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ABSTRACT

Robert Schumann’s *Kreisleriana*, Op. 16 is highly influenced by two works of German Romantic writer E. T. A. Hoffmann (1776-1822): his *Kreisleriana* essays, and his novel *Lebensansichten des Katers Murr* (Life and Opinions of the Tomcat Murr). All works are based on the fictitious character of Kapellmeister Johannes Kreisler, a gifted musician who is at odds with the world around him. But the similarities between Op. 16 and Hoffmann’s works go even further than that: there are important stylistic and formal similarities between the works that are examined in this document. Other aspects that are discussed include German Romanticism, biographical information about Hoffmann and Schumann, fragmentation versus unity in their works, and performance and interpretation of Op. 16.
INTRODUCTION

Robert Schumann’s *Kreisleriana*, Op. 16 has become one of the most widely-performed pieces in today’s piano repertoire, yet few pianists and audience members seem to be aware of its close ties to two works by E. T. A. Hoffmann: his collection of essays (also titled *Kreisleriana*), and his novel *Lebensansichten des Katers Murr* (Life and Opinions of the Tomcat Murr). This is partly Schumann’s fault, for after completing Op. 16, he emphasized Clara’s influence on it more than he did Hoffmann’s (see his letter to Clara from 14 April 1838). But while Schumann might have thought of Clara while composing this piece, the unconscious influence of Hoffmann must have exerted by far the greater influence, for the piece bears astonishing stylistic and structural similarities to the aforementioned works. The purpose of this document is to re-introduce these works by Hoffmann, and to examine their connection to Schumann’s Op. 16.

The influence of an extramusical source on Op. 16 raises the important issue of program music, an issue that continues to divide musicians today. Schumann himself expressed a highly ambivalent attitude towards program music in his writings. But the following passage from his *Collected Writings on Music and Musicians* sheds light on his essential thoughts on this matter:

> As regards the difficult question, how far instrumental music may go in the representation of thoughts and occurrences, many are far too timid. People are certainly mistaken if they believe that composers prepare pen and paper with the miserable intention of expressing, describing, and painting this and that. But chance influences and impressions from without should not be under-estimated. Along with the musical imagination an idea is unconsciously operative; along with the ear, the eye; and this, the ever active organ, in the midst of the sounds and tones, then holds fast certain outlines, which, with the advancing music, may condense and develop into distinct figures. The more elements akin to music the thoughts and forms engendered by the tones bear in them, the more poetic and plastic the expressions of the composition will be; and the more fantastically and acutely the musician conceives, the more the work will elevate and move...¹

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Schumann was able to remain true to this statement when composing *Kreisleriana*, Op. 16: it does not portray Kreisler’s life, nor does it attempt to depict certain events in Kreisler’s life the way *Papillons*, Op. 2 does with events from the lives of Walt and Vult. But what Op. 16 does offer us is a musical portrait of Hoffmann’s fictitious Kapellmeister Kreisler, and a musical translation of Hoffmann’s literary style. According to Niecks, this qualifies Op. 16 to be program music; according to Roger Scruton, it does not, due to the lack of a “programme.” However one may decide to settle this question, the fact remains that with Op. 16 Schumann was able to create a musical work that bears testimony to his lifelong affinity to Hoffmann. This spiritual affinity to which Schumann refers in diary entries and letters is reinforced by their similar lives: the biographies of Hoffmann and Schumann display several noteworthy parallels, which I will explore in Chapter 1.

This document is primarily intended for pianists and their audience members, as knowledge of the historical, thematic, and structural background of Op. 16 will undoubtedly enhance any performance of the latter. I will begin my document with a survey of the background of both artists and their above-mentioned works, followed by a discussion of the fictional character these works are based on. I then proceed to a comparison of the formal and motivic similarities between the works, followed by a chapter on aspects of fragmentation and unity, before concluding with a chapter on performance/interpretation issues surrounding Op. 16.

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Chapter 1: “The Artists and Their Works”

GERMAN ROMANTICISM AND E. T. A. HOFFMANN

E. T. A. Hoffmann (1776-1822) and Robert Schumann (1810-1856) were integral to the Romantic movement in literature and music. In this chapter, I would like to introduce the most important ideas of this movement in both areas, and how they pertain to Hoffmann and Schumann. Since both artists were active mostly in Germany, my survey of Romanticism will mainly focus on the Romantic movement there. Another purpose of this chapter is to show the many parallels between Hoffmann and Schumann’s biographies: they help explain and illuminate the close spiritual connection Schumann felt towards Hoffmann, despite the fact that the two never met. It is essentially this connection that enabled Schumann to ‘translate’ Hoffmann’s works into music, specifically the *Kreisleriana* essays and the novel *Lebensansichten des Katers Murr*. Schumann drew on both for inspiration when he composed his own *Kreisleriana*, Op. 16 in 1838. (I will introduce all three works in more detail following the biographies.)

The period known as ‘Romanticism” began as a literary movement during the last two decades of the eighteenth century. Ushered in by Jean-Jacques Rousseau’s *La nouvelle Héloïse* (The New Héloise, 1761) and *Confessions* (published posthumously in 1783), it quickly gained momentum in Germany, where the *Sturm und Drang* movement had already prepared the ground with works such as *Die Leiden des jungen Werther* (The Sufferings of Young Werther, 1774) by Johann Wolfgang von Goethe, and *Die Räuber* (The Bandits, 1781) by Friedrich Schiller. In Jena, a group of writers started to form around Johann Gottlieb Fichte (1762-1814) who taught

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philosophy at the University of Jena. The group became known as the *Jenaer Kreis* (1796-1801), a leading force in early German Romanticism, and included Friedrich Schlegel, August Wilhelm Schlegel, Friedrich von Hardenberg (Novalis), and Johann Ludwig Tieck.  

4 Fichte’s ideas even reached writers in Heidelberg who in turn started a new school, led by Clemens Brentano, Achim von Arnim, and Joseph von Görres.  

What united these writers and philosophers was a new aesthetic that rejected ideals of the Enlightenment period: order, reason, and harmony were replaced by the glorification of unruly nature, uncontrolled feeling, and the mysteries of the human soul.  

6 Nature became God to many Romantics, and the term ‘sublime’ was coined to describe the awesome and majestic power of earthquakes, floods, and storms.  

7 Goethe’s Werther is the prototype of a true Romantic: very sensitive to the beauty of nature around him, he is also unable to control his passionate feelings for his beloved, causing him to commit suicide in the end. Schiller’s play *Die Räuber* highlights another aspect of German Romanticism: the preference for social outcasts as main characters.  

8 Even though most of the German Romantics stemmed from the middle-class, they essentially rejected their social background by displaying an open sympathy for outlaws, gypsies, and other people outside normal society.  

The replacement of reason with imagination, however, becomes most important in the works of Fichte who arrived at this crucial tenet for Romanticism through wrestling with Kant’s theories.  

9 Fichte also recognized man’s “pursuit of the absolute” that manifests itself in the “impulse towards something entirely unknown which reveals itself only in

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4Ibid., 28-30.
5Ibid., 42.
7Ibid., 443.
8Ibid., 444.
9Cranston, 28-9.
the sense of need for it, in a dissatisfaction or emptiness which knows not how it might be satisfied.”\textsuperscript{10} This pursuit of the absolute became an important idea for Romantic artists, and will surface again in our discussion of Kreisler.

E. T. A. Hoffmann (1776-1822) never officially joined the \textit{Jenaer Kreis}, nor the Heidelberg Romantics, but was known to have read and admired the works of Novalis, Tieck, and Brentano.\textsuperscript{11} He was the first Romantic who not only wrote about music, but actively composed and directed as well, blurring the frontiers between literature and music to a degree that only Schumann would achieve some thirty years later. Hoffmann was born on 24 January 1776 as Ernst Theodor Wilhelm Hoffmann in Königsberg (today Kaliningrad, Russia).\textsuperscript{12} His parents divorced in 1778, leaving Hoffmann to live with his mother, whereas his older brother moved away with his father.\textsuperscript{13} Hoffmann’s mother left his upbringing to her brother Otto Wilhelm Doerffer, a strict puritan and narrow-minded man. In 1782, Hoffmann entered the ‘Burgschule’ in Königsberg, where he found a life-long friend in Theodor Gottlieb von Hippel. He also started to receive lessons in piano, violin, and fundamental bass, which provided him with a solid foundation for his future activities as composer and music critic.\textsuperscript{14} Hoffmann studied law at the University of Königsberg, and though he continued to pursue his dual passion for music and literature throughout the remainder of his life, he never completely relinquished his work as a lawyer.

\textsuperscript{10}Ibid., 29.
\textsuperscript{13}Feldges und Stadler, 35-36.
\textsuperscript{14}Ibid., 241.
In 1798, Hoffmann moved to Berlin to stay with another uncle, Johann Ludwig Doerffer. He became engaged to Sophie Wilhelmine (Minna) Doerffer, his cousin, but broke off the engagement in 1802 when he married Marianna Thekla Michaelina (Mischa) Rorer in Posen (today Poznan in Poland). Hoffmann had been sent to Posen two years before, following the completion of his last examination. His stay in Posen came to an abrupt end when officials discovered his caricatures of them, whereupon Hoffmann and his wife were sent to the provincial town of Plock. In 1804, Hoffmann and his wife moved to Warsaw where he became the music director, conductor, and composer of the German community’s *Musikalische Gesellschaft*.\(^1\)

It is here that Hoffmann most likely changed his second middle name from “Wilhelm” to “Amadeus” in admiration for Mozart.\(^2\) When Napoleon’s army entered Warsaw in 1806, Hoffmann, together with many other Prussian officials, lost his position. Hoffmann sent his wife and infant daughter to Posen to stay with her family, while he went to Berlin in search of a new position. He failed to secure one in Berlin, but in 1808 was appointed *Kapellmeister* at the Bamberg Theater.\(^3\)

Hoffmann’s wife returned from Posen without their daughter who had passed away the previous year. His conducting debut at the Bamberg Theater was not a success, and he was forced to give music lessons to avoid financial hardships. His experiences as a music teacher among the wealthy are mirrored in the fictitious character he created during this time, the figure of Kapellmeister Johannes Kreisler. He also began to write articles for the *Allgemeine Musikalische Zeitung*, the music journal to which Schumann would also contribute an article

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\(^{15}\) McGlathery, xi.  
\(^{16}\) Ibid., 8.  
\(^{17}\) Ibid.  
before founding his own journal, the *Neue Zeitschrift für Musik* in 1834.\textsuperscript{19} From April 1813 to September 1814, Hoffmann worked as Kapellmeister for Joseph Seconda’s opera company that traveled back and forth between Leipzig and Dresden.\textsuperscript{20} Following an argument with Seconda, Hoffmann returned to Berlin and resumed his civil service at the *Kammergericht*. But he continued his active involvement in the arts by meeting with his friends Julius Eduard Hitzig, Carl Wilhelm Salice Contessa, Johann Ferdinand Koreff, Ernst and Friedrich Pfuhl, and Georg Seegemund to discuss literature. Occasionally this group was joined by Chamisso, Eichendorff, Fouqué, and Hippel. Hoffmann initially named the group after St. Serafino da Montegranaro, but renamed it after St. Serapion Sindonita on 14 November 1818.\textsuperscript{21}

While the group never formulated a mission statement, it becomes evident in the stories that Hoffmann published in *Die Serapionsbrüder* (1819-1821) that the group was trying to create and share works that displayed a vivid imagination and the element of the fantastic, the mysterious, and the puzzling. Literary scholars interpret the founding of this group as a reaction against the bourgeois middle-class of Hoffmann’s time, which had become too comfortable and too focused on their mundane lives.\textsuperscript{22} (Schumann would pursue a similar goal with the foundation of his *Davidsbund* in 1833/4.)\textsuperscript{23} Vivid imagination and elements of the fantastic, the mysterious, and the puzzling can certainly be found throughout Hoffmann’s works. The *Kreisleriana*-essays, for example, feature one written by an ape (‘News from an Educated Young Man’); the novel *Lebensansichten* features a Kapellmeister whose family background remains mysterious, his mentor who entertains the court with magic tricks, and two brothers who leave a

\begin{itemize}
\item \textsuperscript{19}Peter Ostwald, *The Inner Voices of a Musical Genius* (Boston: Northeastern University Press, 1985), 106-7.
\item \textsuperscript{20}McGlathery, xiii.
\item \textsuperscript{21}Feldges and Stadler, 55.
\item \textsuperscript{22}Ibid., 48-49
\end{itemize}
trail of anguish and violence in Italy and Germany. It was precisely this kind of writing that earned Hoffmann the scorn of contemporary writers and critics who labeled his works ‘trivial.’

The general audience, however, greeted his works with enthusiasm, and Hoffmann was able to celebrate several successes before his death on 25 June 1822 at the age of forty-six.

