first time that a woman had attempted “this beautiful but difficult genre,”
and to a friend, “I am sending you the fugues of my Clara; I admit to being very fond of
them” (Reich, 2000, Preface, p. iii).

The references throughout the *Studien* op. 56 are drawn from various sources, as
was Schumann’s usual practice: “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 find a way
out through music” (cited in Sams, 1993, p.1). There is considerable evidence to support
the case of the *Studien* as a tribute to Wieck-Schumann. It was clear that Clara was still
particularly associated in Schumann’s mind with the *Studien* a decade after they were
written. Brahms reported after visiting Schumann in February 1855: “He spoke of you
much and often. How you play ‘wonderfully’ and ‘just sublimely’ e.g. the canons,
especially the ones in A flat and B minor” (Avins, 1997, p. 93).

That Schumann’s *Studien* op. 56 held a special meaning for Wieck-Schumann is
clear from the fact that she performed her own piano arrangement for almost half a
century from 1846. She performed op. 56/4 in October 1854 on the first concert tour
undertaken to replenish her finances while Robert was hospitalised (Litzmann, 1979, Vol.
2, p. 89). Towards the end of her life when she could play only for a short while each day
because of illness (p. 423), some of the last things she played for friends were Robert’s
canonic Studies (p. 434). At the urging of her daughter Eugenie, in 1895 she finally wrote

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1 Wieck-Schumann was not the first woman to write fugues. A few years earlier, the French pianist-composer Louise Farrenc had included both fugues and canons in her remarkable Etudes.
down the piano arrangements she had always performed of Studien op. 56 numbers 2, 4, 5, and 6 (Reich, 2001, p. 330).

**Studien op. 56/1**

Op. 56/1 in C is modelled on the opening of Bach’s Prelude No. 1 Book II from the 48 Preludes and Fugues. It has descending semiquavers suggesting a ‘Clara’ theme fall over a long pedal bass. The Bach reference reflects Wieck-Schumann’s great fame as a Bach player, and perhaps Schumann’s appreciation of the musical possibilities in fugue form through her persuasive interpretations, as mentioned earlier (May, 1912, p. 155):

Example 6.56. Schumann arr. Debussy, Studien op. 56/1, bars 1-2.

![Example 6.56. Schumann arr. Debussy, Studien op. 56/1, bars 1-2.](image)

**Studien op. 56/2**

Op. 56/2 pays tribute to Wieck-Schumann as a composer because it is a general modelling of her piano piece op. 15/2 from Quatre pièces fugitives. It is feasible to propose that it influenced Schumann’s work because in early 1845, some months before his op. 56 was begun, Wieck-Schumann was correcting proofs for the publication of her op. 15 (Reich, 2001, p. 309). Schumann had already expressed his admiration for her op. 15 pieces in 1843 (Schumann & Schumann, 1993, p. 185).
There are at least seven parallels in op. 56/2 to Wieck-Schumann’s op. 15/2. They include the same key of A minor; compound time signatures; counterpoint in both (for example, in op. 15/2 see the canonic imitation between hands in bars 36-39); a light and open texture; upward arpeggio endings; likeness of melody; and the typically Wieck-Schumann chromatic descent in the fourth and fifth last bars of Schumann’s piece.

**Studien op. 56/3**

No. 3 could be construed as a tribute to Wieck-Schumann since it employs a rhythm she used in various works such as the *Scène fantastique: Le ballet des revenants* op. 5/4 bar 13. It also occurs in the middle section of *Romance* op. 11/2, a work Schumann admired. Both works are illustrated in Example 3.79. In addition, op. 56/3 is in A major, a key Robert wrote that she loved (Schumann & Schumann, 1994, p. 344) and in which he set the first piece in *Bunte Blätter* op. 99 with the dedication “To my beloved fiancée for Christmas Eve, 1838.” Op. 56/3 is also a self-quotation of the opening of his Quartet op. 41/3 in the same key of A major. J. Lester noted that his analysis of the Quartet was still compatible with ideas that its falling fifths were a Clara greeting (1995, p. 210). Moreover, the op. 41 Quartets include allusions to Beethoven’s *An die ferne Geliebte* and were presented to Clara on her birthday in 1842 (Roesner, 2007, pp. 128-129).

**Studien op. 56/4**

Wieck-Schumann took fugue themes by Schumann for her fugue subjects in op. 16. Schumann in turn chose a Wieck-Schumann theme as the subject of his *Studien* op. 56/4, selecting the middle section of her outstanding *Romance* op. 11/1 (1838-39; see Appendix 3). The next Example 6.57 illustrates how closely Schumann modelled his quotations on Wieck-Schumann’s thematic treatment:

<table>
<thead>
<tr>
<th>Wieck-Schumann, bar 16:</th>
<th>Schumann quoted bar 16, the beginning of the <em>Romance</em> op. 11/1’s middle section which has a ‘Clara’-like theme contour. Because it is a harmonically closed one-bar theme, it was ideal for use by Schumann as a canon subject.</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1.png" alt="Image" /></td>
<td>Schumann began his canon with the same leap of a sixth, a slight change of rhythm (a normal practice for his quotations), and the drop of a fourth instead of a fifth near the end.</td>
</tr>
<tr>
<td>Schumann, bars 1-3:</td>
<td>Schumann adjusted later appearances to match both her falling fifth in his bars 29-30 and her undotted rhythm, most significantly for the return of his section A at bars 43 and 46.</td>
</tr>
<tr>
<td><img src="image2.png" alt="Image" /></td>
<td>Wieck-Schumann introduced an ornament to the theme in the eighth bar of her middle section in bar 23. Schumann introduced the same ornament from his ninth bar - one bar later than hers.</td>
</tr>
<tr>
<td>Schumann, bars 29-30:</td>
<td>Schumann’s bar 48 shows he changed the theme to the same octave leap, with ornament, first found in Wieck-Schumann’s bars 22 and 23 above.</td>
</tr>
<tr>
<td>Wieck-Schumann, bar 23:</td>
<td></td>
</tr>
<tr>
<td><img src="image3.png" alt="Image" /></td>
<td></td>
</tr>
<tr>
<td>Schumann, bar 48:</td>
<td></td>
</tr>
<tr>
<td><img src="image4.png" alt="Image" /></td>
<td></td>
</tr>
</tbody>
</table>

The middle section of *Romance* op. 11/1 begins with a character of quiet contemplation, developing a luminous beauty with the unfolding of the richly detailed harmonisations and the distant modulation from G\textsuperscript{b} major to A major by the fifth bar. Schumann’s op. 56/4 relies on the interweaving of the canon to sustain interest in its first section which has a harmonic scheme more conventional than Wieck-Schumann’s. From the coda in bar 57, Schumann reintroduced the demisemiquaver notes from his middle section into the coda, duplicating Wieck-Schumann’s strategy in her *Romances* op. 11 of bringing in patterns from her middle sections to unify the works near their endings.
Op. 56/5 embodies a quotation from a significant composition which had great meaning for the Schumanns, Liszt’s *Grande fantaisie sur des motifs de La Niobe de Pacini* (1837, a Divertissement on Pacini’s Cavatina “I tuoi palpiti” (Kaczmarczyk, 2004, p. xv). One of the reasons for its significance was that the *Pacini Fantasy* was associated with the career milestone of Wieck-Schumann’s appointment as Imperial Chamber Virtuosa in Vienna. Her appointment had been preceded not only by her encored Bach fugue performances, but by what Liszt himself reported as an “unbelievable success” performing his *Pacini Fantasy*. Schumann’s diary of March 1838 recorded the great impression her elevation had made on him: “My Clara has been appointed Kammermusikerin – this is news I expected, and yet it does not give me any real joy. But why? Because I am so meagre in comparison to this angel” (Perrey, 2007, p. 19).

Liszt’s *Pacini Fantasy* already had deep personal associations for the Schumanns. It was part of Clara’s concert in Leipzig on August 13th 1837 which was to result in the rapprochement with Robert after a year and a half of separation (May, 1912, pp. 203-204). The following day, August 14th, “remained sacred henceforth…as that of their betrothal” (p. 207).1

Schumann’s canon subject is in the same key as part of Liszt’s *Fantasy*:

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1 Liszt played the *Pacini Fantasy* in his ‘contest’ with Thalberg in 1837 (Walker, 1983, p. 238). Wieck-Schumann’s general success in Vienna was such that the police had to restore order at the box office, and the Viennese restaurants invented and served a cake named after her (Reich, 2001, p. 56). The quotation in op. 56/5 of the main theme of the *Pacini Fantasy* should not be taken as a tribute to Liszt the composer. Had Schumann intended that, his well-known antipathy to Italian opera would have led him to select another work by Liszt for that purpose. Besides, he had already dedicated his *Phantasie* op. 17 to Liszt.

