University of Cincinnati

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I, Mo-Ah Kim, hereby submit this original work as part of the requirements for the degree of Doctor of Musical Arts in Piano.

It is entitled:

Towards a Revival of Lost Art: Clara Wieck Schumann's Preluding and Selected 20th-Century Pianist-Composers' Approaches to Preluding

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Towards a Revival of Lost Art: Clara Wieck Schumann's Preluding and Selected 20th-Century Pianist-Composers' Approaches to Preluding

A document submitted to the

Graduate School

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Doctor of Musical Arts

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by

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ABSTRACT

The purpose of the document is to advocate for the appreciation and application of the common nineteenth-century practice of improvised preluding. After studying Clara Wieck Schumann's compositional process based on her eleven notated preludes and selected twentieth-century pianist-composers' approaches to preluding, I provide three preludes based on their prelude sketches, styles, and transcriptions. Because I am an advocate of historically informed performance practice, my goal is to delve further into historical piano recordings and the artists who left their legacies through live performances and studio recordings. I endeavor to preserve some of their preluding attempts by way of transcribing them from the selected recordings. The document is organized in three main parts. Chapter one presents Clara Wieck Schumann's training and influences, preluding practices, and her notated eleven preludes. Chapter two provides the transcriptions of the selected twentieth-century pianist-composers' preluding from the recordings of studio and historical live performances, comparing and contrasting their approaches to preluding. Chapter three contains my own transcriptions of performed preludes. The first two preludes are modeled after *Einfache Praeludien für Schüler*, and the last prelude will be on my own. All relate to Schumann's concert program on December 14, 1854.

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Recital Program of D-Zsch 10463,339-C3; D-Zsch 10463,87-C3 Permitted by Robert-Schumann-Haus Zwickau

DEDICATION

Mr. Wedeen used to say to me, “It's not the end of the world.” I would like to dedicate this to him and to his wife, Mrs. Kwalwasser-Wedeen.

ACKNOWLEDGEMENTS

I would like to thank my advisor, Dr. Steven J. Cahn for his invaluable unwavering guidance and support in every possible way. I am grateful for the committee members, Professor Michael Chertock (Piano), and Professor Stephen Conrad Meyer (Musicology) for their generous time and helpful suggestions to complete this document. I would like to extend my sincerest thanks to Professors Eugene and Elisabeth Pridonoff and to Dr. Vivian Montgomery, for their phenomenal instructions and expertise to helped me become a better musician over the course of my doctoral studies.

I would like to thank Marina Schieke-Gordienko from Staatsbibliothek zu Berlin Preußischer Kulturbesitz for permitting me to include images from Clara Schumann's manuscripts; Fr. Dr. Hrosvith Dahmen from the Robert-Schumann-Haus-Zwickau for her generous help and insight in finding Clara Schumann's programs matching each of her reviews on 19th century-German periodicals and for allowing me to obtain digital copies of several of Clara Schumann's many programs as well as some of her private performance archives; the UC German Department (especially Ellen Chew, Professor Richard Schade, and Birgit Weeks) for connecting me to Christian Liedtke, an UC alumni, and for his help in deciphering Marie Schumann's note to the posthumous prelude edition; and UC librarians, David Sandor, Paul Cauthen, Kathleen Kinsey, Dawn Mosher, and Lorna Newman, for their endless renewals and for locating materials for me; and Dr. Valerie Woodring Goertzen, for her generous permission and benevolent suggestions for further research topics.

I would like to express my heartfelt thanks to my friends and family; Sonia, who initially introduced Clara Schumann's preluding to me—without her, I would not have encountered this subject; two of my precious dear friends and editors, Michelle and Adam, as without their constant encouragements and senses of humor, it would have taken another year to complete this document; to name a few dear friends, Assaf, Clement, Henry, Hitomi, Asher, Michael, Dr. Lindorff; and CCM prep division and my students; my church family, Pastor Grace, Lee, Carolyn, John, Kitty, and all the angelic congregation members who have inspired me to become a better person—thank you for letting me serve you all. Thank you to my devoted parents, who invested their lives to me; without them, I would not have been born into this world; my thanks to my brother's loving family; and Yuting—without her, I would have given up a long time ago.

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INTRODUCTION

Clara Josephine Wieck Schumann, one of the most celebrated pianists of the nineteenth century, is known to have practiced the tradition of preluding throughout her entire life. Although she did not write any treatises on preluding, she left musical evidence, including notated preludes and prelude sketches that were intended as introductory pieces to other music. There are also accounts of her preluding style and practices, including her insertion of improvised preludes between pieces, as well as her thoughtful improvisation or preluding in relation to the carefully chosen music in her programs. The purpose of this document is not only to advocate for the revival of the often-neglected art of keyboard preluding in the style of nineteenth-century practice, but also to apply it to current performances.[1] This is accomplished in three stages: 1) examination of Clara Schumann's notated eleven preludes; 2) transcriptions of preluding styles from selected twentieth-century pianist-composers' live recordings; and 3) my attempt to provide three preludes based on Clara Schumann's two simple prelude sketches, her style, and transcriptions from the twentieth-century pianist-composers.

Chapter one examines Clara Schumann's notated eleven preludes. For that, a presentation of evidence connected to Clara Schumann's preluding practices as well as her training and influences is inevitably significant. She is one of the most famous nineteenth-century pianists known to have improvised preludes in her performances. Schumann has left behind various kinds of evidence revealing information on her preluding practices. These materials include sources describing her inclusion of improvised preludes in her performances, her fully written-out preludes for specific piano works, as well as her prelude sketches. Despite there being materials related to Clara Schumann's keyboard preluding practices, there are no recordings preserving exactly how she improvised and performed preludes in her

[1] N. Jane Lohr's "Preluding on the Harpsichord and pianoforte, circa 1770 to circa 1850" (PhD diss., University of Iowa, 1993), 1-4. Lohr states in her introduction that the prelude is a "notated product;" at times it is "the end result of the activity of preluding" while preluding is "an improvisatory process," 3-4. See also Howard Ferguson's "Prelude: From 1800" and John Rink's "19th-century Improvisation on Instrumental Music" in *Grove Music Online* and Thomas Seedorf's "Improvisation and Composition from 18th and 19th Centuries" in *Die Musik in Geschichte und Gegenwart* (available through *MGG-Online*) for the further reference.

concerts. It is, therefore, worthwhile to examine the training and influences that may have contributed to her preluding practices and skills. I examine three preluding methods in her father and teacher Friedrich Wieck's *Clavier und Gesang* (*Piano and Song)* and *Pianoforte Studies,* as well as Carl Czerny's shorter and longer prelude types from *Systematische Anleitung zum Fantasieren auf dem Pianoforte* ("A Systematic Introduction to Improvisation on the Pianoforte"), op. 200. Valerie Woodring Goertzen's modern edition of Clara Schumann's *Preludes, Exercises and Fugues for Piano* is a collection of three fugues on themes of J. S. Bach (1845), a prelude and fugue in F-Sharp Minor (1845), seven prelude exercises, eleven written-out preludes, and two short progressions titled *Einfache Praeludien für Schüler* ("Simple Preludes for Students").[2] This represents a vital collection of combined primary sources. For this document, I consider only her eleven written-out preludes and her two "Simple Preludes" that originate from Clara Schumann's autograph, published posthumously upon her daughters' request in October 1895 or shortly thereafter.[3]

Chapter two presents the transcriptions of selected twentieth-century pianist-composers' live recordings. Reviving the nineteenth-century art of preluding within current performance practice would be a lifelong task, because nowadays we barely hear any sort of preluding, especially in piano recitals. Several legendary twentieth-century musicians such as Josef Hofmann, Vladimir Horowitz, Dinu Lipatti, and Wilhelm Backhaus did attempt to revive the preluding practice in their live performances using improvised preludes to introduce or to connect pieces. One of Schumann's former students, Carl

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[2] Valerie Woodring Goertzen, *Clara Schumann: Preludes, Exercises, and Fugues for Piano* (Pennsylvania: Hildegard Publishing Company, 2001), 20-53.

[3] The preface to Goertzen's *Clara Schumann: Preludes, Exercises, and Fugues for Piano* states that the autographs are preserved in two places, and she combined the three sources into one musical edition as follows: 1) Staatsbibliothek zu Berlin Preußischer Kulturbesitz, Musikabteilung ms. Autogr. 9; 2) A copyist's manuscript of the same items in Robert-Schumann-Haus, Zwickau, Nr. 7486, 5; 3) containing just four of the preludes in Robert-Schumann-Haus, Nr. 11514-A1. Currently, autograph. 9 is available through the digitized collections of the Staatsbibliothek zu Berlin under the name of Clara Schumann's *Stücke für Tasteninstrument*. http://digital.staatsbibliothek-berlin.de/werkansicht/?PPN=PPN736511334&PHYSID=PHYS_0001; this is reiterated in her "Setting the Stage: Clara Schumann's Preludes," in *In the Course of Performance: Studies in the World of Musical Improvisation*, ed. Bruno Nettl and Melinda Russell (Chicago: The University of Chicago Press, 1998), 237. See also Berthold Litzmann, *Clara Schumann as an Artist's Life: Based on Material Found in Diaries and Letters,* trans. and abr. from the 4th ed. by Grace E. Hadow, Vol. 2 (New York: Vienna House, 1972), 433.

Friedberg, is also well-known for his improvising, preluded into the twentieth century, and also performed independent improvisations.

For this document, I selected, examined, and transcribed eight twentieth-century pianist-composers' preludes based on their live and studio recordings. Transcriptions of their recordings not only enhance my research on how the nineteenth- and twentieth-century musicians explored preluding in their live performances but can also shed light upon the performance of Clara Schumann's notated preludes. I chose several pieces and organized them into three categories based on styles of preludings: testing the instrument, quotations, and free crossover. Although there is no direct evidence linkage to Schumann since she did not train any of above pianist-composers (with the exception of Carl Friedberg), the influence of Schumann's style is evident in all of their preludes as they all explored setting "the similar or contrary material" of the preceding and/or the following pieces. Since there is no live recording of Clara Schumann's performances, it is my contention that the recorded performances of these twentieth-century pianist-composers offer profound insight into preluding and allow for important comparisons to be made.

Chapter three consists of my own preludes exploring the style of Friedrich Wieck, Carl Czerny, Clara Schumann, and the transcriptions of the selected early twentieth-century pianist-composers' recordings. The first two preludes are based on Clara Schumann's *Einfache Praeludien für Schüler*, one in C major and the other in A-flat major, and the last is my own prelude in C major. All three preludes relate to Clara Schumann's concert programs given on December 14, 1854 in Potsdam. As it was Clara Schumann's preluding habit to use the preludes to connect the separate works in the concert program[4], I will transcribe my own performed preludes to connect a program of Chopin's Impromptu No. 1 in A-flat major, op. 29, Robert Schumann's "Traumes Wirren" from his *Fantasiestücke*, op. 12, and Carl Maria

[4] Goertzen, "By Way of Introduction: Preluding by 18th and Early 19th-Century Pianists," *Journal of Musicology* 14, no. 3 (Summer 1996): 304, 320.

von Weber's perpetuum mobile last movement from Piano Sonata op. 24, no. 1.[5]

Pianists today are often tied to a certain programming tradition in private as well as in public settings. Moreover, the current norm is rather static: as Franz Rosenzweig wrote, "In all arts we all tend toward a snobbish over-evaluation [*sic*] of the reproductions [*Wiedergabe*] as compared to the art work itself."[6] This discourages a reawakening of what was once a common performance practice in the nineteenth century.[7] Preluding as practiced by Clara Schumann was an aesthetic art form and I hope my document will serve as an attempt to bridge the gap between nineteenth- and twenty-first-century preluding.

ASSUMPTIONS AND LIMITATIONS OF RESEARCH

The fundamental goal of this document is a revival of preluding. My aim is not to offer aesthetic judgements of the individual preludes preserved through manuscripts and recordings, but rather to advocate for increased understanding of the role of preluding in nineteenth- and early twentieth-century programs and to provide suggestions for pianists interested in reinvigorating this practice in their own performances. Although the term *revival* can be rendered in various ways, my intention is to carry this tradition of preluding not only in scholarship but also in applying it to performance. Since preluding is meant to be improvisational, it is paradoxical to provide transcriptions of the twentieth-century pianist-composers' preluding as a written composition. However, since my research considers both performance

[5] The program was presented as a joint concert with the violinist Joseph Joachim. In the beginning of the second part, Clara Schumann starts with Chopin's Impromptu in A-flat Major and Robert Schumann's "Des Abends" and "Traumes Wirren" from *Fantasiestücke*, op. 12 as a group. This program collection #339 is preserved at Robert-Schumann-Haus Zwickau.

[6] Franz Rosenzweig, *Cultural Writings of Franz Rosenzweig*, ed. and trans. Barbara E. Galli (Syracuse: Syracuse University Press, 2000), 123.

[7] Lohr, 265-69. In the conclusion of her dissertation, Lohr states a number of reasons why preluding has been forgotten today, including the development of the piano, the invention of phonograph records with limited disc capacity, amateur pianists' lack of knowledge in improvisation, the growth of formality in public concerts, a division between composers and performers, no mandated curriculum in school, and "masterpiece syndrome," which restrains a performer from adding his own introduction. Goertzen and Levesque also state that *Urtext* or authentic editions require musicians to limit themselves to follow just what the composer has written. See Goertzen, "By Way of Introduction: Preluding by 18th and Early 19th-Century Pianists," 300; and Levesque, "Functions, Forms, and Pedagogical Approaches of the Improvised 19th-Century Piano Prelude" (DMA document, Cornell University, 2009), 82-85.

and analytical perspectives, these transcriptions provide rather demonstrative and comparative studies of their preluding styles. On the other hand, Clara Schumann's "preluding" is already evident in her written compositions, namely her seven prelude exercises, eleven written-out preludes, and two short progressions entitled *Einfache Praeludien für Schüler*. However, one should bear in mind that her preludes are not finished products, as they were jotted down at the request of her daughter, Marie. These two studies on preluding enrich one's perspective and further reveal the imagination and creative thinking that Clara Schumann poured into her music. It is beyond the scope of this study to consider the works of other nineteenth-century pianist-composers in depth, although reviewers of the time offer some comparisons to others such as Liszt and von Bülow. For the twentieth-century pianist-composers, I examine recordings of their live and recorded performances; for Clara Schumann, I use the published edition of her preludes as edited by Valerie Goertzen, as well as the autograph that is currently available through the digitized collection of the Berlin State Library.

My preludes in chapter three are not meant to be prescriptive or a definitive guide, but merely to serve as suggestions to others hoping to experiment in this art form.

CHAPTER ONE: CLARA WIECK SCHUMANN'S TRAINING, PRELUDING PRACTICES, AND PRELUDES

Pedagogy of Friedrich Wieck and Carl Czerny

Born to the youngest son of a merchant in Pretzsch, Germany, Johann Gottlob Friedrich Wieck (1785-1873) became a well-established piano teacher, a businessman who ran a piano store and music lending library, and the father and teacher of Clara Josephine Wieck Schumann.[1] While his studies at Torgue gymnasium and pursuit of theology at the University of Wittenberg were thorough, his only formal piano education was with Johann Peter Milchmeyer (who wrote a treatise "Die wahre Art das Pianoforte zu spielen" ("The True Art of Playing the Pianoforte") in 1797).[2] Wieck's understanding of music was influenced by "his readings and his working experiences as a private tutor for nine years."[3] He also established himself as a composer by dedicating a group of songs to Carl Maria von Weber in

[1] Nancy B. Reich, "Prelude: The Wiecks of Leipzig," in *Clara Schumann: The Artist and the Woman*, rev. ed. (Ithaca: Cornell University Press, 2001), 4 and 8. Wieck's biographies are found in the following sources: Cathleen Köckritz, "Wieck family," *Grove Music Online*, accessed on February 2, 2019, http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000030263; Berthold Litzmann, *Clara Schumann as an Artist's Life*; and Joan Chissell, *Clara Schumann: A Dedicated Spirit: A Study of Her Life and Work* (New York: Taplinger Publishing Company, 1983).

[2] Ibid., 5. Further biographical information can be found in Robert Rhein, "Johann Peter Milchmeyer's "Die wahr Art das Pianoforte zu spielen: An Annotated Translation" (DMA document, University of Nebraska, 1993), xiii-xvi.

[3] Ibid. See also Bonnie Powelson Gritton, "The Pedagogy of Friedrich Wieck" (PhD Diss., University of California Los Angeles, 1998), 56. Readings of Jean-Jacques Rousseau, Johann Basedow, and Johann Pestalozzi impacted and inspired Friedrich Wieck's teaching philosophy. The Swiss-born French philosopher, theorist, writer, and composer, Jean-Jacques Rousseau was a central figure in the 18th-century Enlightenment on the subjects of literature, politics, arts, and music. He contributed his legacy through novels and didactic treatises. Of the latter, "The Social Contract" is especially well-known; it theorizes that humans are born to be free and to form genuine social contracts and compromises. In the "Discourse on the Sciences and the Arts," he addresses the goodness in human nature, which is corrupted by society and civilization. As a musician, Rousseau invented a numerical musical notation and brought to French opera the Italian preference for melody over harmony. Both the German Basedow and Swiss Pestalozzi were reformers, philosophers, humanitarians, and tutors who were influenced by Rousseau. Working at the turn of the century, they both established schools, "Philanthropinum," that endeavored to reform the educational system by emphasizing elementary education, especially for the poor; learning through nature and physical experience; and learning in groups. Pestalozzi's peculiar pedagogical principle of "heart, head, and hand" approached child-centered holistic development by considering children's physical and psychological dimensions. Pestalozzi's "How Gertrude Teaches Her Children" and "Elementarywerk" established the importance of learning through experience. The work of these three profound and innovative teachers continues to influence pedagogical theory to this day.

1815, reviewed by Weber and the *Allgemeine musikalische Zeitung*.[4]

In his teaching, Wieck used the best of several widely known methods, notably Johann Bernhard Logier's methodology for group instruction and combining theory with piano lessons.[5] Wieck's instructional method can be demonstrated by examining his daughter Clara's early training. When Clara was five years old, she learned a few simple dance tunes by ear, all major and minor scales, all triads in every position, and little pieces by ear without looking at her hands.[6] By age eight, she had learned duets and had experienced lots of score readings by Emile Reichold (a student of Wieck's); could modulate at will through the diminished seventh by using the leading tone of the dominant; was already able to play Hummel's Piano Concerto in G Major, op. 73, Cramer's Etudes Book I, and Czerny's trill exercises; and had performed Mozart's Piano Concerto in E-flat Major on September 9, 1827 in public.[7]

Her eleventh year was the most eventful and significant period by far. This is also when Robert started to reside in Wieck's residence. By this age, she was already a concertizing pianist. The first report of Clara's improvisational skill dates from 1830, when she publicly improvised on Daniel Auber's *La Muette de Portici*.[8] She had already played J. S. Bach's fugues and her daily practice included Czerny's "Guide to the Art of Improvisation," which "she grasped quickly, so that it gave her no trouble to improvise on a given theme everyday."[9] Wieck declared Clara's independence when she had her first communion in 1834 in his entry to Clara's diary: "I have dedicated nearly 10 years of my

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[4] Ibid., 6. *Acht Gesänge mit Begleitung des Pianoforte von Friedrich Wieck. 7tes Werk* in *Allgemeine musikalische Zeitung AmZ 40*, 673-74. Even though there were significant weaknesses of many kinds (rough modulations, lack of musical symmetry, issues with declamation of text and breaks in the melodic line, to name a few), the reviewer, Franz Joseph Fröhlich, praised Wieck's talent, sprit, and feeling. See Appendix I for the translation. See also Chissell, *Clara Schumann: A Dedicated Spirit*, 3.

[5] Ibid., 280.

[6] Ibid., 281. See also Chissell, 4 and Litzmann, *Clara Schumann as an Artist's Life* 1:3.

[7] Litzmann, 1:13.

[8] Ibid., 1:16, 17. Her own first public concert at the Leipzig Gewandhaus on November 8, 1830 is well-known.

[9] Ibid., 1:23. See also Chissell, 11.

life to you and your education; it is for you now to think of your duties."[10] Nevertheless, Clara was still under Wieck's supervision and care until she began concertizing without him in 1839.[11]

Wieck's surviving treatise, *Clavier und Gesang* (Piano and Song), was published by Whistling in Leipzig in 1853, and its two supplements were published by his children, *Pianoforte Studien von Friedrich Wieck* (Leipzig, 1875), was prepared by Marie Wieck, and *Materialen zu Friedrich Wieck's Pianoforte Methodik* (Berlin: N. Simrock, 1875) by Alwin Wieck. *Clavier und Gesang* was first translated into English by H. Krueger Aberdeen in London in 1875, then by Mary P. Nichols in Boston in 1875, and by Henry Pleasants in London in 1988.[12] Apart from Nichols's abridged edition of four chapters, the other two translators adhered fully to the original text. In the chapter on "Aphorisms concerning Piano-Playing" from *Clavier und Gesang*, Wieck gives brief instructions on preluding as a part of ten cautions while piano playing:

> Before you perform a piece, play up and down in piano and forte, in general with shading, some skillful chords and some elegant passages or scales, but no stupid stuff, as I have heard many Virtuosi do— that you may try whether the condition of the piano at the moment does not put some unexpected obstacle in your way…And be sure to sound well the inevitable pedal! A rattling, squeaking, rumbling pedal is a frightful piano-phenomenon.[13]

These practical suggestions might have contributed to Clara Schumann's training in the practice of

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[10] Ibid., 1:60.

[11] Reich, *Clara Schumann*, 65, n32; Eva Weissweiler, ed., introductory remarks to *Clara und Robert Schumann Briefwechsel, Kritische Gesamtausgabe* [The Complete Correspondence of Clara and Robert Schumann], vol. 2, trans. Hildegard Fritsch and Ronald L. Crawford (New York: Peter Lang, 1996). It is well-known from Wieck's diary entry of March 3, 1838 that he did not believe in Robert's capability to support Clara. Litzmann states, "Wieck's plan to leave Clara to herself (although Wieck arranged for her an "unknown" French woman as companion) the last method he attempted, was about the more closely together, what was to have been won back, was lost forever. Only as Schumann's wife did Clara to return to her parents' house," Litzmann, 1:181; Chissell, 61.

[12] The three translations of this book into English have slightly different subtitles: *Piano and Song: Didactical and Polemical for Professionals and Amateurs translated for Madame Clara Schumann and Miss Marie Wieck* in Aberdeen; *Piano and Song: How to Teach, How to Learn, and How to Form a Judgment of Musical Performances* in Nichols; and *Piano Song: Didactic and Polemical* in Pleasants.

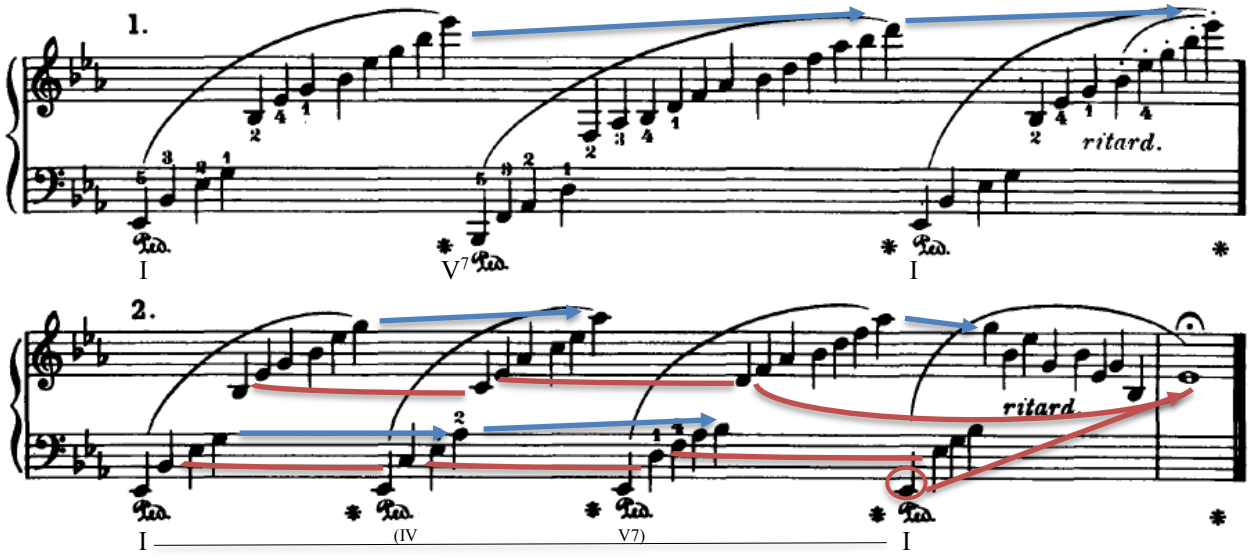
[13] Friedrich Wieck, *Piano and Song*: *Didactical and Polemical for Professionals and Amateurs translated for Madame Clara Schumann and Miss Marie Wieck*, trans. H. Krueger Aberdeen (London: Chappell & Co, 1875), 77; *Piano and Song,* trans. Mary P. Nichols, new preface by Nancy B. Reich (New York: Da Capo Press, 1982), 171-172; *Piano and Song (Didactic and Polemical),* ed., trans., and annot. Henry Pleasants (New York: Pendragon Press, 1988), 113. The three translations are slightly different from each other, but the basic principle is interpreted in the same way. The above translation is by its first translator, H. Aberdeen. Besides preluding, Wieck's five musical stages in this chapter give an overall view of his teaching.

preluding.