ROMANTICISM AND ROBERT SCHUMANN

By the time Robert Schumann started composing, Romanticism had begun to affect the genre of music as well. Just as the Sturm und Drang works by Goethe and Schiller had paved the ground in literature, so the late works by Beethoven and Schubert had initiated a new aesthetic for music. Music was no longer meant merely to entertain or please, but to express the sublime, and to transcend the everyday world. The artist was now seen as an intermediary between the divine and the mundane. Schumann certainly agreed with the newly elevated status of music when he wrote the following in 1828:

...Musical sounds are the finest material, which our soul encompasses, because one cannot make a visual representation of the same. They alone are also the highest gift of the Divine, because they are easily understood and generally admired despite their ephemeral being.

Robert Alexander Schumann was born in Zwickau, Saxony on 8 June 1810. His father, August Schumann, owned a publishing and bookselling business together with this brother Friedrich, the ‘Verlagsbuchhandlung der Gebrüder Schumann.’ But August Schumann had not always been a publisher: in his youth, he had written poetry, a drama, which he later turned into

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23 Ostwald, 104.
24 Feldges and Stadler, 11.
25 McGlathery, xiv.
a short story, and eight novels. After settling in Zwickau, he continued to translate modern
European classics, and worked on a history of Saxony.\textsuperscript{28} As a young boy, Robert was often asked
to help out in his father’s store: in 1824, for example, he assisted his father in writing the texts
for an illustrated biography on famous men.\textsuperscript{29} Robert was also able to take advantage of pocket
editions his father published that contained works by Scott, Byron, Cervantes, Goethe, Schiller,
Lessing, and others.\textsuperscript{30} He continued to explore literature during his time at the Zwickau Lyceum,
where he co-founded a literary society. Members met weekly to read German literature, to recite
poetry, and for discussion.\textsuperscript{31}

His musical education during this time was limited to piano lessons with Johann
Gottfried Kuntsch who was the organist of the Marienkirche in Zwickau. Sources agree that the
relationship between teacher and pupil was a cordial one, despite the fact that Kuntsch was
unable to offer his pupil a thorough and systematic instruction.\textsuperscript{32} Nevertheless, Schumann did
begin to compose, and he participated in musical soirees organized by Kuntsch in 1821/2,
performing works such as four-hand variations by Pleyel and Aufforderung zum Tanz by Carl
Maria von Weber.\textsuperscript{33} Prior to his graduation from the Lyceum, Schumann also performed a
movement from Kalkbrenner’s Piano Concerto, Op. 1 as part of an evening entertainment at his
school.\textsuperscript{34} Inspired by his acquaintance with Agnes Carus, a singer, Schumann started to explore

\begin{itemize}
\item \textsuperscript{28}Ibid., 18-19.
\item \textsuperscript{29}Ibid., 30.
\item \textsuperscript{30}Ibid., 20.
\item \textsuperscript{31}Ibid., 31.
\item \textsuperscript{32}Ibid., 25.
\item \textsuperscript{33}John Daverio, \textit{Robert Schumann: Herald of a “New Poetic Age”} (New York: Oxford
\item \textsuperscript{34}Ibid., 29.
\end{itemize}
Schubert’s *lieder*,\textsuperscript{35} and to compose songs himself: *Sehnsucht, Die Weinende, Verwandlung*, and *Lied für XXX* all date from the summer of 1827.\textsuperscript{36}

Following his graduation from the *Lyceum* in March 1828, Schumann enrolled at the University of Leipzig as a student of law. Until the beginning of the summer semester in May, Schumann spent his time travelling with Gisbert Rosen, a fellow student. They visited the grave of Jean Paul in Bayreuth, who, together with E. T. A. Hoffmann, would exert the greatest influence upon Schumann for the rest of his life. In Munich, Schumann also met Heinrich Heine who at this time had already become well-known for his *Reisebilder* and *Buch der Lieder*.\textsuperscript{37} But with the beginning of the semester came the disappointing return to reality: Schumann realized within the first week that the study of law was completely antagonistic to his nature:

\textit{...Law, a cold subject, depressing from the very beginning with its soulless definitions, does not appeal to me; I have no wish to study medicine, and no ability to study theology. Caught up in this endless conflict, I am vainly trying to find someone to lead me and tell me what to do...}\textsuperscript{38}

The kind of guidance Schumann was looking for never came. His instincts, though, began to pull him into the direction of music, and by August of 1828, Schumann had already begun piano lessons with Friedrich Wieck, his future father-in-law, and one of the leading piano teachers at that time.\textsuperscript{39} Though Schumann made an effort to continue his studies by transferring to the University of Heidelberg, he finally gave in to his desire to pursue music instead of law: by mid-October of 1830, he was back in Leipzig, and determined to become a concert pianist. He resumed lessons with Wieck, and practiced diligently. In 1831, he also began taking lessons in

\begin{thebibliography}{9}
\bibitem{35} Taylor, 32.
\bibitem{36} Daverio, *Herald of a “New Poetic Age,”* 30-31.
\bibitem{37} Taylor, 43.
\bibitem{38} Ibid., 45.
\bibitem{39} Ibid., 49.
\end{thebibliography}
harmony and counterpoint with Heinrich Dorn, the music director of the Leipzig opera. The cause of the injury to his right hand that forced him to abandon his career as a pianist in 1832 remains a mystery: speculations vacillate between a mechanical device Schumann was reported to have created and the onset of syphilis, though neither can be cited as the definite cause. Once it became clear that a career as a pianist was no longer possible, Schumann concentrated his energies on composition and music criticism.

Schumann’s famous review of Chopin’s Variations for Piano and Orchestra, Op. 2 appeared in the Allgemeine musikalische Zeitung on 7 December 1831. Its highly imaginative style baffled readers and editors alike. The newspaper refused to publish more articles: Schumann’s first contribution to the Allgemeine musikalische Zeitung would remain his last. Disillusioned, Schumann planned to start his own music journal in 1833, with the first issue of his Neue Zeitschrift für Musik appearing on 3 April 1834. Though Schumann was the driving force behind this project, he saw it as a joint venture among the group of friends and musicians who had gathered around him. Schumann christened this group ‘Davidsbund,’” named after the biblical figure that defeated the giant Goliath; members were called ‘Davidsbündler.” Besides Schumann, this group included Clara Wieck (his future wife whom he would marry in 1840), Friedrich Wieck (until their feud over Clara began), Johann Peter Lyser, Ferdinand Stegmayer, Friedrich Hofmeister, Ludwig Schunke, Julius Knorr, Anton Wilhelm Florentin von Zuccalmaglio, Alfred Julius Becker, Ernst Ortlepp, and Felix Mendelssohn.

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40 Ibid., 70.
41 Ostwald., 82.
42 Ibid., 84.
44 Daverio, 115.
45 Taylor, 82, 102-3
remained editor of the *Neue Zeitschrift für Musik* until 20 November 1844, when he sold the journal to Franz Brendel.\(^{46}\)

Besides his compositions and literary activities, Schumann also tried to succeed as a conductor and music director, but like Hoffmann, he met with little success. Ronald Taylor judges his efforts most harshly when he states that ‘Schumann had, in truth, as little aptitude for conducting as he had for teaching.’\(^{47}\) Though Ostwald and Daverio basically agree with Taylor, they voice their opinions more carefully with Ostwald stating that Schumann ‘was much too passive and self-absorbed to take command,’\(^{48}\) and Daverio calling him ‘an uneven conductor at best.’\(^{49}\) Schumann’s inability to lead an orchestra/choir became most pronounced during his months as municipal music director of the *Düsseldorf Musikverein*, a post he accepted on 31 March 1850: despite a happy start, problems soon began to surface, culminating in a bitter end in November 1853.\(^{50}\) A few months later, Schumann suffered a severe mental breakdown, and was admitted to Dr. Richarz’ private institution in Endenich on 4 March 1854,\(^{51}\) where he would remain until his death on 29 July 1856.\(^{52}\)

The similarities in Hoffmann’s and Schumann’s lives are noteworthy as they serve to support the ‘spiritual’ connection Schumann felt towards Hoffmann. This in turn enabled the former to ‘translate’ the latter’s work from literature to music. Both artists displayed a gift (and passion) for music and literature that asserted itself above the study of law that they had been persuaded to pursue. Hoffmann and Schumann both founded a brotherhood to fight against the

\(^{46}\text{Daverio, 295.}\)
\(^{47}\text{Taylor, 297.}\)
\(^{48}\text{Ostwald, 184.}\)
\(^{49}\text{Daverio, 342.}\)
\(^{50}\text{Ibid., 440-56.}\)
\(^{51}\text{Ibid., 459.}\)
\(^{52}\text{Ibid., 488.}\)
complacency and distrust of new creative pursuits among the middle-class, and shared their ideas through articles published in the *Allgemeine musikalische Zeitung* and, in Schumann’s case, the *Neue Zeitschrift für Musik*. Both were active as writers, composers, conductors, and music directors, before dying at the age of forty-six. There is no doubt that Schumann recognized his astonishing connection to Hoffmann: numerous diary entries attest to his strong attachment to Hoffmann’s life and works, making Schumann the ideal person to create a musical counterpart to Hoffmann’s literary works.

**E. T. A. HOFFMANN’S KREISLERIANA AND LEBENSANSICHTEN DES KATERS MURR**

E. T. A. Hoffmann’s *Kreisleriana* consists of two sets of essays that explore some of the opinions and experiences of Kapellmeister Johannes Kreisler, a fictitious character and Hoffmann’s alter ego. The first set opens with an introductory essay by a narrator, and continues with six titled essays from the viewpoint of Kreisler. The second set of essays, which consists of another introductory essay, followed by seven titled essays, is a bit more difficult to pinpoint with regards to the narrator: according to Charlton, the first essay was written by Baron Friedrich Heinrich Carl de la Motte Fouqué, while the fifth essay combines Hoffmann as author and narrator.  

The essays are part of a larger collection titled *Phantasiestücke in Callots Manier* (Fantasy Pieces in Callot’s Manner), published in four volumes between 1814 and 1815. However, some of the essays had previously been published in the *Allgemeine musikalische Zeitung* (AMZ): David Charlton’s edition of *E. T. A. Hoffmann’s Musical Writings* lists the

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54 McGlathery, xiii.
publication dates of these (the title translations are mine, not Charlton’s). The order of the essays is as follows:

Set I

1. Introductory essay (no title)
2. “Johannes Kreisler, the Kapellmeister’s Musical Sufferings”
3. “Ombra adorata”
4. “Thoughts about the High Value of Music”
5. ‘Beethoven’s Instrumental Music”
6. “Highly Scattered Thoughts”
7. “The Complete Stage Manager”

Set II

1. Introductory essay (no title)
2. ‘Letter by Baron Wallborn to Kapellmeister Kreisler”
3. ‘Letter by Kapellmeister Kreisler to Baron Wallborn”
4. “Kreisler’s Musical -Poetic Club”
5. ‘News from an Educated Young Man”
7. “On a Statement by Sacchini And On the So-Called Effect in Music”

These essays offer various glimpses into the character and personality of Kapellmeister Johannes Kreisler, which I will explore in more detail in Chapter 2.

Hoffmann’s novel *Lebensansichten des Katers Murr* was published in two parts in 1819 and 1821 respectively.\(^{56}\) It remains unfinished: Hoffmann intended to write another volume, but was prevented from doing so by his premature death.\(^{57}\) This novel features once again the Kapellmeister, but this time he has to share the narrative with his cat who uses sheets of his biography to write down its own life experiences among humans and animals. The result is a bewildering intertwining of two story-lines, which I will discuss in Chapter 3.

**ROBERT SCHUMANN AND KREISLERIANA, OP. 16**

Although Schumann claimed to have composed *Kreisleriana*, Op. 16 over the course of only four days in May 1838, he spent more time working on it during July, before receiving a finished and printed copy of it in September of 1838.\(^{58}\) Subtitled ‘Fantasien,’ *Kreisleriana* consists of eight pieces that display radical changes in character and textures; their order is as follows:

1. Äusserst bewegt (Extremely Agitated)
2. Sehr innig und nicht zu rasch (Very Heartfelt and Not too Fast)
3. Sehr aufgeregt (Very Excitedly)
4. Sehr langsam (Very Slowly)
5. Sehr lebhaft (Very Lively)
6. Sehr langsam (Very Slowly)

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\(^{56}\) Feldges/Stadler, 224.

\(^{57}\) Ibid.
7. Sehr rasch (Very Quickly)
8. Schnell und spielend (Fast and Playfully).