Bars 11-15 of Liszt’s *Pacini Fantasy* show the basic one-bar repeated pattern:

![An image of the score showing the one-bar repeated pattern in Liszt’s *Pacini Fantasy*.](image1)

Schumann took Liszt’s one-bar pattern for his canon op. 56/5, including the ornament to the first note which adds emphasis. Bars 1-5 are shown in Debussy’s two-piano arrangement, as it is the easiest in which to see the one-bar canonic structure:

![An image of the score showing the one-bar canonic structure in Schumann’s *Studien* op. 56/5.](image2)

The B minor sections of Liszt’s *Pacini Fantasy* highlight the debt of Schumann’s op. 56/5 in B minor. Liszt’s section from bar 48 has the extension of the one-bar cell to F# and B, as in Schumann’s bar 2.

Liszt bars 47-48:

![An image showing the extension of the one-bar cell in Liszt’s *Pacini Fantasy*.](image3)

Schumann, bars 1-2:

![An image showing the one-bar canonic structure in Schumann’s *Studien* op. 56/5.](image4)
Similar metronome speeds are given in complete editions of both composer’s works of crotchet = 88 for the Liszt and crotchet = 96 for Schumann’s op. 56/5.

**Studien op. 56/6**

Of all the canonic studies, op. 56/6 has the most markedly intimate tone. It is based on a quotation or a sharing of the rising fourth motif. The motif, used from Wieck-Schumann’s op. 1 onwards and associated with love in her songs, is similar to themes of fourths and seconds which appeared for example in Schumann’s very personal *Phantasie* op. 17 and in the “inner voice” of his *Humoreske* op. 20.


![Example 6.59. Schumann, Studien op. 56/6, bars 1-6.](image)

Just as in Wieck-Schumann’s song *Ihr Bildnis* op. 13/1, two motifs are placed contiguously in op. 56/6. The first, in bars 1-2, is the Type 3 rising fourth motif of Wieck-Schumann’s *Impromptu* in E and the song *Ich hab’ in deinem Auge* op. 13/5 in which the usual upward fourth leap is replaced by rising steps. The second motif, in bars 3-5, is a ‘Clara’ theme with a halting trochee rhythm replacing the usual suspensions.

Of the short works by Schumann which Wieck-Schumann played most frequently, one was the Canon op. 124/20 (De Vries, 1996, p. 372). This is unexpected, as it is a mere twenty bars long. However, the favour in which she held it is less surprising if she viewed it as a summary and substitute for general audiences of op. 56/6’s sixty-five bars of adagio. As well, the Canon, written in 1845, was a probable sketch for op. 56/6 and has the same subject of her rising fourth ‘love’ motif in quadruple time:
Example 6. 60. Schumann, Canon op. 124/20, bars 1-3.

The *Studien* op. 56 show clearly that Robert’s musical allusions to Clara continued long after their marriage. Despite Schumann’s claims of pervasive tributes to Wieck-Schumann in his *Davidsbündlertänze* op. 6 and *Novelletten* op. 21, it is harder to find in them many more than the few well-known quotations compared to the comprehensive tributes found in op. 56. Summing up the *Studien* is the metaphor that canons and duets intertwine like lovers’ lives, an idea implied by Schumann in a perfect description of the inter-dependency of a canon. It is given in letter to Clara about the piano duo Variations op. 46, where one part takes over from the other in somewhat a similar way: “I’m sending along the Variations…imagine that they are two hearts; neither can beat or live without the other one” (Schumann & Schumann, 2002, p. 384).

**Quotations by Brahms of Wieck-Schumann**

Brahms’s extensive use of quotation and modelling has received attention from Rosen (1980), Korsyn (1991) and John (2003) among others. In Brahms’s hands, the art of musical citation had shifted greatly from some obvious early modellings made by Mendelssohn upon which Schumann had commented (1947, p. 210), to more non-literal borrowings and modellings.

A separate chapter could be written on the debt of Brahms’s opp. 76 and 79/2 to Wieck-Schumann, a debt he himself highlighted with a prank he tried to play on her in 1878. Although it did not succeed, it resulted in her admission that she thought Brahms’s later music sounded something like her own compositions of decades earlier. Brahms arranged for someone to copy out parts of his newest piano music - Eugenie Schumann...
thought it was from his op. 76 - on sheets of Wieck-Schumann’s old music paper stamped with her maiden name (E. Schumann, 1985, pp. 159-163). He asked Eugenie to try to have Clara accept the work as an unfinished composition of hers. Wieck-Schumann was not to be duped. She wrote:

With the exception of one bit which sounded a little Brahmsish-Hungarian, the composition was entirely new to me, but Brahms who has looked through every rag of paper I possess, will probably be able to say where it belongs. Some parts sound to me like Schumann, others like Brahms, but now and then I feel as if I myself might have written them. Well, I suppose the mystery will be cleared up by and by (p. 161).

**Brahms and Wieck-Schumann’s Sonata theme**

Wieck-Schumann’s Sonata in G minor is another work Brahms would have seen while staying in the Schumann household, just as he had studied her unpublished Variations op. 20 before writing his own on the same theme (Reich, 2000, Preface, p. iv). Brahms’s Piano Quartet in G minor op. 25 (1861) begins with her Sonata’s opening theme lightly disguised. As it was Wieck-Schumann who gave the first performance of the Piano Quartet in G minor on 16th November 1861 (Avins, 1997, p. 241), a tribute to her may have been intentional from the outset. Another link with Wieck-Schumann was that the Quartet’s second movement was “allegedly inspired by memories of her” (Chissell, 1983, p. 157).

Brahms treated the theme as a ‘continuous variation’ with its first appearance already varied. If the quasi-upbeat first note D and the C in the second bar are omitted, the theme’s melodic identity with Wieck-Schumann’s becomes clear. Brahms simply spread the vertical elements of her right hand out into one horizontal melody:

Example 6.61. Openings of Brahms, Piano Quartet op 25 and Wieck-Schumann, Sonata.
Although it has not been identified previously as either a Weber or Wieck-Schumann quotation, Brahms’s Quartet is much more likely to be a quotation of Wieck-Schumann’s Sonata than of Weber’s *Konzertstück* main theme for the following reasons. Wieck-Schumann’s theme is in quadruple time like Brahms’s while Weber’s is in triple time; the keys of G minor match whereas the Weber is in F minor; and the intervals of D-B♭ and F-C which Brahms selected to open each bar match the right hand part of Wieck-Schumann’s theme harmonisation rather than Weber’s upper lines.

While the claim of such a linear re-arrangement might appear far-fetched in another composer, it falls within the sophisticated parameters of Brahms’s general style of alluding. Nor is it odd that a work could open with a variant, as a number of works have been written where the theme appears clearly only at the end. Dahlhaus noted that “it is no accident that thematic-motivic manipulation and sequential repetition shifted at the same time from the development to the exposition” (1989, p. 256). In the case of Brahms’s Quartet, development could be said to begin from the first bar of the exposition.

Brahms freely admitted his debt to Wieck-Schumann in his composing. In 1891 she wished to acknowledge in the printed score her borrowing of an idea from a Brahms Mozart Concerto cadenza in her own Mozart cadenza. Brahms begged her not to, replying: “by rights, I would then have to add to my loveliest melodies: actually by Cl. Sch.! …I owe more melodies to you than there are passages or suchlike that you could take from me” (Avins, 1997, p. 687).

**Summary**

The conclusion reached in this study is that Wieck-Schumann’s compositions reveal very few actual borrowings or quotations of other composers’ works, apart from Schumann’s. Only generalised stylistic influences or reminiscences can be found.¹ Wieck-Schumann wrote of making allusions to Schumann’s work as a matter of course in the diary entry about her *March*, just as Schumann’s letters had acknowledged his quotations of her works. Detailed case studies in this chapter produce evidence of

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¹ See Appendix 4 for a Beethoven allusion and several reminiscences of other composers.
recognisable purposive quotations and allusions which she made in a significant number of compositions.