As a supplement to his teaching philosophy book, Clara Schumann's half-sister Marie Wieck published musical exercises to set examples. Her preface to the English publication, *Pianoforte Studies*, by G. Schirmer in 1901, explains that these are, "exercises, taught and played in the manner intended by my father."[14] *Pianoforte Studies* includes preluding guidelines and two short pedagogical preludes.

> Before the performance of each piece of music, the pupil is advised to improvise a short prelude *kleines Vorspiel (Praeludium)* of a series of chords, or to play a modulation, that is, to modulate from one key into that of the composition about to be played. In order to do this quickly and with ease, it is necessary often to practice, and in every key, the chord here introduced.
>
> The pedal must be used with caution, and at every change of harmony care must be taken, not to prolong the sound of the preceding chord.[15]

Figure 1. Friedrich Wieck's Two Short Examples of Preluding from *Pianoforte Studies*



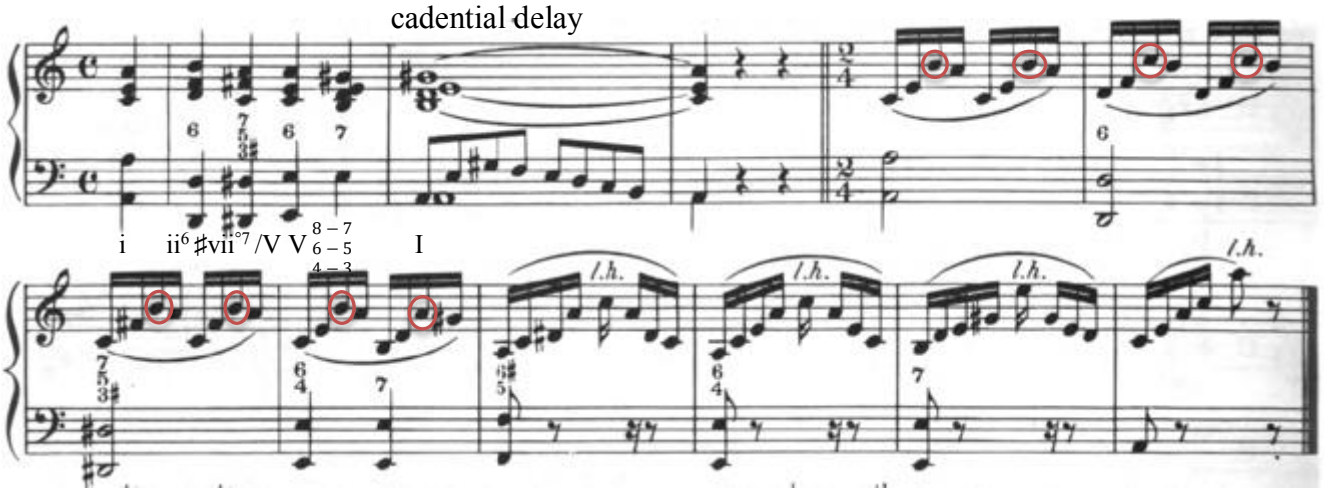
Although both examples above are in the same key of E-flat major and the quarter notes are equally arpeggiated, each allows different approaches through the series of chord progressions, as shown in Figure 1. The first example is a four-octave span of a simple I-V^7-I progression while treating the upper voice melodically in neighboring tones (E♭-D-E♭). The second one is built upon the tonicized

[14] See the preface to *Pianoforte Studies,* ed. Marie Wieck (New York: G. Schirmer, 1901).

[15] Wieck, *Pianoforte Studies,* 41.

pedal, of which successive chords are arpeggiated over a three-octave span in I-IV-V^7-I. Here, each individual voice crosses simultaneously in neighboring motion, which creates sustaining melodic voices. To that, Wieck's specific pedal markings for each harmony and the *ritardandi* at the close of each example provide another melodic treatment. Thus, Wieck's preludings can be rendered as more than just successions of chords but as a melodic embellishment.

Figure 2. Friedrich Wieck's Realization of Broken Chords from Blocked Chords from *Pianoforte Studies*



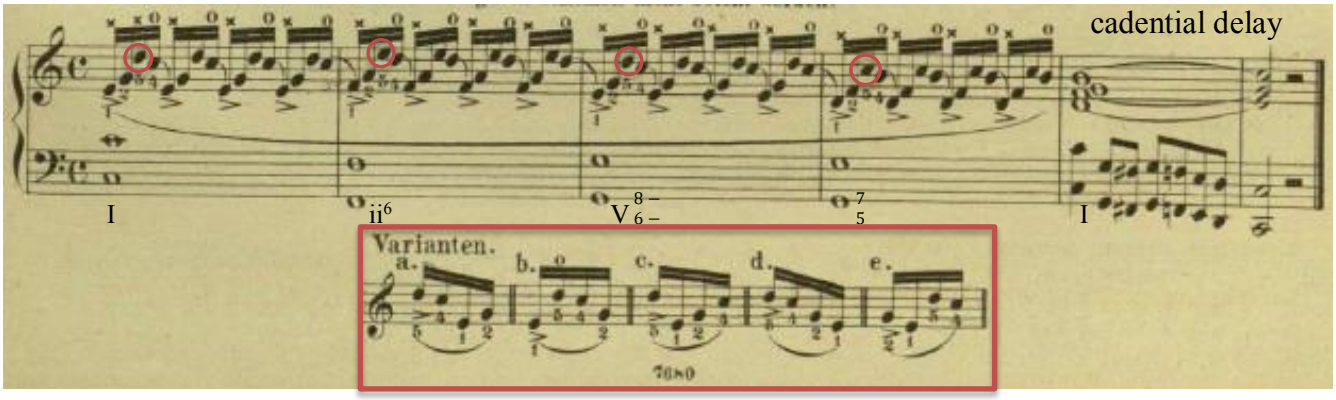
The following example, shown in Figure 2, is not specified as a preluding example by Wieck; however, the broken-chord realization with the added non-chord tones, or "harmoniefremde Wechselnoten"—from the blocked chords and the usage of an augmented $\frac{6}{5}$ chord through the $\frac{6}{4}$ chord followed by the dominant seventh to the tonic—makes this example a great preluding exercise.[16]

Another supplement prepared by Clara's brother Alwin Wieck, *Materialen zu Friedrich Wiecks Pianoforte Methodik* (Materials on Friedrich Wieck's Pianoforte Method), published in Berlin by N. Simrock in 1875, has a cover page that states, "*Friedrich Wieck hat nach dieser Methode den Unterricht seiner Tochter Frau Dr. Clara Schumann geb. Wieck geleitet* (Friedrich Wieck instructed his daughter, Frau Dr. Clara Schumann, née Wieck, by this method)." Nancy B. Reich writes in the endnote to her monograph *Clara Schumann* that Clara, who had a more cordial relationship with her brother than with

[16] Ibid., 40.

her half-sister Marie, helped contact a publisher for the 1875 edition and supported it to the best of her ability.[17]Alwin's method book does not contain any specific preluding guidelines; however, there are similarly realized examples in Alwin's *Materialen* as shown in Figure 3.[18] One of them exemplifies the use of non-chord tones in varied figurations for the right hand based on the fundamental chord progression, I-ii^6-V$^{8-7}_{6-5}_{4-3}$-I. (Notice the same use of cadential delay and variation of the figurations as in Friedrich Wieck's *Pianoforte Studies*. See Figure 2).

Figure 3. Alwin Wieck's Realizations of Non-Chord Tones (Similar to *Pianoforte Studies*, Fig. 2)



Carl Czerny

The Clara Schumann scholars Berthold Litzmann and Joan Chissell suggest that Schumann learned *A Systematic Introduction to Improvisation*, the only treatise on improvisation before or in 1830, as part of her early training.[19] The English editor and translator of Carl Czerny's *Systematische Anleitung zum Fantasieren auf dem Pianoforte*, op. 200 (A Systematic Introduction to Improvisation on the Pianoforte), Alice L. Mitchell, argues that although op. 200 was published in 1836, it must have been written seven or eight years earlier, judging from his other opus numbers with documentable

[17] Reich, "The Concert Artist," in *Clara Schumann*, 280.

[18] Alwin Wieck, *Materialen zu Friedrich Wieck's Pianoforte Methodik* (Berlin: N. Simrock, 1875), *Figuren für die rechte Hand* no. 8 and *Figuren für die linke Hand* no. 6 in *Die Ober und Unterdominanten nebst Schlusscadenz in allen Tonarten*; no. 21 in *Studien auf Grundlage der 24 reinen Dreiklänge*.

[19] Both books are referring to *Czerny's Guide to the Art of Improvisation*; see Litzmann, *Clara Schumann as an Artist's Life*, 1: 22-23; and Chissell, *Clara Schumann: A Dedicated Spirit*, 10-11.

dates.[20] Czerny defines "improvising or extemporizing as when one not only can serve the ideas of inventive power, inspiration, or mood that evoke in him at the moment of his understanding, but of so 'combining' them that the coherence can have the effect on the listener of an actual composition."[21] In this treatise, Czerny categorizes three "Fantasieren ('Improvisieren')" types in order: 1) a prelude to be performed before the beginning of a piece, "Preludien ('Vorspiele') vor Anfang eines Stückes"; 2) cadenzas and fermatas in the midst of a piece "in der Mitte eines Stückes"; and 3) full-fledged fantasy-like improvisation "Fantasieren ('Improvisieren')." Czerny states that the first two improvisations are meant for their own applications as well as in "preparation and components" for full-fledged fantasy-like improvisation. Only the first type of improvisation will be discussed in this document.[22] Within the first type of "Preludien ('Vorspiele')," there are two subtypes:

> First [Preludes and Short Fantasies before the Beginning of a Piece to Be Performed], quite short, as though through only a few chords, runs, passagework and transitional materials, one were trying out the instrument, warming up the fingers or arousing the attention of the listeners. These must conclude with the complete chord of the principal key of the work to be performed.
>
> Second, [Preludes of a Longer and More Elaborated Type], just like an introduction belonging to the following piece; therefore, even thematic materials from the latter can be introduced therein. A prelude such as this, which already allows for some modulation, must conclude with a cadence on the seventh-chord of the dominant of the following piece and, by that token, become connected with it.[23]

Table 1 below presents a schematic diagram of Czerny's "Fantasieren" prelude typology.

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[20] Alice L. Mitchell, forward to Czerny's *A Systematic Introduction to Improvisation on the Pianoforte, Opus 200,* ed. and trans. Alice L. Mitchell (New York: Longman, 1983), ix, xii. The lists of *Complete Schools and Treatises* provided by Stephen D. Lindeman and George Barth in *Oxford Music Online* state that op. 200 was published in 1829 in Vienna.

[21] Czerny, *A Systematic Introduction to Improvisation on the Pianoforte, Opus 200,* ed. and trans. Alice L. Mitchell, 1.

[22] Ibid., 2-3. Czerny categorizes full-fledged fantasy-like improvisations into six types: 1) a single theme, to carry out a single theme in all the usual forms of composition ("In die Durchführung eines einzigen Themas in allen, in der Composition üblichen Formen"); 2) several themes, in the implementation and connection of several themes to a whole ("In die Durchführung und Verbindung mehrerer Themas zu einem Ganzen"); 3) potpourris; 4) variations; 5) strict and fugal styles; and 6) capriccios.

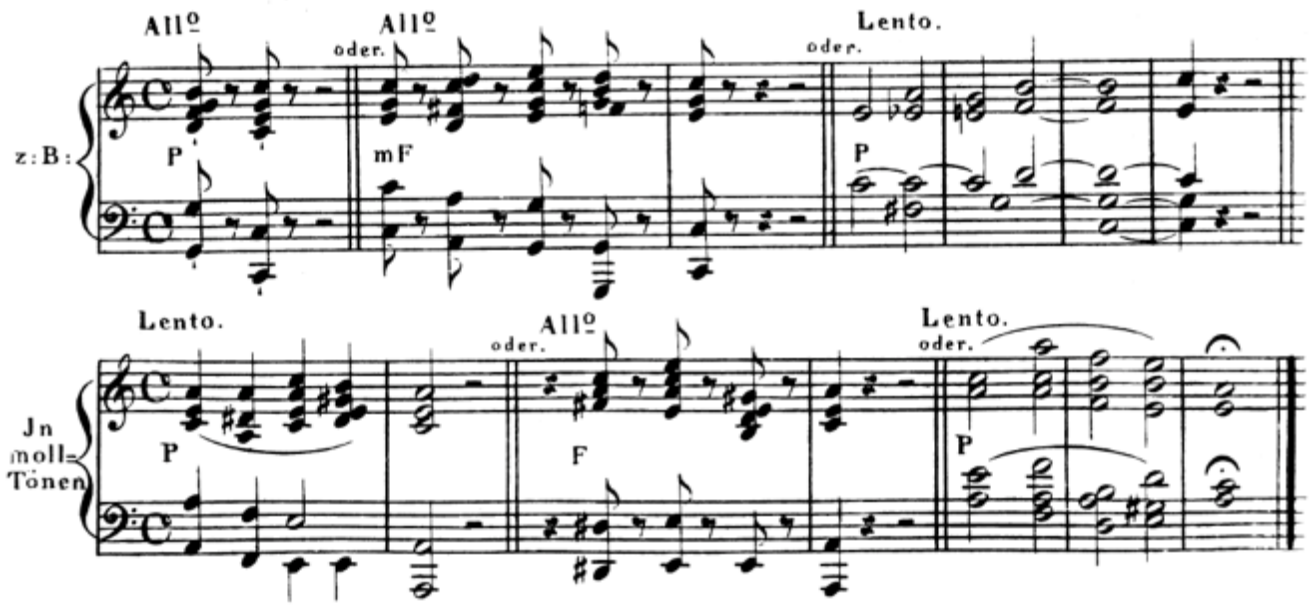
[23] Ibid., 5.

Table 1. Carl Czerny's First Type of "Fantasieren ('Improvisieren')": Preludien ('Vorspiele')

Type	Prelude Before the Beginning of a Piece					
Subtype	Prelude and Short Fantasy			Longer and More Elaborated Preludes		
Subset	A Few Chords	Elaborated from Chords *gebunden* Capriccio	Daring, Distant Modulatory Elaboration from Chords	Variation	Rondo	Recitative-like
Key	Begin and end in the same key		Does not necessarily begin and end in the same key	Does not necessarily begin in the key of a piece but must end on the dominant-seventh chord, which directly leads into the theme that follows		

As shown in Table 1, the first "short fantasy" subtype further divides into three musical subsets: a few chords, elaboration from chords, and modulatory elaboration from chords. The first subset is a prelude formed by a succession of a few chords, of which six examples are given in Figure 4. A prelude can be as short as two chords, V-I. Each example indicates tempo marking, and all are in common time. Each faster-tempo prelude uses shorter note values with rests or staccato; on the other hand, suspensions, slurs, and other sustaining sounds are emphasized in the slower tempo.

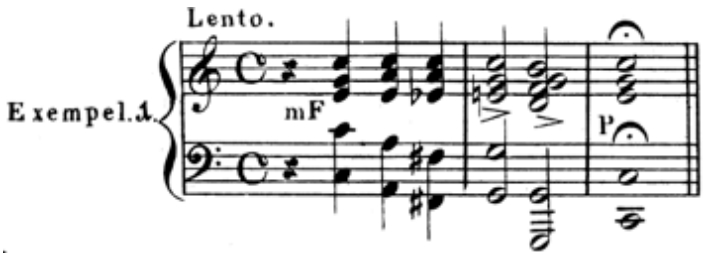
Figure 4. Czerny's First Subtype of the First Subset: A Few Chords as a Prelude



The second subset includes "elaborations" of such chord progressions, including passagework, runs,

and arpeggios, as well as styles in *gebunden* and capriccio.[24] Czerny illustrates ten examples (Czerny's Examples 2-11) in both major and minor keys based on a chord progression of falling thirds in the bass, as shown in Figure 5a. These result in numerous outcomes that are both "melodious and brilliant."[25]

Figure 5a. Czerny's First Subtype of Second Subset: Example 1. Chord Progression

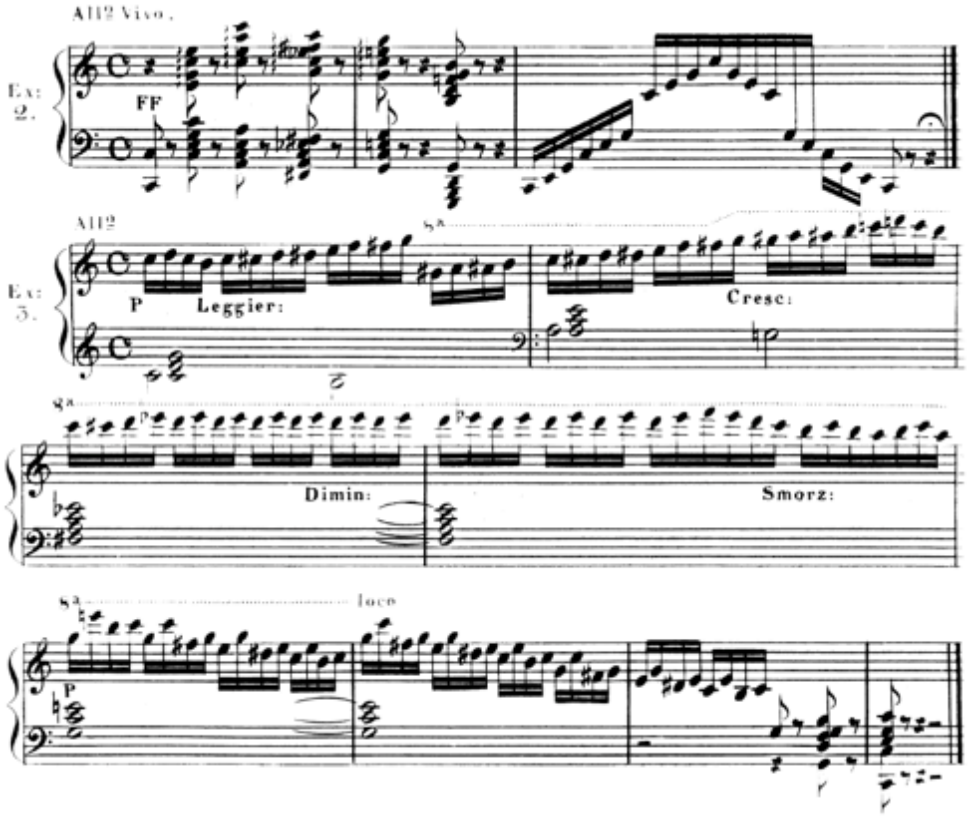


In Czerny's second and third examples, shown in Figure 5b below, he does not literally replicate the chord progression note-for-note, but rather he explores a character or style within each chord progression. Example 2 combines block and arpeggiated chords simultaneously at *ff* with a quick arpeggio, evoking grandeur or brilliance. On the other hand, Example 3 begins *leggiero*, using quieter fleeting chromatic runs in the right hand while the left hand sustains to fill in the stepwise motion of the thirds.

[24] Ibid., 3, 8, As Alice Mitchell notes in her translation, there are two examples of *gebunden*. The first is as connected chords, in which Czerny reinforces the *legato* in forming successive chords through the indications of slurs. See Czerny's example 5 from the first subtype as it elaborates the above chord progression in Figure 5. Czerny also mentions the "bound" style (the "sustained-note style" as Mitchell calls it) with the quick harmonic changes and the theme either in the top voice or the bass. See Czerny's variations 19-24 from his 7th chapter concerning variations. The last example belongs to a "strict" style, which Czerny pairs with the term *fugirten* ("fugue"). Among the three examples, Czerny prefers the first one on organ to execute well on the sustained notes in the resulting modulating successive chords. The latter one is described as part of the fifth component of the full-fledged fantasy in the introduction to no. 5, as well as in the 8th chapter concerning fugal style, example 48.

[25] Ibid., 6.

Figure 5b. Czerny's First Subtype of the Second Subset: Elaboration Based on a Chord Progression Example Given in Figure 5a

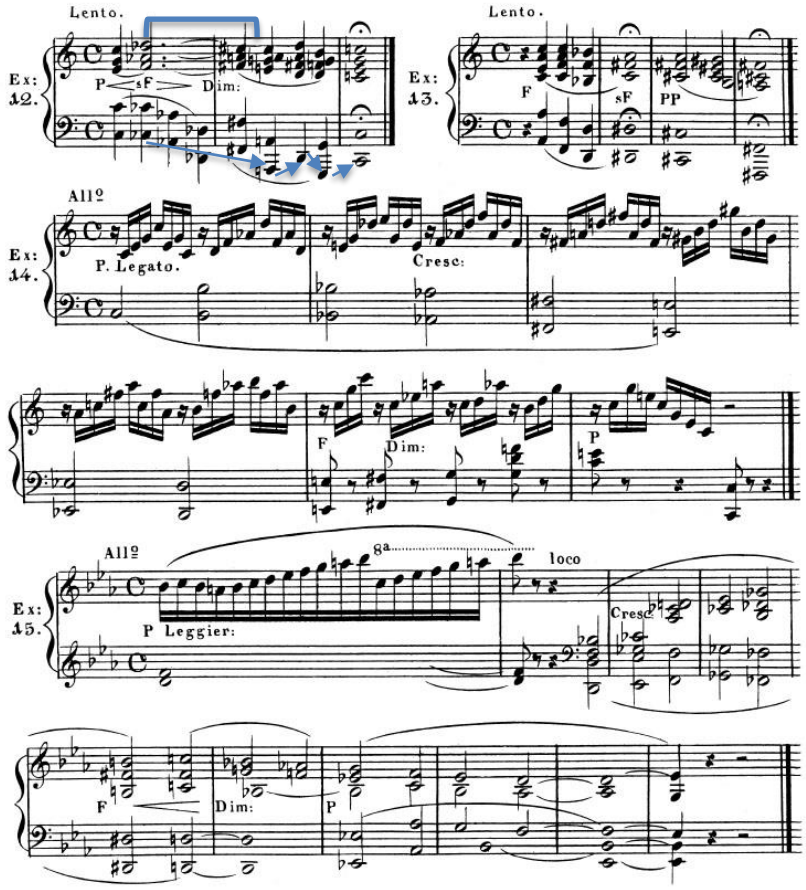


The first two subsets of the preludes begin and end in the same key. The last subset of freely "daring and remote" modulations (Czerny's Examples 12-20), as shown in Figure 6, Czerny states that incidentally, it is not necessary to begin in the same key in which it is necessary to conclude ("Übrigens ist es nicht nothwendig, in derselben Tonart anzufangen, in welcher an schliessen muss").[26] Czerny's bold modulations not only occur unexpectedly within the order of diatonic harmonic progressions but also suggest a relationship with the dynamic markings. Among the nine examples, his Example 12 conveys one of the simple, daring harmonic progressions within the context. It starts and ends in the key of C major. Within the framework of I-VI^7-V/V-V^7-I, the unexpected harmony V^4_2 of G-flat major at the second chord is emphasized through the dynamic marking of *sf*, "subito forte," in chromatic passing tones in an arpeggiation of the outlined chord of V. Then, in the subsequent measure, with the

[26] Ibid., 11.

aid of a *diminuendo*, the enharmonic tone D♭ to C♯ serves as a pivot in the upper voice, transforming into a secondary deceptive cadence vi/VI, F-sharp minor. Instead of resolving to B minor, it resolves to another VI[7] (A major) as a predominant, followed by a secondary dominant (D major) to the final arrival of the dominant to the tonic. In the intervallic relationship, the resolution from V of G-flat major to F-sharp minor (minor subdominant), essentially putting it in D Major, implies a *leittonwechselklang* ("leading tone exchange chord") relationship.[27] Thus, Example 12 offers a less coherent transition from one harmony to another, and yet the upper voicing of the chords remains close through succeeding double-neighbor motion (C-D♭ (C♯)-D-B-C).