Schumann originally intended to dedicate *Kreisleriana* to Clara, but changed his mind when she voiced reservations.\(^{59}\) He finally dedicated it to Chopin.\(^{60}\) Schumann expressed his pride in this particular work in several diary entries and letters, yet in 1850, he authorized the publication of a revised edition (see Chapters 4 and 5). In general, the changes reflect Schumann’s preference for a more conservative style during his last years, a preference that, according to Rosen, did more harm than good:

No work, not even the *Davidsbündlertänze* or the *Concerto without Orchestra*, suffered as much from Schumann's misguided rewriting as *Kreisleriana*....In later years Schumann seems to have been concerned to endow the music with the healthy, rational solidity it lacked. He may have made the early works easier to listen to, but he removed some of their poetry and much of their vitality...The original edition makes for a greater unity between the satirical and lyric pieces [Nos. 5 and 6], and more closely realizes the ideals of E. T. A. Hoffmann.\(^{61}\)

Daverio agrees with Rosen, though he is more careful in expressing his reservation:

The multiple editions of Schumann’s earlier keyboard music raise a host of text-critical and aesthetic issues, none of them easily resolved... But however we decide to view the mutability of the Schumannian text, one thing is certain: whether great or slight, Schumann’s alterations result in a considerably less fanciful, less “poetic” product than the original version.\(^{62}\)

Schumann’s work is based both on Hoffmann’s *Kreisleriana* essays and the novel *Lebensansichten*: it is extremely successful in depicting the character of Kapellmeister Kreisler musically, as well as applying to Op. 16 formal structures Hoffmann used in his novel. The

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\(^{59}\) Boetticher, 210.
\(^{62}\) Daverio, 138.
means by which Schumann achieves this transformation from literary work to musical composition are discussed in the following chapters: Chapter 2 examines Hoffmann’s creation of Kapellmeister Kreisler’s character, Schumann’s representation of Kreisler’s personality in Op. 16, and Kreisler’s influence on Hoffmann and Schumann. Chapter 3 highlights the formal and motivic similarities between Hoffmann’s novel and Schumann’s Op. 16, followed by a discussion of fragmentation and unity in both works in Chapter 4. Chapter 5 will focus on performance and interpretation issues surrounding Op. 16.
Chapter 2: “The Legend of Kapellmeister Kreisler”

The subject of two sets of essays, a novel, and a musical composition raises important questions: who exactly is Kapellmeister Johannes Kreisler? What are the reasons for the fascination this fictitious character elicited in Hoffmann and Schumann? And how did Schumann represent him musically in Op. 16? This chapter will attempt to answer these questions by looking at the essays and the novel, Schumann’s *Kreisleriana*, Op. 16, and the personalities of both artists.

E. T. A. Hoffmann created the character of Kapellmeister Johannes Kreisler between 1808 and 1814, using him both as narrator and protagonist in his *Kreisleriana* essays. The image that emerges from these essays is one of surprising complexity. Kreisler is portrayed as a very gifted musician who refuses to lower his standards when dealing with other musicians and his patrons. This inflexibility in turn causes problems as he tries to adjust and fit into his surrounding society. (According to the introductory essay of Set I, he was dismissed from court for having refused to set a libretto by the poet-in-residence, and for displaying contempt for the main singers. In his defense, though, it becomes clear that neither one of them was very talented!) His quick and extreme mood changes also surface in these essays: the introductory essay from Set I, for example, describes his sudden change of feeling towards his own compositions:

> From time to time he composed during nighttime in the most excited mood; he woke up the friend who lived next to him to perform everything he had written down at an incredible speed with the utmost enthusiasm – he praised himself as the happiest man -- but the next day, the wonderful composition lay in the fire.\textsuperscript{63} (my translation)

The third essay in Set I (“Ombra adorata”) describes his emotional progress from utter dejection to ecstasy during a concert. His initial despondency is expressed as such:

How my bosom was stifled when I entered the concert hall. How I was bent over from the pressure of worthless miseries that, like poisonous, biting pests chase and torture man and especially the artist in this miserable life, so that he would often prefer the violent blow that would remove him from this and every other earthly pain to the constantly pricking suffering. \(^64\) (my translation)

Compare this to Kreisler’s mood at the end of the essay after he finishes listening to a singer’s simple, yet powerful performance of an aria by Crescentini:

In an enthusiasm never felt before I lift myself with a mighty flight over the ignominy of all earthly; all sounds that froze in the blood of pain in the sore breast, live once more and stir and move and spray like sparkling salamanders; I can catch them, bind them, so that they, held together like a bushel of fire, become like a flaming image, which trans-figures and glorifies your singing – you. \(^65\) (my translation)

These extreme mood changes are emblematic of Kreisler’s inner conflict: aware of his extraordinary musical gift, he also recognizes the burden and sacrifices it brings. This becomes apparent in the essay “Johannes Kreisler, the Kapellmeister’s Musical Suffering” where he is forced to entertain guests at a dinner party with music that is either decidedly trivial or whose rendition by guests causes the music to become unbearable:

This is the sign for the younger members of the company to descend upon the Miss Röderleins. A commotion breaks out in which one can distinguish odd words: ‘Oh, Miss Röderlein, do not deny us the pleasure of your divine talent – do sing something, my dear.’ ‘Not possible – catarrh – the last ball – not practised.’ ‘Oh please, please – we beg you,’ etc. Gottlieb has meanwhile opened the piano and deposited the familiar volume of songs on the music rest... I sit down at the piano and the Miss Röderleins are led to the instrument in triumph. Now another dispute arises: neither is willing to sing first... My sudden inspiration (...) that they should both begin with a duo is greeted with loud applause, the music is leafed through, the carefully folded-down page is finally found, and away we go with ‘Dolce dell’anima’ [duet from Act 2 of Sargino, ossia L’allievo dell’amore, dramma eroicomico in due atti by Ferdinand Paer]...

During the singing Treasury Secretary Eberstein’s wife lets it be known by clearing her throat and joining in sotto voce that she too can sing. Miss Nanette says, ‘Oh dear Madam Eberstein, now you must let us hear your divine voice.’ A new commotion breaks out. She has catarrh – she cannot sing anything from memory! Gottlieb carts in two armfuls of music;... First she wants to sing ‘Der Hölle Rache’, then ‘Hebe, sieh’, then

\(^{64}\) Hoffmann, Phantasiestücke, 35.
\(^{65}\) Ibid., 37.
‘Ach ich liebte’. In consternation I suggest ‘Ein Veilchen auf der Wiese’. But she is intent on the operatic heights, she wants to show what she can do, and Konstanze it shall be.

Oh blithely go on with your shrieking, squeaking, miaowing, gurgling, groaning, moaning, warbling, wobbling!... My ears ring, my head throbs, my nerves jangle. How can every obscene sound that emanates from the screeching trumpets of market-criers have been charmed into this little throat? The strain is too much to bear.  

Kreisler strongly resents having to entertain guests with little or no understanding of true music, yet, as a poor artist, is left with no other choice (despite his negative experience at this particular evening entertainment, he stays in order to avoid having to return to his garret that is located in a particularly noisy neighborhood).

The musical gift with which he is endowed becomes a burden at times as we have seen earlier in this chapter when he burns his own compositions: Kreisler struggles with the conflict every artist faces between the ideal he aspires to and the final product that never seems to realize this ideal fully. With his tendency to emotional extremes, this conflict becomes especially painful for Kreisler:

They have handed me a magnificent crown, but flashing and sparkling among the diamonds are the thousand tears I shed, and amid the gold glisten the flames that consume me...  

Feeling torn between these conflicting emotions, it is not surprising that Kreisler often longs to escape from his present existence. In the essay ‘Kreisler’s Musical -Poetic Club,’ he confides the following to his close friend:

‘Ah, my friend!’ relied Kreisler, ‘a dark cloud is passing over my life! Don’t you think a poor innocent melody, that desires no – no abode on this earth, might be permitted to wander freely and harmlessly through the wide spaces of heaven? If only I could sit on my Chinese dressing-gown as though it were Mephistopheles’ cloak and fly out of that window there!’ ‘As a harmless melody?’ interrupte d the true friend with a smile. ‘Or as a basso ostinato if you prefer’, replied Kreisler, ‘but I have to get away soon, however I do it.’

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66 Charlton, 82-3.
67 Ibid., 133.
The essays and the novel leave Kreisler’s ultimate means of escape open: they contain allusions to his descent into madness, but Kreisler himself mentions an actual journey to his friend, the young Baron Wallborn in ‘Letter by Kapellmeister Kreisler to Baron Wallborn’:

May God grant that just as we have long known each other in spirit, we may also often meet in person as we did this evening. Your eyes, Baron Wallborn, look straight into my heart, and your eyes themselves are often eloquent words that ring within my breast like my own new-forged melodies. I shall surely meet you often, for tomorrow I shall set out on a great journey into the world, and have already put some new boots on.\textsuperscript{69}

It is through friends like the young Baron Wallborn that Kreisler finds consolation in his world: though the majority of the people who surround him do not understand him, Kreisler does have a few friends who are sympathetic to his struggles, and to whom Kreisler feels a close affinity. Besides the young Baron Wallborn, the essays mention Gottlieb, a talented young man who is forced to earn a living as a servant in the Röderlein household, a friend who remains anonymous (see ‘Kreisler’s Musical -Poetic Club’), and Amalie, Privy Councillor Röderlein’s niece, who has a gift for singing. In the novel, it is mainly his mentor, Master Abraham, who serves as the stabilizing force in Kreisler’s otherwise tumultuous life.

Besides his friends, Kreisler has another ally in his fight against an unsympathetic world: his strong sense of humor. This, together with his love for the music of J. S. Bach, becomes apparent in the second essay of Set I (‘Johannes Kreisler, the Kapellmeister’s Musical Suffering’), when Kreisler describes the reaction of his audience upon performing J. S. Bach’s \textit{Goldberg Variations} as part of the same evening entertainment at the home of Privy Councilor Röderlein mentioned above:

At No. 3, several ladies removed themselves... The Röderlein daughters, ..., lasted, not without pain, until No. 12. No. 15 put the gentleman with the two vests to flight. Out of

\textsuperscript{68}Ibid., 135-6.
\textsuperscript{69}Ibid., 131.
very exaggerated politeness, the Baron stayed until No. 30 and merely consumed a large quantity of hot punch, ... (my translation)

Despite his audience’s reaction, though, Kreisler continues to play and becomes inspired:

I would have happily ended, but No. 30, the theme, swept me away. The pages suddenly stretched themselves to a giant page, where thousand imitations and variations of this theme were written, which I had to play. – The notes came alive and flickered and leaped around me – electric fire went through the finger tips into the keys – the spirit, from which it emanated, overcame the thoughts -- ... Thus it happened that I remained sitting alone with my Sebastian Bach... (my translation)

Apart from J. S. Bach, Kreisler also favors the music of Mozart, and Beethoven: according to Charlton, these composers serve as recurring symbols in the Kreisleriana-essays with Mozart representing universal excellence in music, and Beethoven representing excellence in contemporary instrumental music. In the fourth essay of Set I (‘Beethoven’s Instrumental Music’), Kreisler begins with some general remarks on the music by Haydn and Mozart, before launching into more specific ones on Beethoven’s Fifth Symphony and the two Piano Trios, Op. 70. Kreisler’s comments are at times directed towards critics who dismiss Beethoven’s music as being chaotic and unbalanced, and Kreisler takes great pains to demonstrate that this is not the case by pointing out connections between and within movements. Kreisler returns briefly to J. S. Bach and Mozart in the next essay of Set I (‘Highly Scattered Thoughts’). The comments reveal as much about Kreisler as about his creator (E. T. A. Hoffmann’s admiration for Mozart, for example, has already been mentioned). The depth of insight and knowledge of music that Kreisler reveals in these two essays in particular also speak of Hoffmann’s lifelong passion, and his ability to recognize greatness in music that his contemporaries failed to understand.

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70E. T. A. Hoffmann, Phantasiestücke, 31.
71Ibid., 31-2.
72Charlton, 35-6.
completely (the Op. 70 Piano Trios were composed in 1808, very close to the year the essays were written).

Hoffmann’s fascination with Kreisler manifests itself in the return to this character five years later: in *Lebensansichten des Katers Murr* (1819-1821) Kreisler now acts as the protagonist in a novel of substantial length. All features of Kreisler’s personality that were introduced in the essays remain intact, and are elaborated upon in the novel: his sudden mood swings, his sense of humor, and his love for the music of the old masters. Regarding the first feature, we can turn to the following excerpt that describes Kreisler’s first encounter with Princess Hedwiga and her friend Julia:

“And do those heavenly notes,” began the stranger [Kreisler] at last, in a low and gentle voice, ‘do those heavenly notes cease at the sight of me and dissolve into tears?’

The Princess, forcibly overcoming the first impression the stranger had made on her, looked proudly at him and then said, in almost cutting tones: ‘Your sudden appearance, sir, is certainly a surprise to us! One does not expect to meet strangers in the princely park at this hour. I am Princess Hedwiga.’