The case studies show that her treatment of quotations was altered to fit the requirements of the occasion. When it was desirable for an audience to understand the full context of the quotation, it was made clearly intelligible, even unmistakable, as in the case of Trio 1 in the *March* quoting Schumann’s song about grandparents for the occasion of a fiftieth wedding anniversary celebration. When a quotation denoted the sharing of a private event - the family Christmas-time reminiscence in the Sonata made through the *Schlummerlied* quotation – a phrase was sufficient, positioned in that instance as a backward glance at the end of the first section of the slow movement. When the quotation was a tribute to one’s artistic partner, a motif sufficed for the other composer to recognise, as in the case of the motif from Wieck-Schumann’s *Mein Stern* appearing later in Schumann’s Violin Sonata in A minor and yet later again in her Violin *Romance* op. 22/1.

Wieck-Schumann’s allusions are compelling in the light they shed on the interpretation of the works in which they occur. When its rhythmic modelling of Schumann’s bride-gift song *Der Nussbaum* is understood, *Am Strande* gains an enhanced atmosphere of love. The resonance of personal feeling is deepened even in an occasional piece like the *March* when its Trio II is known to refer to Manfred’s lonely destiny. *Die gute Nacht* undergoes an intensely personal transformation in the mind of a performer when its postlude is seen to point to her imminent motherhood; or when the lighter side of that parenthood is revealed in the *Romance* op. 21/2 by its happy association with Schumann’s *Wiegenliedchen*. All these and many other references bring her works vividly to meaningful life.

Even if not all the allusions and quotations presented in this thesis are accepted as intentional references to another work, the material shows the degree of identity of language and style with another composer and stimulates a fresh look at the contents and origins of each composition. The intentionality of a musical quotation is not an issue that has to be seen in black and white. On receiving the Edward MacDowell medal for music in 1983, Elliott Carter made these observations on the conscious-subconscious interface in composing:
I have a feeling that somehow there are these shadowy things behind me, these compositions, which are in a way not me, myself...They have this strange life; I’m not sure that I invented them...sometimes they did things I had never done before and made me do things that bothered me and upset me and sometimes excited me – and puzzled me, too, sometimes (cited in Godwin, 1995, p. 104).

Novelists have disclosed similar experiences when they find that their characters or plot developed in ways unexpected to them or even contrary to their plans (Brande, 1996, pp. 136-137). While this may happen occasionally, in the end there is no doubt about who takes authorship. Ideas from the subliminal levels of the mind are just as much a response made by the composer who brought them into the light of day as conscious ideas, and deserve to be credited as such. There is value at either end of the awareness continuum. The retrospective or posthumous recognition of allusion and quotation in particular compositions can provide as much insight into the formation and meaning of a composer’s musical language as any quotations he or she may have intended or acknowledged openly.

Not enough is understood of the workings of the mind, let alone the truly creative mind, to deny that the deep desire for unity and communicable meaning in the compositions the Schumanns wrote for each other was an incentive great enough to call forth all their inner resources and result in a network of mutual citations. In Wieck-Schumann’s case, there are relatively few passages in her work that are immediately identifiable as reminiscences because of their discreet treatment. However, they are so logical and purposive that the weight of the evidence presented in this chapter is firmly on the side of consciousness and intentionality in her musical quotations.
Chapter 7

Conclusion

The aim of the thesis was to lay a foundation for a portrait of Clara Wieck-Schumann as a composer by documenting and analysing fundamental aspects of her musical language and compositional practices, and highlighting those elements which give her work its individuality and distinction. The thesis investigated stylistic preferences in areas such as melody formation, motifs and harmonic language before moving into structural issues of musical cohesion in opus sets and the Piano Sonata. In the final chapter, musical citations were identified and their ramifications explored in works of various genres.

Multiple readings of Wieck-Schumann’s works are possible and inevitable. Interpretations of her style do not have to agree on details, any more than issues of influence and quotation need be claimed dogmatically. To write of a composer’s intentions and priorities of meaning in music has its pitfalls, just as formal analysis has its shortcomings. As Kossmary wrote in 1844:

if we ourselves depart in our interpretation from the actual intentions of the composer, we will find solace in the general lot of commentators, who are often clever when it comes to discovering a number of things that the artist, in the rush of emotions and fired with enthusiasm, has unconsciously incorporated into his work, but on the other hand may fail to notice other things that the artist inserted into the work with full awareness and clear intent (1994, p. 313).

Occasionally a technique such as an inversion or retrograde may have been as subliminal in Wieck-Schumann’s work as it was evidently for Schumann at times in 1838 (Schumann & Schumann, 1994, p. 130). However, such chance results could apply only to a fraction of her output, given the depth and breadth of expertise demonstrated in this thesis. Because of her comprehensive musical education from the age of five and her continuing musical contacts at the highest levels, Wieck-Schumann’s mastery of her compositional material cannot be underestimated.

A characteristic feature of Wieck-Schumann’s compositions is the recurrence of particular melodic contours including the falling-fifth ‘Clara’ theme, whose potentialities
she explored for some fifteen years up to 1847. In her early works it is at its most effective and sophisticated in the *Nocturne* op. 6/2, a favourite of Schumann’s. There the ‘Clara’ theme stands out for its expressively shaped suspensions and character of deeply melancholy introspection. In the larger context, the typical chromatic descent link in that *Nocturne* and many other works contributes in a similar way to the underlying feeling of melancholy that pervades most of her compositions. L. Dreyfus contended that modern performances miss “the insight that the giants of our pantheon are great to the extent that they learn to represent the depths of melancholy, and melancholy, as Kant recognised, was a kind of secret key to the sublime” (cited in Taruskin, 1995, p. 270). The melancholy aspect of Wieck-Schumann’s character was remarked upon in her childhood (Reich, 2001, p. 29, p. 201) and found frequent expression in her compositions.

The rising fourth motif melody is equally significant in the context of Wieck-Schumann’s stated ideal of having one motif underpin a work (Litzmann, 1979, Vol. 2, pp. 184-185). When a single motif with its variants forms the melody of songs such as *Liebst du um Schönheit* op. 12/4 and *Liebeszauber* op. 13/3, the result is a great economy of material deliberately designed to focus and convey emphatically the meaning of the text. At the same time, her practices for maintaining interest throughout each composition exemplify the conclusion that “while musical coherence is created by motivic reiteration, poetic progression is depicted through continual motivic transformation” (Stein, 1989, p. 148).

In the same way, contrapuntal techniques, even in melody formation, are too consistent and logical across Wieck-Schumann’s work to be co-incidental. This study has offered ample evidence of her intelligent and informed choices in applying techniques with flexibility and imagination to realise her over-riding expressive purpose in a work. Although she was recognised as a great improviser, her motivic manipulations and other strategies cannot be relegated to mere improvisational facility any more than Beethoven’s can.

Towards the end of her life, Brahms commented on Wieck-Schumann’s continued fondness for pedal points and dissonance (Schumann & Brahms, 1979, Vol. 2, p. 236; Avins, 1997, p. 706). All through her composing career, Wieck-Schumann had
highlighted dissonant intervals, often created by the independent movement of polyphonic lines, to give her work strength and incisiveness.

Wieck-Schumann’s instrumental works are predominantly in minor keys; the conclusion to be drawn from her large works is that this was to establish a serious and worthy frame for the whole work. Her songs on the other hand are mostly in major keys, setting a variety of poetic texts with no less depth of feeling. In finely-judged responses to their poems, a number of her songs begin in a minor key and later alter mode, rhythm and other details of motifs and themes. Evidence gleaned from song texts also suggests that many of her recurring musical ideas retained consistent associations across genres. Just as some intervals are associated with particular meanings in Wieck-Schumann’s melodies, certain keys and harmonies are associated with particular topics, for example of evening, love or despair.

While earlier works have a wider spectrum of key schemes, including semitonal and mediant relationships, later works move more often to the submediant as a subsidiary key area. The increasing standardisation of key schemes appears to have been motivated by a desire for greater structural integration, making possible a more detailed surface of increased chromaticism in harmony. At around the time that her key schemes were stabilising toward a tonic-submediant preference, her virtuoso writing was also coming to an end with the composition of the Scherzo op. 10 in 1838. For these reasons, the Romances op. 11, completed in 1839 and published in 1840, appear to constitute the most reasonable dividing line defining the beginning of a second period in her compositional style.

A feature of much of her piano writing is its four-part texture, often arranged in loosely vocal style with appropriate individual stemming of parts. It results in an unusual degree of autonomy for the inner voices compared to the piano writing of her contemporaries Schumann or Chopin. Her use of imitations between voices and of a general “romantic polyphony” creates a distinctive chamber-music style of piano writing, except in the virtuoso and concerto compositions – and even there, such writing still occurs in quieter parts or solo piano sections.