Figure 6. Czerny's First Subtype of the Third Subset: Modulatory

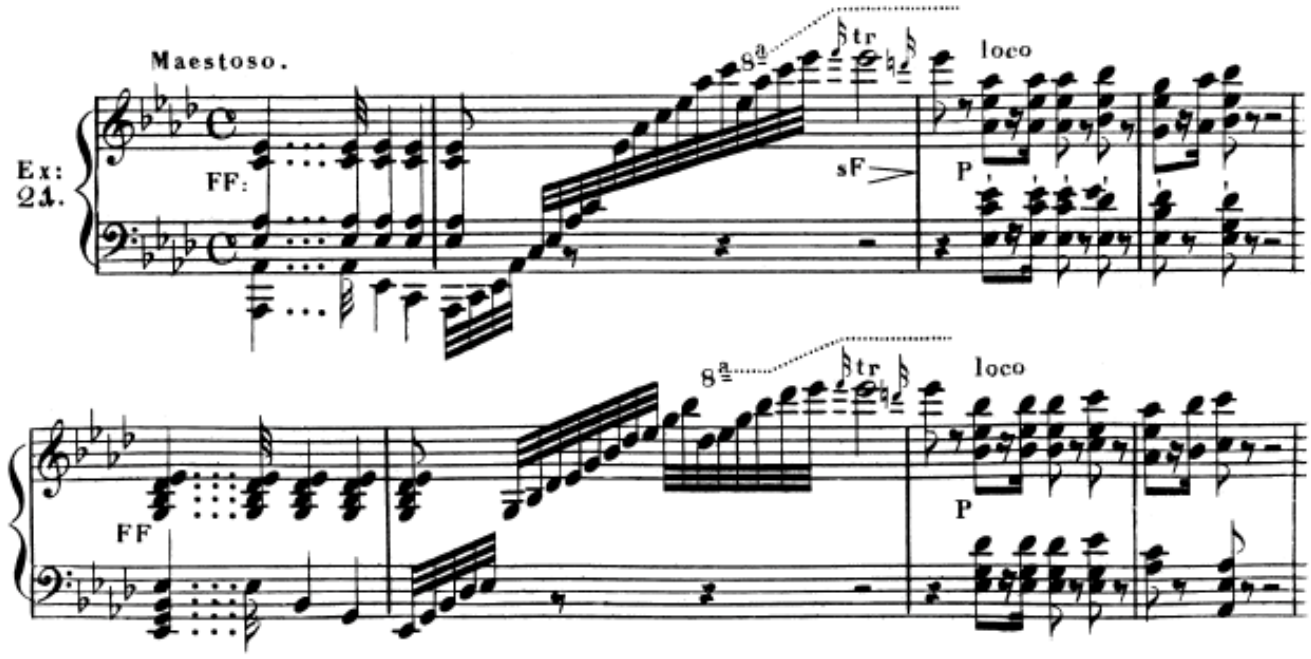


[27] See the brief explanations of *leittonwechselklang* in William Drabkin, "Neapolitan sixth chord," and Kevin Mooney, "Klang (ii)," in *Oxford Music Online*, accessed on July 12, 2019, https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000019658, https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000053776.

Czerny's first subtype of "short fantasy" preludes exemplify both measured preludes (Czerny's ex. 2, 3, 5, 12, 13, 14, 15, 17, 18, 19) and unmeasured preludes (ex. 4, 9, 16, 20), as well as a blend of the two (ex. 6). In terms of length, the preludes can be as short as one measure or as long as thirty-eight measures.

The second "longer and elaborated" subtype of prelude precedes a solo piece that does not have an introduction, such as rondos or variations that begin directly with the theme (See Table 1). Czerny emphasizes further details to consider in this subtype: coherence, alternation between lyric and passagework sections, free modulations, and ending on V^7 (to lead into the solo piece).[28] Czerny provides three preludes in accordance with the character of his own works. Among his output, he chose as examples "God Save the King" Variation, op. 77, which contains a theme, seven variations, and a finale; Rondino no. 15, op. 169; and a last example that he calls "a very interesting style of preludizing in recitative."

Figure 7. Czerny's Second Subtype of the First Subset: Prelude to his "God Save the King" Variation, op. 77, mm. 1-8



In the first four measures of the prelude to the variation, shown in Figure 7, Czerny already

[28] Ibid., 17.

demonstrates his interweaving of the theme in the prelude. It begins with slow dotted rhythms played *fortissimo*, reminding the listener/audience of the "French Overture," a topic in full accordance with the grandiose *maestoso* character of the variation. Dovetailed chords and rapid arpeggiated runs flourish in five-octave spans, concluding with a marked *sf* long-held trill that gradually diminishes. Then, the trill leads to the first occurrence of the fragmented theme, *piano*. Within the prelude's total thirty-five measures, including the last virtuosic unmeasured bar, only the first six chords of the theme are presented. In the prelude to the "God Save the King" variation, Czerny freely transformed the developmental rhythmic motive throughout the prelude's trifold characteristic sections (mm. 1-22, chordal introductory in *maestoso*; mm. 23-26, lyrical *fioritura* in *moderato*; mm. 27-35, drumroll of the dominant pedal point to an unmeasured *presto* codetta). As Czerny noted in his "Anmerkung," alongside the musical example shown in Figure 7, "the prelude is written in $\frac{4}{4}$ time to avoid monotony since the theme (variation) is in $\frac{3}{4}$ time. For the same reason, only a few echoes of the theme can be heard, and even the C major key only appears in the cadence with any certainty."[29]

The last style of this second "longer and elaborated" subtype is a recitative style. Czerny describes it as "completely unmeasured, of which some sections in chords sounding simultaneously with broken chords without a conscious plan resembling wandering into unknown regions, in which the older masters of Johann Sebastian and Carl Philipp Emanuel Bach allow a great deal of expression and striking harmonies."[30] Czerny also advises that the recitative prelude not be "drawn out too long without interweaving a rhythmically defined melody," which Mitchell postulates that Czerny may have modeled on J. S. Bach's *Chromatic Fantasy*.[31] Overall, Czerny gives an important account of certain qualities to

[29] Ibid., 20. "Anmerkung. Dieses Vorspiel ist im 4/4 Takt geschrieben um Monotonie zu vermeiden, da das Thema im 3/4 Takt ist. Aus eben derselben Ursache sind vom Thema nur einzelne Anklänge zu hören, und selbst die C dur Tonart kommt hier desswegen erst zuletzt, bei der Cadenz mit Bestimmtheit vor."

[30] Ibid., 23.

[31] Ibid.

consider when preluding—the matching of the prelude's character to the subsequent piece, the avoidance of monotony, and the importance of melodiousness and brilliance.

For further reference to his first "short fantasy" subtype, Czerny provides other published preludes on which to model efforts: two of his *Cadenzas and Preludes*, op. 61 (nos. 1, 2, 3, 4, 9, 10, and 14) and *48 Preludes in All Keys,* op. 161, as well as Moscheles' *50 Preludes*, op. 73. Moreover, as a supplement to *A Systematic Introduction*, op. 200, Czerny published *Die Kunst des Präludierens in 120 Beispielen* ("The Art of Preluding in 120 Examples"), op. 300 in 1833, which is considered by Czerny to be the second part of his op. 200 treatise.[32] Among his 120 examples, it is important to consider the shortest preludes (some as short as two chords, V-I), rather than merely the longer preludes (consisting of six to ten chords), as well as no. 60 (sixteen examples of a study of modulation from C major to all other major keys).[33] This material was the source of Clara Schumann's early training in preluding, and as such is vital to understanding the development of her particular preluding style.

Survey of Clara Schumann's Preluding Practices Through Reviews

Clara Schumann began her performing career when she was eleven years old. Her main repertoire featured lesser-known works by Bach, Beethoven, and Chopin. The contemporary music critics of well-known nineteenth-century German periodicals focused on certain features of Clara's preluding. First, the following program in her solo portion of a concert given on January 30, 1836 in Dresden, provides a scrutinized example of how she grouped and selected the solo pieces in her performances, which in this case were J. S. Bach's Fugue in C-sharp major from the *Well-Tempered Clavier*, Book I; the finale from Beethoven's "Appassionata" Sonata in F minor, op. 57; and Chopin's

[32] Ibid., xii. Its full title is as follows: *Die Kunst des Präludierens in 120 Beispielen, Präludien, Modulationen, Cadenzen und Fantasien von allen Gattungen für das Piano-Forte : 300tes Werk ; als 2ter Theil der Fantasie-Schule : 200tes Werk von demselben Verfasser = L'art der Preluder mis en pratique pour le Pianoforte* ("The Art of Preluding as Applied to the Pianoforte Consisting of 120 Examples: Modulations, Cadences, and Fantasias in Every Style: NB This Work forms the 2nd part of the Art of Improvisation by the same author.")

[33] Czerny, *Die Kunst*, op. 300, 2-3 and 44-45.

Notturno in F-sharp major, op. 15, no. 2 and his Grand Bass-Etude in C minor, op. 10, no. 12.[34] Valerie Woodring Goertzen, an eminent Clara Schumann scholar, scrutinizes these pieces as pairs with transitions facilitated through key relationships, figurations, characters, and components of the music in her article, "Clara Wieck Schumann's Improvisations and Her 'Mosaics' of Small Forms." For instance, the ending of Bach's fugue and the beginning of Beethoven's finale share not only the enharmonic note C-sharp/D-flat but also the enharmonic relationship of both the mediant of C-sharp major (F minor/E-sharp minor) and the submediant of F minor (C-sharp major/D-flat major) of F minor. The transition from the resolute tonic closure of the fugue to the repeated hollow parallel diminished 7ths of the beginning of the finale is strongly convincing due to its shared enharmonic note, D-flat. Goertzen views Beethoven's second movement, the "Andante con moto," *attacca* to the finale, which starts in D-flat major (C-sharp major) and ends with E-fully diminished vii^{o7}; this particular parallel *attacca* transition from Beethoven to Bach and then to the finale movement from Beethoven's "Appassionata" is peculiar in that Clara may have referenced Beethoven's own *attacca* transition, either expanding it or creating it anew.[35] In a similar manner, the following pieces have parallelism in both the key relationships and figurations from the previous two pieces by Bach and Beethoven. In Chopin's Nocturne in F-sharp Major, the first section starts with V (C-sharp major) and its second section, the *doppio movimento*, stays in V also; both are in the same key as the fugue. The last piece of the program, Chopin's Etude in C-sharp minor, op. 10, no. 12, starts with a V^7 expanding to V^9, including the first entrance note A-flat

[34] Valerie Woodring Goertzen, "Clara Wieck Schumann's Improvisations and Her 'Mosaics' of Small Forms," in *Beyond Notes: Improvisation in Western Music of the Eighteenth and 19th Centuries,* ed. Rudolf Rasch (Turnhout, Belgium: Brepols, 2011), 159. There are 1299 published program collections, *programmsammlung*, of Clara Schumann's public and private performances, which are archived in Robert-Schumann-Haus Zwickau. The concert on January 30, 1836 (program collection 87) in Dresden under the direction of Mr. Kapellmeister Reissiger was given in the Hall of the Harmony with Clara Wieck. Claudia De Vries identifies that the fugue is from the *Well-Tempered Clavier*, Book I in *Die Pianistin Clara Wieck-Schumann*—quoted from Goerzten's "Mosaic," footnote no. 14. In Goertzen's examination of the program collections, programs 70, 78, and 81 indicate Clara Schumann's first performance of the Bach fugue, Beethoven sonata, and the pairing of both in the following—Bach C-sharp major fugue on March 20, 1835 in Hamburg, along with a solo set including Chopin Nocturne and her own Capriccio (pc 70); finale from the "Appassionata" sonata on July 24, 1835 in Halle along with a solo set including Chopin mazurka, nocturne, and grand characteristic etude (pc 78); then, on December 1, 1835 in Plauen, Clara Schumann first paired the fugue and sonata movement together (pc 81).

[35] Ibid., 160.

in the left hand, which Goertzen refers to as a "recall of the sonority" of the beginning of Beethoven's "Appassionata" finale. Moreover, Goertzen views this process of initiation with a single voice as a contrapuntal component, as well as the groups of 16th notes in a descending three octave span which provide prominent figures, giving a sense of unity between both works.[36] Thus, Goertzen concludes that "Clara's grouping of these four pieces as not only character pieces that provided unity and varieties of both similarities and contrasts in tempo, keys, and characters, but also in a historical notion of Bach to late Romantics."[37]

Second, the following review from the *Allgemeine musikalische Zeitung* 16 on April 19, 1837, remarks on Clara's three soirées given in Berlin and provides an account of two of her preluding methods during her soirées— "unmittelbar nach einander folgend" (immediately following one another) and "durch kurze, aus dem Thema der Solosätz entnommene Präludien eingeleitet" (short preludes taken from the theme of the solo set).

> 1. Sonata of Beethoven in F minor, Op. 57, upon request, completely, very finished, almost in excess of time, with immense energy.
> 2. Immediately following one another and introduced by short preludes taken from the theme of the solo sets [*sic*, Solosätze]: Fugue in E Major by J. S. Bach; Song without words by F. Mendelssohn-Bartholdy; Mazurka (F-sharp minor) and Arpeggio-Etüde [*sic*] no. 11 of Chopin, whose partly eccentric, but original compositions are almost the most successful in the performance of Herz's gallantry, whereas Beethoven's sound formations require more depth of sensation, especially in the Adagio. It is a fact that this characteristic is often found more frequently in male pianoforte players, among the female virtuosos, whose exercise of power is more directed to the technique of the game.[38]

As indicated by the reviewer, Clara performed the entire Beethoven "Appassionata" Sonata. Goertzen states in the early months of 1837, Clara newly "incorporated either two movements of the entire 'Appassionata' sonata; the Bach fugue, paired with a sonata or sonata movement, then served as

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[36] Ibid.

[37] Ibid.

[38] *Allgemeine musikalische Zeitung AmZ* 16, 257-258. See Appendix A for entire text. The review is discussed in Goertzen, "Clara Wieck Schumann's Improvisations and Her 'Mosaics' of Small Forms," 156.

either an encore or an introduction to other pieces."[39] Clara's performance of the "Appassionata" in its entirety might have been effected by a press war caused by a reviewer who described "Clara Schumann's reduction on Beethoven's music to a feat of technical display in which the composer's spirit was entirely absent" in opposition to a poem, by Franz Grillparzer, *Clara Wieck und Beethoven (F-moll Sonate)*, which honored the pianist.[40] In addition to the Beethoven sonata, the rest of the solo set in the April 19, 1837 *AmZ* review is as follows: Bach's E Major fugue (presumably from the *Well-Tempered Clavier*, Book I), a selection from Mendelssohn's *Song Without Words*, and two pieces by Chopin, his Mazurka in F-sharp Minor, op. 6, no. 1 and the Arpeggio-Etüde, no. 11. It is noteworthy to observe the relationship between the Beethoven sonata and the Bach fugue: Beethoven's sonata begins with vii°7, which is the raised seventh scale degree of F minor and serves as a pivot to the opening of the Bach E major fugue, as it shares the seventh degree of F minor. Furthermore, Beethoven's concluding F minor sonority contains the pitch F, which lies in the axis of Bach's beginning subject motive E-F♯, as it is half step away from both E and F-sharp. Then the sonority of F-sharp, along with the group of driving 16th notes as a part of the subject in the fugue, takes over the previous harmonic relationship. The shift in mood, character, and figurations brings not only unexpected joy to the ear, but also connects both pieces in a stream of unbroken sound. Thus, the AmZ review of April 19, 1837 provides scholars valuable insight into Clara's preluding practice. First, it reveals her careful programming of works that could be

[39] Goertzen, 161. In a few examinations of Clara Schumann's program collections, the following are examples of Beethoven's two movements or entire sonata, Bach fugue or prelude and fugue as an encore or to introduce other pieces—Bach's Praeludium und Fugue in C-sharp Major was paired with Beethoven's Andante and Finale movements of "Appassionata" in PC 103 on February 25, 1837, the entire "Appassionata" was performed in PC 105 of March 1, 1837, as well as PC 248 of March 17, 1847; Bach's Fugue in C-sharp Major was upon request in PC 124 of December 26, 1837, Bach's Praeludium und Fugue in C-sharp Major was requested as an encore in PC 129 of February 18, 1838; Bach's Praeludium und Fugue in C-sharp Major was paired with Henselt's Etude "Wenn ich ein Vöglein wär" in PC 119 of November 18, 1837, Bach's Fugue in C-sharp major was paired with Chopin's Mazurka in F-sharp minor, op. 6 no. 1 in PC 123 of December 21, 1837.

[40] Ibid., 160. The reviewer is identified as Baron Lannoy in Gerd Nauhaus, "Signale aus Wien" as quoted in Goertzen's footnote no. 15. The interiority and gendered discussion of Clara's performance is described in detail in Alexander Stefaniak's "Poetic Performance: Schumann's Aspiration and Clara Wieck's Trademark," in *Schumann's Virtuosity: Criticism, Composition, and Performance in Nineteenth-Century Germany* (Indiana: Indiana University Press, 2016), 75. See also the German transcription of the poem in Pamela Gertrude Süsskind, "Clara Wieck Schumann as Pianist and Composer: A Study of her Life and Works" (PhD Diss., University of California, Berkeley, 1977), 2-3.

bound together to create a continuous musical entity. Second, the use of themes made each of her preludes peculiar to the following piece. These particular elements will be discussed further in my examination of her eleven preludes.

Dr. Otto Lange in *Neue musikalische Zeitung für Berlin 9* on March 3, 1847, recalls the set of Beethoven sonatas, Bach fugues, and Chopin mazurkas Clara performed around 1835, as she still continued to play this repertoire in the reviewed year of 1847, writing, "*die gediegenere Kunstrichtung scheint sie auch jetzt nicht aufgegeben zu haben*," or "She appears to have still not given up the more refined art direction."[41] In the *Neue Zeitschrift für Musik* 50 on December 26, 1837, the review reveals Clara's programming of "lesser-known" pieces, such as Bach, Beethoven, Chopin, and Herz, combined with intimate and bravura compositions that were initiated by her short improvised preludes.[42] As an advocate of the New Romantic School, Friedrich Wieck helped develop Clara to represent such styles.[43] As these pieces (Bach, Beethoven, and Chopin) were not yet typically heard in public concerts, Reich and Goertzen state that Clara developed programming works of the past and to the present in chronological order in her concerts "consistently after 1849."[44] However, she moved freely between

[41] *Neue musikalische Zeitung für Berlin NmZfB*, 82. "On March 1, 1847, Clara played Robert Schumann's piano quintet, and the solo set of the great A minor fugue of J. S. Bach, small Pieces by Chopin, Mendelssohn, and one by Scarlatti, and assisted by Mad. Viardot of Chopin's Mazurkas and Spanish National songs in the Singakademie, Berlin. On March 22, 1847, she played yet again of Robert's piano quintet, and the solo set of Beethoven F Minor 'Appassionata' Sonata, Capriccio by Mendelssohn, and Liszt's *Reminiscences of Lucia*," *NMzB*, 105-106. See Appendix I for the entire text.

[42] *Neue Zeitschrift für Musik* 51, December 26, 1837, page 204. See the entire text in Appendix A. See Goertzen, Clara Wieck Schumann's Improvisations and Her 'Mosaics' of Small Forms," 156-157. The reviewer is identified as Joseph Fischopf in Goertzen's footnote no. 10.

[43] Reich, 260. The composers of the new romantic school were often considered to be Chopin, Mendelssohn, Robert Schumann, and herself.

[44] Goertzen, "Mosaic," 153-154, and 160; Goertzen states that due to reviewers who were against the seemingly too-serious works in Clara Schumann's programming, Clara Schumann tried to find a balance between her own taste and that of the public. See Goertzen, "Setting the Stage," 241-242; Pioneer of this historical order, popular public taste of opera transcription and bravura variations, and against review of serious music as late as 1856 in Budapest in Reich, "The Influence of the Priestess" in *Clara Schumann*, 255-256. Also, some of Clara's private archives from the Robert-Schumann Haus in Zwickau show that her solo choices were not always performed in chronological order: for example, the program collection 193 on March 5, 1842 in Hamburg shows that Clara played Bach, Mendelssohn, and Liszt in chronological order; the program collection 523 on November 22, 1859 in Bremen shows that she played Chopin, Schumann, Bach, Mendelssohn, Schumann; the program collection 668 on November 13, 1863 is programmed Schubert, Schumann, and Mendelssohn.

works of past composers and works by contemporary artists (herself included) in some programs. The following review in the *Allgemeine musikalische Zeitung* 10 on March 7, 1838 affirms the current practice of luring the audience with "decorative" pieces, and that in contrast Clara captivated not only with decorative pieces, but even with a difficult fugue by Bach and yet "unknown" bagatelles to the audience. Also, the way she performed the works was described as *mehrer kurzen Sätze, gleichsam in eine Suitenreihe* (several short sentences as it were in a series of suites):

> I now come to a dear guest, who has been kindly sent to us from the Pleiße; Klara [*sic*] Wieck has also played at the very highest court, as in various respectable family circles, and so far twice in her own concerts; To repeat here, with which eminently virtuoso, would be an abundance in a female artist, whose reputation is already spread throughout Germany; It must not be concealed from the fact that their lectures, far less as far as technical bravura, were concerned, were to produce a sensation, which was always unequal in regard to the always individual, intellectual conception and characterization of the chosen piece, which could be at best compared with the enthusiastic veneration for a Paganini or Lipinski, for a Thalberg or the brothers Müller. The selected objects were: concerto rondo of Pixis; Etude, Andante, and Allegro von Henselt; Notturno, F sharp major, Etude no. 5 and 11, Mazurka, F sharp minor, of Chopin; Variations and Concertino of own composition; Prelude and Fugue, C sharp major, by Sebastian Bach, and Bravoura variations of Henselt. —The original compilation of several short sentences, as it were into a series of suites, shows already enough the intended point of view from which the judgment must proceed, namely, the primary tendency to bring to clear clarity the peculiarity of each master, himself, his innermost essence to play with mind, feeling and with full soul; the instrument under such treatment appears only as a means to an end, to which the spiritual concept first breathes warm, glowing life; even a Bach organ piece was able to give the highest interest to an audience, which is usually only to be commanded by decorative pieces, rondos, fantasies, capriccios, and the like, so that the difficulty of the fugue, in addition with some unknown Bagatelles (of course, apparently, of Chopin and Henselt), the longing of repeated listening aroused, a desire, to which the celebrated artist met with obliging willingness and thereby increased the admiration respect contributed to such a mastership even higher.[45]

Clara's intentionality and interwoven "sentences as it were in a series of suites" are highly praised in this review—each composition brings an even clearer view, as if it has been enlivened by the mastery of

[45] This review is under "Wien. Musikal. Chronik des 4. Quartals. (Fortsetzung)" of the *Allgemeine musikalische Zeitung AmZ* 10, 164-165. See the entire text in Appendix A. See Goertzen, "Mosaics," 156. "Die originelle Zusammenstellung mehrer kurzen Sätze, gleichsam in eine Suitenreihe, zeigt schon genügend den beabsichtigten Standpunkt, von welchem die Beurtheilung auszugehen hat, die prävalirende Haupttendenz nämlich, die Eigenthümlichkeit eines jeden Meisters zur klaren Anschaulichkeit zu bringen, ihn selbst, sein innerstes Wesen mit Verstand, Gefühl und aus voller Seele wiederzugeben; das Instrument unter solcher Behandlung erscheint nur als Mittel zum Zweck, dem die geistige Konzeption erst warm glühendes Leben einhaucht; sogar ein Bach'sches Orgelstück war im Stande, das höchste Interesse zu gewähren, und zwar bei einem Publikum, dem in der Regel meist nur Flitterwerk, Rondo's, Fantasieen, Capriccio's und dergl."

each composer's "full soul," and thus the performance as a whole speaks for itself. Also, in the reviewer's mind, Clara's use of preluding to create a "suite" was "originelle" and distinguished her further from other nineteenth-century pianist-composers. Similarly, the *Neue Zeitschrift für Musik* review on *Clara Wieck in Prague* newly utilizes the term "mosaic" in reference to smaller compositions, such as the "Mosaik kleinerer Compositionen" that consisted of Bach's Fugue in C-sharp Major, Chopin's Arpeggio Etude in G-flat Major and Mazurka, and Henselt's *Andante and Allegro*, and Etude.[46] The review also referred to her preluding as "the often surprisingly beautiful preludes" ("die oft überraschend schönen Präludien"), through which she always prepared the public for the next composition.[47]

Introduction of Robert Schumann's Music by Clara Schumann

In David Ferris's article, "Public Performance and Private Understanding: Clara Wieck's Concerts in Berlin," he states that for Clara as a performer, strategically and skillfully linking short compositions as a whole through the blending styles of bravura and serious music was a way of managing public concert life.[48] In the meantime, she enjoyed experimenting in private settings by daringly choosing large works of Robert Schumann's music more openly to perform for *Kenners* (who were Schumann's ideal audiences).[49] Even though she played "short pieces or single movements with the exception of a handful public concerts only in Leipzig during the 1830s, she played at a private setting in all of the cities she traveled to."[50] Private performances paved a way in several aspects which

[46] The Mazurka and Etude are unspecified in the review.