As soon as the Princess began to speak, the stranger had turned swiftly towards her and was now looking into her eyes, but his entire countenance seemed altered. Gone was the expression of melancholy longing, gone was every trace of a mind agitated in its inmost depths; a crazily twisted smile exaggerated his expression of bitter irony to the point of drollery or farce...73

Kreisler’s peculiar sense of humor surfaces in the following excerpt from the novel where he launches into a rather tedious autobiography, constantly veering off course, and prompting his listeners to interrupt him and to steer him back to the real subject, namely his early life as a musician:

“On the day of St John Chrysostom, that is, on the twenty-fourth of January in the year one thousand seven hundred and some years more, around midday, a boy was born with a face and hands, and feet. His father was eating pea soup at the time, ...

“Oh, pray!” the little Privy Councilor interrupted the Kapellmeister, ‘pray,

Kreisler, don’t lapse into that infernal sort of humour which, I can tell you, leaves me breathless!...You really can’t blame me for a curiosity... And what’s more, since you figure as such an oddity now, you must put up with it if people think that only the most colourful life, ..., could shape and form such a character as your.”

“Oh, what a terrible mistake!” said Kreisler, “... My youth resembles a dry desert without flowers or blossom, mind and spirit languishing in bleak monotony!”

“Nonsense!” cried the Privy Councillor. “No such thing!... I suggest, Johannes, that you come out with that memory of your early youth...”

The fictitious character of Kapellmeister Kreisler turns out to be quite complex: his musical talent, his extreme mood swings, his inability (or unwillingness?) to adjust to society, his sense of humor, and his admiration for the old masters like J. S. Bach, Haydn, Mozart, and Beethoven are portrayed with consistency throughout the essays and the novel.

Now it is time to turn to Schumann’s *Kreisleriana*, Op. 16 to see how Schumann was able to represent this complex character musically. Let us begin with Schumann’s portrayal of Kreisler’s extreme mood changes: they are depicted through abrupt changes in tempo, key, and texture in Op. 16. Beginning with the opening piece, Schumann alternates fast and slow tempi that ask for extremes of each (the tempo designations of Nos. 2-7 all include the term ‘sehr,’ meaning ‘very’). Key changes are usually sudden with no preparation or transitions preceding them. In terms of texture, Schumann alternates contrapuntal writing, chordal passages, melody-and-accompaniment passages, recitative-like sections with virtuosic parts, providing much contrast both between and within pieces. The following excerpt from No. 7 of Op. 16 provides a good example of a sudden change in key, texture, and mood: after a stormy and virtuosic opening in c minor that leads to an almost frantic finale, Schumann suddenly moves into a serene chorale-like passage in Bb Major:
Example 1: Kreisleriana, Op. 16, No. 7, measures 85-100

Measures 34-46 of No. 7 provide another good example of a sudden change in texture: here, the music moves from a whirling melody with arpeggiated bass chords to a single line that begins a fugato-section:

\[\text{Pedal}\]

\[\text{Etwas langsamer}\]

\[\text{Pedal}\]

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\(^{74}\text{Ibid., 67.}\)
Example 2: Kreisleriana, Op. 16, No. 7, measures 34-46

Schumann conveys Kreisler’s admiration for the music of J. S. Bach with a focus on counterpoint in Op. 16 that goes beyond the typical amount found in his other piano works: No. 2, for example, features a transitional passage with invertible counterpoint (see Example 3):
Moreover, as Daverio points out:

...his Kreisleriana, ..., abounds in Bachian touches: the prelude-like texture in the middle section of No. 1, the evocation of the two-part invention style in the first Intermezzo of No. 2, the close imitation in No. 5, the siciliano rhythms of No. 6, the driving fugato and pensive chorale in No. 7, and the gigue-like character of No. 8.\textsuperscript{75}

Kreisler’s habit of straying in conversation from topic to topic (much to the chagrin of his listeners) finds its musical counterpart in passages like measures 17-39 of No. 6 of Schumann’s Kreisleriana, where the return of the A-section is interrupted by a rather lengthy excursion into a rambling siciliano-passage, before the theme reasserts itself and brings the piece to a close. The original A-section as stated in measures 1-5 begins with a dominant seventh chord moving to a tonic chord in second inversion – a gesture that gets repeated. The section then proceeds to modulate to the mediant via the subdominant, submediant, and a secondary dominant (see example 4a):

\textsuperscript{75}Daverio, 167.
The return of the A-section in measure 17 still features the first dominant seventh to tonic-progression. However, its repetition is altered by an extension of the dominant harmony that leads into the siciliano-passage. A similar tactic is used to lead back to the A-section: the dominant in measure 34 is transformed into the dominant seventh chord that opened the piece (see example 4b):
Example 4b: Kreisleriana, Op. 16, No. 6, measures 17-39:

(Interestingly enough, there is an F dominant pedal throughout the siciliano-passage: though his listener might be exasperated and at a loss, Kreisler himself seems to know very well the actual topic of their conversation, turning this passage into a deliberate tease.)
These examples demonstrate that in Op. 16, Schumann was able to depict important features of Kreisler’s personality. But they also serve as proof for his intimate knowledge of Kreisler: to offer such a faithful musical representation of a complex character requires more than a superficial reading, and there is evidence that Kreisler did in fact become an important figure for Schumann, just as he was for Hoffmann. Hoffmann’s increasing fascination with Kreisler is tied to the idea of self-identification, though it may have started otherwise. Scholars agree that Hoffmann initially created the character of Kapellmeister Johannes Kreisler out of frustration with his narrow-minded environment that lacked adequate respect and understanding for his musical endeavors. James McGlathery provides an accurate description of the circumstances that led to Hoffmann’s creation of Kreisler:

There are other ways in which Hoffmann’s situation in Bamberg gave rise to his stunning success as author. Precisely his failure to find the measure of acceptance as a musician he had hoped for there helped suggest to him a poetic alter ego in the figure of the still-young composers Johannes Kreisler. Kreisler became a vehicle for satirizing the pretentiousness of artistic taste and lack of genuine understanding of the arts among the upper classes in provincial towns like Bamberg. Through his sketches about Kreisler, Hoffmann was able to promote his musical career by becoming identified with this sublime, poetically minded composer while at the same time gaining revenge for the hurt that he suffered both in his musical aspirations and in his personal dignity.76

Very soon, though, Hoffmann began to incorporate more and more details of his own life into that of Kreisler’s, thereby moving toward the process of self-identification. Kreisler, in fact, becomes Hoffmann’s alter ego, which is why scholars consider the novel Lebensansichten closest to an actual autobiography.77 What unites author and creation is the conflict of an artist forced to earn a living among people with little or no understanding of his genius. Just as Hoffmann suffered under the low artistic standards in Bamberg, so Kreisler feels alienated among the aristocrats in Sieghartsweiler, the town in which most of the action of

76McGlathery, 2.
Lebensansichten takes place. Other aspects of Hoffmann’s life that found their way into Kreisler’s fictitious life are his birthday (January 24), his upbringing (both Hoffmann and Kreisler were raised by uncles rather than their own parents), his platonic, but nevertheless passionate love for a significantly younger woman named Julia, and his ownership of a cat named Murr. But the process of self-identification stops there: unlike Kreisler, who descends into presumed madness at the end, Hoffmann was able to reconcile his artistic endeavors with a respectable career as a lawyer.

Several decades later, Schumann was still confronted with the same “pretentiousness of artistic taste and lack of genuine understanding of the arts” (McGlathery) as Hoffmann and Kreisler were: his works were criticized by publishers and audiences alike, while virtuoso pianists like Kalkbrenner, Thalberg, and Moscheles were able to celebrate their immense popularity. Schumann’s frustration with the current musical climate caused him to start the Davidsbund, in order to surround himself with like-minded artists and to create a forum for new ideas and higher artistic standards. Like Kreisler, Schumann was keenly aware of his gift and heightened sensibility that caused him both to view his surrounding musical scene more critically and to acknowledge his works to be “different” from others:

> everything that takes place in the world affects me, politics, literature, people – I think about it all according to my way, which then tries to express itself, to escape into music. That’s why so many of my compositions are difficult to understand, because they refer to distant interests, in many cases significant ones, too, because everything strange of this time touches me and because I in turn must express it again musically.

That’s why so few compositions satisfy me, because apart from lack of craftsmanship, they also move about in musical sensitivities of the lowest kind, in common [sounds] of lyrical expressions; the highest that can be produced here is not enough for the beginning of my world of music. The former can be a flower; the latter is the poem that is so much more spiritual, the former a shoot of crude nature, the latter a work of

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77 Feldges and Stadler, 35, 220.
poetic consciousness. (my translation)

Schumann also reacts similarly to Kreisler when listening to music: the following diary entry depicts Schumann’s change from feeling numb to feeling deeply moved – a change that parallels Kreisler’s earlier reaction upon hearing “Ombra adorata”:

On June 25th Monday. Since a few days ago I drink beer again – shame on you. Otherwise certainly ill – the most beautiful sky for a few days – on my inside often sad to the point of sinking down – yesterday I thought ‘Barely, barely can I suffer it more” – corrections all day – read a little by Goethe in the afternoon “Novelle,” which touched me in my innermost – in the evening concert by Beriot and Pauline Garcia – I dead as a stone – but within the first minutes of her singing the tears broke out streamlike...

This passage from Schumann’s diary highlights his extreme mood swings that also characterize Kreisler: like the fictitious Kapellmeister, Schumann alternated between introspective, even depressive moods, and periods of immense activity and energy. Schumann was aware of these oppositions, and created the characters of Florestan and Eusebius to describe the stormy and energetic, as well as the introverted and dreamy sides of his personality. The discovery of Kreisler must have been a major revelation for Schumann, for it offered him a merging of the two characters into one, as Daverio points out:

Thus Schumann’s substitution of the Kreisler-persona for the figures of Florestan and Eusebius marks a subtle but telling shift in his creativity: dualism now becomes a function of a single character.

Schumann’s fascination with Kreisler becomes evident in a letter he writes to Baron von Fricken in September 1834. In this letter, Schumann describes his meeting with Johann Ludwig Böhner (1787-1860) whom Schumann considers as the real-life inspiration for Kreisler:

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80 Daverio, 167-8.
The latest and most important event is that old Ludwig Böhner gave a concert here yesterday. I suppose you are aware that in his palmy days he was as celebrated as Beethoven, and was the original of Hoffmann’s Capellmeister Kreissler [sic]. But he looked so poverty-stricken that it quite depressed me. He was like an old lion with a thorn in his foot. The day before yesterday, he improvised at my house for a few hours; the old fire flashed out now and again, but on the whole it was very gloomy and dull. His former life is now avenging itself… If I had time, I should like one day to write “Böhneriana” for our Paper, as I have heard a great deal about him from his own lips. His life contains so much that is both humorous and pathetic…

Scholars have since repudiated the fact that Böhner served as inspiration for Hoffmann’s Kreisler, but the issue here is that Schumann was fascinated enough by the fictitious character of Kreisler to project his features and peculiarities onto a real-life person. One is left to speculate how Kreisler’s end affected Schumann: latter's fear of ‘going mad,’ is expressed several times in his diaries, before turning into sad reality in 1854. At the very least, Kreisler’s fate must have left Schumann with an ill foreboding.

To conclude, it is easy to see why Hoffmann and Schumann were drawn towards the fictitious character of Kreisler: not only did he share their struggles as artists trying to gain recognition for their endeavours, but he also served as a vehicle for sharing their highly developed thoughts about music, and for poking fun at the society that too often rejected their works. For Hoffmann, Kreisler’s career and end served as a warning not to loose the balance between creativity and discipline; for Schumann, Kreisler’s extreme mood changes echoed his own struggle with rapid alternations between depressive, melancholic states and energetic ones. In creating the character of Kreisler, Hoffmann imbued him with a highly developed artistic and poetic sensibility, which in turn appealed to Schumann who embodied the same characteristics.

It is interesting to note that the character of Kapellmeister Kreisler also appealed to another important Romantic composer: when Johannes Brahms met Robert and Clara Schumann
for the first time in 30 September 1853, he brought with him a copy of his Piano Sonata, Op. 1 in C Major signed ‘Fine. Joh. Kreisler jun.’. Autographs of his Piano Sonata, Op. 5, and Piano Trio, Op. 8 contain the name Kreisler as well, whereas his Variations, Op. 9 alternate his initial (‘B’) with that of Kreisler’s (‘Kr’). But in his article ‘Brahms and E. T. A. Hoffmann,’ Kross is quick to point out that Brahms’ fascination with Kreisler merely represents a transitional period between the young Brahms trying to free himself from the influence of Marxsen (his first composition teacher with whom he would remain friends until Marxsen’s death in 1887) and the mature Brahms who could rely on his own creativity:

...as Brahms became increasingly conscious of his own artistic genius, the shifting of romantic yearning to rational, conscious creation from the center of his being must have made the identification with Kreisler dubious.