Wieck-Schumann’s concern for interest and minimal unvaried repetition means that unity in a work never compromises an effective variety. Unifying elements include
repeated intervals and particular harmonies, such as the diminished seventh used as a predominant chord throughout the Piano Sonata. Seamless blending was a priority, whether it was to bridge two sections, to assimilate a quotation to its surroundings or to form a theme that emerged as a naturally flowing and uncontrived whole from manipulated motivic cells.

The working out of variety within unity is apparent in her own style of transforming themes in the Piano Sonata, the Piano Trio Op. 17, the Three Choir Pieces and other larger works or sets of pieces. In addition to such transformations, parts of themes are recalled in later movements in the Piano Sonata, where the first movement introduces virtually all the thematic material of the work. The Sonata has a network of motivic relationships traceable through each movement and deepening the listener’s or performer’s interest by its intricacy. Also engaging is the Sonata’s romantic conception and rhapsodic character, especially in its episodes. Given the central place of the sonata genre in the piano repertoire, the publication of Wieck-Schumann’s Sonata should have been a transformative event for re-evaluation of her compositional stature, but this did not occur. Such a major work cannot be omitted from future studies of her compositions. Its availability has made possible the presentation of a balanced piano recital program devoted entirely to large and small-scale solo works by Wieck-Schumann, as for any other significant 19th century piano composer.

Although women composers in the 19th century generally functioned in isolation, Wieck-Schumann was able to circumvent this to an extent by forming compositional and performance connections with a number of predecessors and contemporaries. Whether as inspiration, influence or source for allusion, a communion of minds or a more personal interaction is evident in her works with composers such as Bach, Beethoven, Mendelssohn, Chopin and Schumann; with contemporary poets whose work she set; and with composer-performer partners such as Pauline García-Viardot and Joseph Joachim. Beyond lessening the sense of isolation of a woman composer, musical quotation and allusion are shown in this thesis to be significant in Wieck-Schumann’s music for a variety of reasons. One was the highly personal nature of her musical expression. As Fiske wrote of Schumann’s music, some of Wieck-Schumann’s works are “only fully explicable as a piece of autobiography” (1964, p. 574). This thesis has demonstrated how
Wieck-Schumann habitually employed carefully honed allusions to enhance meaning within her compositions, resulting in an intriguing layering of cross-references or introduced sub-texts.

The musical exchange between the Schumanns over more than twenty years is one of the most remarkable in musical history. Once musical citations are recognised in their compositions, it becomes clear there can be no complete evaluation of the oeuvre of either composer without a study of both. Some previously unrecognised contributions to the exchange by both Schumanns have been presented in this thesis. The intentionality of their quotations is confirmed by Wieck-Schumann’s diary entries on quotation and allusion in her *March* and by Schumann’s letters to her on his quotation practices.

Historically, the importance of the practice of quotation, if not denied outright, has been under-estimated. Quotation was a stimulus to Wieck-Schumann’s creativity. It made possible inter-personal exchanges and afforded artistic challenges for her as both a devisor and receiver of musical citations. Yet although Klassen advanced a number of reasons to explain why Wieck-Schumann virtually ceased composing in 1856, quotation was not among them (1990, p. 264-269). The cessation of her composing career so soon after Schumann’s death certainly suggests that a large part of why she chose to express herself in musical terms was the opportunity composition afforded of a private mode of communication. After his death, this form of personal communication was possible only as a nostalgic reminiscence. As the re-living of past experiences through musical allusions in her last *Romance* of 1856 could not be indulged repeatedly without risking artistic stasis, she abandoned composition, and performance remained as her primary outlet for inner communication.

Relatively unknown composers are routinely compared with familiar composers to establish points of reference within an already understood style and context. While Wieck-Schumann may have had remarkable powers of mimicry “like Picasso and Stravinsky” (Barela, 2002, p. 169), like those two masters’ works, hers also had individuality and artistic worth because influences were assimilated deeply and recast independently. A deep understanding of ‘affects’ and how to use them tellingly, as in the *Romances* of 1855 and 1856, makes Wieck-Schumann’s language eloquently communicative and may be why her music continues to attract comparisons with great
composers. As to the question of whether she is any different from her contemporaries in sounding like her peers, the answer is that she is not. Both Schumann and Mendelssohn borrowed freely from similar sources, and in 1845 it was noted that they sounded so like each other in details of phrase and harmony in several songs that “authorship…could be misattributed” (Brendel, 1994, pp. 329-330).

Tempering the question of originality is the acknowledgement that all the composers of the Leipzig school borrowed ideas, transforming them with their own musical expression and techniques. Schumann’s defence of the Leipzig school to Liszt in this respect was that “there is no such thing as a completely original work” (Brion, 1956, p. 334). Overall, Wieck-Schumann exercised her gifts and mastery towards creating quality rather than a highly idiosyncratic style.

Influences bearing on a composer’s work do not affect its intrinsic value. The historic significance of influence emanating from it is nonetheless of great interest. As Rosen pointed out, “Liszt’s stature is not magnified by observing that he did some of Wagner’s work for him. Nor, on the other hand, is it diminished by his borrowing from Schubert, Beethoven, Rossini and Chopin” (1995, p. 477). The same is true of Wieck-Schumann, who provided a musical model for Brahms’s late piano pieces with the dedication to him of her Romances op. 21. Brahms performed her Romance op. 21/1 in 1856, and programmed several other works of hers (Reich, 2001, p. 314, p. 182). A first-time listener to that Romance could well identify it as a Brahms piano work of decades later. G. Johnson expressed a similar opinion in regard to Wieck-Schumann’s song Geheimes Flüstern: “There are real touches of originality in some of the rhythmic displacements in the word-setting. The result is touching and heartfelt; such music might have come from the hands of Johannes Brahms in one of his folksong arrangements of some forty years later” (2002, p. 63). Finding her ear “infallible” (E. Schumann, 1985, p. 172), Brahms followed much of the compositional advice she gave him. More research is required to assess the full extent of Brahms’s debt to Wieck-Schumann for his late piano music.

Schumann also acknowledged his professional debt to Wieck-Schumann (Reich, 2001, p. 214) and this thesis extends the evidence of their musical interdependence. There has been a considerable advance on the situation in 1964 when Fiske could claim to be
the first writer in English to examine several of Clara Wieck’s compositions for information and influences on Schumann’s compositions (pp. 575-576). It is worth reiterating that without a consideration of Wieck-Schumann’s works there will be an incomplete understanding of Schumann’s. Beyond her general inspiration to Schumann, her influence is discernable in the derivation of some of his themes, motifs and quotations – all elements that reflect personal meaning in his compositions and require awareness of the close relationship between the music of the two composers.

Real innovation is a separate question, for despite Wieck-Schumann’s undoubted originality, she established no new genres or forms such as Liszt’s Symphonic Poems, nor did she or any other of her contemporaries undertake rhythmic and harmonic experiments comparable to Liszt’s *Harmonies* of 1833-34 or *ordre omnitonique* of the 1830s (Searle, 1966, p. 88). Originality in this sense became an issue of even greater interest in the 20th century. However, it was not a fundamental concern for Poulenc, who made his point charmingly in an American interview: “Some composers *innove*, but some great composers do not *innove*. Schubert does not *innove*. Wagner, Monteverdi, they *innove*. Debussy *innove*; Ravel does not *innove*. It is not necessary that one *innove*” (Johnson & Stokes, 2000, p. 399). That Wieck-Schumann was a less radical innovator than Liszt does not diminish her compositional achievements. Perceptions also shift over time about the extent to which a particular composer was an innovator, as happened with the delayed acknowledgement of Liszt’s late music. Another issue is that Wieck-Schumann’s innovations were often unacknowledged or considered the result of women’s odd humours (see Reich, 2001, p. 299) until some of her music was examined with more care and balance in recent years.

Macdonald demonstrated that Wieck-Schumann’s Concerto op. 7 should be credited not only with the beauty Schumann noted but also with “the advanced degree of her musical thinking, an impressive achievement for a composer of any age or either sex” (1991, p. 676). She ranked “among the most imaginative and original of any of her contemporaries” (p. 675), and her Concerto is “decidedly avant-garde” (1993, p. 24). That the young Clara welcomed the bold and the new in her own and others’ compositions is confirmed by Schumann’s letter to her:
I sometimes think you have too little respect for music that has the characteristics that you yourself have as a girl, namely cordiality, simple charm, unaffectedness. You would much rather have thunder and lightning right away and only what’s new and unprecedented (Schumann & Schumann, 1996, p. 31).