[47] *Neue Zeitschrift für Musik* 1, January 2, 1838, 3-4, the rest of the review continues in no. 2, January 5, 1838, 6-7. See the entire text in Appendix A. See Goertzen, "Mosaics", 156.

[48] David Ferris, "Public Performance and Private Understanding: Clara Wieck's Concerts in Berlin," *Journal of the American Musicological Society* 56, no. 2 (summer, 2003): 355, 373, 375, 381.

[49] Ibid., 352, 373. *Kenners* are often described in Ferris' article as well as in the reviews of NZfM, AmZ, various letters by Clara and Robert Schumann, and many other documents as fellow musicians, patrons, colleagues, a cultured group, a family circle, a small and intimate circle, connoisseurs, and experts.

[50] Ibid., 352, 373.

the critics of the *NZfM* believed "it was to bring more cultivated listeners to performer's public concerts; it was another way to remove music from the business and politics of public concert life; and it was the only venue that the performer could play serious music and to build a serious musical culture before a sophisticated audience who would give it their undivided attention."[51] Ferris postulates that this difference in early nineteenth-century audiences and venues reflects expectations: audiences attended public performances to hear a performer's music, whereas private performances were meant to listen to a composer's music.[52] Later in her life, Clara concentrated more on Robert Schumann's music, due to the public's lack of understanding and ignorance of his music.[53] (Even Clara Schumann reportedly had a hard time understanding it.[54]) In a review for the *NMzB*, Dr. Lange praises Robert Schumann's peculiar art, fantasy, strength in form, and originality in his music, but Lange disapproves of Robert's less fluid and melodious development of motives in Lange's comparison of Clara's piano trio and Robert's piano quartet programmed together for a musical matinée.[55] The Clara Schumann scholars, Goertzen and Reich, consider similar findings in their books and articles, proposing that Clara had to introduce Robert Schumann's music for various reasons: not only had he injured his middle finger of the right hand in a way that made performances impossible, but also due to the lack of public understanding of his music, he had to teach or suggest to Clara the most effective ways to pair his works and to carefully select his pieces according to the more popular taste of the public.[56] In one of her letters to Robert after a

[51] Ibid.

[52] Ibid., 354.

[53] Reich, *Clara Schumann*, 263. "The obvious frustration, such an agony and anger towards public that it is impossible to make known of Robert Schumann's music" is quoted from Clara Schumann's diary on September 1839.

[54] Ibid., 264. "Clara Schumann expresses her concern towards public since she even feels difficulties in his music." is quoted from Clara Schumann's diary in 1838.

[55] *NMZfB 10*, 88. The musical matinée was given to the circle of musicians and Kenners on February 8, 1847.

[56] Reich, 263. Robert Schumann expresses to Clara Schumann on how more effectively court the "public taste" in selecting his Novelleten No. 7 in E Major and then No. 2 in D Major rather than No. 6 in A Major (Clara's choice), then, giving the second option to choose the Sonata in G Minor (without the Scherzo movement); quoted from December 1, 1839 from his letter to Clara Schumann in "Clara Schumann and the Music of Robert Schumann" in *Clara Schumann: The Artist*

performance on November 16, 1839 at the home of Christian Heinrich Kisting (attended by Ludwig Rellstab and his wife), and at which Clara had performed two of his Novelleten, a Chopin etude, and Schubert-Liszt's *Ave Maria*, she was excited to tell him how the audience had understood his music: "People (connoisseurs) said that the language in your compositions was particularly meant for me and that they envied me—they also said that your compositions contained certain secrets, certain tricks that only I was familiar with—that did me good!"[57] After they were married in 1840, Clara regarded it as her sacred duty and right to play his music and give the first performances of his works rather than let them be played by other pianists.[58]

Through studying the extant record, we can conclude that Clara chose her repertoire carefully and effectively used preluding to introduce both serious and bravura pieces, strategically linking the works into a cohesive whole. The result was an art form. Thus Clara not only continued the tradition of preluding well into the nineteenth century, as evidenced by her posthumous preludes and the written record provided through critical reviews of her performance, but also preluded in an innovative fashion in order to form "suites" or sets of works for audiences.

Even though several pianist-composers of the twentieth century continued this performance tradition, which I will scrutinize more closely in chapter two, it has fallen out of favor today. Richard Taruskin views this as a change of taste, giving Vladimir Vasilevich Stasov's quotation of Mikhail Glinka's perception of Franz Liszt's improvisation:

Sometimes Liszt played magnificently, like no one else in the world, but other times intolerably,

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and the Woman. Reception of Robert Schumann's music in public is investigated in David Ferris, "Public Performance and Private Understanding," 374, 381-382.

[57] Ferris, 380-381. See also Clara's letter to Robert, No. 266 on November 17, 1839, in Weissweiler, 2: 475-477.

[58] Reich, 257 and 259-260. Reich provides the complete table of Clara's first public performances according to Robert's works opp. 1-134. The earliest composition Clara performed is the two selections from Paganini's Caprices, op. 3 on January 13, 1833 at Friedrich Wieck's home (which she came up with two of them on for his birthday celebration according to his diary on June 9, 1832) and the last work she first publicly performed is the *Märchenerzählungen* on January 9, 1876 in Leipzig. More detailed information concerning her repertoire, including how often she performed in all of her repertoire pieces including Robert's music, are provided in eight tables in Süsskind's dissertation, "Clara Wieck Schumann as Pianist and Composer."

> in a highly affected manner, dragging tempi and adding to the works of others, even to those of Chopin, Beethoven, Weber, and Bach a lot of embellishments of his own that were often tasteless, worthless and meaningless.[59]

In addition, Taruskin discusses how improvisation has become a lost art as "pianists trained in conservatories spent their time on techniques such as trills, sixths, octaves, tremolos, double notes, other composers' cadenzas, but not on their own cadenzas. Improvisation was no longer part of the conservatoire's curriculum by the end of the nineteenth century."[60] Kenneth Hamilton also traces the changes of the performance tradition as a matter of changing taste influenced by developments in instrument manufacture, considerations of performance traditions from eras later than the original composers, interpretations besides the composer's own "urtext," and increasingly embracing many different traditions in performance—and thus, to embrace the openness of many traditions and their developments.[61] Therefore, it is important to review Clara Schumann's contributions in order to promote both an awareness of the scholarship and performances incorporating preluding today. In order to better understand the contemporary role of preluding in nineteenth-century piano music, it is crucial to acknowledge the historical context of preluding—including Schumann's nineteenth-century contributions and the development of preluding in the twentieth and twenty-first centuries. The following section will examine Clara Schumann's posthumous preludes.

Clara Schumann's Eleven Preludes

Clara Schumann's autograph *Mus.ms.autogr.Kl. Schumann 9* and Goertzen's published modern edition of the preludes will be the basis of each example in this document. Goertzen's invaluable edition not only combines the three extant sources (Berlin Mus 9; Robert Schumann Haus autograph of four of

[59] Richard Taruskin, *Music in the Nineteenth Century* (New York: Oxford University Press, 2005), 288; Vladimir Vasilevich Stasov. *Selected Essays on Music*, trans. Florence Jonas (New York: Frederick A. Praeger, 1968), 121 and 3. Liszt gave solo recitals (which was uncommon yet) on April 8th, and 11th, and with an orchestra on 22nd 1842 in St. Petersburg, Russia. Stasov (1824-1906) was a well-respected historian, a librarian, a music critic, and a pianist. His teachers were Anton Gerke and Adolf Henselt, and Glinka was known to be Stasov's lifelong hero.

[60] Taruskin, 288.

[61] Kenneth Hamilton, 267, 280. See also "Tracing the Traditions" and "A Suitable Prelude" in the *After the Golden Age: Romantic Pianism and Modern Performance* (Oxford: Oxford University Press, 2008).

the introductory preludes Nos. 1, 2, 3, 5 as Nr. 11514-A1; and a copy of the Berlin manuscript, Nr. 7486, 5-A1c) but also represents the first published critical study edition.[62]

There are three different types of preludes (*praeludien*) in Clara's autograph: exercises or études, introductory preludes, and simple chord progressions. Clara Schumann's first seven *praeludien* are similar to the exercises or études-type that were prominent in the early nineteenth century.[63] Although they are not as artistically formed as her latter eleven introductory preludes, she still provides a practical example of preluding through technical exercises in a simple succession of harmonies based on a tonic-dominant relationship, in that she creates contoured tones built upon these sonorities. Each prelude alternates arpeggiated and broken chord figurations, which outline its harmony. Each is numbered, except for the seventh in A major. The preludes in the autograph are organized in an ascending circle of fifths of the major keys with their relative minors. Because of this, one can speculate two things: 1) the eighth prelude would have been in F-sharp minor, then in E major, B minor, etc.; 2) Clara Schumann meant these preludes for pedagogical use and stopped after seven exemplars, perhaps expecting students or amateurs to elaborate from there. The last type (chord progressions) of the two prelude sketches in

[62] In the annotation of Goertzen's "Setting the Stage," it indicates the Zwickau copies are from a gift from the estate of Clara and Robert Schumann's grandson, Ferdinand Schumann, in 1954, 256. See also Reich, "Catalogue of Works" in *Clara Schumann*, 327. Currently Goerzten's edition combines Stücke für Tasteninstrument Handschrift Mus. Ms. Autogr. Schumann, K. 9, 20 Präludien Handschrift Mus. Ms. 20428, Preludes nos. 1-4 preludes "B" no. 11514-A1, and the copy of Berlin in different order, No. 7486, 5, "C."

[63] The most well-known early 19th century exercises and introductory preludes can be found in the following: P. A. Corri's *Original System of Preluding: Comprehending Instructions on that Branch of Piano Forte Playing With Upwards of Two Hundred Progressive Preludes, In Every Key & Mode and in Different Styles, So Calculated that Variety May Be Formed at Pleasure*, London, 1800; M. Clementi's Introduction to the *Art of Playing on the Piano Forte*, London, 1801; J. B. Cramer's *Anweisung das Piano-forte zu spielen*, 1812, Twenty-Six Preludes or Short Introductions in the Principal Major and Minor Keys for the Piano Forte, 1818; J. N. Hummel's Preludes *vor Anfang eines Stückes aus alien 24 Dur und moll Tonarten zum nutzlichem Gebrauch für Schüler*, op. 67, 1814-1815, *Ausführlich theoretisch-practische Anweisung zum Piano-forte Spiel*, 1828, 1838; C. Czerny's *Systematische Anleitung zum Fantasieren auf dem Pianoforte*, op. 200, 1828/1829, *Die Kunst des Präludierens in 120 Beispielen*, op. 300, 1833, *Vollständige theoretisch-praktische Pianoforte-Schule*, op.500, 1839; F. Kalkbrenner's 24 *Préludes dans tous les tons*, op. 88, 1827, *Traité D'Harmonie du Pianiste*, *Principes rationnels de la modulation, pour apprendre à prelude et à improviser. Examples d'Etudes, de Fugues et de Préludes pour le Piano: dédié à ses Elèves*, op. 185, 1849; I. Moscheles' 50 *Preludes ou Introductions dans tous les tons majeurs and mineurs*, op.73, 1827; also can be found in two non-pianist-composers' method books as well—André Ernest Modeste Grétry's *Méthode simple pour Apprendre à préluder en peu de temps avec toutes les ressources de 3l'Harmonie* (Simple method to learn how to prelude in a short time with all the resources of harmony), Paris, 1801-2; Carl Gottlieb Hering's two of *Praktische Schulen*, *Praktische Präludirschle*, Leipzig, 1812 and *Neue Praktische Klavierschule für Kinder*, 4 Vols. Oschatz, 1812.

Einfache Praeludien für Schüler ("Simple Preludes for Students") is located on the left-hand page after the eleven preludes and will be discussed separately in chapter three.

In Marie Schumann's note to the autograph, she states that these preludes are like those Clara improvised in a completely free, extemporaneous style before playing other composed pieces ("wie sie sie vor den Stücken zu improvisieren pflegte, ganz frei dem Moment hingegeben"). Therefore the eleven preludes presented in the autograph can all be categorized as introductory improvisational preludes. In this document, however, I will refer to only the four preludes specifically designated to be played before Robert Schumann's works as "introductory-type" preludes, because my research does not extend to Clara Schumann's approximately 1299 extant concert programs, and therefore I will not presume to link preludes to works that are not specifically designated in the title.

There are four among the eleven preludes that are designated to introduce Robert Schumann's works: Prelude no. 2, "Andante," to introduce the third movement of Robert's Piano Sonata no. 3 in F Minor, op. 14; Prelude no. 6, titled "Vorspiel zu 'des Abends v. R.S.,'" to introduce Robert's "Des Abends" from his *Fantasiestücke*, op. 12; Prelude no. 9, titled "Vorspiel zu 'Aufschwung'," to introduce Robert's "Aufschwung" from his *Fantasiestücke*, op. 12; and lastly Prelude no. 10, titled "Vorspiel zu 'Schlummerlied'," to introduce Robert's "Schlummerlied" from his *Albumblätter*, op.124. Goertzen also discusses how often Clara performed these particular works by Robert Schuman in public venues, which also indicates the popular acceptance of Robert's music in the last half of the nineteenth century:

> *Des Abends*, *Aufschwung*, and *Schlummerlied* were among the pieces that Clara Schumann performed in public most frequently and kept in her repertory to the end of her life—*Schlummerlied* was the most frequently played as eighty-four performances from 1855 to 1887; *Des Abends* as sixty-five from 1854 to 1880, which she performed it as many as nine times a year in the mid- to late fifties; *Aufschwung* thirty-one from 1859 to 1879 and once more in 1887.[64]

On the other hand, Goertzen states that "there is no record of a public performance by Clara Schumann

[64] Goertzen, *Setting the Stage: Clara Schumann's Preludes*, 247 and 248.

either of Robert's F-Minor Sonata (Opus 14) as a whole or of its slow movement…however, working from the evidence in diaries that she might have performed with a prelude resembling her notated one (prelude no. 2) in private circumstances."[65] In a similar fashion as the *AmZ* reviewer noted on April 19, 1837, these four preludes utilize "themes" from Robert's pieces and provide evidence of how Clara employed this technique. Table 2 below outlines each of the eleven preludes in terms of tempo markings, length, meter, tonality, dynamic markings in specific places, and any other noted indications and characteristics.

Table 2. Overall Context of Clara Schumann's 11 Preludes

	Meter	Key	Tempo	Measure	Other indications and observations
No. 1	C	C major	Andante Ad libitum	15	
No. 2	2/4	F minor	Andante	35	Clara Schumann did not indicate this prelude as "vorspiel zu."
No. 3	2/4	E major	Allegro	37	The longest prelude
No. 4	3/4	E-flat major	Andante	31	
No. 5	C	D minor	Maestoso [Ganz frei*]	23	*Indication is from Robert-Schumann-Haus autograph Archiv-Nr. 11514-A1
[No. 6]	6/8	D-flat major	Vorspiel zu "des Abends" R. S.	16	Clara stopped numbering subsequent preludes and indicated only tempo markings. Continuous numbering with brackets suggested by Valerie Woodring Goertzen in her modern critical edition.
[No. 7]	C	G major	Frei	16	
[No. 8]	C	A-flat major	Allegro Frei	17	
[No. 9]	6/8	F minor	Vorspiel zu "Aufschwung" Leidenschaftlich	23	

[65] Ibid., 248.

[No. 10]	6/8	E-flat major	Vorspiel zu "Schlummerlied" Andante	20	
[No. 11]	C	E-flat major	Allegretto	12	Shortest prelude

No. 1. Andante Ad libitum

Joseph Joachim was well known for being an exceptionally improvisatory or spontaneous-sounding performer while still being committed to the composers' text—he became the composer of the work and the work was created anew.[66] As a close friend and frequent collaborator of Joachim, Clara Schumann might have had a natural ability to interpret as *ad libitum* as if it were her own piece, and used similar indications in some of her compositions.[67] Besides the indication of *ad libitum* within the boundary of *Andante*, specific character markings are added throughout the prelude, such as *animato* and *pesante*, which aid in understanding this prelude.[68] Paradoxically, although this prelude is one of the most detailed, it is the second shortest.

Prelude no. 1 is divided into six small sections according to its figurations and harmonic structure: section 1 from mm. 1-2, outlining I in C major; section 2 from mm. 3-6, outlining vi in A minor; section 3 from mm. 7-10, outlining ii in D minor; section 4 from mm. 11-12, which is the first V pedal; section 5 from mm. 13 as a bridge in vi; and section 6 from mm. 14-16, the final V pedal-I (shown in Figure 8). The first section begins in a vertical chordal style, then flows into a brief first lyrical sequential arpeggiated section. This continues to blossom in the most lyrical part of the prelude—

[66] Karen Leistra-Jones, "Improvisational Idyll: Joachim's "Presence" and Brahms's Violin Concerto, op. 77," *19th-Century Music* 38 (2015): 245-246, accessed August 14, 2015, http://www.jstor.org/stable/10.1525/ncm.2015.38.3.243.

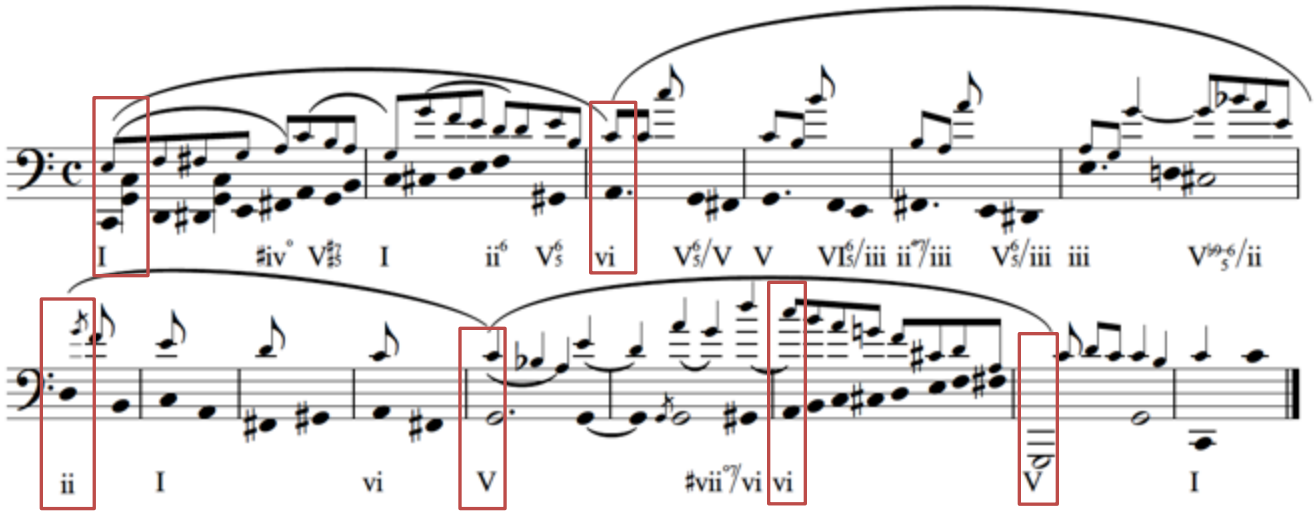
[67] Clara Schumann used the term *a piacere*, similar to *ad libitum*, in one of her published works, the *Romance varié*, op. 3, at the beginning and the end of the *introduzione*, as well as in her *Caprices en forme de Valse*, op. 2 (a set of 9 dances).

[68] Each encyclopedia gives a slightly different definition, but the general term is defined as "at the pleasure of the performer…tempo may be varied" in details are stated in *The Harvard Dictionary of Music*, ed. Don Michael Randel, 4th ed. (Harvard: Harvard University Press, 2003); David Fuller in *Oxford Music Online;* Alison Latham in *The Oxford Companion to Music* (Oxford: Oxford University Press, 2011); and Michael Kennedy and Joyce Bourne Kennedy in *The Oxford Dictionary of Music*, ed. Tim Rutherford-Johnson (Oxford: Oxford University Press, 2012).

another sequential but elaborated scalar improvisatory passage in which the bass is supported by the falling thirds. The following mm. 11-13 lead to a vigorous climax through the final cadential point, marked *pesante*.

The prelude's top voice not only moves sequentially over the dominant pedal but also creates an agogic accent (resulting tension-release) reinforced by the rhythmic displacement. Before it flows into the bridge, a bass G♯ chromatic passing tone (♯vii^{o7}) serves as an important dramatic emphasis over the dominant pedal. Subsequently, the following ascending scalar bridge consists of vertical chords with a slight cyclical element. For instance, one can create a truncated version from mm. 1-2 with mm. 13-16 due not only to its same vertical "cyclical" chordal style with corresponding chromatic ascending bass, but also to its pivot chord of vi as a point of departure. The heaviness and grandeur of the last *pesante* section does not relent until the rapid upward movement of the final arpeggiated tonic.

Figure 8. Contour of Prelude no. 1



One should always bear in mind that Clara jotted down these preludes at her daughter's plea. Even though there are two preludes (nos. 5 and 8) that evidence some attention to detail—she crossed out and rewrote some parts—these preludes were not meant to be published as one of her opuses, as she thought of the impossibility of capturing the "moment" in writing. Thus, there are several presumptive errors, particularly in this first prelude, that are debatable. Particularly at mm. 1-2, the harmonies do not

necessarily correspond to each other in the normal manner of systematic chord progressions. It is therefore worthwhile to compare and scrutinize the discrepancies of the Berlin manuscript (Figure 8a) and its transcription (Figure 8b). I have specified particular issues using numbers ①-⑧, as seen in Figure 8b.

First, Clara inscribed a sharp on D as a part of chromatic passing tones in thirds over the tonic pedal, and yet she omitted the sharp on the bass D as shown in Figure 8a. Even though it is unclear if the sharp was omitted mistakenly or not, Clara's intention is discernable. However, starting from the third beat, ②- ⑤ become ambiguous, as shown in Figure 8b. F♮ and D♮ have a natural tendency to stabilize as IV and V, and Goertzen's critical edition indicates F♮ as well as D♮ in square brackets. Yet, it also could be possible to sharp these pitches, forming a dramatic lead-in ♯iv^{o}, at ②. If operating under the premise of keeping both F♯ and D♯, then the fact that Clara did not inscribe a natural sign for the rest of its first measure could dramatize this section—at the fourth beat, ④ becomes V^{+7} and successively ⑤ as VII$^{7}_{\sharp}$,which intensifies the arrival of the tonic at m. 2. On the other hand, it is probable that Clara might have omitted natural signs altogether unintentionally.

At m. 2, there is a trace that suggests that Clara might have erased the original material, triggering her to rewrite the flat sign ♭ over this section, thus causing an inscription error at ⑥. Another ambiguous example can be found at ⑦, located at the end of the first section and the beginning of the new section. A B♭ in the manuscript seemingly creates a dissonant clash (V$^{6}_{\flat}$/vi) as a melodic suspension, in transition from the previous closure of vii^{o7}/ii to ii. This B♭ resolves into a B♮ moving to C in the top voice as the bass line also resolves from G♯ to A in stepwise parallel motion. On the other hand, Goertzen's edition offers a smoother transition [B♮] as a stabilized closure (V^{6}/vi), suggesting that Clara Schumann simply might have omitted ♮ unintentionally.