Moreover, references to the fictitious Kapellmeister disappear completely from Brahms’ works and correspondence after 10 November 1854. Thus, it is safe to state that Brahms’ fascination with the character of Kapellmeister Kreisler, while certainly interesting, was not as strong as Hoffmann’s and Schumann’s (despite the fact that there are four works by Brahms that were inspired by Kreisler as opposed to a single one by Schumann). Hoffmann would certainly have

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83 Ibid.
84 Ibid., 199.
85 Ibid., 194.
been very surprised to learn about the ‘afterlife’ his character of Kreisler acquired. But given his lifelong love for music, it is safe to assume that he would also have been very pleased with Brahms’ compositions, and especially Schumann’s *Kreisleriana*, Op. 16

While Hoffmann’s Kreisleriana essays share the same subject matter with Schumann’s Op. 16, it is between the novel and Op. 16 that formal and motivic similarities become most striking. The degree to which Schumann was able to re-create Hoffmann’s use of narrative and motifs becomes impressive with a closer examination, strengthening my argument that Op. 16 is a musical translation of Hoffmann’s literary style.

In terms of formal structures, it is important to note that both works combine a dual narrative. In the novel Lebensansichten des Katers Murr Hoffmann combines the narrative of Kreisler’s tomcat and that of Kreisler’s biography. Each narrative is marked with abbreviations: the tomcat’s is preceded by the letters “M. f. f.,” standing for ‘Murr fährt fort” (Murr continues), whereas Kreisler’s biography-parts are marked “Mak. Bl.,” the German abbreviation for ‘Makulaturblatt” (Manuscript Sheet or Waste Paper). These markings are necessary, since the narratives tend to begin and end in mid-sentence. The following passage serves as a good example for the abrupt changes of narrative found throughout the novel (Anthea Bell uses the abbreviations ‘M. cont.” for “Murr continues,” and ‘W. P.” for “Waste Paper” in her translation of Lebensansichten):

(M. cont.) ... You feeling souls who truly understand me, you will realize – that is, if you aren’t donkeys, but good, honest tomcats – I say you will realize that this storm in my breast was bound to brighten the skies of my youthful firmament, ... Ah, heavy as that herring head weighed on my mind at first, yet I learned to understand what Appetite means, ... So let everyone look for his own herring heads and not anticipate the perspicacity of others: guided by a proper appetite, they’ll soon find theirs. Thus do I close this episode of my life, which –

(W. P.) – nothing more tiresome for an historian or a biographer than when, as if riding a wild colt, he must cavort this way and that, over stocks and stones, up hill and down dale,... Such is the case of the man who has undertaken to set down for your benefit, gentle reader, what he knows of the remarkable life of Kapellmeister Johannes
The abrupt and frequent changes of narrative can certainly prove to be exasperating for the reader, and convey an impression of chaos. But there are subtle connections within and between the two narratives that counterbalance the overall fragmentary nature as we shall see.

Schumann’s *Kreisleriana*, Op. 16 matches the dual narrative of *Lebensansichten* with a simultaneous use of two formal structures in seven of its eight pieces: rounded binary structures are combined with either another level of rounded binary, ternary, or rondo-structures. The following outline of formal structures is based on the first edition of Op. 16, which was published in 1838 (see Chapter 5 for a detailed listing of differences between the first and second edition).

**Outline of Formal Structures in Op. 16**

No. 1: “Äusserst bewegt” → ternary and rounded binary form

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No. 2: “Sehr innig und nicht zu rasch” → 5-part rondo form and rounded binary

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<th>e</th>
<th>f</th>
<th>e’</th>
<th>a”</th>
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<th>a””</th>
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<tbody>
<tr>
<td>1-8</td>
<td>9-20</td>
<td>20-37</td>
<td>38-45</td>
<td>46-50</td>
<td>50-54</td>
<td>75-91</td>
<td>92-99</td>
<td>100-110</td>
<td>110-118</td>
<td>119-134</td>
<td>134-142</td>
<td>142-145a **</td>
</tr>
</tbody>
</table>

* measures 55-74 are missing in the first edition

** the first edition has eight additional measures: 145a-h

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No. 3: ‘Sehr aufgeregt’ --> ternary with coda and rounded binary

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>A</th>
<th>Coda</th>
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<tr>
<td>1-32</td>
<td>33-84</td>
<td>85-115</td>
<td>116-156</td>
<td></td>
</tr>
<tr>
<td>g</td>
<td>Bb</td>
<td>Bb</td>
<td></td>
<td></td>
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<tr>
<td>a</td>
<td>b</td>
<td>a’</td>
<td>c</td>
<td>d</td>
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<tr>
<td>1-10</td>
<td>10-22</td>
<td>22-32</td>
<td>33-48</td>
<td>49-68</td>
</tr>
</tbody>
</table>

No. 4: ‘Sehr langsam’ --> rounded binary and rounded binary

<table>
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<tr>
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<th>A</th>
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</tr>
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<tbody>
<tr>
<td>1-11</td>
<td>12-23</td>
<td>24-27</td>
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<td>(Bb)</td>
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<td>a</td>
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<tr>
<td>1-4</td>
<td>4-8</td>
<td>8-11</td>
<td>12-23</td>
</tr>
</tbody>
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No. 5: ‘Sehr lebhaft’ --> rounded binary and rounded binary

<table>
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<th>B</th>
<th>A’</th>
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<tbody>
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<td>105-141</td>
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<td>g</td>
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<td>c</td>
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<tr>
<td>1-14</td>
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<td>51-62</td>
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</tbody>
</table>

No. 6: ‘Sehr langsam’

<table>
<thead>
<tr>
<th></th>
<th>a</th>
<th>interruption of a</th>
<th>continuation of a</th>
<th>beginning of a’</th>
<th>interruption of a’</th>
<th>conclusion of a’</th>
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<tbody>
<tr>
<td>1-5</td>
<td>5-11</td>
<td>11-16</td>
<td>17-18</td>
<td>19-34</td>
<td>34-39</td>
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</table>

No. 7: ‘Sehr rasch’ --> ternary with coda and rounded binary

<table>
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<th>B</th>
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<th>Postlude</th>
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</thead>
<tbody>
<tr>
<td>1-40</td>
<td>40-68</td>
<td>68-88</td>
<td>88-116</td>
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</tr>
<tr>
<td>c minor</td>
<td>g minor</td>
<td>g minor</td>
<td>c minor</td>
<td>c minor</td>
</tr>
<tr>
<td>a</td>
<td>b</td>
<td>a’</td>
<td>c</td>
<td>b</td>
</tr>
<tr>
<td>1-8</td>
<td>8-32</td>
<td>32-40</td>
<td>40-68</td>
<td>68-80</td>
</tr>
</tbody>
</table>

No. 8: ‘Schnell und spielend’ --> 5-part rondo and rounded binary

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>A’</th>
<th>C</th>
<th>A”</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-24</td>
<td>25-48</td>
<td>48-72</td>
<td>72-112</td>
<td>112-45</td>
<td></td>
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<tr>
<td>g</td>
<td>D</td>
<td>g</td>
<td>Bb</td>
<td>c--&gt;g</td>
<td>g</td>
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<td>a</td>
<td>b</td>
<td>a’</td>
<td>free</td>
<td>a</td>
<td>b</td>
</tr>
<tr>
<td>1-8</td>
<td>8-16</td>
<td>16-24</td>
<td>25-48</td>
<td>48-56</td>
<td>56-64</td>
</tr>
</tbody>
</table>
The outline shows that only No. 6 uses a free form. As mentioned in Chapter 2, No. 6 could very well serve as a musical counterpart to Kreisler’s habit of straying from a subject, forcing his listeners to interrupt him and to steer him back to the original subject.

In his introduction to Anthea Bell’s translation of Hoffmann’s novel, Jeremy Adler points out that the two narratives in the novel follow different directions: ‘Murr offers a linear story, the Kreisler plot has a circular structure.’ And indeed, at the end of the novel, Kreisler’s narrative brings us back to the beginning of the novel, with the reader realizing that his actions were all told in retrospect. The cat’s narrative, on the other hand, begins with his youth, continues chronologically, and ends with his first owner, Master Abraham, handing him over to Kapellmeister Kreisler. The circular narrative for Kreisler is particularly appropriate, since the German word ‘Kreis’ means ‘circle.’ Adler’s supposition that the circular narrative represents Kreisler’s ‘aspiration to the absolute, where past, present and future merge as one’ connects this narrative form to one of the fundamental ideas of Romanticism as formulated by Fichte (see Chapter 1). On a more practical level, it also depicts Kreisler’s never-ending struggle to reconcile his lofty ideals with his mundane surroundings. The following passage from the novel where Kreisler defends his name in front of Madame Benzon supports this view:

No, there’s no getting away from the word Kreis, meaning a circle, and Heaven send that it immediately puts you in mind of those wonderful circles in which our entire existence moves and from which we cannot escape, do what we may. A Kreisler circulates in these circles, and very likely, weary of the leaps and bounds of the St Vitus’s dance he is obliged to perform, and at odds with the dark, inscrutable power which delineated those circles, he often longs to break out...

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87 Ibid., xxiv.
88 Ibid., xxv.
89 Ibid., 50.
Schumann not only recasts the idea of a circular narrative by using rounded binary form throughout Op. 16, but also pays hommage to Kreisler's struggle by using a circle of fifths in No. 7:

**Example 1: Kreisleriana, Op. 16, No. 7, measures 9-20**

Rosen fails to make the connection between this passage and Kreisler, but comes close when equating this device with the irresistible fascination that the music (and by extension, Kreisler) exerts upon readers, composers, and listeners:

> Pages like this are sometimes the occasion of a serious reproach to the composer: such commonplaces should have been beneath him. The progression does indeed occur with incredible frequency throughout Western music from the seventeenth to the twentieth centuries.... Schumann obviously loved the progression, luxuriated in it, and almost, one might say, wallowed in it. If we wish to maintain that it is a vice, then we must logically admit that it is a pleasure, a genuine temptation. It is, nevertheless, used with great effectiveness here: it imparts an irresistible impetus that propels the music onward. The sequence has a physical effect, a force of motion, as composer and listener abandon themselves to it and allow themselves to be carried along by the energy.\(^{90}\)

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It is interesting to note that, with the exception of No. 6, the formal structures of Schumann’s Op. 16 are all based on a rounded binary form, ternary and rondo-forms being composites of binary forms. This would support the argument that despite the simultaneous use of two formal structures, Op. 16 still is essentially Kreisler’s story, not Murr’s. Nevertheless, the simultaneous use of two formal structures mirrors the dual narrative of Hoffmann’s novel, strengthening the connection between these two works.

Besides formal similarities, there are motivic similarities between the novel and Op. 16 as well. Hoffmann’s novel contains two important motifs that appear throughout the work: the juxtaposition of the real and the supernatural, and the use of humor. Mixing the real and the supernatural is a trademark of Hoffmann’s style that appears in all of his works, causing Adler to label them as ‘thematic ingredients’:

Hoffmann renegotiated the relationship between the real and the supernatural. He handles writing as a flexible dialogue between fact and fantasy, and these are the thematic ingredients he mixes in ever-new and startling combinations.91

The supernatural element in Murr’s narrative is not difficult to find: the fact that a tomcat is speaking and writing is in itself a feat of imagination. But once the reader makes that initial leap of faith, the rest of Murr’s story unfolds with great regularity, tracing his progress from youth to adulthood. Kreisler’s story, on the other hand, which unfolds in the ‘real’ world, contains elements that are mysterious and puzzling, bringing the reader close to the realm of the supernatural. Kreisler’s disturbing encounter with his own shadow offers an excellent example:

It was now quite dark; lightning flashed through the black clouds, thunder rolled, and rain began to fall in huge drops. A bright, dazzling light shone from the fisherman’s cottage, and Kreisler hurried fast towards it. Not far from the door, in the full beam of the light, Kreisler saw his likeness, his own Self walking beside him. Seized by the deepest horror, he burst into the cottage and sank into an armchair, breathless and pale as death.92

91 Hoffmann, *Life and Opinions*, viii.
92 Ibid., 124.
Other elements that remain mysterious in Kreisler’s story are the sudden disappearance of Chiara, a gypsy girl that Master Abraham rescued from a man who abused her for tricks, the reason Kreisler’s father left after the death of Kreisler’s mother, and the family background of Angela, a woman whose beauty causes two brothers to almost kill each other (see Chapter 4 for a more detailed discussion of these mysteries). Furthermore, there are miniature portraits, paintings, and letters that seem to exert strange and powerful influence on people. All of these contribute to the reader’s suspicion that there is more to the world presented to him in this novel than can be grasped with a rational mind alone.