She continued to welcome the new and original if she found it worthy, writing in her diary in 1877: “I am so fond of studying new works, it stimulates me and renews my youth” (Litzmann, 1979, Vol. 2, p. 328). Had she continued composing, she may have embraced some surprisingly different directions. In 1880 she wrote of her admiration of Verdi’s courage – and talent – in taking a new direction in the works of his old age (pp. 356-357). A decade later her diary acclaimed Richard Strauss as a composer (Chissell, 1983, p. 199).

Wieck-Schumann’s intimacy of style, her ‘inner voice,’ manifested itself both in tangible and metaphoric ways, from melodic and harmonic strategies to specific meanings for motifs and quotations. Overall, the ‘inner voice’ imbued her music with the romantic essence Hegel considered the sum and substance of the era: the “true subject matter of the Romantic Movement was absolute interiority, a form of spiritual subjectivity that the musical generated best” (Botstein, 1994, p. 29). As Schumann expressed it in his 1837 review, her *Soirées musicales* op. 6 pieces were for those “whose hearts swell to the bursting point at the sound of intimate yearning and inner song” (1988, p. 123).

The intensity of expression in Wieck-Schumann’s works from the *Romance* op. 5/3 onwards fitted Adorno’s description of Schumann’s music: “It resisted the use of the musical experience to falsify or camouflage the painful contradictions of existence” (cited in Botstein, 1994, p. 4). Her last two *Romances*, written respectively during Schumann’s hospitalisation and a few months after his death, are such profoundly affecting pieces because she allowed the listener so deeply and directly into her personal world of private tragedy.

Wieck-Schumann intended her music to reflect her inner life, as she observed of the just-mentioned *Romance* op. 21/1. Music was the language of “emotional states,” as Schumann expressed it in summing up his own compositions (Schumann and Schumann, 1994, p. 208). It was the inner state of love that Schumann felt pervaded his work but had not been appreciated by his contemporaries: “what you miss in my compositions…is
love” (Pohl, 1994, p. 261). Echoing the same idea, Wieck-Schumann told her grandson that her Variations op. 20 on a theme by Schumann was a work composed with great love (De Vries, 1996, p. 175). The aura of that love is unmistakable in the exquisite sensibility of the final Variation.

Analysing the crafting of Wieck-Schumann’s compositions is one facet of understanding them; another is appreciating their elusive spirit, an extra dimension beyond readily-definable emotional states. She articulated that ideal in referring to qualities she had perceived in a particular composition: in it, “the striving for beauty, spirituality, cannot be missed” (Schumann & Schumann, 1993, p. 24). In the interpretation of Schumann’s Variations op. 46 for two pianos, she observed that even Mendelssohn played it with too much physicality, when the work required the intangible: “the perfume that drifts over the whole” (Schumann & Schumann, 1993, pp. 190, 255). Her description fits perfectly the manner in which her own Impromptu in E is to be performed and understood. These same qualities Liszt recognised in her musical gifts which he likened to those of a secular Peri “aspiring towards her Paradise through continuous, mystical reflection on the sublime, the beautiful, the ideal” (Liszt, 1978, p. 206).

Her general credo regarding composition appeared to have been ‘excellence or silence.’ One result was that the total number of her works is not large. Almost certainly it would have been greater had she believed more in herself as composer and received in that role the encouragement, support and acknowledgement given her as a performer. Demands on her time from the multiple careers she pursued were extreme. That she managed to compose after marriage in addition to her other work roles, family circumstances and malaise with each pregnancy, attests to an ardently creative spirit and her strong work ethic. Society in the 21st century still has to address satisfactorily the issues for women of family versus career development and to find solutions for apportioning the responsibility for children fairly between parents.

Role models provide one of the most potent inspirations in life. It is particularly worthwhile to foster women composers as models to help ensure that the future canon of Western classical music will no longer be formed overwhelmingly of the productions of the male half of the population. Music history has examples of cyclic eclipses and rises in
the general valuation of a number of composers including Wieck-Schumann, but her high-quality compositions can readily earn a place as new inclusive canons of music become established.

It is hoped the thesis contributes to making Clara Wieck-Schumann’s fine but neglected oeuvre better known and understood and its significance more widely recognised, not only for the under-acknowledged role women composers have played in history generally, but for the vital contribution of her works in any balanced assessment of nineteenth century music.
Appendix 1

List of Compositions by Clara Wieck-Schumann

Works list from Grove Music Online (Reich), corrected. Some places of publication added from Reich (2001); some keys added, with minor keys in lower case. First published date in brackets.

Piano Works

Opus
1  Quatre Polonaises, E♭, C, D, C, 1829–30 (Leipzig, 1831)
   —  Etude, A♭, early 1830s
2  Caprices en forme de valse, C, D, E♭, A♭, B♭, C, A♭, E♭, D♭, 1831–32 (Paris and Leipzig, 1832)
3  Romance variée, C, 1831–33 (Leipzig and Paris, 1833)
4  Valses romantiques, C, 1835 (Leipzig, 1835)
5  Quatre pièces caractéristiques, a, e, B, b, 1833–36 (Leipzig, 1836) 1. Impromptu. Le sabbat; 2. Caprice à la boleros; 3. Romance; 4. Scène fantastique; Ballet des revenants (No. 1 also publ. separately as Hexentanz).
6  Soirées musicales, a, F, g, d, G, a, 1834–36 (Leipzig and Paris 1836): Toccata, Nocturne, Mazurka, Ballade, Mazurka, Polonaise
7  Piano Concerto, a, orch (or quintet) accompaniment, 1833–36 (Leipzig, Paris, Hamburg, 1837)
8  Variations de concert sur la cavatine du Pirate de Bellini, C, 1837 (Vienna, 1837)
9  Souvenir de Vienne, Impromptu, G, 1838 (Vienna, 1838)
10  Scherzo, d, 1838 (Leipzig, 1838)
11  Trois romances, e♭, g, A♭, 1838–39 (Vienna, 1840)
14  Deuxième scherzo, c, after 1841 (Leipzig, 1845)
15  Quatre pièces fugitives, F, a, D, G, 1841–44 (Leipzig, 1845)  
   —  Piano Sonata, g, 1841–42: Allegro, Adagio, Scherzo, Rondo [orig. titled Sonatine; Scherzo almost identical to op. 15 No. 4]; (Wiesbaden, 1991)
   —  Impromptu, E, before 1844 (Paris, 1885)
16  Drei Präludien und Fugen, g, B♭, d, 1845 (Leipzig, 1845)  
   —  Three fugues on Themes of J. S. Bach, E♭, E, g, 1845 (New York, 1999)  
   —  Präludium und Fuga, ♯, 1845 (New York, 1999)  
   —  Präludium, f, 1845 (same as ♯ Präludium)
17  Piano Trio, g, 1846 (Leipzig, 1847)  
   —  Piano Concerto, f, 1847; completed and orchestrated as Konzertsaiz by J. De Beenhouwer (Wiesbaden, 1994)
20  Variationen … über ein Thema von Robert Schumann, ♯, 1853 (Leipzig, 1854)
21  Drei Romanzen, a, F, g, 1853–55 (Leipzig, 1855)
22  Drei Romanzen, vn, pf, D♭, g, B♭, 1853 (Leipzig, 1855)  
   —  Romanze, a, 1853, in Girl’s Own Paper (London, 1891)  
   —  Romanze, b, 1856  
   —  March, E♭, 1879, (Wiesbaden, 1996)  
   —  Präludien und Vorspiele, improvisations written out 1895 (New York, 1999)
Vocal Works

Opus

— Der Abendstern (unknown), F, early 1830s (Wiesbaden, 1992)
— Walzer (J. Lyser), A, 1833 (Leipzig, 1833)
— Am Strande, (R. Burns, trans. Gerhard), e\textsuperscript{b}, 1840 (NZfM, Leipzig, 1841)
— Volkslied (H. Heine), f, 1840 (Wiesbaden, 1992)

12 Drei Lieder (F. Rückert), f, D\textsuperscript{b}, A\textsuperscript{b}, 1841 (Leipzig, 1841): Er ist gekommen, Liebst du um Schönheit, Warum willst du and're fragen [published as nos. 2, 4, 11 of Zwölf Gedichte aus Friedrich Rückert's 'Liebesfrühling' für Gesang und Pianoforte von Robert und Clara Schumann; other nos. are by R. Schumann as his op. 37]
— Die gute Nacht (Rückert), F, 1841 (Wiesbaden, 1992)