In the four-measure long lyrical sequential section, seen at ⑧, both falling 3rds in the bass and a

suspension 4-3 with scalar passages in the top voice sound. In this section, the notes filling in the bass falling 3rds corresponds with the harmony of the scalar passage, as shown in Figure 8. Goertzen suggests [F♯] at ⑧,which provides a smoother transition if the scalar passage is translated as part of the G major scale. Overall, either F♮ or F♯, both work as this single pitch does not greatly impact this section. Unintentionally omitted accidentals can also be found at m. 7 (omitted natural signs in its placement of octave doublings and at m. 13, where the right-hand harmony fails to replicate the same harmony as the left-hand chord.

Figure 8a. Prelude no. 1, mm. 1-4

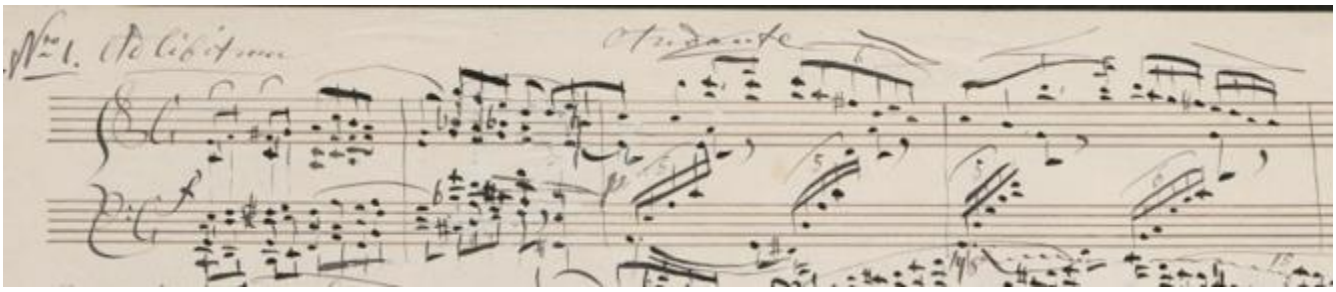
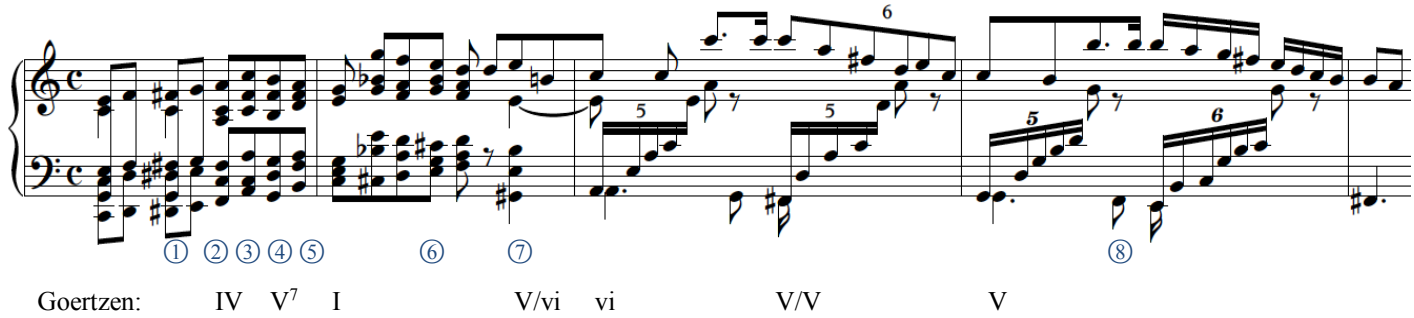


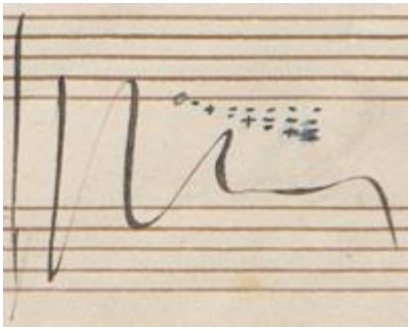
Figure 8b. Transcription of Prelude no. 1, mm. 1-4



In addition, after the last measure, there are small descending note-heads inscribed in the upper staff, which can be rendered as a diatonic octave of E4 to E3 (or Phrygian minor mode) in the treble clef or as G2-G1(Mixolydian mode) in the bass clef (shown in Figure 8c below). There are multiple possible explanations for these notes: a simple inscription; or an indication of the relationship of the key of this prelude (as the soprano voice starts and ends with E in this prelude) to the key of the immediately preceding or following piece; or that embellishments may use this scale; or possibly merely that the

scale itself was inscribed here as an afterthought. With the inclusion of these small note heads, Goertzen views this prelude as of a "suitable length and weight to introduce Beethoven's *Waldstein* sonata, a work that Schumann performed many times from 1842 onwards."[69]

Figure 8c. Inscription after the Last Measure of Prelude no. 1



No. 2. Andante

This is the first of four preludes paired with a work by Robert Schumann, in this case the slow movement titled "Quasi Variazioni. Andantino de Clara Wieck" from his Piano Sonata no. 3 in F minor, op. 14. As the title of the movement suggests, this is Clara's Andantino. However, as Clara's Andantino cannot be found in any of the autographs that survive, the following may help explain the origin of the prelude's theme:

> As Robert and Clara shared their musical ideas interchangeably, the many ways in which Clara appeared in his music include direct quotations from her works as well as allusions to her person and her works…a motif outlining a descending fifth is found in a number of her works and that Schumann used many times as well.[70]

One of Mozart's famous arias, Pamina's "Ach ich fühl's, es ist entschwunden" ("Ah, I feel it, it is vanished") from Act II, Scene 4 of *The Magic Flute* provides the schema for Clara Schumann's prelude, as comparisons can be drawn between both the beginning of the vocal line and the orchestral

[69] Goertzen, "Setting the Stage," 257, 23n. Goertzen also quotes from A. Mitchell's translation of Czerny op. 200 (p. 23; Czerny's Prelude no. 5, op. 61) that exemplifies Czerny's version of his fifty measure-long prelude to the last movement of Beethoven's "Waldstein" sonata, which Czerny bases on the beginning left hand's rhythmic and melodic motif.

[70] Reich, "Clara Schumann as Composer and Editor," in *Clara Schumann: The Artist and the Woman*, 220. "Falling 5ths first came to Schumann after he and Clara devoted a sight-reading session to Bach's fugues in May 1832" in John Daverio and Eric Sams, "No. 5. The Music Critic: Leipzig, 1833-1834" under "Robert Schumann," in *Grove Music Online*, https://doi-org.proxy.libraries.uc.edu/10.1093/gmo/9781561592630.article.40704.

accompaniment of the aria to the prelude (see Figure 9 on page 39). The aria's accompaniment in $\frac{6}{8}$ offers a brief introduction and the voice enters at the second half beat, which creates metrical dissonance. In contrast, the Andantino's voices start together on the down beat, thus, in sync with the melodic line (top soprano voice). It is also interesting to observe the use of descending fifths in Mozart corresponds to the distraught agony of Pamina's love for Tamino as she sings "Ah, I feel it, it is vanished." [71] Similarly, the cryptogram of descending fifths—expressing yearning and love for both Clara and Robert Schumann—is well known. John Daverio and Eric Sams briefly discusses a series of four rhapsodic variations of the Andantino from Robert Schumann's third piano sonata that are lacking in melodic and tonal closure and which act as musical emblems for the longed-for union with Robert's beloved.[72]

This prelude is divided into three sections— the first from mm. 1-14; the second and most lyrical section from mm. 15-20; and the last part from mm. 21 to the end. Starting with the descending 5th theme (C-F), the first four measures of the theme from Robert's Andantino movement are elaborated sequentially three times—each in a higher registration using arpeggiated acciaccaturas over the tonicized pedal, which is also emphasized and used as an expressive intensifier in his movement. There are three key ways in which the lyricism of the second part is apparent. In measure 13, the tonic pedal deviates to a VI^6, filling in the descending chromatic bass (F-D♭) with an anticipation$^{7\text{-}6}$ and delaying the resolution to VI at measure 15. Second, the indication of "ad libitum" at measure 15 signals a descending fifth motif, whose figurations are based on Variation IV of Robert Schumann's movement. Third, as this is the only "espressivo" indication seen among the variations, Robert might have emphasized the eighth note appoggiaturas 9-8 and 3-2, and Clara did so even more as she added in dotted eighth notes, displacing the octave in an expressive manner that connotates longing. The harmonic progressions stay

[71] It is also noteworthy to address the prominence of descending 5^{ths} in the first movement of Beethoven's Piano Concerto No. 3 in C Minor, op. 37.

[72] John Daverio and Eric Sams, "The Davidsbündler comes of age: Leipzig, 1834-8," under "Robert Schumann" in *Grove Music Online*, https://doi-org.proxy.libraries.uc.edu/10.1093/gmo/9781561592630.article.40704.

the same (VI $^{7\text{-}6}$-♭VII$^{4}_{2}$- v$^{7\text{-}6}$-III^{6}- ♮iv$^{o7}_{\natural}$) from Robert's movement from mm. 15-16 (the fifth and sixth measures after the second ending) to Clara's prelude from mm. 15-19 (shown in Figure 9a). Then in the last part, Robert moves to the Neapolitan (N^{6}) while Clara prepares for the last part of the prelude at measure 21 with a reiteration of the theme in the top voice while the neighboring tones of the alto voice move in triplet, as Robert did in Variation II. The final prolongation of the tonic dies away, colored with the oscillating subdominant harmonies—i-V/♮IV-♮IV$^{6}_{4}$-iv$^{6}_{4}$-i (See Figure 9a). Even though Bach ends on the Picardy third in G major, this final harmonic progression of mm. 31-35 of the prelude can be seen in Bach's double counterpoint Fugue in G Minor, BWV 885 from *Well-Tempered Clavier*, Book II, mm. 80-84, which employs the same harmonic progression and voicing. Clara was very familiar with Bach's works for keyboard due to her (as well as Robert's) life-long study of Bach—Bach was his daily bread, which nourished him and gave him new ideas, as shown in the collected letters of Robert and Clara Schumann, no. 47, dated Sunday, March 18, 1838; Clara first played J. S. Bach and his fugues in her daily program of study when she was eleven years old.[73]

The second chord's notes in the second measure (number 1 in Figure 9a below) are B♭, D♭, E♭ F♮, and G, over the tonicized pedal of F minor. Even though E♭ achieves its harmonic function as a passing tone as part of the diatonic scale F minor, the pitch E natural is the raised seventh and as such has a natural tendency to pull towards the tonic F, something that is aurally stressed earlier due to the previous use of an enharmonic F♭ in the first measure. Robert considers here B♭, C, E, and G (V) over the tonic pedal (m. 2, second beat), which suggests that Clara might have wanted it to include E but added F as an intensifier. Goertzen's critical edition suggests omitting the E♭, keeping only the pitches B♭, D♭, F, and G (ii^{Ø7} over tonic pedal), which offers a better transition from the previous tonic chord of F minor to the following tonic (also F minor). Or, it may be interpreted as a pen blip, and that only one of the notes --E natural or F natural was intended.

[73] Weissweiler, 129; Litzmann, 1:17.

Figure 9. Pamina's Aria, "Ach ich fühl's, es ist entschwunden" ("Ah, I feel it, it is vanished") from Act II, Scene 4 from *Die Zauberflöte* (*The Magic Flute*), K. 620 by Wolfgang Amadeus Mozart

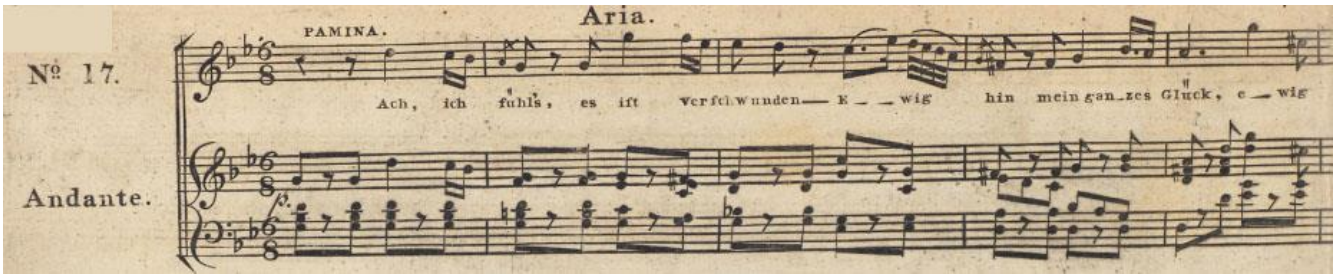
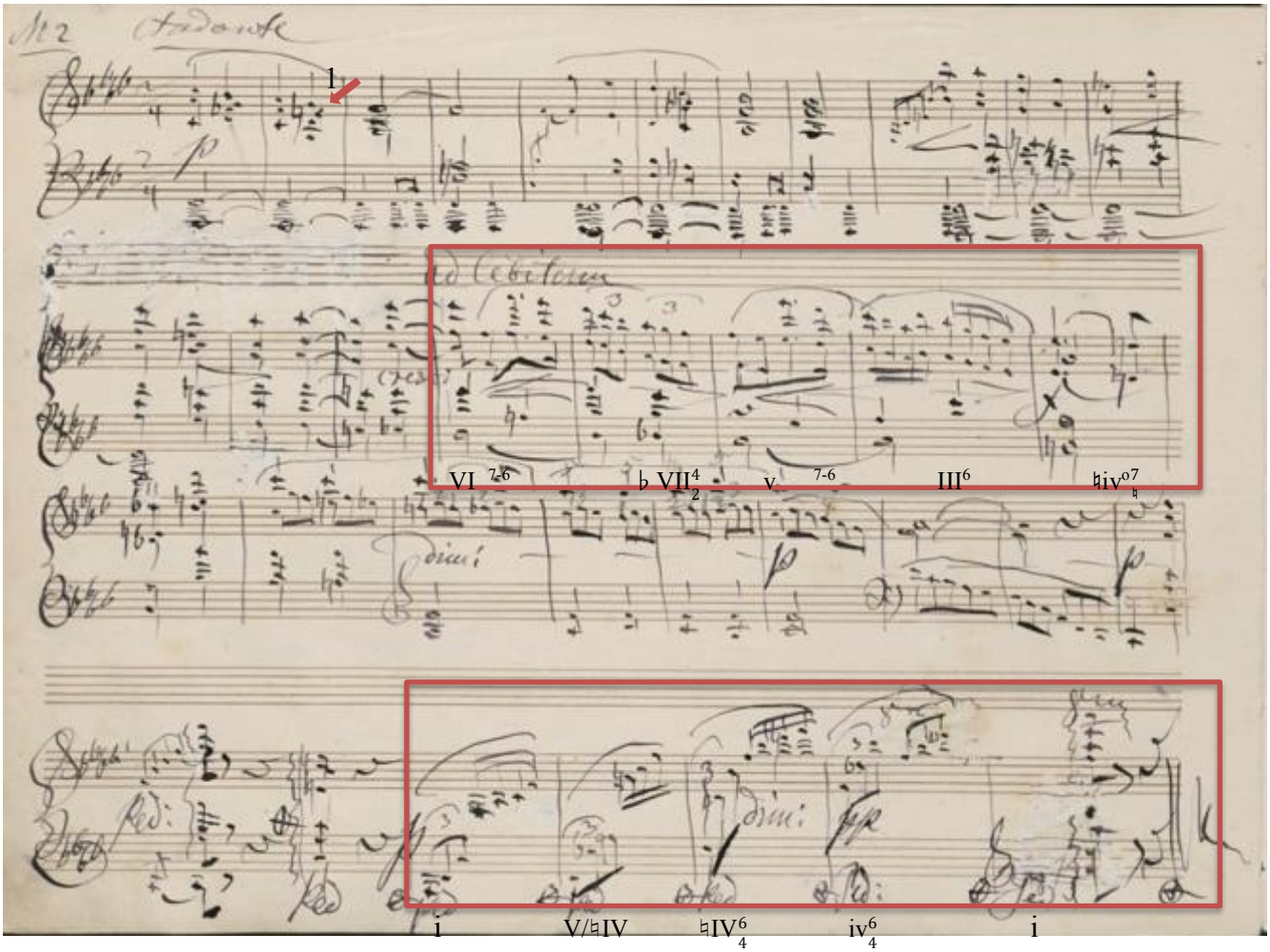


Figure 9a. Prelude no. 2



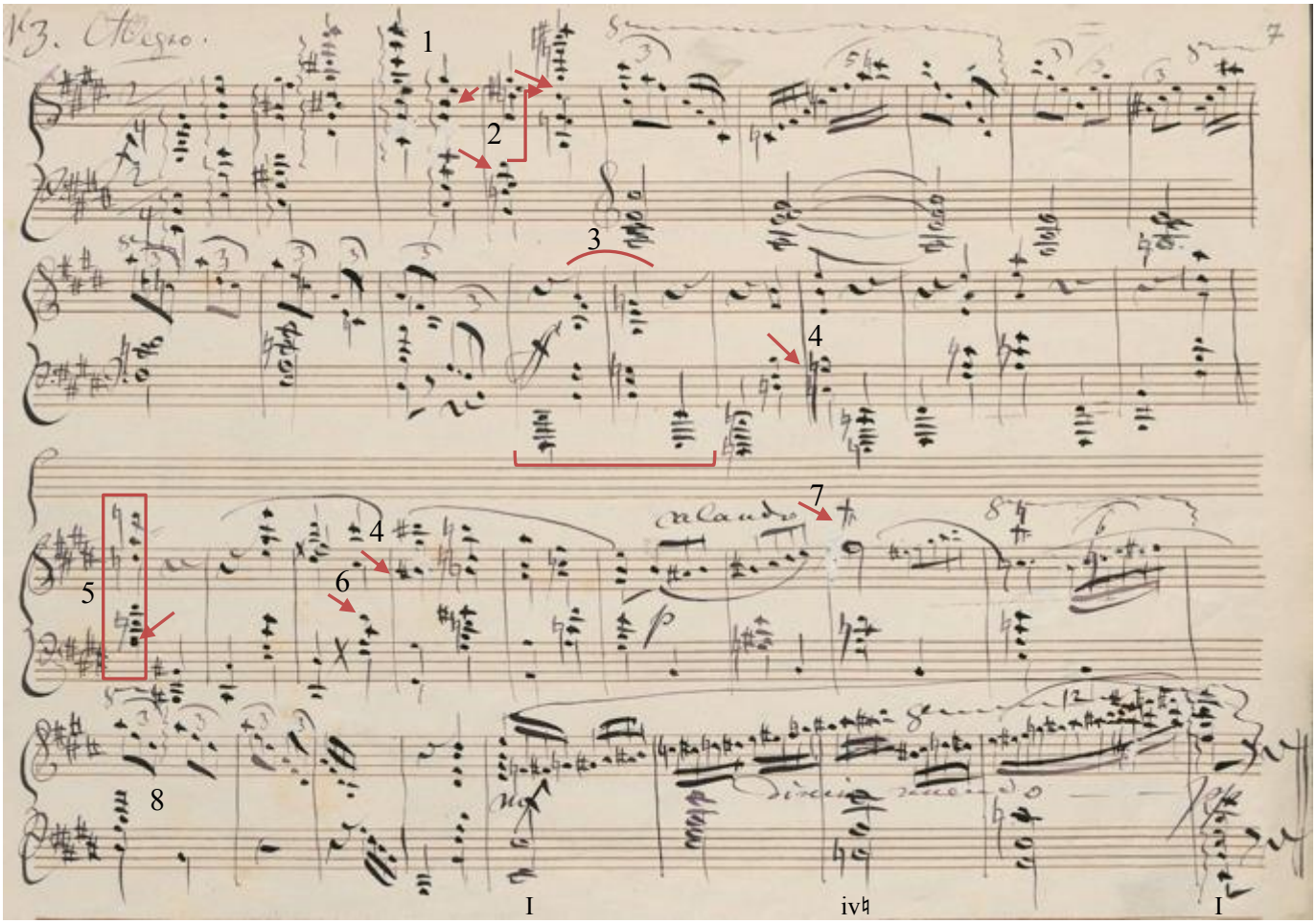
No. 3 Allegro

This is the longest prelude of the set, totaling 37 measures. Even though vertical chords are pervasive throughout the prelude, it has one of the most horizontally oriented textures of the eleven preludes, similar to the first prelude. Prelude no. 3 is divided into three sections according to its

figurations and the primary harmonies. In the first section, introductory arpeggiated successive chords in octave displacement in mm. 1-4 in tonic are linked with the written-out arpeggiated linear passage in mm. 5-12 while the bass descends from ii to V. In the second section, alternating chords in tapered sequences create a gesture of tension-release in mm. 13-20 and subsequently achieve closure in mm. 21-24, moving from vi to I. Then in the last section, a lyrical cadential point is embellished by the reversed alternation of the subordinate chords over the tonicized pedal while the stepwise melodic line unfolds with trills. The final entry of the tonic is colored by again iv with an ascending chromatic melodic line from mm. 25 to the end (as seen in the last five measures of the previous prelude and in the Bach Fugue in G Minor, BWV 885).

There are notable differences in the dynamic markings, tempos, and notes between the Berlin manuscript and Goertzen's critical edition. Particularly problematic areas are marked with arrows and numbered from 1-8 as shown below in Figure 10.

Figure 10. Prelude no. 3



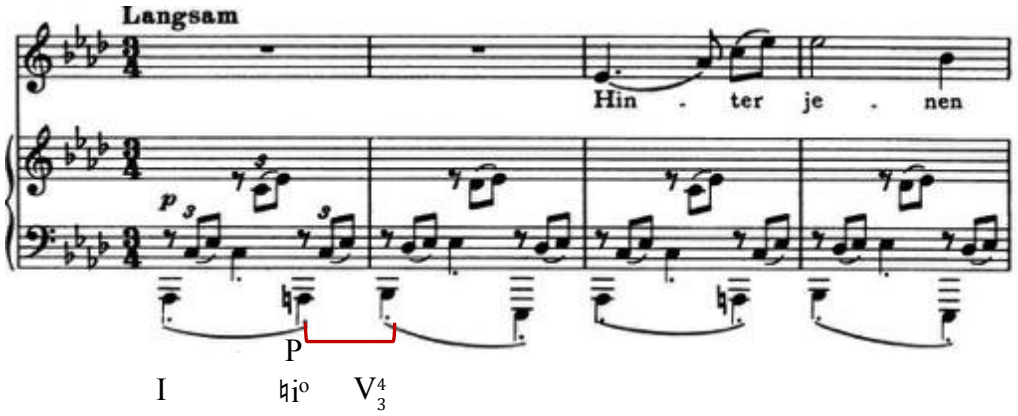
The note head of the C♯ in the right-hand chord in the third measure (see number 1) is inscribed slightly on the line in comparison with the preceding chord. Goertzen suggests [B♮] at measure 3. Inferring from the previous two measures, the second chord is the exact same chord as the first but placed an octave higher. In measure 3, however, Clara shifts the pattern, placing the first chord at a higher registration and the second chord an octave lower. The main reason might be to resolve properly from V to vi at measure 3, and since the dominant is reached at the higher registration, it resolves through close motion rather than leaping in octave displacement.

The fourth measure retains the first pattern of the first two measures, moving from a lower registration to a higher registration, and yet Clara Schumann stopped indicating the arpeggio symbol, even though it is still part of chordal figurative styles (see number 2; here Goertzen suggested [ ]). In

addition, there are two interpretive concerns in this measure—the D♯ in the left hand and the E♯ in the right hand. As a matter of fact, the D♯ clashes with the D♮ in the right-hand chord. The second chord enters in the first pattern (seen earlier at number 1). However, first, Clara uses an F-natural from the left-hand chord to distinguish the enharmonic E♯ in the right-hand chord, shaping a melodic descending stepwise motion E♯-D-C♯. In the meantime, the D♯ in the left-hand resolves to D♮ in the second chord and then to C♯, creating another melodic descending stepwise motion.

Goertzen suggests playing measure 13, marked *ff*, as *peasante*. This measure marks the beginning of the dramatic second section (mm. 13-24), characterized by alternating octaves and chords in a tapering, tension-release sequence. Goertzen also suggests a slur over the chords in number 3, as the short progression naturally gravitates towards the resolution and the progression implicitly creates metrical dissonance as the resolution displaces the normal meter and is written over the bar lines. This grouping of the octave and chords continues over the next two measures. The beginning piano introduction of Brahms' "Sehnsucht" from *Fünf Lieder*, op. 49, no. 3 (see Figure 11) shares a similar metrical dissonance, as one's natural inclination would be to emphasizes the third beat of each measure—an inclination that should be avoided, as Brahms not only used slurred staccato in the bass line, but also employed metrical dissonance distinguished by the slurred triplet-quarter note groupings in the upper voices of the piano accompaniment.