Humor is another essential motif of Lebensansichten. Hoffmann lets Kreisler offer a definition of this humor in the following excerpt:

And the deep pain of this longing may in its turn be that very irony which you, dear lady, so bitterly deplore, failing to observe that the powerful mother Irony bore a son who stepped into life like a lordly king. I mean Humour, who has nothing in common with his ill-mannered stepbrother Mockery.93

Further into the novel, Hoffmann adds another definition of humor as ‘that rare and wonderful frame of mind which derives from a deep experience of life in its every aspect, from the conflict of the most hostile principles...’94 Both passages describe Hoffmann’s approach to the characters he creates: though all of them are flawed in some respect, Hoffmann manages to endear them to the reader, rendering them sympathetic and even lovable. The characters themselves are trapped in their environments and unable to see beyond surfaces, but Hoffmann as the author is able to offer us the complete portrait of each of these characters. Consequently, the reader, too, is able to view them from a more distant point of view, and to consider their flaws and weaknesses with a more benevolent eye. This is the essence of Hoffmann’s humor: not to render his characters (and

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93Ibid., 51.
by turn, their counterparts in the real world) ridiculous, but to delight in their flaws, weaknesses, and eccentricities as various parts that together form the rich fabric of life.

Schumann’s *Kreisleriana*, Op. 16 makes similar use of two important motifs that appear throughout Op. 16. The first motif, an ascending half step, opens the work with an A ascending to a Bb (see Example 2).

**Example 2: Kreisleriana, Op. 16, No. 1, measures 1-2**

![Example 2: Kreisleriana, Op. 16, No. 1, measures 1-2](image)

This motif seems to be transformed into a descending whole step at the beginning of the B-section:

**Example 3: Kreisleriana, Op. 16, No. 1, measures 24-26**

![Example 3: Kreisleriana, Op. 16, No. 1, measures 24-26](image)

However, in terms of scale degrees, the motif is merely reversed: in the opening section, which is in the key of d minor, the A ascending to a Bb represents the fifth scale degree moving to the

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94 Ibid., 86.
sixth. In the B-section, which is in the key of Bb Major, the G descending to an F represents the sixth scale degree moving down to the fifth.

The motif re-appears in its original form at the return of the A-section, and the beginning of No. 4:

**Example 4: Kreisleriana, Op. 16, No. 4, measures 1-2**

![Example 4](image)

It is moved to a different pitch for the B-section, this time ascending from a D to an Eb (see Example 5).

**Example 5: Kreisleriana, Op. 16, No. 4, measures 12-14**

![Example 5](image)

As in No. 1, it re-appears in its original form with the return of the A-section. The next piece that opens with this motif is No. 8: here, it moves from an F# to a G in the top voice.
The second motif could be considered an extension of the first: the addition of a whole step transforms the first motif into a three-note motif. Nos. 2, 3, 5, 6, and 7 all feature this three-note motif. The most prominent version, G to A to Bb (ascending whole step, followed by an ascending half step) appears in Nos. 3, 5, and 6. In No. 3, these notes, which represent the first three scale degrees of g minor, open the piece and are highlighted by accents (see Example 7).

Example 7: Kreisleriana, Op. 16, No. 3, measures 1-4

In No. 6, the motif is preceded by three F’s at the beginning of the *siciliano*-passage in 6/8:
Example 8: Kreisleriana, Op. 16, No. 6, measures 17-20

In No. 5, the pitches remain the same, but the order is slightly changed, with the Bb appearing before the A:

Example 9: Kreisleriana, Op. 16, No. 5, measures 1-5

The second Intermezzo of No. 2 opens with a retrograde version of the G – A – Bb-motif: the ascending whole step, followed by an ascending half step is replaced by a descending half step, followed by a descending whole step (Eb – D – C):

Example 10: Kreisleriana, Op. 16, No. 2, measures 92-93

It re-appears in No. 7 in the top voice:
Example 11: Kreisleriana, Op. 16, No. 7, measures 1-4

The chorale-section of No. 7, too, makes use of this motif by combining the second half of the original form (ascending whole step, followed by ascending half step) with the second half of its retrograde (descending half step, descending whole step): the section begins with two statements of a G descending to an F, followed by an A ascending to a Bb (descending whole step, followed by an ascending half step):

This idea of breaking the three-note motif down into its two components (whole step, half step) is continued in the top voice of No. 8, where ascending/descending half steps are mixed with ascending/descending whole steps:

**Example 13: Kreisleriana, Op. 16, No. 8, measures 1-4**

![Example 13](image)

In its second version, the three-note motif features two whole steps, rather than a whole and a half: No. 2 offers the best example of this modified three-note motif (see Example 14):

**Example 14: Kreisleriana, Op. 16, No. 2, measures 1-2**

![Example 14](image)

However, this motif is still tied to the initial three-note motif as it, too, represents the first three scale degrees of the key the piece is in (in this case, Bb Major). As in No. 1, its retrograde is used to open the next section, the Intermezzo I:
Schumann uses both motifs, the two-note and the three-note motifs, with a consistency and creativity that matches his motivic approach in Carnaval, Op. 9 and Fantasiestücke, Op. 12. In *Kreisleriana*, however, his focus on two motifs gains significance as it matches Hoffmann’s use of two literary motifs in *Lebensansichten*. The consistent use of motifs in Hoffmann’s novel as well as in Schumann’s Op. 16 contribute significantly to the underlying unity of both works, an aspect I will discuss further in the following chapter. To conclude, it is safe to state that Hoffmann’s novel and Schumann’s *Kreisleriana*, Op. 16 display formal and motivic similarities that support my thesis of Op. 16 being more than program music: with Op. 16, Schumann went beyond representing a character and certain events to arrive at an astonishing translation of Hoffmann’s literary style into a musical one. Knowledge of the character Op. 16 is based on, and awareness of the formal and motivic similarities between the novel and Op. 16 would certainly prove to be very helpful in interpreting and performing Op. 16 (I will discuss more aspects of interpretation/performance in Chapter 5). However, it is now time to turn to the fragmentary nature of Hoffmann’s novel and Schumann’s Op. 16, the feature most responsible for bewilderment among readers, performers, and listeners even today.
Chapter 4: Fragmentation versus Unity

Critics and scholars rarely discuss Hoffmann’s novel Lebensansichten des Katers Murr and Schumann’s Kreisleriana, Op. 16 without referring to their highly fragmentary natures. While this is certainly justified, it is nevertheless important to note that both works have underlying structures that connect the fragments and hold them together. This chapter will examine aspects that contribute to the fragmentary nature of the works, as well as aspects that provide underlying stability and unity.

Hoffmann’s novel is fragmentary because of the following: the tendency of phrases to begin and end in mid-sentence, abrupt changes in subject matter, mysteries that do not get resolved, and the fact that it remains unfinished (see Chapter 1). Chapter 3 already mentioned examples of the first two aspects. The third aspect, the mysteries, also deserves a closer look, since Schumann makes use of them in Op. 16 as well. The mysteries in Lebensansichten fall into two categories: solved and unsolved. Examples of the former are as follows:

- the early life of monk Cyprianus (Cyprianus turns out to be Prince Hector’s brother, Antonio. The brothers fell in love with the same woman, Angela, causing Hector to attempt to murder his brother in a fit of jealousy; Antonio survives, and becomes a monk under the new name of Cyprianus).

- the content of the portrait that Kreisler uses to frighten Prince Hector who is pursuing Kreisler’s beloved, Julia (the portrait is that of Antonio/Cyprianus).

- Madame Benzon’s significant influence at the court of Prince Irenäus (as the novel later reveals, Madame Benzon actually had an affair with the Prince; their daughter is Angela).

Schumann incorporates this type of mystery into Op. 16 by using delayed resolutions. The transition from Intermezzo II to the final return of the A-section in No. 2 provides an excellent
example of such a delayed resolution: after cadencing in g minor at the end of Intermezzo II (mm. 117-8), the transition begins with a chromatic descent in measures 119-122 that ends on D. It is repeated with the bass line in the soprano in measures 122-126, but this time, it continues through the D into a new passage that features a chromatically ascending tenor voice (measures 126-30). This passage culminates in a statement of the opening motif in F# Major, is repeated in the enharmonic key of Gb Major, and then in the correct key of Bb Major. But a real cadence does not occur until measures 141-2: a full twenty-two measures after the process of moving from g minor to Bb Major is initiated!

However, mysteries that do not get solved until the end of the novel, and delayed cadences cannot be considered as factors in discussing the fragmentary nature of both works: they serve more likely to create suspension and to hold the readers'/audiences’ attention. Instead, it is better to focus on the mysteries in Hoffmann’s novel that do not get resolved. They are as follows:

- background and early life of Kapellmeister Johannes Kreisler
- the disappearance of Chiara, the gypsy girl whom Master Abraham rescues from another master, and subsequently marries.

These two unsolved mysteries find their counterpart in Nos. 4 and 5 of Op. 16: according to the first edition, No. 4 ends with a D-tonality that remains ambiguous due to the lack of the third; No. 5 with a half cadence. The second edition diminishes these open endings by having No. 4 end on a clear D Major chord (measure 27), and No. 5 with an authentic cadence (measure 141). I will discuss the differences between the first and second edition in more detail in Chapter 5: at this point, it is important to note that Nos. 4 and 5 of Op. 16 are the only pieces that carry the potential for an open ending, making the call for using the first edition rather than the second all
the more urgent. The unsolved mysteries in Hoffmann’s novel, and the open endings in Schumann’s Op. 16 not only leave the reader/listener unsatisfied, but they also give him the impression of being fragments of a larger whole, of which he can only gain glimpses at a time.

Apart from the mysteries, the remaining three aspects that contribute to the fragmentary nature of Hoffmann’s novel also apply to Schumann’s Op. 16, which features mid-phrase beginnings and endings, abrupt changes in texture, and a lack of a strong ending. Rosen cites the beginning of No. 1 as an example of a mid-phrase beginning:

In the first piece, the bass never coincides with a strong beat until the eighth bar, and the extraordinary passage work, which seems to start in the middle of a process already initiated before the piece begins, has a raging violence not often met with...

The opening of No. 1 is probably the best example of a mid-phrase beginning. Yet, Nos. 2, 3, 6, 7, and 8 would also qualify. No. 2, for example, opens with a motif whose eighth notes would fall perfectly into a 4/4 meter. But the motif begins on an upbeat, and continues in 3/4:

**Example 1: Kreisleriana, Op. 16, No. 2, measures 1-8**
The motif concludes with a dominant seventh chord that is not resolved (measure 2). Instead, the motif is repeated, and only upon its third statement, during which it modulates, does it reach its destination, F Major (measure 8). This gives listeners the impression that the music is not yet formed at the beginning of No. 2: instead of being presented with an end product, the listener actually finds himself listening to the process through which the music achieves its final form. Thus, he actually finds himself in a “grey area” at the opening of No. 2: not a clear beginning per se, but the “birth” of one.

The beginning of Intermezzo II of No. 2 is another excellent example of a mid-phrase beginning: the opening phrase begins on VI (Eb Major), and proceeds through a diminished ii-chord and a dominant seventh chord before reaching the tonic, g minor (see Example 2).

**Example 2: Kreisleriana, Op. 16, No. 2, measures 92-93**

Measures 106 to 123 of No. 3 provide an example of a mid-phrase ending. The phrase that is started in measure 106 leads up to a strong cadence in measure 115, only to replace the final tonic with the beginning of a new section (“Noch schneller”):

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*Rosen, 669.*
Example 3: Kreisleriana, Op. 16, No. 3, measures 106-123

The listener is left with a phrase that remains unfinished, a fragment that takes its place among the other ones.

Hoffmann’s abrupt changes in subject matter in Lebensansichten are matched by abrupt changes in textures in Schumann’s Op. 16. Chapter 2 already mentioned two examples: measures 85-100 and 34-46 of No. 7. These changes are sudden without any preparation: their abruptness
jolt the reader/listener, and force him to adjust quickly to a new subject matter or musical texture. Since the sections are not connected through transitions, they appear as passages that belong to different parts, which in turn causes them to appear as fragmentary.

The issue of Lebensansichten being unfinished becomes crucial when discussing the fragmentary nature of the novel. Hoffmann himself points out this aspect in his postscript:

It is a pity that the late Murr had not completed his Life and Opinions, which must therefore remain fragmentary. However, the posthumous papers of the departed tomcat contain many reflections and comments which he seems to have recorded during his residence with Kapellmeister Kreisler, and a good part of the book containing the biography of Kreisler, but torn up by the tomcat, was still left, too. The editor [E. T. A. Hoffmann] therefore thinks it not inappropriate if, in a third volume to be published at the time of the Easter Fair, he imparts what remains of Kreisler's biography to his gentle readers, now and then, at suitable places, inserting those parts of the cat's comments and reflections which seem worth further communication.  