13 Sechs Lieder, E\textsuperscript{b}, g, E\textsuperscript{b}, D\textsuperscript{b}, A\textsuperscript{b}, A\textsuperscript{b}, 1840–43 (Leipzig, 1844): Ich stand in dunklen Träumen (Heine) [also as Ihr Bildnis], Sie liebten sich beide (Heine) [also early version], Liebeszauber (E. Geibel), Der Mond kommt still gegangen (Geibel), Ich hab' in deinem Auge (Rückert), Die stille Lotosblume (Geibel)
— Lorelei (Heine), g, 1843 (Wiesbaden, 1992)
— O weh des Scheidens (Rückert), e, 1843 (Wiesbaden, 1992)
— O Thou my Star (F. Serre), E\textsuperscript{b}, 1846 (London, 1848) [= trans. as Mein Stern]
— Beim Abschied (Serre), F, 1846 (Wiesbaden, 1992)
— Drei gemischte Chöre (Geibel), SATB, F, E\textsuperscript{b}, A\textsuperscript{b}, 1848: Abendfeier in Venedig, Vorwärts, Gondoliera; (Wiesbaden, 1989)

23 Sechs Lieder aus Jucunde (H. Rollett), A, f, D\textsuperscript{b}, a, D, E\textsuperscript{b}, 1853 (Leipzig, 1856): Was weinst du Blümlein, An einem lichten Morgen, Geheimes Flüstern, Auf einem grünen Hügel, Das ist ein Tag, O Lust, O Lust
— Das Veilchen (Goethe), F, 1853 (Wiesbaden, 1992)
Not fully authenticated: Der Wanderer in der Sägemühle (Kerner), c; Der Wanderer (Kerner), f, 1831 (Wiesbaden, 1992)
## Appendix 2
### Keys of Wieck-Schumann works

Characteristics or meanings associated with certain keys are suggested in the last column.

#### Instrumental works in major keys

<table>
<thead>
<tr>
<th>Key</th>
<th>Works</th>
<th>Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>op. 1/2, op. 1/4, op. 2/1, op. 2/6, op. 3, op. 4, op. 8</td>
<td>Liveliness</td>
</tr>
<tr>
<td>D</td>
<td>op. 2/9, op. 22/1</td>
<td>Beauty – see op. 12/4, op. 13/4, op. 23/3</td>
</tr>
<tr>
<td>D♭</td>
<td>op. 1/3, op. 2/2, op. 2/8, op. 2/9, op. 22/1</td>
<td></td>
</tr>
<tr>
<td>E♭</td>
<td>op. 1/1, op. 2/3, op. 2/8, Sonata 2\textsuperscript{nd} mvt, Bach-subject Fugue, Duet March</td>
<td>Love, happiness – see rising 4\textsuperscript{th} motif</td>
</tr>
<tr>
<td>E</td>
<td>\textit{Impromptu}, Bach-subject Fugue</td>
<td></td>
</tr>
<tr>
<td>F</td>
<td>op. 6/2, op. 15/1, op. 21/2</td>
<td>Evening, nature</td>
</tr>
<tr>
<td>G</td>
<td>op. 6/5, op. 9, Sonata 3\textsuperscript{rd} op. 15/4, op. 17 3\textsuperscript{rd} mvt</td>
<td></td>
</tr>
<tr>
<td>A♭</td>
<td>Etude, op. 2/4, op. 2/7, op. 7 2\textsuperscript{nd} mvt, op. 11/3</td>
<td>Love, serenity, calmness – see op. 13/5 and Choir Piece No. 3</td>
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<tr>
<td>B♭</td>
<td>op. 2/5, op. 16/2, op. 17 2\textsuperscript{nd} mvt, op. 22/3</td>
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</tr>
<tr>
<td>B</td>
<td>op. 5/3</td>
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#### Instrumental works in minor keys (abbreviated to lower case)

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<th>Key</th>
<th>Works</th>
<th>Characteristics</th>
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<tr>
<td>c</td>
<td>op. 14</td>
<td></td>
</tr>
<tr>
<td>d</td>
<td>op. 6/4, op. 10, op. 16/3</td>
<td>Elements of grandeur, desperation</td>
</tr>
<tr>
<td>e♭</td>
<td>op. 11/1</td>
<td>Turbulence</td>
</tr>
<tr>
<td>e</td>
<td>op. 5/2</td>
<td>Drama</td>
</tr>
<tr>
<td>f</td>
<td>\textit{Konzert-satz}</td>
<td>Star-crossed love – see op. 12/2; \textit{Volkslied}; op. 2/7 bar 17 ‘doloroso’</td>
</tr>
<tr>
<td>f♯</td>
<td>Prelude and Fugue, op. 20</td>
<td></td>
</tr>
<tr>
<td>g</td>
<td>op. 6/3</td>
<td>op. 11/2</td>
</tr>
<tr>
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<td>---</td>
</tr>
<tr>
<td>a</td>
<td>op. 5/1</td>
<td>op. 6/1</td>
</tr>
<tr>
<td>b</td>
<td>op. 5/4</td>
<td>Romance 1856</td>
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**Vocal works in major keys**

<table>
<thead>
<tr>
<th>D♭</th>
<th>op. 12/4</th>
<th>op. 13/4</th>
<th>op. 23/3</th>
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</thead>
<tbody>
<tr>
<td>D</td>
<td>op. 23/5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E♭</td>
<td>op. 13/1</td>
<td>op. 13/3</td>
<td>Mein Stern</td>
</tr>
<tr>
<td>F</td>
<td>Der Abend-stern</td>
<td>Die gute Nacht</td>
<td>Beim Abschied</td>
</tr>
<tr>
<td>A♭</td>
<td>op. 12/11</td>
<td>op. 13/5</td>
<td>op. 13/6</td>
</tr>
<tr>
<td>A</td>
<td>Walzer</td>
<td>op. 23/1</td>
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**Vocal works in minor keys**

<table>
<thead>
<tr>
<th>e♭</th>
<th>Am Strande</th>
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<tbody>
<tr>
<td>e</td>
<td>Oh weh des Scheidens</td>
</tr>
<tr>
<td>f</td>
<td>Volkslied</td>
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<tr>
<td>g</td>
<td>op. 13/2</td>
</tr>
<tr>
<td>a</td>
<td>op. 23/4</td>
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</table>
Appendix 3

More information is given in this case study on the *Romance* op. 11/1 from which Schumann quoted in his *Studien* op. 56 (see Chapter 6). The study shows that he also alluded to the *Romance* in his *Dichterliebe* op. 48/13.

Case study. *Romance* op. 11/1. Motifs and meanings woven into form

The *Romance* op. 11/1 composed in 1839 was the last of the three op. 11 pieces to be completed. A tightly-knit structure is formed through the use of motifs, small-scale repetition and sequences. In ternary form, it has a key scheme of $E_b$ minor in the outer sections and the relative major $G_b$ in the central section.

In the first section of op. 11/1, the ‘theme’ is a four-note cell constantly reassembling its pattern as if to suggest circling in a maze of misery. The key of $E_b$ minor is that of Beethoven’s *Funeral March* in the Sonata op. 26. Despite the time signature of $3/4$, the stemming in $6/8$ time in the outer sections is crucial. Only the middle section is stemmed in triple time making its material identifiable at the climax bars near the end where the two sections are fused into one (see Example 3.21).

Around the time it was composed, Clara had written to Robert of the emotional drain of their separation and of her father’s deceit and intransigence: “I’ve been in a state of continual anxiety for three years” (1996, Vol. 2, p. 258). It has not been pointed out previously that Schumann was to take Wieck-Schumann’s *Romance* as a model for his *Dichterliebe* op. 48/13 written one year later. His letters of 1838-39 testify to his high estimation of Wieck-Schumann’s *Romances* op. 11, and the modelling on Wieck-Schumann’s op. 11/1 is made more likely by the fact that he later modelled his *Studien* op. 56/4 on the middle section of op. 11/1 (see Example 6.57).