Figure 11. Johannes Brahms' "Sehnsucht" from *Fünf Lieder*, op. 49, no. 3



Another small error occurs with the accidental sign ♮ on A in m. 16 at number 4, which should have been placed on the G (see Figure 10). The same error occurs at m. 23, where the sharp sign is aligned on A, yet should have been written on B.

The climactic penultimate measure of the second section contains an unexpected ♮VII, which bridges the dominant to a deceptive cadence (see Figure 10, block 5). Even though the unexpected deviation comes from the parallel $^{6}_{4}$ motion, the following B♯ octave functions as the "resolved 7th" component of a ♯V^7. Goertzen suggests [♯] on D, as she may have regarded this harmony as the same as the harmonic pattern seen at m. 17, which stays the same. A slight doubled note head above the bass A of this ♮VII is noticeable. It may be a B, and yet an adjacent note is generally engraved next to the note, not above it. Another possibility is the indication of another ledger line, in which case the note and harmony change to A-F♮-A and the chord therefore becomes a vii, continuing on to the B♯ octave, ♯vii^7/vi. There is another difficult note to identify at number 6, which Goertzen suggests is a D; yet the ledger line comes across the note head a bit. Two possible interpretations can ensue: first, with the ledger line an E creates a melodic voice leading to the E♯ in the top voice of the left hand's second chord at m. 23 and then to the F♯ at m. 24. Secondly, interpreting the ambiguous note as a D replicates the first chord at m. 23.

In the third section, mm. 25 to the end, the reversed left-hand pattern—chords with octaves over the B dominant pedal—is noteworthy and sets off the most compelling improvisatory "calando" passage of the prelude, heightened by trills and a serene mood.[74] In the following two trills, the first one in number 7 (in Figure 10) shows no lead-in embellishment to the trill that has an erased ink mark in front of it. Goertzen suggests here an additional lead-in to the trill. Not only the embellished written-out 5-note scalar passage before the second trill, but also the double neighbor lead-in that Clara provides at the

[74] The generalized definition of "calando" as decreasing in volume and also in tempo is stated by David Fallows in *Oxford Music Online* and by Don Michael Randel in *The Harvard Dictionary of Music*, 4th ed. (Harvard: Harvard University Press, 2003).

very beginning of “calando” passage are the important factors in the decision to add an additional lead-in for a smoother transition. In addition, Goertzen suggests an *accelerando* at number 8 in Figure 10, where the arpeggiated V^7 passage diminishes in note values and seemingly plunges into the root note B as the closing part of the dominant pedal passage.

No. 4 Andante

The prelude in the key of E-flat major starts with an arpeggiated series of the chords identical to the previous prelude, except it is written in triple meter. Even with the seeming resemblance in arpeggiated chords, Prelude no. 4 has its own distinct characters—the serenity and tranquility of the nocturne, the implied emphasis on the second beat of the Sarabande, and the gentle barcarolle oscillation in the encircling pedal points and triplets. The prelude is organized into a nearly ternary form of three sections: 1) arpeggiated chords in mm. 1-5 and its closure in mm. 6-7; 2) an embellished triplet melodic line with chordal accompaniment in mm. 8-11 with triplets, embellished trills, and scalar and arpeggiated passagework over a dominant pedal in mm. 12-19, shifting to a mediant pedal from mm. 20-22 with a hint of a recurrence of two note slurs at m. 23; 3) cyclical components similar to the first section of arpeggiated chords from mm. 24-end.

The "Andante" is written in a simple triple meter but shows rhythmic nuance through destabilizing the regularity of the meter by alternating rests and hypermeter. The first two measures, for example, can be counted as one unit. Then the following three measures retain the normal three-beat pattern of a simple triple meter. This corresponds to a poetic meter, in which the first meter naturally gravitates towards an agogic stress on long-short (down-upbeat) note/syllable forms a trochee which shifts in the second measure to a short-long (up-down)—an iamb. This is due to the rests in between the beats and the motion of the arpeggio, which delays the regularity in timely beats. In the same way, when the last cyclical section emerges at m. 24, the same rhythms of m. 2 (iamb) are employed yet again in increased note values. Here, paradoxically, Clara adds slurred staccato articulations, which create almost the same note length as in the first section. After three successions of iambic measures, four “regular”

trochee metrical measures return.

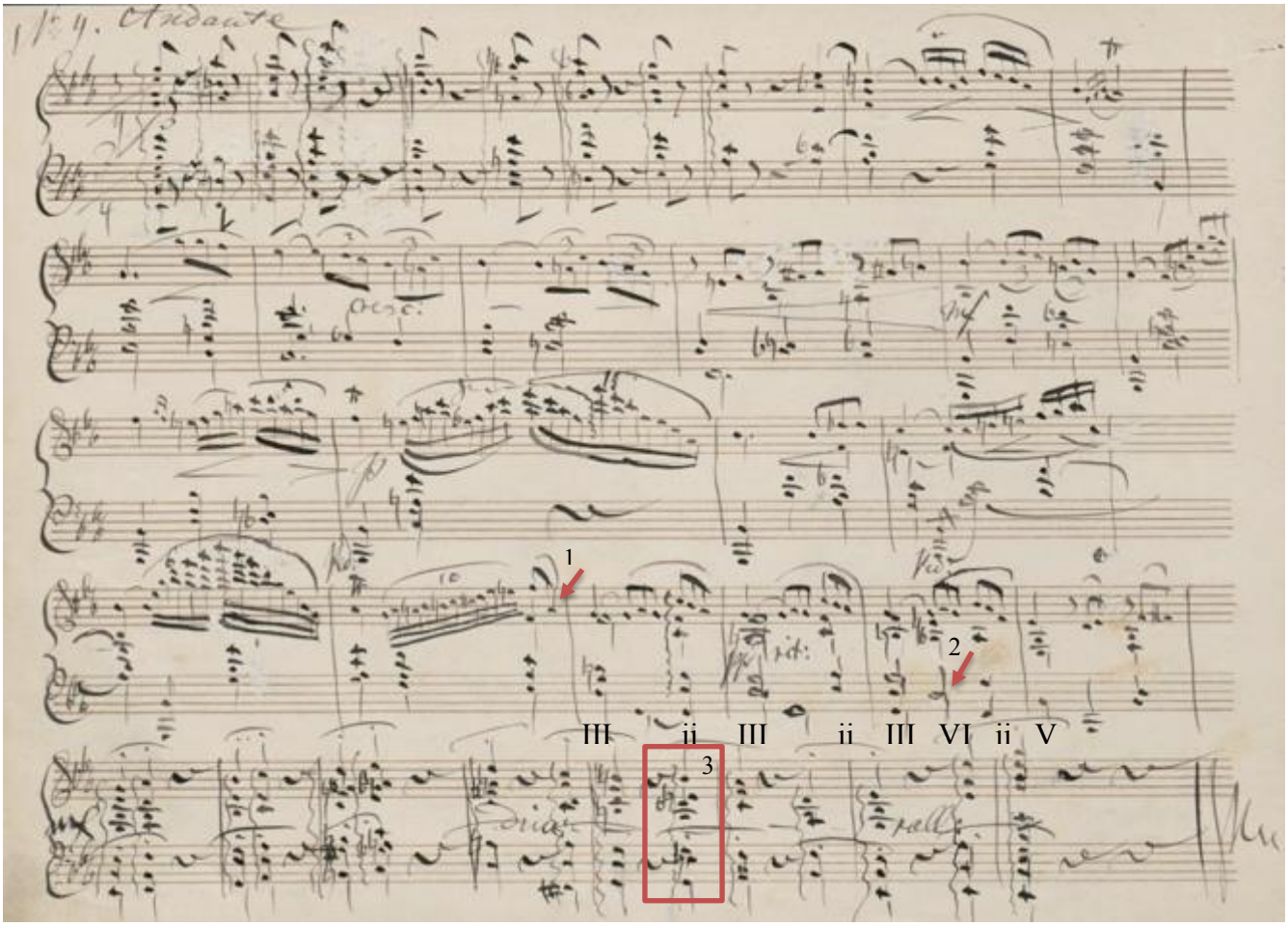
One can view metrical displacements in the phrasing as well. The melodic line of the first three measures (mm. 24-26) ascends in stepwise motion. After it reaches the peak of the phrase at a VII in m. 27, the melodic line of the following three measures' strong beats shifts to a weak beat, creating an implicit agogic stress. It descends in stepwise motion again in a gentle and soft manner, as demanded by the *diminuendo*. The specific articulation of the two-note slur, with and without staccato, and with rests, are emphasized throughout the prelude to bring a rocking, gentle effect, and an overall light character. The prelude dies away with the first direct plagal ending among the eleven preludes.

Three main errors that require discussion in the manuscript concern accidentals and notation. First, Clara might have unintentionally omitted a ♭ on A in the third beat of m. 19, as shown at number 1 in Figure 12, as she used a ♮ in the preceding second beat of the chromatic scalar passage. More importantly, m. 19 functions as the passing transitory harmonies from the first pivot of the tonicized pedal (departing from previous dominant pedal) to the following mediant pedal. Therefore, the omitted ♭ is regarded as an error. Second is the notational marks on the half note on the second beat in m. 22 (see number 2). Clara Schumann lengthened the second beat, specifically positioning a half note to emphasize the second beat. However, this still is ambiguous and difficult to interpret, as the beat exceeds the total count (unless there was an indicated meter change). In Robert's *Carnaval*, op. 9, the beats sway from three to four in the Presto of the "Préambule" (as well as *più stretto* in "Marches des Davidsbündler contre les Philistins"), and from three to two in the last four measures of "Florestan," which used both hemiola and tuplets without indicating a new meter change between the measures. One possible interpretation can be reached by presuming a division here into three separate voices, as shown in Figure 12: the top voice as G (half note to an octave F (quarter note); the middle voice's movement from D to C; and the bottom voice's movement from G to C. In addition, it is the closing section of the mediant pedal (III^{7-} V^7/ii-ii) in preparation for the following dominant as the arpeggiated chords, a

cyclical component, reoccur at m. 24.

The last error is the conflicted m. 28. The first beat is the III in a G major chord, in which Clara indicates a B♮ (shown at number 3 in Figure 12). On the third beat, she indicates a ♭ on D and a ♮ on E, and the B retains its previous naturals from the first beat, creating a $vii^{ø7}_{♮}/ii^6$. However, this harmony tends to gravitate towards an F-sharp major V cadential $^6_4$ in preparation for a B minor arrival. Also, at the first beat of m. 29, a ii^6 in F minor chord creates a falling augmented second (B-A♭) in the top voice. Thus, Goertzen suggests [♭] on B, which better suits the natural flow of the ascending and descending stepwise motion in the top melodic line. However, Clara Schumann would not have missed indicating a ♭, as she applied the rest of the accidentals to the same chord. This measure calls again for the performer's judgement.

Figure 12. Prelude no. 4



No. 5 Maestoso

Goertzen views this prelude's as "similar in register, texture, and character to Bach's Chaconne (from BWV 1004)" which Clara performed in Leipzig in 1844.[75] This prelude is the most complete, yet is simultaneously written in the most dramatic improvisatory style, with such eloquent liberty that there is no time signature for the first introductory measure. This first measure sets a majestic mood from the very beginning, as the expressive marking *maestoso* suggests. In comparison to the first prelude, the fifth prelude shares similar features: thorough writing, specific tempo markings (*animato*, *pesante*), a similar range of varied dynamics (*p* to *ff*), thicker chordal texture, a pervasive dramatic mood, and

[75] Goertzen, "Setting the Stage," 257, n23; referenced also in Süsskind's "Clara Wieck Schumann as Pianist and Composer," 147 in table five, which shows Clara Schumann's performed pieces through September 1840 to June 1860. The name of the violinist is unknown.

interwoven scalar passages. The first prelude forthrightly states “ad libitum in andante” in contrast to the “ad libitum in maestoso” in the fifth prelude, and both are written in common time.

Prelude no. 5 is organized into three sections by its designated tempo markings: 1) an unmeasured introduction from mm. 1-4; 2) the “noch mal so schnell” section from mm. 5-15; 3) and “1er tempo peasante” from mm. 16- 23 with an Andante postlude. In the first introductory section, each successive arpeggiated bass line ascends in stepwise motion, while the upper line also ascends like a tapestry of the bass line, expanding from it. An indication of “animato” at the third arpeggiated chord signals an intensification, and when this passage reaches its peak at the Neapolitan 6^{th}, a dramatic descent of diminished seventh broken chords then falls from N^6. Landing on B-flat, iv^6 becomes the point of departure of the unmeasured section and the beginning of the metered common time second measure. This first section's drama subsides in its quieter chordal accompaniment, while embellished written-out musical turns, short appoggiaturas, and trills decorate the upper line.

The second section begins on VI^6 where the tempo marking indicates “noch mal so schnell”—the dialogue between the left and right hand is formed from the sequences of ascending broken arpeggiated passages followed by accented series of tension-and-release chords, which are embellished by secondary vii^{o7}. When iv is reached at m. 10, the melodic fragments formed from the left-hand chords are aurally apparent while the accompanimental descending broken arpeggiated chords in sextuplets in the right hand support the melody. Here, both textures are seemingly vertical, but the overall contour of the melodic line is treated horizontally in stepwise motion. The augmented German 6^{th} chord $\frac{6}{5}$ in mm. 14-15 of this second section is intensified with the aid of the tempo change to *presto* and the section reaches its dramatic peak at *ff*.

The last section, “1er Tempo Pesante,” not only adds the additional expressive marking, but requires it to be created within the *maestoso* mood of the first section; it includes the most intensive dramatic prolongation of the dominant pedal incorporating chordal sextuplets of the entire prelude. These first two measures are only outlining arpeggiated broken chords in root, inversions, and passing

harmonies. When the harmony reaches a vii^{o7}/iv-iv over the dominant pedal at m. 18, reinforced metrical dissonances in both hands, delaying each downbeat, are emphasized *ff* and *accelerando*. Even though the articulation and character do not match the trio section of "Marsch" from *Bunte Blätter,* op. 99 by Robert Schumann, the metrical dissonances are similar between Prelude no. 5 and the "Marsch."[76] In contrast to the funeral march-like rhythm and mood in the "sehr getragen" A section in D Minor of the "Marsch," the trio section has a lighthearted character in the mediant, its relative F major.[77] The articulated two-note slur is applied in each triplet, with at times accents added in the beginning of the two-note slurs or ties in the beginning of the A section in Robert's Trio (A-A'-A). Similarly, two-note slurs are stressed in the first movement of Beethoven's Piano Concerto no. 4, op. 58 at the beginning and the recapitulation entrances of the piano introduction at mm. 1-2, 253-254, and in the two cadenzas written by Beethoven, as well as in Clara's interpretation of the cadenza (heightened by *stringendo*). Unless there is a two-note slur or accent indicating the hierarchy of the beats, these metrical dissonances in Clara's Prelude no. 5 dissolve into one another, encircling the minor iv harmony. Then, suddenly the pattern breaks out with a ♯$\hat{4}$ heightened by the Italian augmented 6th chord in m. 21 before the final two measures of the added Andante postlude comes to an end. The postlude still retains the same motivic beginning sextuplet from the third section's *peasante* but over a tonicized pedal, concluding with a minor plagal cadence.

There are four ambiguous sections in this prelude's autograph. First, the fifth measure has been crossed out and newly rewritten in the following measure, as shown in Figure 13 and Figure 13a. In the crossed-out measure, only the upper clef staff has been sketched with stemless note heads, of which

[76] The metrical dissonances are also similarly presented in the 11th Prelude in G Major and the 19th Prelude in C Minor, in which the "espressione" is reinforced in Corri's treatise, *Original System of Preluding*, 107 and 112.

[77] A march, "a music with strong repetitive rhythms and uncomplicated style" and which Robert Schumann used in "Marsch" from *Bunte Blätter,* op. 99 as a stylized march, not a functional military march, was prominent in the eighteenth century. See the full definition in Erich Schwandt and Andrew Lamb, "March," *Grove Music Online*, accessed on April 19, 2019, http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040080.

only the first two notes have values (the 16th notes C-B♭). The notes correspond exactly with the newly rewritten measure with the exception of the first two note eighth notes with an added quarter note in the alto voice. This also brings the first section to a close. Second, the sequential ascending arpeggio leads to a new section at m, 5, in which an octave symbol is clearly indicated. The second sequential ascending arpeggiated nonuplet at m. 7, however, is omitted. In the third sequential ascending nonuplet in m. 9, the octave symbol is once again included. The omission of the octave symbol in m. 7 must have been an unintentional oversight, as it breaks the pattern. Third, another crossed-out and newly rewritten measure in the *peasante* section, m. 18 is noteworthy. Again, she first wrote a continuous sequential pattern as in the first two measures. The pattern begins with an eighth note rest and the second half of the measure breaks up the pattern to build up to the peak, but the crossed-out measure is less impactful because of the expected sequence of the phrasing and its less dissonant harmony. In the newly written measure, she eliminated the eighth note rest and spans a full inversion of vii° while retaining the root F♯ over the dominant pedal. Then in the second half of the measure, instead of starting with the expected pattern of an "arpeggiated" chord, she reiterated only the thirds of the root, which clashes with the dominant pedal. Therefore, the overall dramatic impact of phrase's apex is stronger than the crossed-out measure in the autograph manuscript. Lastly, the arpeggiated symbol in the last measure is inscribed in only the right-hand chord but not in the left hand. It must be an error that the left-hand arpeggio symbol is omitted as both the right hand and the left hand are the same chords. However, it is also probable that Clara left out the arpeggio symbol in order to sustain the higher register's resonance longer by spreading the pitches out as broken chords.

Figure 13. Prelude no. 5

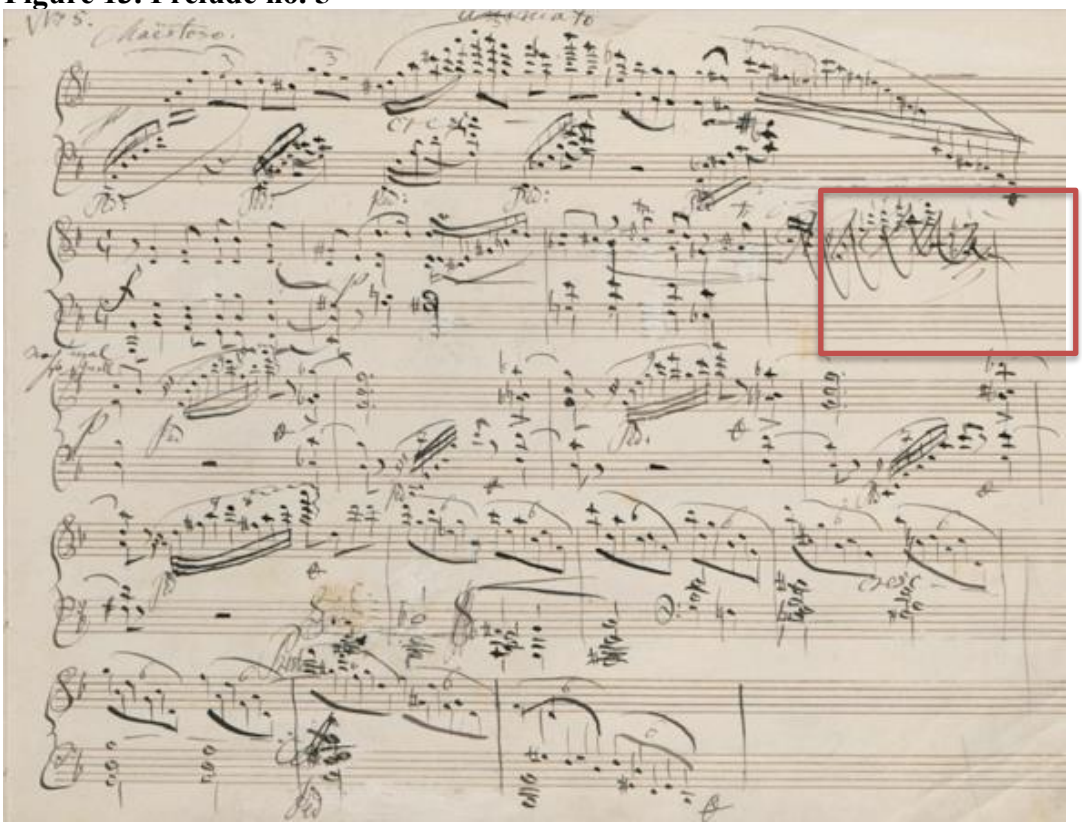
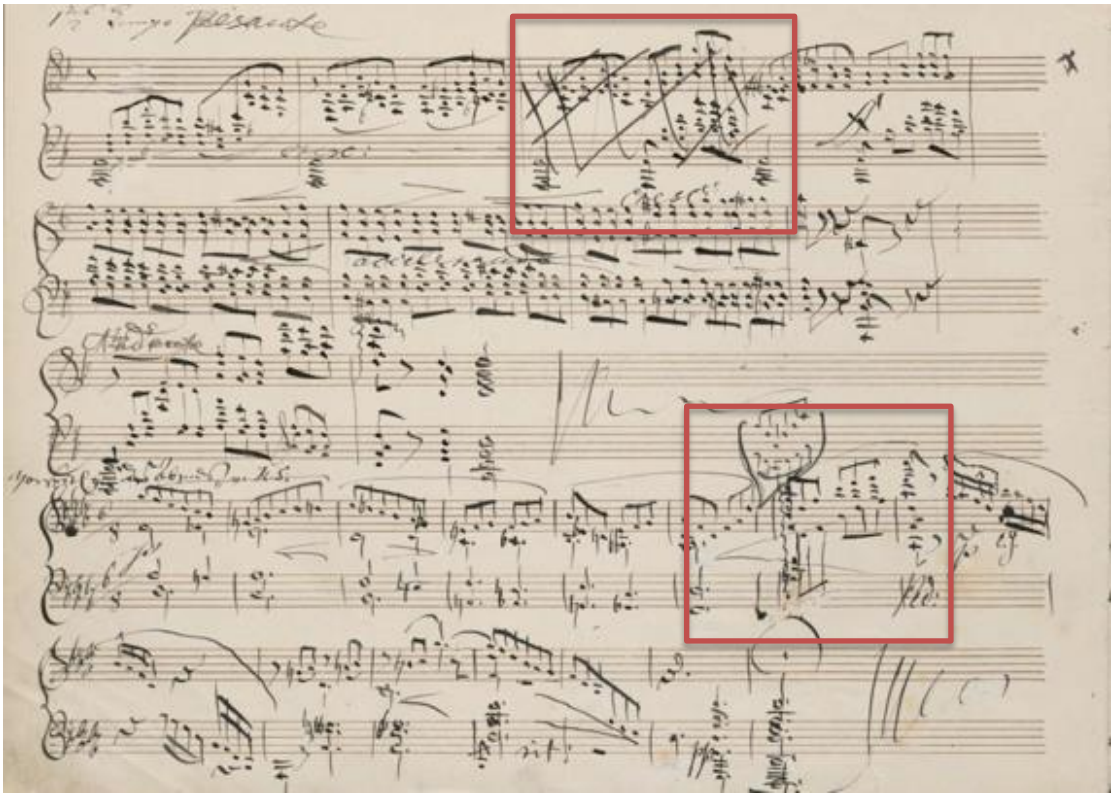


Figure 13a. Prelude no. 5, continued, and Prelude no. 6



[No. 6] Vorspiel zu des Abends v. R. S.

As demonstrated in Prelude no. 2, Clara does not necessarily reinvent themes, but considers thematic layers in sequences and incorporates some melodic fragments of Robert's *Quasi variazioni. Andantino de Clara Wieck*. Similarly, in this prelude, she takes the upper stemmed eighth-note melodic "theme" from the first four measures of "Des Abends" from Robert's *Fantasiestücke,* op. 12. The beginning 4-3 appoggiaturas heighten the melodic line throughout the prelude and continue in sequence from mm. 1-3. Then, she immediately breaks up the pattern using motivic figures of the melodic line, incorporating arrays of hemiolas and preparing the tonicized pedal, leading to a dramatic cadential $^{6}_{4}$. Soon after, the inverted appoggiaturas at m. 11 appear to prolong the dominant pedal to its final tonic. And yet, the ending is not reached until the plagal cadence is finalized, a conclusion that was foreshadowed by the beginning 4-3 motion (G♭ to F). Due to these characteristics, this prelude is viewed as a symmetrical arch form in terms of its harmonic relationship.