As mentioned previously, Hoffmann's third volume never materialized, and we are left to speculate as to whether Hoffmann was going to solve the mystery of Kreisler's early life and his end. Since the novel leaves Kreisler still at the court of Sieghartsweiler, we have to turn to the essays for a glimpse of his later life:

Suddenly, one knew not how or why, he had disappeared. Many claimed to have noticed traces of madness about him, and indeed he had been seen skipping towards the gate, happily singing and wearing two hats on top of each other, and two drinking cups put into the red belt like daggers, though his closer friends did not notice anything special, since violent outbursts, caused by some inner grief, had always been peculiar to him.  

While Schumann's Op. 16 cannot be called unfinished, the ending is certainly puzzling: after taking us through a variety of pieces with different keys, tempi, textures, and moods, No. 8 ends with a skipping melody that descends into the low register of the piano, and is reduced from a four-part texture to a single voice that vanishes in a **ppp**:  

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96 Hoffmann, *Life and Opinions*, 322.  
Example 5: Kreisleriana, Op. 16, No. 8, measures 133-145

This quiet ending to a substantial piece that started out rather violently, and featured many virtuosic passages was considered weak even by Schumann, for in a letter to Clara from December 4, 1838, he advises her to alter the ending when performing it on her concert tour:

-- if you play something of mine in Paris, I can’t think of anything other than the Toccata (with the changed ending). Perhaps the first and last piece from Kreisleriana, too; in the latter, however, I would change the diminuendo at the end into a crescendo and close with a couple of strong chords; otherwise there’ll be no applause. 98

One could dismiss this comment as Schumann being sarcastic, but his authorization of the second edition of Op. 16 that eliminated similarly “weak” endings for Nos. 4 and 5 leads to the
conclusion that he was more serious than the tone of the letter would indicate. It is to his credit that he resisted the possible urge to alter the ending of No. 8: a strong ending such as the one he outlines in the letter would have gone against Kreisler’s way of disappearing in the novel and the essay.

To sum up, there are a number of aspects in the novel Lebensansichten as well as Op. 16 that contribute to their fragmentary natures. But what saves both works from being a random collection of fragments is their careful construction and use of motifs. They are essential in providing an underlying unity to both works. As mentioned in Chapters 2 and 3, Hoffmann’s novel combines two narratives, each one having a clear direction (Murr’s narrative being linear; Kreisler’s narrative circular). Schumann also uses two formal structures simultaneously and with consistency in seven of the eight pieces of Op. 16. The literary and musical motifs in both works are prominent and serve as guides, aiding the reader/listener in navigating a seemingly fragmented world. Schumann employs an additional device to link the pieces of Op. 16 through his choice of keys. The two main keys, Bb Major and g minor, are relative keys. The remaining keys of Op. 16, d minor (No. 1), c minor (No. 7), and Eb Major (chorale at the end of No. 7) stay in close vicinity to them: d minor being the minor dominant of g minor, c minor being the subdominant of g minor, and Eb Major being the subdominant of Bb Major. If one were to draw upon Schoenberg’s Chart of Regions and its concept of monotonality, Schumann’s use of keys in Op. 16 becomes even more unified: with g minor being the main tonality, Bb Major would be the submediant Major (sM), d minor the five-minor (v), c minor the subdominant minor (sd), and Eb

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Major the flat submediant major (bSM). The consistency of keys acts as a counterbalance for passages like measures 119-42 in No. 2 and measures 5-39 in No. 6 where a root-position tonic does not occur until the penultimate measures, and tonal centers are suspended for a while.

The successful combination of fragmentary and unity in Hoffmann’s novel Lebensansichten and Schumann’s Op. 16 places both works firmly in the Romantic era, and ties them to Romantic aesthetics. After all, it was in Rousseau’s La nouvelle Héloïse and Goethe’s Die Leiden des jungen Werther that the idea of the fragmentary first surfaced: both belong to the so-called genre of Briefroman, a novel in the form of letters. Each letter is complete, yet does not offer a complete and continuous stream of information as the conventional narrative of a novel would. The same can be said of Lebensansichten and Op. 16: the former offers us a portrait of Kreisler through excerpts of his biography, the latter through eight pieces. While the final portraits might not be complete, they offer the reader/listener enough to be captivated. The question of fragments and unity is also tied to the Romantic perception of the infinite and the finite: fragments represent pieces of a larger whole that can be extended into the past as well as the present, thus embodying the infinite. (The arrival of several fragmented Parthenon-sculptures in England in 1801-6, for example, inspired a stream of poems by major Romantic poets, such as Keats, who in their poems connected these remnants of the past to the present and future). Unified pieces, on the other hand, with a clear beginning, middle, and end represent the finite, the idea that all things must come to an end eventually.

To conclude, it is important to remember that E. T. A. Hoffmann’s novel Lebensansichten des Katers Murr and Robert Schumann’s Kreisleriana, Op. 16 contain aspects

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of the fragmentary as well as of unity. While former is more easily detected, a careful analysis of
both works reveals strong components of the latter. The successful interplay of both concepts
link these works to the Romantic period and its new aesthetics that exerted such a profound
influence on Hoffmann and Schumann.
Chapter 5: Performance and Interpretation

Performers of Schumann’s *Kreisleriana*, Op. 16 are faced with two important questions: the question of which edition to use, and the question of interpretation. The answers, especially to the second question, naturally depend to a large degree on the individual performer’s personality, taste, and instinct. However, it is the author’s opinion that knowledge of Hoffmann’s *Kreisleriana* essays and novel *Lebensansichten des Katers Murr* provides a definite answer to the first question, and a partial one to the second. This chapter will attempt to clarify these answers by examining the differences between the first and second editions of Op. 16, and their relevance in regard to Hoffmann’s essays and the novel. I will refer to recordings of *Kreisleriana* by the following pianists to illustrate my points: Geza Anda, Martha Argerich, Claudio Arrau, Vladimir Ashkenazy, Shura Cherkassky, Alfred Cortot, Vladimir Horowitz, Wilhelm Kempff, Evgeny Kissin, Murray Perahia, and Arthur Rubinstein (see Bibliography for detailed information). This list is by no means a comprehensive one: in choosing these recordings, I was primarily guided by their ready availability, and their role in representing different approaches to the above-mentioned questions.

The case for choosing the first edition for its open endings of Nos. 4 and 5 has already been made in the previous chapter. There are several other differences between the editions Schumann authorized for publication in 1838 and 1850 respectively that reinforce this choice. But let us first turn to the differences themselves. The 1977 Henle edition of *Kreisleriana*, Op. 16 deceives performers about the scope of differences: they are listed in a short paragraph in the preface, but the score itself only indicates very few of them. The new 2004 Henle edition fares much better in that regard: differences are clearly indicated in the score, and all are listed at the end under ‘Comments.’ It is the 2004 Henle edition that I will use as a source for a comparison
of the following categories: additional measures, articulation, dynamics, notes, phrasing, repeats, ritardandi and fermata, and tempo markings.

**Additional measures:**

<table>
<thead>
<tr>
<th>Edition from 1838</th>
<th>Edition from 1850</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>No. 2</strong>: mm. 55-74 are missing; 8 additional measures in final return of the A-section</td>
<td><strong>No. 2</strong>: 20 additional measures (mm. 55-74); incomplete return of final A-section (8 measures are missing)</td>
</tr>
</tbody>
</table>

**Articulation:**

<table>
<thead>
<tr>
<th>Edition from 1838</th>
<th>Edition from 1850</th>
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</thead>
<tbody>
<tr>
<td><strong>No. 2</strong>: accent on last note in LH in m. 41; accents on beat 2 in mm. 107 and 108 (curiously enough, both measures are short of one beat!); staccato on last note in both hands in m. 109</td>
<td><strong>No. 2</strong>: no accent on last note in LH in m. 41; no accents on beat 2 in mm. 107 and 108 (again, both measures are missing a beat!); staccato on last note in RH only in m. 109</td>
</tr>
<tr>
<td><strong>No. 3</strong>: staccato on first chord in LH in m. 4; staccato on second chord in LH in m. 8; accents on octaves in RH in mm. 135-140, 144-148, 152-156</td>
<td><strong>No. 3</strong>: no staccato on first chord in LH in m. 4; no staccato on second chord in LH in m. 8 (mistake?); marcato-signs on octaves in RH in mm. 135-140, 144-148, 152-156</td>
</tr>
<tr>
<td><strong>No. 4</strong>: portato marks on first and second chord in m. 1; accent on penultimate chord in m. 24</td>
<td><strong>No. 4</strong>: no portato marks on first and second chord in m. 1; no accent on penultimate chord in m. 24</td>
</tr>
<tr>
<td><strong>No. 6</strong>: accents on beat four in m. 15; accent on last note in m. 28 (RH)</td>
<td><strong>No. 6</strong>: no accent on beat four in m. 15; no accent on last note in m. 28 (RH)</td>
</tr>
</tbody>
</table>

**Dynamics:**

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<tr>
<th>Edition from 1838</th>
<th>Edition from 1850</th>
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</thead>
<tbody>
<tr>
<td><strong>No. 1</strong>: <em>pp</em> in m. 25</td>
<td><strong>No. 1</strong>: <em>p</em> in m. 25</td>
</tr>
<tr>
<td><strong>No. 2</strong>: <em>mf</em> for initial upbeat; <em>cresc.</em> in mm. 1, 3, 21, 23, 55, 57, 75, 77; <em>f</em> in mm. 2, 4, 22, 24, 56, 58, 76, 78; <em>p</em> on beat 3 of m. 4</td>
<td><strong>No. 2</strong>: <em>p</em> for initial upbeat; <em>cresc.</em> and <em>dim.</em> for mm. 1, 3, 21, 23, 55, 57, 75, 77; <em>sf</em> for mm. 2, 4, 22, 24, 56, 58, 76, 78; no <em>p</em> on beat 3 of m. 4</td>
</tr>
<tr>
<td><strong>No. 4</strong>: <em>cresc.</em> from second to third chord in mm. 1, 4, 24; <em>cresc.</em> towards third and fourth eighth notes in m. 2; <em>f</em> from second chord in m. 4; <em>pp</em> in m. 8; <em>pp</em> on last beat of m. 17; <em>dim.</em> towards third and fourth eighth notes in m. 25</td>
<td><strong>No. 4</strong>: <em>cresc.</em> and <em>dim.</em> from second to second chord in mm. 1, 4, 24; no <em>cresc.</em> towards third and fourth eighth notes in m. 2; <em>cresc.</em> from second chord in m. 4; no <em>pp</em> in m. 8; <em>p</em> on last beat of m. 17; no <em>dim.</em> towards third and fourth eighth notes in m. 25</td>
</tr>
<tr>
<td><strong>No. 6</strong>: <em>cresc.</em> towards second quintuplet; <em>cresc.</em> in upper voice for second half of m. 23</td>
<td><strong>No. 6</strong>: no <em>cresc.</em> towards second quintuplet; no <em>cresc.</em> in upper voice for second half of m. 23</td>
</tr>
</tbody>
</table>
**Notes:**

| No. 2: Bb and A in alto on last two eighth notes in m. 9; G, Ab, G, Bb, A on eighth notes 1, 3, 4, 5, 6 in m. 10; G on downbeat of m. 11; Gb as sixth sixteenth note in m. 47 | No. 2: C and Ab in alto on last two eighth notes in m. 9, Ab, F, E, C, Bb on eighth notes 1, 3, 4, 5, 6 in m. 10; Ab on downbeat of m. 11; Ab as sixth sixteenth note in m. 47 |
| No. 4: E and A of the A Major chord on beat 2 of m. 27 are held over; D on beat 3; E gives way to D on beat 1 of m. 28 | No. 4: ends with a IV in first inversion, a V of III, and a III in m. 27 |
| No. 5: ends with a d grace-note, followed by a D Major chord | No. 5: ends with a V (D Major) going to a i-chord (g minor) |
| No. 7: additional D in first chord of LH in m. 66 | No. 7: no D in first chord of LH in m. 66 |

**Phrasing:**

| No. 1: no legato in upper voice between mm. 33 and 34 --&gt; mistake? | No. 1: legato in upper voice between mm. 33 and 34 |
| No. 2: legato in LH from beat 3 of m. 16 to downbeat of m. 17; one legato slur for mm. 88-89; beginning of phrase mark in m. 91 | No. 2: no legato in LH from beat 3 of m. 16 to downbeat of m. 17 (probably just an oversight); two legato slurs for mm. 88-89; no phrase mark in m. 91 |
| No. 4: slur from first to second chord, and from third to fourth chord in m. 1 | No. 4: slur from first to third chord in m. 1, and from third chord to beat 3 of m. 2 |
| No. 6: slur from last note in m. 28 to first note of m. 29 | No. 6: no slur from last note in m. 28 to first note of m. 29 |