He alluded to her theme-motif with its chordal pedals, technique of motific cells, key of $E_b$ minor and dark mood for his answering song of nightmare in *Dichterliebe* op. 48, *Ich hab’ im Traum geweinet*. The words of op. 48/13 mirror Schumann’s experience of weeping strongly enough in dreams of separation from Clara to be awoken (Schumann & Schumann, 1994, p. 348). Other similarities in the two works include the melodic outline of the ‘Erkönig’ 5-$b$-6-5 motif (marked with brackets) in their opening bars; the same accompaniment in bar 3 in the Lied as the *Romance*’s bar 2 in inversion, with a similar pedal on $B_b$ instead of $E_b$; and some staccato accompaniments from bar 3 as in the *Romance* bars 9-10:

Wieck-Schumann, *Romance* op. 11/1, bars 1-6; Schumann, *Dichterliebe* op. 48/13; comparison.
In another night piece, the Choir Piece No. 3 with its quite different character, Wieck-Schumann used the same technique of motivic cell rearrangements for the theme (Example 3.63).

Op. 11/1’s middle section in G\textsuperscript{b} opens with a ‘Clara’ theme contour beginning on scale degree 3 and tonicising the dominant with a secondary chord creating a typical momentary 13\textsuperscript{th} on the second beat:

Wieck-Schumann, Romance op. 11/1, bars 16-17.

The tertian modulation in the middle section bars 19-21 via a chromatic descent down to the pianissimo A major creates the sense of drifting to the heart of a dream. The chromatic descent uses held notes to outline harmony and to maintain the four-part writing (held notes appear in other descents, for example the Konzertsatz bars 137-138):

Wieck-Schumann, Romance op. 11/1, bars 19-21.

The return to G\textsuperscript{b} is accomplished from D major in bar 23 via a French sixth which resolves down the semitone to D\textsuperscript{b}, dominant of G\textsuperscript{b}. One of Wieck-Schumann’s most highly chromaticised descending links, moving in tenths between the alto and bass parts, ends the middle section:

The recapitulation’s exact beginning is not clear at first, and Klassen placed it, debatably, at bar 32 (1990, p. 100). Bar 28 sees the return of the first section’s theme (it is a recasting of bars 5-8) and left hand arpeggio figuration stemmed in 6/8 but with a dominant harmony and pedal for four bars. A Golden Ratio calculation of the total bar numbers of the *Romance* places the recapitulation in the middle of those four bars; a Janus-faced result of either/or, balancing the two possible readings. The listener hears the return in bar 28 of the 6/8 arpeggio sweeps and four-note theme but without a tonic E♭ bass until bar 32:

Wieck-Schumann, *Romance* op. 11/1, bars 28-33.

Although it sounds like a dominant preparation for a reprise at bar 32, as a bar-number match shows, bar 28 is the disguised return with the order of the 15 bars of section A rearranged:

- bar 28=bar 5 section A
- bar 29=6
- bar 30=7
- bar 31=8
- bar 32=2 (non-melodic introductory bar 1 omitted)
- bar 33=3
- bar 34=4
- bar 35=5 repeated
reprise typically shortened by omitting the theme repetition of bars 9-11
- bar 36=12
- bar 37=13
- bar 38=14.
In the following bar 39 (= bar 15 which was the link to the middle section), the motif theme of the middle section is reintroduced, so that bars 15 and 39 equate in function.

The bar count confirms bar 28 as one of Wieck-Schumann’s carefully crafted reprises, with the phrases in reverse order; that is phrase 2 followed by phrase 1. A somewhat similar strategy is employed in the A minor *Romance* of 1853, where the recapitulation appears to be delayed until bar 54, but actually occurs in C major in bar 52, the starting point from which the subsequent phrases match those in the opening section:

*Wieck-Schumann, Romance* (1853). Comparison of opening and reprise bars 52-57.

The transforming of the middle section motif in the reprise of op. 11/1 unites two sections which before had seemed discrete and creates a different emotional closure to the whole piece. The *Romance*’s climax comes when in bars 39 and 41 the middle section motif is turned from the major to the minor key, expressing grief by diminished intervals:

*Wieck-Schumann, Romance* op. 11/1, bars 16 and 39.

While the semiquaver stemming remains in 6/8 in most bars, it changes to 3/4 for the two bars 39 and 41 which contain the central section motif. As noted, despite the time signature of 3/4, the first section of the *Romance* is stemmed in 6/8 in contrast to the 12 bars of the middle section stemmed in 3/4. The double metre makes the climax of the work clear by aiding recognition of the central section motif in 3/4 when it is reintroduced into the reprise bars 39 and 41, its stemming standing out from its 6/8 surroundings.
Underneath the middle section motif in the right hand of bars 39 and 41, the left hand lower voice provides a recall of the first section’s motif-theme (compare bar 4):

*Wieck-Schumann, Romance op. 11/1, bars 39-42.*

Bars 39-40 are repeated still more strongly a tone higher in bars 41-2. With the merging of the middle section material, the reprise becomes more chromatic than the opening section. The transformation of the motif forms the defining emotional peak of the work where the two hitherto separate characters - of gloom in the first section and hopefulness in the middle section - are brought together. Their union crushes the hopefulness, which is perceived as an illusory dream in retrospect, and the *Romance* ends even more bleakly than it began.
Appendix 4

The three-tier rise; alternating chord links; additional allusions

The three-tier rise

The three-tier rise was a shape which Wieck-Schumann featured in a number of works. It is a common technique in the arts, from Greek oratory onwards. Zen Japanese flower arranging uses lines based on the ‘principle of three’ – heaven, humanity and earth (Herrigel, 1974, p. 37). It is more emphatic and noticeable than a simple repetition. While two is symmetrical, it can lead to squareness or polarise into duality which is avoided or resolved by groupings of three.

A three-fold rise could be balanced by a three-fold fall as in the main theme of the Scherzo op. 14 where first tension increases with the rise over bars 11-15 before falling back in bars 15-17:

Wieck-Schumann, Scherzo op. 14, bars 10-17.

A strategy shared by instrumental and vocal music, three-tier rises open Sie liebten sich beide op. 13/2 and the last two songs in the op. 23 set. Particularly exuberant is the piano introduction of O Lust:

Wieck-Schumann, O Lust, o Lust op. 23/6, bars 1-4.

1 There are many examples in the repertoire. Besides Bach’s F minor Sinfonia and sombre fugue in F# minor Book I, the three-tier rise occurs notably in Beethoven Sonatas ‘Pathétique’ op. 13 and ‘Farewell’ op. 81a (Adagio introduction bars 2-4, with a similar idea in the slow movement, ‘Absence,’ in bars 11-12). These works are a possible source for the three-tier rise because their topics and feel of sorrow and sundering match Wieck-Schumann’s Sie liebten sich beide and therefore by extension her Sonata Rondo. The opening rises in the two Beethoven Sonatas share the sigh effect of the falling interval of a second. Beethoven’s op. 27/1 first movement, in the second half of the theme in bars 5-8, provides a major key example.
Part of the impact of *Er ist gekommen* op. 12/2 is the repeat of the piano introduction’s three tiers by the voice rising to a dramatic high A♭:

**Wieck-Schumann, *Er ist gekommen* op. 12/2, bars 5-8.**

Leidenschaftlich: Sehr schnell

![Musical notation image](image-url)

The three-tier rise forms a link between the op. 12 songs, as the postludes of the other two songs opp. 12/4 and 12/11 are built on it. It also binds together many themes of the Piano Sonata.

In the examples just given of op. 14 and op. 15/2, the three-tier rise has been balanced with a fall. In the *Romance* op. 5/3 bars 37-41, three sequences drop a tone from the highest point climax of the middle section towards a gradual dénouement:

**Wieck-Schumann, *Romance* op. 5/3, bars 37-41.**

![Musical notation image](image-url)

In the *Romance* in A minor of 1853, a three-tier fall takes the place of a chromatic descent leading back into the reprise:
Alternating chord links

From early works onwards, the oscillation of two chords was a structural link technique in Wieck-Schumann’s instrumental works. An elegant solution, it presaged change by creating an unsettled state of duality, hovering between two chords and two sections, such as a middle section and reprise, until repetition or a new twist to a chord opened the way forward.

In the Concerto op. 7 such a device dramatically bridges the end of the slow movement in A♭ and the beginning of the final movement a semitone higher in A minor: A♭ repeatedly moves to an enharmonic chord on E (F♭=bVI) which repetition eventually allows the listener to accept as V of A minor. The choice of the E chord links in with the key of E for the middle section of the slow movement:

Wieck-Schumann, Concerto op. 7, second movement, bars 60-65; Finale, bar 1.