Clara again succeeded in employing the theme of the source material and then branching into her own inventions. First, she maintains the mood Robert suggested in his title and tempo marking, "sehr innig zu spielen." Second, she brings out Robert's heightened hemiola through her own subtle hemiolas in the descending chromatic bassline in preparation of the pedal points. The hardly noticeable hemiola forthrightly characterizes the expressiveness of Robert's work as the stemmed up melodic line creates a triple meter to each bar, even though the upper melodic line is a part of the two sets of triplets, while the left hand corresponds to the duple meter correctly. Thus, its melodic line seemingly flows with the entrances of the harmony in the bass, especially for the first six measures. Another insertion is in between the tonic pedal to iv^{Ø7} at mm. 6-8, where Clara adds an extension of the ascending arpeggiated tonic chord and as a result increases the intensity in both connecting harmonies in preparation for the cadential $^{6}_{4}$ (see Figure 13a). This 16-measure long prelude to introduce Robert's piece demonstrates that Clara did not rewrite or invent a completely new piece; instead, she introduced

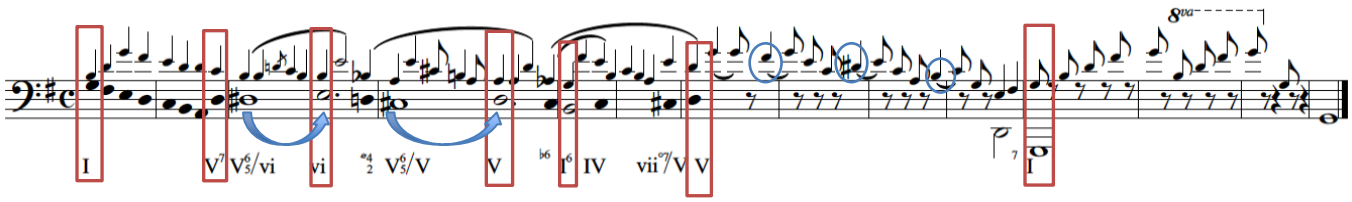
Robert's piece by keeping the primary melody and the mood, yet in her own subtle way.

From here on, Clara stopped numbering the rest of the preludes, as well as in her exercises after Prelude no. 6. There is no clear reason as to why numbering was no longer employed. One presumption is that she left the numbers out intentionally so that one can continue in the models given from the previous preludes nos. 1-5, or exercises nos. 1-6; another possible explanation is that she simply had forgotten to number the preludes as she jotted them down at the behest of her daughter.

[No. 7] Frei

Prelude no. 7 is the first of the two *frei* preludes. Although it is written in common time, the metrical sense of time seems to deviate after eight successive vertical chords, as the chordal textures thin out, creating a homophonic melodic line. There are three signals to the performer that suggest *frei.* One such signal is the use of an acciaccatura; this melodic line stands alone, as if it were improvisatory, while the bass descends in a falling third sequence.

Figure 14. Contour of Prelude no. 7



The basic harmonic framework of the prelude is I-V-vi-V-I (as shown in Figure 14), elaborated by the sequential secondary chords in descending stepwise motion. The most interesting feature may be the four measures of tonicized cadential point in mm. 9-12, which is the second indication of *frei*. The use of quarter notes slurred with eighth notes suggest a tension-release, or a dissonance to consonance resolution. The following two quarter-eighth note groups not only imply a metrical dissonance as they displace the measure, but they also create the sensation of a brief cadenza as they delay the final resolution. This subtle cadenza is colored by successive $^{6}_{3}$ chords to outline the melodic motion of G-E-C in descending order of the IV triad, which implicitly tonicizes over a V cadential point. In the meantime, the note value of the bass D in m. 9 is noteworthy, as it is written as a quarter note. This can be rendered

through two different possible performance practices: 1) one can depress $\frac{1}{4}$ amount of damper pedal to create an aura of cadential point until it resolves to the 7th (F♯) and bring out the rests within the sustaining the bass D; or 2) immediately release the pedal as soon as the first quarter note (C-E-G of IV) is struck to create a cadenza-like vocal passage in a timely manner. When the final tonic is reached at m. 13, Clara does not end it the prelude, as expected. Not only does she add ascending tonic triads alternating with dominant seventh chords to prolong the last tonic, but also simultaneously she prolongs I^7 in a series of ascending chords at *pp*, creating a delicate melodic line that fades away to the final tonic . In addition, imbuing the prelude with eighth note rests emphasizes the overall feathery and gentle *frei* character. One could imagine that the following piece was like the "zum schluss" of the *Arabesque,* op. 18 by Robert Schumann.[78]

Potential errors in the manuscript include the last beats in both m. 6 and m. 7, when F-sharps would be particular hindrances to the harmonic flow of this prelude, as shown in Figure 15. The first notated F♯ in m. 6 is part of a passing harmony from V to I. Therefore, the reemphasis of F♯ together with the ♭5 of V dramatizes the anticipation of the tone and is a striking harmony. The second F♯ in m. 7 does not translate into any particular harmony. Here, two possible analyses can be generated. First theoretically with F♮ added, the pitch would be part of the same passing enharmonic harmony (a diminished seventh chord of ii) shown at number 1 in Figure 15a. Not only is this part of the tonicization of IV, but it is also an embellished musical turn (as shown at number 2) of the following diminished seventh chord of V that will be resolved to a cadential V. On the other hand, it is possible that Clara used the F♯ intentionally as a continuation of a voice exchange from the top melodic line (see number 3), which is derived from an appoggiatura as a element of musical expressivity.

[78] Clara performed the *Arabesque*, op. 18 on February 18, 1867 in London and in 1872 in Vienna. See Reich, 259 and Süsskind, 232.

Figure 15. Prelude no. 7, mm. 6-9

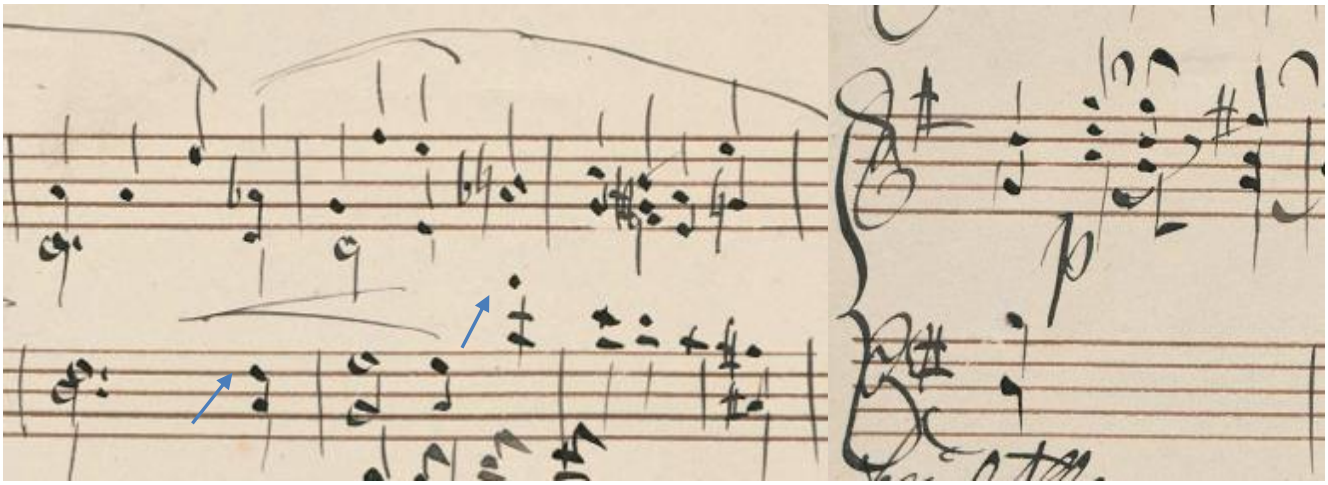


Figure 15a. Berlin Manuscript Transcription of Prelude no. 7, mm. 6-9

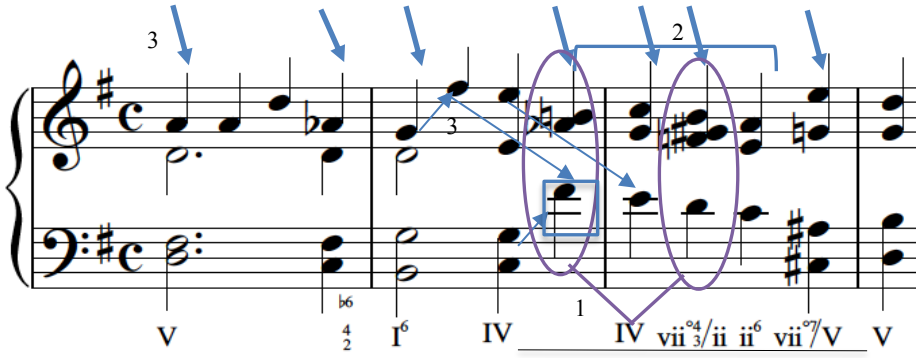
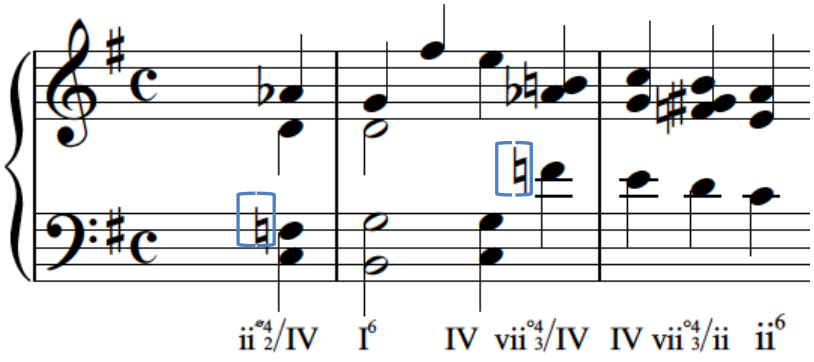


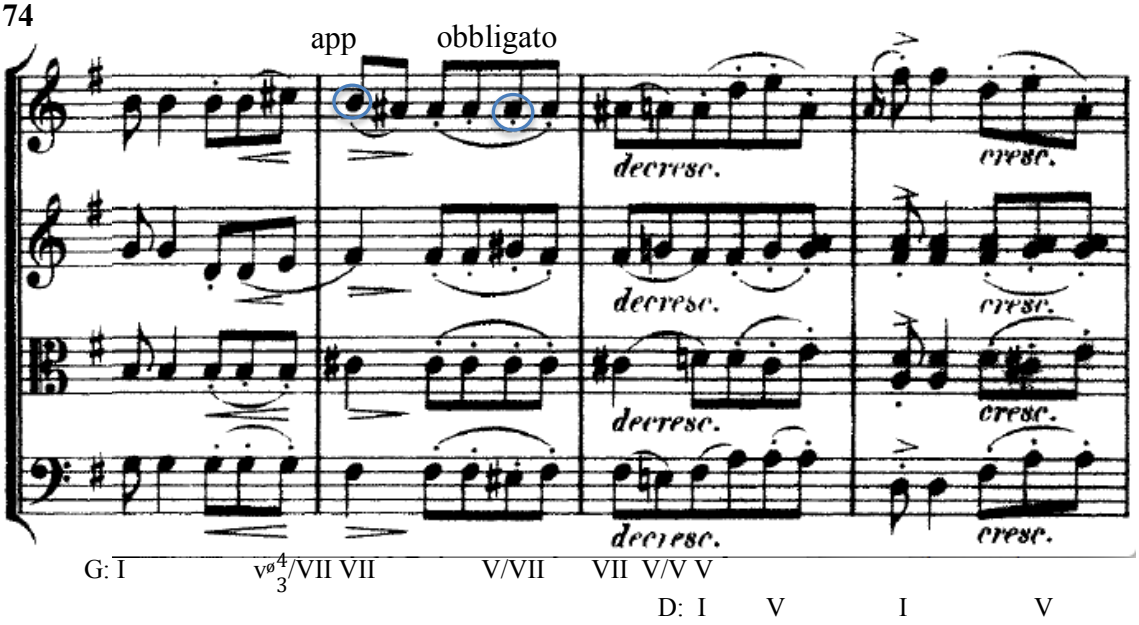
Figure 15b. Valerie Goertzen's Critical Edition, Prelude no. 7, mm. 6-8



Goertzen's edition indicates [♮] next to the F♯ in mm. 6-7 as shown in Figure 15b, and the F♮ in m. 6 naturally draws to C minor but is superimposed on the IV in C major here instead. This deft writing of chromatically altered harmonies and the often oscillating shift between modes is reminiscent of

Schubert— the use of the static encircling stepwise tones A-A♭-G- A♭(G♯)-G (a group of arrows in number 3 shown in Figure 15a) is similar to Schubert's second theme (in D major) from the first movement in his last string quartet in G Major, D. 887, op. 161, in which a prolongation of VII-V-I is held through stepwise tones in mm. 72-73 (as shown in Figure 16). Chia-Yi Wu views this theme as a "conjunct melody marked by a narrow range, homophonic texture, simple rhythm in its counterpart to a four-part male *a cappella* chorus in Schubert's *O theures Vaterland* from *Fierrabras*."[79]

Figure 16. Franz Schubert, String Quartet in G Major, D. 887, I. Allegro molto moderato, mm. 71-74



In conclusion, it is likely that the F♯ at mm. 6-7 is an error given the overall context, although perhaps not completely certain. Given the "echo" effect in the soprano and tenor part writing, however, one might presume to extend Goertzen's suggestion of a F♮ to the earlier soprano F♯, which the tenor voice echoes two beats later (see the third arrow in the soprano voice and the first arrow in the tenor voice in Figure 15a). The dovetailed tenor voice is in response to the top voice, which directly impacts in voice leading. Changing the F♯ to and F♮ also creates a smooth appoggiatura, approached by leap and left by

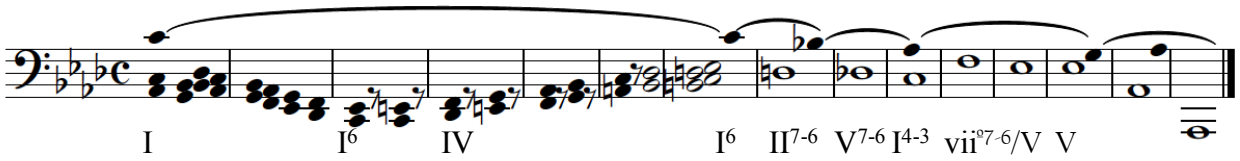
[79] Chia-Yi Wu, "Tragedies of the Romantic Female: Schubert's Last Three String Quartets" (PhD dissertation, Rutgers University, 2016), 182-83.

half-step. And yet, the answer to the key is in her manuscript and openly calls for an individual's judgment for this particular prelude's issues, as was the case with the previous preludes nos. 3 and 4.

[No. 8] Allegro Frei

Together with the previous prelude, this final "frei" prelude particularly focuses on linear harmonic structure despite its successive vertical chords, using pervasive double neighboring tones (DN), and appoggiaturas as tools to enhance musical expressivity. Only one measure longer than the seventh prelude, the eighth prelude offers two particular compositional techniques in octave displacement and scalar passages. The prelude starts with the same successive eight quarter-note chords like the seventh prelude. It is built upon the decorative turn figure consisting of double neighboring tones on the tonic. The following segment of the fourteen eighth-note chords paired with eighth rests alternate in sequential octave displacement, which builds up tension and intensifies the momentum (generated by the rests) until the passage arrives at the first climax in m. 7. Soon after arriving in tonic, improvisatory scalar passages follow and are treated melodically by the ascending three octave spans of the appoggiaturas, supported by arpeggiated chords. This melodic passage is emphasized through not only appoggiaturas but by a decorative turn figure that was foreshadowed in quarter notes at m. 1 in the beginning of this prelude. Then, the diminished seventh chord imposes the cadential point before the prelude achieves the final embellishment of arpeggiated broken tonic chords.

Figure 17. Contour of Prelude no. 8



As shown in Figure 17, the basic harmonic relationship is organized in two parts: 1) the bass is ascending together with the melodic line in parallel stepwise motion from the tonic until it reaches the second tonic at m. 7, where the built-up tension is reinforced by the chromatic bassline; 2) then, the bassline chromatically descends while a series of melodic appoggiaturas highlight each register and

delay the final resolution of the tonic until the very end.

The tempo indication of "allegro" sets an obtrusive limitation on the *frei* aspect of performance practice. One can see the moments in which the prelude would require more freedom due to the harmonic and melodic motion: when the first peak is reached after a sequential series of ascending chords—when the rapid scalar passages accelerate from a nontuplet to a group of fifteen notes— and finally, when the embellished ending diminuendos through gradually slowing tonic arpeggiated chords.

There is one section that was crossed out and then rewritten in the first escalation of tension in mm. 6-8 in the Berlin M.9 manuscript (see Figure 17a). These measures were first crossed out and then newly rewritten on a separate page with an indication of x's in red ink. The crossed-out parts cannot be seen clearly due to erasure marks and the rewritten and overlapping layers of ink. I have included three examples of transcriptions below to compare in order to clarify and better understand Clara Schumann's harmonic language and preluding process: first, her newly rewritten part; second, the crossed-out part; and third, Goertzen's critical edition.

Figure 17a. Newly Rewritten Part (x) on a Separate Page of the Manuscript, mm. 6-8

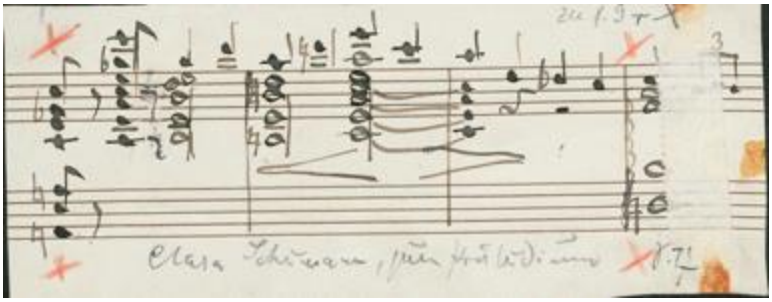
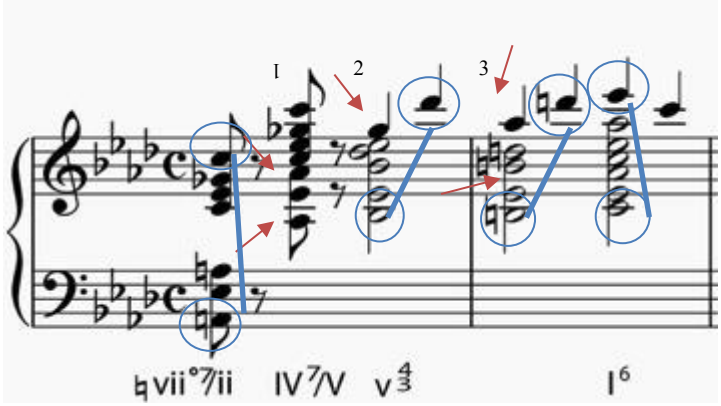


Figure 17b. Transcription of the Newly Rewritten Part, mm. 6-7



There are three discrepancies indicated in the numbers in the first example, Figure 17b. Prior to this part, the sequential passage of eighth notes with eighth rests have alternated in an ascending octave span. The out-of-sync A♭ (seen at number 1) is not strongly convincing even though the harmony is correct, as it is the beginning of the destabilizing motion of the ascending chromatic bass line. The G♭ at number 2 will be discussed in the second example below. The E♭ at number 3 with the bass B♮ creates a ♭4 diminished 4th and clashes with the A♭, which can be translated to an enharmonic G♯. This augmented 7th chord not only fits in a diatonic scale, but also this respelling of the chord at number 3 transitions smoothly to an A-flat major tonic I (not resolving to the typical E-flat major dominant V). It demonstrates Clara's harmonic dexterity with passing tones within the context of prolongation of the dominant, as well as emphasizing the outlined contour of the chromatic parallel ascending thirds in preparation for the tonic.

Figure 17c. Crossed Out Part (x) and F (*folgende)* of the Manuscript, mm. 6-8

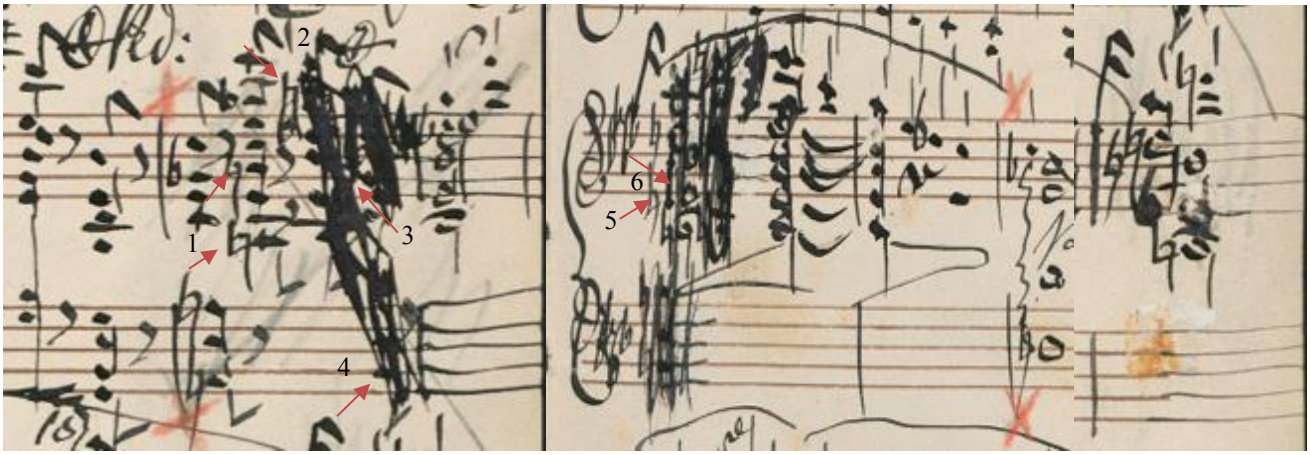
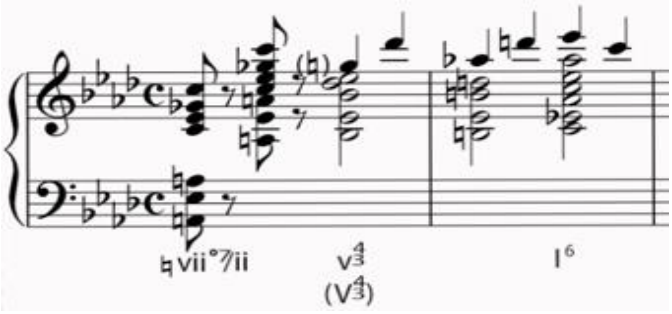
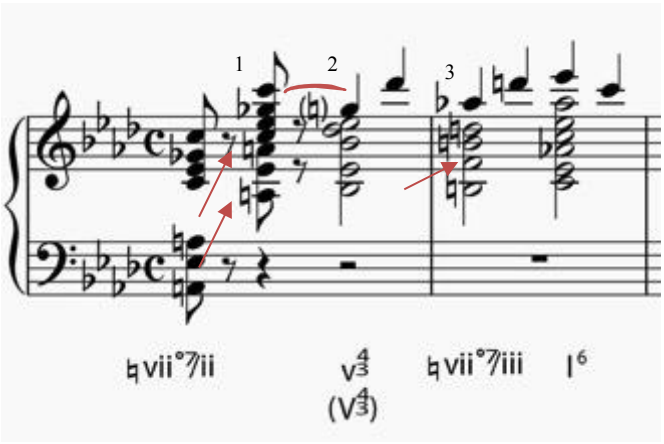


Figure 17d. Transcription of the Crossed-Out Part, mm. 6-8



Two A♮s at number 1 in Figure 17c suggest that Clara might have unintentionally omitted a ♮ on A in the newly written part. At number 2, the ♮ sign is clear in the top voice, but it is unclear to which note Clara might have referred. The G♮ at number 3 and 4 may provide a clue through its crossed out "sequential" passage of alternating upper/lower registers—the sequence reiterates the same harmony (E-flat major V^7). However, the flat and natural signs do not align on G, negating this premise. In the conclusion of the crossed-out part, both possibilities, G♭ and G♮, can be interpreted. At Number 5 one can see Clara's first attempt to continuously pen sequences, only to then break the sequence and rewrite it in half notes (see number 6), then go back to the previous measure to extend the staff lines and finalize her thought, situating half notes with moving quarter notes in the top voice.