**Repeats:**

| No. 1: no repeat of mm. 1-8 nor mm. 9-24 | No. 1: repeat sign for mm. 1-8 and 9-24 |
| No. 2: no repeat of mm. 46-54 nor mm. 100-118 | No. 2: repeat sign for mm. 46-54 and 100-118 |

**Ritardandi and Fermata:**

<p>| No. 1: rit. in m. 40 | No. 1: no rit. in m. 40 |
| No. 2: rit. in mm. 28, 82, 117, 121, 125, 146; | No. 2: no rit. in mm. 28, 82, 117, 121, 125, 146; |</p>
<table>
<thead>
<tr>
<th></th>
<th>Edition from 1838</th>
<th>Edition from 1850</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 2:</td>
<td>no a tempo at m. 20; Adagio for mm. 162-165</td>
<td>No. 2: a tempo at m. 20; no Adagio for mm. 162-165</td>
</tr>
<tr>
<td>No. 3:</td>
<td>no a tempo at m. 68</td>
<td>No. 3: a tempo at m. 68</td>
</tr>
<tr>
<td>No. 5:</td>
<td>no a tempo at mm. 70 and 93</td>
<td>No. 5: a tempo at mm. 70 and 93</td>
</tr>
<tr>
<td>No. 6:</td>
<td>no a tempo at mm. 5, 11, 17; Adagio at m. 38</td>
<td>No. 6: a tempo at mm. 5, 11, 17; no Adagio at m. 38</td>
</tr>
</tbody>
</table>

Another difference that is not listed in the 2004 Henle edition is commented on by Rosen: the first edition beams the sixteenth-notes of the right hand at the opening of No. 1 in groups of three, two, and one, whereas the second edition groups them into four triplets per measure.¹⁰⁰

Some of these differences are most likely the result of an oversight (see for example the staccato-mark on the last octave in the left hand in measure 8 of No. 3 that is missing in the second edition). Others cannot be resolved based on Hoffmann’s essays and the novel (in the cases of the additional measures, and the different alto voice in No. 2 either edition would work). But a significant number of differences reinforce the notion that Schumann did in fact try to reverse in his second edition some of the irregularities of the original. The problem is that most of these “irregularities” are more in accordance with Kreisler’s personality, and that to gloss them over or to omit them altogether diminishes Schumann’s faithful representation of this character. Let us begin with the accent marks: the accent marks in the first edition, missing in the

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¹⁰⁰Rosen, 669-671.
second, all occur on offbeats. This rhythmic detail that figures so prominently in the first and last pieces of Op. 16, can thus be found in the slower pieces as well. It reinforces the depiction of Kreisler as someone who never really ‘fits in’ despite his genuine efforts.

Rosen comments as follows on the different grouping of sixteenth-notes at the beginning of No. 1:

...the six notes of each group are beamed as three, two, and one, and the last note has a separate tail. This implies a very slight but audible accent before the first and third beats of each bar, difficult to execute effectively but making it clear that all of the notes of the left hand are on the offbeats (bars 1 to 8). In the second edition, the notation was ironed out... The separate tails for the notes before the first and third beats have disappeared... if the slight extra emphasis in the right hand to the first and third beats is removed, the second and fourth beats seem to be the strong beats – and this is the way they sound in most performances. This effectively destroys the original rhythmic opposition of treble and bass, only resolved in the last four bars...\textsuperscript{101}

The notation in the first edition would be more in accordance with the offbeat-accents Schumann chose to omit in the second edition. It would also provide a counterbalance to the seemingly inevitable emphasis of the second and fourth beats as opposed to the first and third: not only does the left hand enter with strong octaves and chords on beats two and four, but the right hand also features higher melodic notes on these beats than on beats one and three. Thus, the temptation to bring out beats two and three is strong, but, as Rosen points out, this would erase the offbeat-effect of the left hand. The notation of the first edition would at the very least clarify Schumann’s intentions, though a correct performance in this case might prove to be impossible.

The dynamic markings in the second edition are also generally less extreme or sudden than in the first: compare the $p$ in measure 25 of No. 1 to the $pp$ in the first edition, the $p$ in measure 17 of No. 4 to the $pp$, the $cresc.$ as opposed to the $f$ in measure 4 of No. 4. If we
remember Kreisler’s abrupt mood swings (see, for example, his approach to composition described in chapter two), it makes sense to choose the more extreme version for dynamics. The \textit{mf}-marking at the opening of No. 2 in the first edition as opposed to the \textit{p}-marking of the second is also noteworthy. Schumann’s tempo indication for this piece not only asks for ‘not too quickly’ (‘nicht zu rasch’), but also for ‘very heartfelt’ (sehr innig’). The \textit{mf} helps to imbue this piece with more emotion and to resist the temptation of playing this opening too sweetly. The 1969 recording by Horowitz excels in that regard: the opening is neither anemic nor dreamy, but lyrical and passionate at the same time.

Regarding the differences in phrase markings, one has to say that most are again negligible. The beginning of a phrase mark in m. 91 of No. 2 in the first edition that is missing in the second, however, is interesting, for it indicates Schumann’s intention to connect the first return of the A-section to the following Intermezzo II. The phrase marking thus bridges the two sections that are otherwise clearly separated (the A-section finishes with a V-I cadence and a fermata; Intermezzo II begins in the new key of g minor). The recordings by Argerich, Ashkenazy, Horowitz, and Perahia feature such a seamless transition, whereas the ones by Cortot (a recording that is unfortunately marred by many mistakes and a careless use of pedal), Kempff, Kissin, and Rubinstein have a break. In the case of Arrau and Cherkassky, the intention of the performer is difficult to determine, since the Intermezzo II is put on a separate track – a questionable decision that cannot be justified by either edition.

The missing repeat signs in the opening section of No. 1 and both Intermezzi of No. 2 in the first edition cause them to pass by faster, creating what Rosen refers to as ‘fleeting

\footnote{Ibid., 670-1.}
visions.”\textsuperscript{102} Again, rather than regarding this as a weakness, one should consider the fact that Kapellmeister Kreisler does indeed appear and disappear quickly in the essays as well as in the novel. See, for example, the introduction of his character in the Kreisleriana-essays:

\begin{quote}
Whence did he come from? – No one knows! – Who were his parents? – Not known! – Whose pupil is he? – Of a good master, because he plays excellently, and since he has an intellect and education, one could tolerate him, yes, even allow him to teach music.\textsuperscript{103} (my translation)
\end{quote}

His sudden disappearance I already mentioned in Chapter 4. Together, I believe, they support the case for using the first edition rather than the second. It is very unfortunate, however, that none of the recordings that are readily available do so. The recordings by Anda, Horowitz and Cortot are the only ones to cause a momentary surprise: Anda follows the first edition by omitting the repeats of mm. 1-8 and 9-24 in No. 1 and of mm. 46-54 and 100-118 in No. 2. However, he also omits repeats of mm. 25-32 and 33-48 in No. 1, and 92-99 in No. 2, which are marked in both editions. Horowitz leaves out the repeat of the second half of Intermezzo II of No. 2 (mm.100-118), but repeats mm. 1-8 and 9-24 in No. 1; Cortot leaves out the repeats of both Intermezzo I and II, but takes the repeats in No. 1 like Horowitz. This creates a regrettable inconsistency that goes against Schumann’s first as well as second edition.

The numerous ritardando-markings in the first edition that are missing in the second indicate a greater latitude in tempo that Schumann initially gave to the performer. Interestingly enough, Schumann did not insert a \textit{ritardando} at the very end of Op. 16. Performers are tempted to slow down here to provide a sense of conclusion, but this is contrary to both editions authorized by Schumann, and to Kreisler’s way of disappearing (see Chapter 4). As mentioned in the previous chapter, Schumann himself had doubts about the ending of Op. 16, but chose not to

\textsuperscript{102}Ibid., 677.
act upon them when authorizing the second edition in 1850. We should therefore believe that his omission of a *rit.*-marking at the end of No. 8 was deliberate, especially when considering his liberal use of *rit.*-markings up to that point. Of all the recordings consulted for this project, only one features an ending without slowing down (Ashkenazy).

It is again regrettable that Schumann decided to leave out in the 1850-edition the two *Adagio*-markings in Nos. 2 and 6. Both originally occur at the very end of the piece, and a different tempo marking would match the different ideas of the respective passages. Measures 162-165 of No. 2 feature a beautiful cadence that progresses from a V/V to a V7 to I – a much needed ending that brings to a close the tonal wanderings, which characterize most of No. 2. Measures 38-39 of No. 6, on the other hand, offer a surprising ‘twist’ with the Neapolitan harmony of Cb sounding on the downbeat of measure 38. While most pianists would probably opt to slow down in these measures anyway, a marked change in tempo would certainly highlight these harmonic ideas better.

To sum up, a comparison of the two editions that Schumann authorized during his lifetime demonstrates that the first one is much closer to a faithful representation of Hoffmann’s Kapellmeister Kreisler than the second. Thus, it is very unfortunate that almost every pianist continues to use latter as the basis for his or her performance: a change seems to be called for. On the other hand, most pianists succeed in capturing the emotional extremes of Kreisler in Op. 16: the recordings by Argerich, Ashkenazy, Horowitz, and Kissin excel in that regard by featuring great contrasts in tempo and dynamics. Arrau’s recording however, while certainly elegant and poetic, lacks these strong contrasts, and Rubinstein’s 1965-recording seems to lack the frenzy of Kreisler’s agitated moments: the Intermezzo II of No. 2 sounds more dignified than

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tumultuous, and the section marked ‘Mit aller Kraft’ (With all Power) in No. 8 sounds too subdued. Rubinstein’s interpretation does, however, depict Kreisler’s humorous side well in No. 5: the playing is delightfully erratic, conjuring up the image of the Kapellmeister playing tricks and exasperating the people around him with capers and irrational behavior.

Another challenge of interpretation that is left open in both editions is the beginning of the chorale in No. 7, which follows immediately upon a rather frantic conclusion of the A-section (in fact, the chorale begins on the last beat of the concluding measure of A). The temptation is to pause briefly before the chorale, but given the lack of any indication in both editions, and Kreisler’s abrupt changes in mood, it would be better to resist this temptation. Anda and Cortot’s recordings are exceptional in that they feature a complete break between the A-section and the chorale; the recordings by Argerich, Horowitz, Kissin, Perahia, and Rubinstein feature a much shorter pause. Yet, the recordings by Arrau, Ashkenazy, and Cherkassky prove that it is possible to avoid a pause altogether at this spot without sacrificing the mood of either section.

Münch offers an interesting idea for interpreting No. 8 of Op. 16 in his article ‘Fantasiestücke in Kreislers Manier: Robert Schumanns ‘Kreisleriana’ op. 16 und die Musikanschauung E. T. A. Hoffmanns.’ Pointing out the well-known problem of bass octaves that seem to enter either late or early, Münch argues that this piece corresponds to Kreisler’s habit of improvising while playing a piece. He refers to the following passage from the second essay of Hoffmann’s first set of Kreisleriana essays (‘Johannes Kreisler, the Kapellmeister’s Musical Sufferings’) as an example:

I even pulled out my pencil while playing and notated a few good variations in numbers on page 63 under the last system with the right hand, while the left continued to work in
a stream of notes! At the back on the empty page do I continue to write.\textsuperscript{104} (my translation)

According to Münch, the opening of No. 8 (and its subsequent return) represent ‘the simultaneous pursuit of a fixed text and the experimental search for continuations.’\textsuperscript{105} Münch’s suggestion provides an equally reasonable alternative to the common interpretation of No. 8 as depicting an erratic Kapellmeister who, donning not one, but two hats, disappears at the end of the novel \textit{Lebensansichten} by skipping out of a park and out of sight.

CONCLUSION

Schumann’s \textit{Kreisleriana}, Op. 16 has become a staple in today’s piano repertoire with many pianists having recorded it at least once. However, while its connection to E. T. A. Hoffmann’s Kapellmeister Johannes Kreisler is generally acknowledged, few pianists seem to be aware of the degree to which Schumann was able to represent Kreisler’s personality and Hoffmann’s literary techniques in Op. 16. An examination of the historical, literary, structural and motivic aspects of Op. 16 as well as the sources that inspired it fills this gap, and allows performers to favor editorial and interpretative decisions that are more in accordance with Hoffmann’s and Schumann’s original intentions. It is my hope that performers and audiences alike will profit from this document by gaining a deeper understanding and appreciation of Schumann’s \textit{Kreisleriana}, Op. 16, and a new perspective on Schumann’s incredibly close connection to Hoffmann.

\textsuperscript{104}Ibid., 28.
Bibliography


Sound Recordings