The Violin Romance Op. 22/3 has two bridging sections of alternating chords, one linking into and one emerging from the middle section. The first link, part of a long dominant preparation, alternates augmented and dominant chords on D in bars 37-38, and V↓ and diminished chords on D in bars 40-41. The end of the middle section in G major (VI of the tonic B♭) is a semitonal alternation of G major and minor with augmented chords dropping back to B♭:
Still more subtle is the link into the reprise in op. 15/1, accomplished by a play on semitones (C-C#), set up to weaken the sense of key – an effect already noted in the Romances opp. 5/3 and 11/3 and the Konzertsatz. The expected cadence in D minor on the second beat of bar 29 is averted when the melody drops a tone from A to G to become the dominant of F:

**Wieck-Schumann, Quatre pièces fugitives op. 15/1, bars 27-31.**

In the Caprice à la Boleros op. 5/2, two styles of link, oscillating chords and the chromatic descent, are used successively with appropriate drama and flair to return to the main theme at bar 77:

**Wieck-Schumann, Caprice à la Boleros op. 5/2 bars 65-77.**
Additional allusions and reminiscences

There are few allusions or reminiscences in Wieck-Schumann’s music that can be compared to specific bars of another composer except for Schumann. Likenesses are more in the nature of general stylistic influence or congruence, but a few more tangible examples can be illustrated. Three reminiscences occur between bars 90-127 in the Konzertsatz, although their intentionality is an open question:

Bars 90-91 are generally reminiscent of Chopin’s Prelude in A♭ op. 28/17. In 1847, Wieck-Schumann proof-read Chopin’s Cello Sonata of 1845-46 for a publisher (Reich, 2001, p. 194). Its epic nature may have reinforced that quality in the Konzertsatz, besides calling to mind Chopin’s Prelude.

The left hand figuration from bars 123-126 is reminiscent of Chopin’s “Revolutionary” Etude op. 10/12. Its great influence on pianist-composers is still being felt, as witness the codas in Nikolai Kapustin’s Bagatelle op. 59/6 (1991) and Etude op. 40/3 (1984).

Another affect motif is found in the second subject area’s descending piano figuration from bar 101 onwards. It recalls Schubert’s accompaniment to Auf dem Wasser zu Singen op. 72 (I am indebted to L. Camphausen for the Schubert figuration observation):
A Beethoven allusion

One of the few Wieck-Schumann works where a case can be made for an intentional allusion to another composer besides Schumann is *Scène fantastique: Le ballet des revenants* op. 5/4. In fact, any allusion to Beethoven’s *Fidelio* in op. 5/4 would still count as a personalised reference to Robert, since *Fidelio* was the origin of his Florestan persona. It was a work loved by both Clara (Litzmann, 1979, Vol. 1, p. 291) and Robert, who noted his diary entry of 1837: “Fidelio über Alles” (Reynolds, 2003, p. 169).

There is a long line of Schumann quotations of Beethoven’s *Fidelio* (Reynolds, 2003, pp. 19, 71), but Wieck-Schumann was so discreet that no specific Beethoven allusions have been suggested. It has already been established that Schumann quoted from Wieck-Schumann’s *Scène fantastique: Le ballet des revenants* (Fantastic scene: ballet of the ghosts) op. 5/4 in his Sonata op. 11 (Klassen, 1990, p. 45). The present writer proposes that her op. 5/4 opening theme was a *Fidelio*-Florestan allusion which provided additional layers of meaning behind Schumann’s quotation. The existence of such a Beethoven allusion is supported more literally by Schumann’s original note on his Sonata autograph that it was ‘Dedicated to Clara by Florestan and Eusebius.’ Her *Fidelio* allusion embodied Robert in his Florestan persona, just as he had embodied Clara as Klärchen in his poems to her of 1838: “Egmont’s beloved was Klärchen-/A name so beautiful and sweet” (Schumann & Schumann, 1994, p. 324).

Both op. 5/4 and the *Fidelio* dungeon scene with Florestan have diminished fifths (E-A# and E♭-A respectively) in the low register, playing on the sinister associations of the tritone. The dungeon setting is in keeping with the subjects of many of Robert’s hair-raising stories to the Wieck children. The original title of ‘Danse de Fantomes’ or ‘Doppelgängerchor’ for op. 5/4 (Reich, 2001, p. 294) is an echo of these stories. Without pursuing the idea further, Klassen described Wieck-Schumann’s opening as a percussion-signal (1990, p. 41) - which is literally true in *Fidelio*, where it is played by the timpani:

*Wieck-Schumann, Scène fantastique: Le ballet des revenants* op. 5/4, bars 1-3; *Beethoven, Fidelio*, Act II, bars 14-16.

<table>
<thead>
<tr>
<th>Allegro ma non troppo</th>
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<tbody>
<tr>
<td>E-A#</td>
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<td>E♭-A</td>
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That a Beethoven allusion in op. 5/4 was intended is suggested more by biographical deduction - the Schumanns’ veneration of Beethoven, their games, Robert’s Florestan persona - than by an obvious Beethoven reminiscence which is difficult to find in Wieck-Schumann’s works.
Some further examples of citations by Wieck-Schumann not mentioned in the thesis or discussed in the literature are listed in note form:

**Op. 6/4, Ballade.** Bars 45-49 are reminiscent of Schumann’s op. 8 theme bars 39-42.

**Op. 11/2, Romance.** Bar 48 has an echo of Schumann’s effect from the end of ‘Abegg’ Variations op. 1 of notes evaporating, found also at the end of both Schumann’s op. 2 and Wieck-Schumann’s op. 2/2.

**Op. 13/2, Sie liebten sich beide** has a vocal melody and cadence in bars 7-8 reminiscent of the cadential phrase from bar 10 of Schumann’s third movement of the Phantasie op. 17 (1836-38). Op. 17 was written as “a profound lament for you” when he thought he had lost Clara (Schumann & Schumann, 1994, p. 129) and op. 13/2 is about a pair of sundered lovers. Regardless, the original melody of bar 10 in the third movement of op. 17 is a ‘Clara’ theme, just as its first movement theme is. A level of shared quotation seems likely.

**Op. 13/5, Ich hab’ in deinen Auge.** The vocal ending in bars 26-28 is an allusion to Schumann’s Widmung op. 25/1 first verse ending bars 11-13.

**Op. 13/6, Die stille Lotosblume.** Bars 39-41 have the Fidelio falling fifths allusion (Leonora and Florestan’s duet, Act 2, Scene 5) found in both Schumann’s works (see Mondnacht).

**Beim Abschied.** Bars 3-5 have similar Fidelio falling fifths.

**Op. 14, Scherzo in C minor.** The middle section bars 125-129 share the contour of Schumann’s Romance op. 28/3 middle section Intermezzo bars 176-178, a phrase allied to the ‘wedding’ phrase in Novellette op. 21/1, Mit Myrthen op. 24/9, several songs in op. 42 including the postlude of op. 42/7 and Wieck-Schumann’s postlude in Die gute Nacht. The Romance op. 28/3 was one of her favourite works (E. Schumann, 1985, p. 200).

**Op. 15/2, Quatre pièces fugitives.** It shares the figuration of Schumann’s Frühlingsnacht op. 39/12 (1840), his Trio in the March op. 99 (1843) and her Liebeszauber op. 13/3 (which also includes a melodic quotation of Schumann’s Liebesbotschaft). In turn, Schumann modelled his op. 56/2 on the piece.

**Op. 17, Piano Trio.** The first movement bars 59-60 weave in another reminiscence of the cadenza of Schumann’s Piano Concerto first movement bars 406-407.

**Op. 21/3, Romance.** Besides the falling fourth motif found in two of her songs, the middle section of the Romance has an allusion in bars 155-162 to Schumann’s Préambule from Carnaval op. 9 (bars 72ff.). Op. 21/3 is modelled on a perpetuum mobile, perhaps inspired generally by Chopin’s Bb minor Sonata finale and Fantaisie-Impromptu which was not published until 1855, although Wieck-Schumann may have heard it since it was written two decades earlier. However, the melody, figuration and harmony are considerably more chromatic than the Fantaisie-Impromptu and the harmony changes more frequently. The Romance glances back to Chopin’s works and looks forward to Brahms’s, highlighting his debt to Wieck-Schumann particularly from the middle section of op. 21/3.
Reference list

APA referencing style
Editions of Wieck-Schumann’s music also appear under Schumann and Wieck.


Tovey, D. F. (1931). Notes to *Piano Sonatas* by Beethoven. Vol. 2. [Score]. London: Associated Board of the Royal Schools of Music.