Figure 17e. Goertzen's Critical Edition, Prelude no. 8, mm. 6-7



Goertzen's critical edition suggests a F at number 3 as shown in Figure 17e. It changes the harmonic meaning and sound. However, this F perhaps provides a smoother transition from the E♭ in m.

6 to the return to E♭ at the third beat of m. 7. Its applied diminished seventh chords work theoretically, embellishing the dominant chord at number 2. Overall, two things can be concluded from Clara Schumann's crossed out and newly written parts— her musical creative activity came to her spontaneously, and her compositional process must have caused the delays and omitted signs or symbols, which she then returned to edit later. Therefore, one has to carefully examine and see behind the music and through the written notation and symbols of her music to her mind.

[No. 9] Vorspiel zu Aufschwung

In the previous two preludes to Robert's works, Clara demonstrated a straightforward and literal depiction of the character and the mood of the original. She does so here again in a similar method, employing the first five notes, literally, from Robert's "Aufschwung" from *Fantasiestücke*, op. 12. Then, she uses the variant rhythmic group of the dotted eighth-sixteenth-eighth note motif to extend not only the sequence but also to build up tension, climbing to the first peak of the phrase.[80] In the meantime, the contour of the composite notes forming a vii$^{\circ 7}$ in each sequence foreshadow the subsequent allusive ii$^{\emptyset 7}$ appoggiatura by which the dominant is reinforced. The passage resolves with chains of parallel sixths in a descending F harmonic minor scale in mm. 3-4. When the tonic first occurs at m. 5, Clara then connects to Robert's "Aufschwung" motif from the lyrically driven B section (in VI, D-flat major). In his *Aufschwung*, the sections are clearly divided from one another with the use of figurations and key signatures. This particular melodic contoured line articulates the B section's character with sustained notes in the upper voice and broken chords with passing tone patterns in the lower voices. Clara disguises this melodic feature, using it as an intensifier to again reach the dominant at m. 9. Here, the special indication "F(olgende)" needs to be observed, as well as the instruction at the end of m. 23 as "Kürzerer Schlüss" where she intentionally created both longer and shorter versions of the prelude.

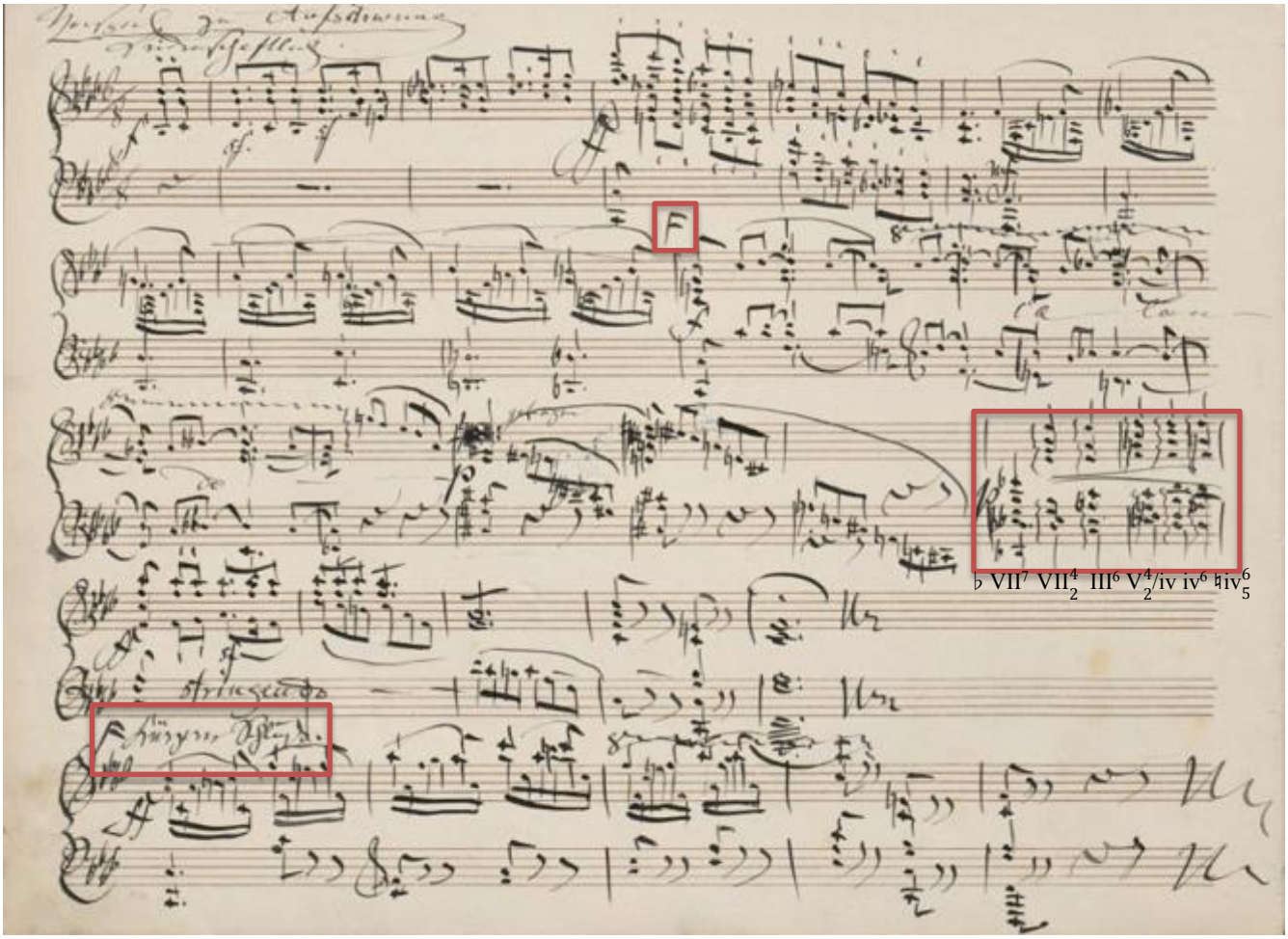
[80] Robert's "Scherzino" from *Albumblätter,* op. 124 displays many features that are similar to "Aufschwung," such as rhythmic variants, a lyrical section, the $\frac{6}{8}$ time signature, and the tempo marking *rasch*. It may be insightful to look into his earlier collections of miniatures in future studies.

The longer version evolves into a new “calando” section, in which she emphasizes the suspensions in the middle voice as an anticipated common tone of the following chords. In that, the suspensions and anticipated tones of the agitated figurations resemble the beginning of the piano accompaniment of Clara’s Lied "Er ist gekommen." After four descending sequences, a VI D-flat major chord is reached at m. 13, then Clara moves to an unexpected minor vi C-sharp minor marked “getragen,” which continues to dovetail into a VI/vi. The swaying motion of the harmony and rhythm are perpetuated by its overlocking descending broken chords in three octave spans, where the octave displacement is first emphasized as an expressive tool in Robert’s new theme in the C section (B-flat major) of “Aufschwung.” This “getragen” section in the prelude is centered on C♯, enharmonically translating into D♭ revolving around the submediant from VI (D-flat major at m. 13)-vi (C-sharp minor, m. 14)-VI/vi (A major, mm. 15-16), subsiding only at ♭VII^{7} E-flat major in m. 17. The following two measures of the bridge (VII$^{4}_{2}$-III^{6}-V$^{4}_{2}$/iv-iv^{6}-♮iv$^{6}_{5}$) as shown in Figure 18, are similarly nuanced arpeggiations resolving onto each other (like Tchaikovsky’s Piano Concerto no. 1 in B-flat Minor, op. 23, in the introductory theme at mm. 20-24). After the rapid harmonic changes from the bridge, there is a recurrence of the prelude's first motif and a dash through the final “stringendo” in the closing section.

On the other hand, the shorter version consists of two motivic sections—a beginning dotted rhythmic motif and the lyrical section of Robert’s composition, which Clara approaches as a continuing intensification building to the second climax. The shorter version starts the same as the longer version, but when a French $^{4}_{3}$ augmented chord is achieved at m. 8, rather than moving to the dominant, it directly carries onto the tonicized cadential point using the same motivic sequences from the second section. The "stringendo" does not appear in the closing section, as each motif escalates in a higher register, outlining the tonic triad F minor. Both versions are in the same dynamic range, reaching *ff* interchangeably, except the directional motion gravitates downward in the longer version versus upward in the second version. In fact, the shorter version is merely continuing the momentum from the second motivic section

beginning in m. 5 until the end. It may be that the longer version needs the extra indication of "stringendo" to facilitate Clara's expressive idea against the static weight of the right-hand repeated $\hat{1}$-$\hat{3}$ chords. On the other hand, the shorter version already is moving in an upward direction and thus does not necessarily require additional performance instructions.

Figure 18. Prelude no. 9

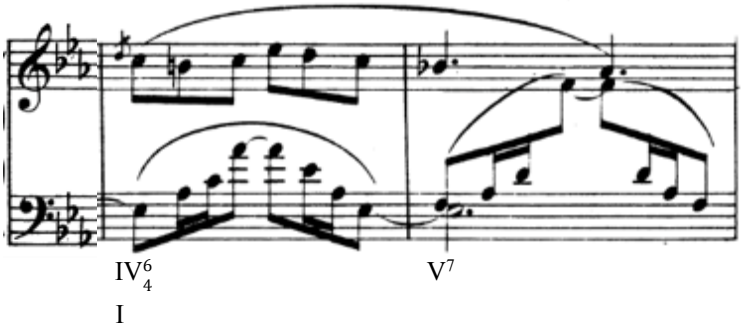


[No. 10] Vorspiel zu Schlummerlied. Andante

This is the last of Clara's preludes for Robert's compositions. The fragment of Robert's peculiar melodic motive from "Schlummerlied," *Albumblätter,* op. 124, which begins with the acciaccatura, is shown in Figure 19 and is akin to the motive in the recapitulation of the second movement of the Adagio in E-flat Major of the Symphony no. 4, op. 60 by his predecessor Beethoven. In Beethoven's Adagio, the theme is led by the first violin (m. 42) as well as the flute (m. 65) in a *cantabile* depicting the same

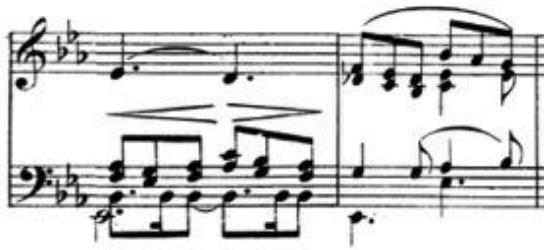
serene mood over a similar harmonic basis as Robert's "Schlummerlied" and thus, as Clara's prelude.

Figure 19. Robert Schumann, "Schlummerlied" from *Albumblätter,* op. 124, mm. 3-4



Clara lays out the same melodic line based on the first six-measure phrase of "Schlummerlied," yet omits the supporting bass rhythmic groups seen above in Figure 19. Instead, she replaces with its four-part choral writing with the $\hat{5}$-$\hat{1}$ ascent of the tenor voice over a tonicized pedal. The first part concludes at m. 9 with a quote—seen in the middle voices supported by the outer voice and the bass—from Robert's eight measure postlude to "Schlummerlied," as shown in Figure 19a. Not only is the quote a transposed fifth down from the prelude's melodic line at m. 3 (see Figure 19), but also the quote includes Clara's own addition of a E♮ in the neighboring tones in the middle voices, which creates three minor thirds and a major third that leads to another motif in m. 8 (see Figure 20). This resembles "Stänchen" from Schubert's *Schwanengesang*, D. 957, when a composite of parallel thirds in the vocal line and piano conclude the last two measures of two stanzas in the A section, "fürchte, Holde, nicht/ jedes weiche Herz."

Figure 19a. Schumann, "Schlummerlied" from *Albumblätter,* op. 124, mm. 94-95



In a point of departure from Robert's "Schlummerlied," the first phrase concludes with a

deceptive cadence in m. 9. Using the common tones of C-E♭, which derive from the deceptive cadence, Clara builds up the short bridge of the two sequences while the bass and the top outer voice both ascend $\hat{1}$-$\hat{5}$ in chromatic parallel thirds. When the tonic is reached and the recurrence of the theme emerges at m. 13, the motive is harmonized by a subdominant embellished by seventh chords in preparation for the final dominant pedal in m. 17, in which the top voice is transposed down a fourth in accordance with m. 3. Overall, Clara preserves the essential theme of Robert's "Schlummerlied" in her prelude, imbuing it with the character, mood, and at times with direct quotation, as well as using the recurrence of the theme as a cyclical element.

[No. 11] Allegretto

This prelude is not only the shortest prelude of all, twelve measures in length, but also one of the most lyrically written, a through-composed prelude. Its linear homophonic texture is achieved through the beginning sustaining top voice, while the rest of the voices are formed by the vertical chords that move in the same rhythm. Due to this, the "three-six voices moving together in syllabic declamatory movement" emphasizes such a choral texture as one of the elements of lyricism.[81] In the instance of Schubert's first *cantabile* movement from the Piano Sonata in G Major, D. 894, op. 78, it begins in vertical chords infused within the homophonic texture, resembling choral elements, which Josephine Li-Drin McGrath in her DMA document stylistically views as "gentle lyricism of the melodies, the lack of dramatic leaps, conjunct motion, range of pitch within SATB parameters set within homophonic texture."[82] These similarities can be found in Prelude no. 11.

The coexistent qualities in both vertical and horizontal spheres in this particular prelude can be rendered in terms of two harmonically tonicized divisions, mm. 1-6 and mm. 7-12. The actual content of

[81] Josephine Li-Drin McGrath, "Elements of Choral Textures, Voicings and Sonorities in the Late Piano Sonatas of Franz Schubert" (DMA Document, University of California, 2008), 33.

[82] Ibid. See also Su Yin Susanna, "Structure, Design, and Rhetoric: Schubert's Lyricism Reconsidered" (PhD Dissertation, University of Rochester, 2004), 218.

the prelude could be concluded at the first beat of m. 7, where it reaches the tonic. However, rather than concluding here, Clara lengthens the closing section by oscillating arpeggiated chords I-iv$^{6}_{\flat 3}$-V$^{4}_{3}$/ii-ii$^{\emptyset 6}_{5}$-I (as shown in Figure 20) while keeping the same root note of E-flat in the top soprano voice. It also resembles Liszt's commonality in his coloristic harmonic languages, I-iv-V^{7}-ii$^{\emptyset 9}$, where he uses "tonal shifts as routine elements of his harmonic 'painting' style to create tonal ambiguity or instability."[83] The first six measures of the prelude are centered on the tonic while the inner voices are treated as equally important to the soprano voice, because they create their own distinctive melodic gestures within the passive subordinate harmonies. Each vertical chord occurs simultaneously and demonstrates good voice leading technique through the descending stepwise motions of soprano voice and the bass line. The second part is another a great example of delayed final tonality as shown in the previous Preludes nos. 2 and 3.

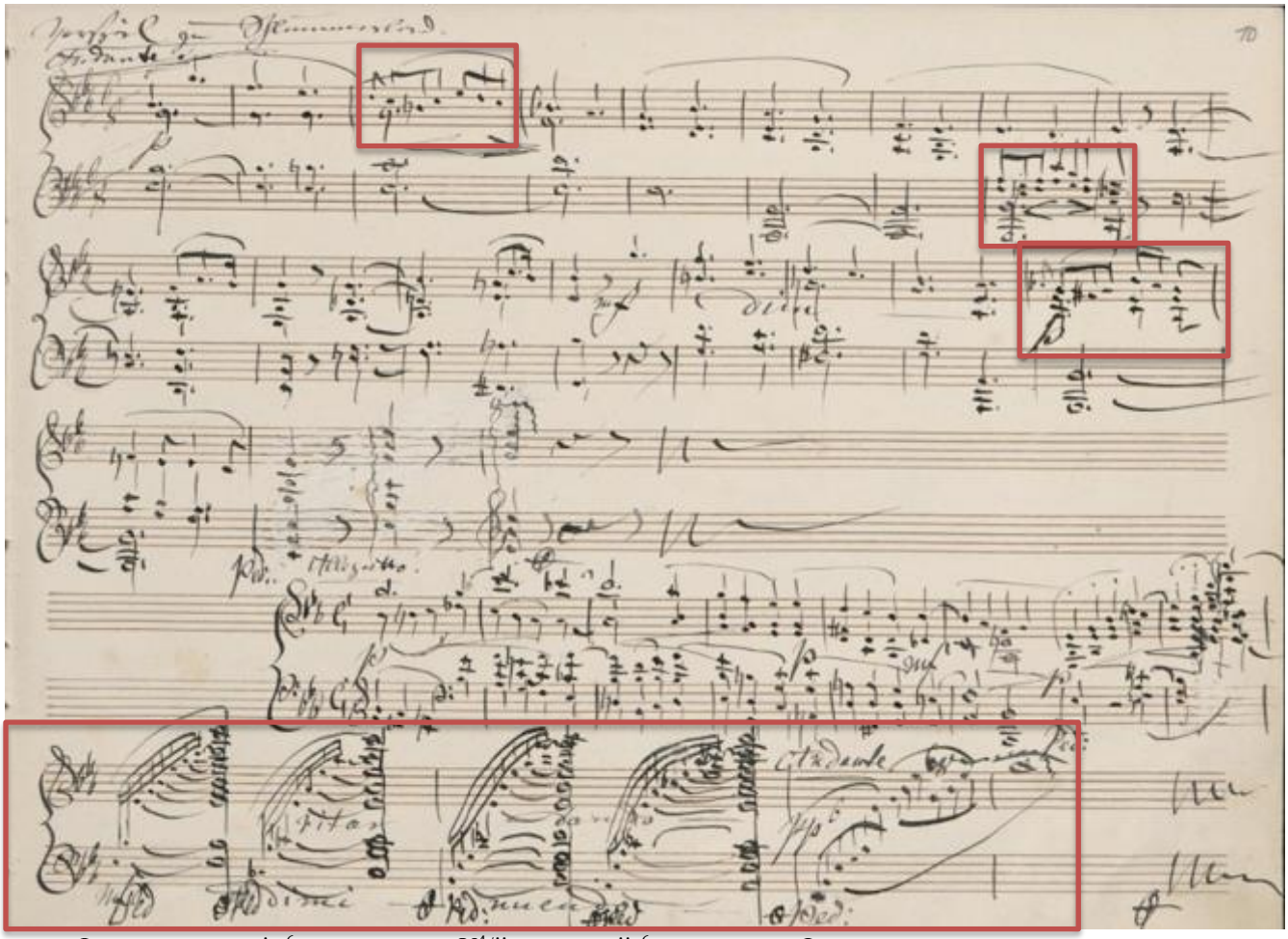
Not only does Clara utilize the commonality of the chords and tones to smooth out the active primary harmonies, but she also alters the diatonic chord. For example, the last chord of m. 7 should have been a ii$^{\emptyset 7}$. Yet, she employs a ii$^{\circ 7}$ in the right hand simultaneously. However, the 7th tone of the diminished ii^{7} is placed in the soprano voice, so it does not create an especially audible dissonance and resolves smoothly to the tonic in m. 8. In this way, harmonies become suitable and related to each other rather than causing an irrelevant leap or disjunctive motion to one another. When the third tonic is reached at m. 9, a iv is employed coloristically. Clara elaborates a little further here by a inserting secondary dominant chord to align the recurrent soprano voice's E-flat, which is one of Clara's considerate voice leading techniques. The tenor voice simultaneously moves by ascending minor 2nds to connect those chords as a unified melodic unit.[84] Also, she carefully indicates the tempo markings in

[83] Richard Bass, Heather de Savage, and Patricia Grimm, "Harmonic Text-Painting in Franz Liszt's Lieder," *Gamut Online Journal of the Music Theory Society of the Mid-Atlantic* 6, Iss. 1 (2013): 3, accessed March 18, 2019, https://trace.tennessee.edu/gamut/vol6/iss1/2/.

[84] Ibid., 6.

specific places. Here, she marks "Andante" at the end of the prelude in m. 11-12 after a ritardando in mm. 9-10.

Figure 20. Preludes nos. 10 and 11



As we have studied Wieck's preluding guidelines and examples prepared by his step-daughter Marie and son Alwin in chapter one, certain features were commonly considered. In preluding examples, the voicing of the chords was placed in neighboring tones and passing tones, and the use of tonicized pedal as well as his specific markings regarding pedaling and ritardandi were an integral part of his schema. Also, the addition of non-chord tones in realizing chords was a compositional option can be exercised in preluding. These features result in shaping melodious preluding in attempt to cultivate a beautiful tone under the guidance of good piano-like singing teacher" that pursues the finest taste, the

most profound sensibility and the most sensitive hearing, which are emphasized in his own treatise of *Piano und Gesang*.[85] On the other hand, Czerny systematically defined and categorized preluding into two subtypes of "short fantasies" and "elaborated" and even within the first subtype branches out into three subsets, a few chords, elaborate, and modulatory styles (see Table 1). Even for a short "fantasies" subtype, the prelude could be up to thirty-eight measures. Here, the key difference between simple and elaborate subtypes is found in the introduction that belongs to the following piece, in which the thematic materials and some of the modulations are included. Czerny also emphasized that the prelude be concluded on the dominant seventh chord of the following piece, so it connects.

As a result, Clara's particular four "introductory" preludes to Robert's works fit into Czerny's first subtype second "elaborate" subset. Both Clara and Czerny's preludes provide detailed markings such as tempo, expressive, articulation, except pedal marking, which Friedrich Wieck contributed. Yet, none of Clara's preludes ends on the dominant seventh chord as Czerny suggested but on the tonic—that comes from Czerny's first subtype first subset (see Table 1). As Clara's preludes are influenced by Wieck and Czerny, as a hybrid product, they are self-contained, and yet improvisatory. Among her preludes, some of the unique traits are apparent throughout: prolonged or delayed endings colored by the subdominant (nos. 2, 3, 11), plagal endings (nos. 4, 5, 6), detailed instructions (nos. 1, 5, 8), and cyclical symmetrical arch form (nos. 1, 4, 6, 10). Overall, Clara's general approach features a chordal but horizonal and homophonic texture with intermittent lyrical scalar transitional passages, and neighboring and passing tones generating stepwise motion.

[85] Wieck, *Piano und Gesang,* 44. "Drei Kleinigkeiten gehören zu einem guten Clavier-wie Gesangslehrer der feinste Geschmack, das tiefste Gefühl, und das zarteste Gehör."

CHAPTER TWO: PRELUDING STYLES OF SELECTED 20TH CENTURY PIANISTS-COMPOSERS

In the twentieth century, a few pianist-composers attempted to revive preluding in their live performances and have left their legacies through historical recordings. Josef Hofmann is one of the few who carried the preluding tradition fully and extensively in between and before pieces during his concerts. Several selected notable concerts are listed here: "The Golden Jubilee Concert" in Metropolitan Opera House, New York City, on November 28, 1937 as well as given in Philadelphia, April 4, 1938; and Carnegie Hall, New York City, on March 24, 1945. Another legendary pianist, Wilhelm Backhaus, is known to have created subtle preluding in relation to the pieces he programmed in the Kursaal Teatro Apollo in Lugano on June 11, 1953, and in his last recital at the Stiftskirche, Ossiach/Carinthia on June 28, 1969. The great improvisers, Vladimir Horowitz and György Cziffra, were among the most influential and extraordinary pianist-composers in twentieth century. However, there is no known evidence that they have provided improvised preludes or modulatory interludes during their concerts.[1] Vladimir Horowitz at the Grosser Musikvereinssaal in Vienna on May 31, 1987, and Louis Kentner in London in the 1960s did try brief preluding as a tool to check out or try out an instrument, even though their preluding did not necessarily relate to the following piece. However, Ferruccio Busoni and Carl Friedberg made an attempt to pair the composed pieces, particularly of Chopin, in terms of using carefully thought out motives from the previous piece.[2]

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[1] There are many known publicized interviews and rehearsal videos of Horowitz but the symposium for students at Recital Hall, University of Michigan that took place in October 1977 is the most suitable for my research. See also Horowitz as composer and transcriber under the website http://vladimirhorowitz.com/1_24_Compositions-Transcriptions.html. There are numerous concerts and studio recordings of Cziffra's independent improvisations, as well as improvisations on a theme, composition, or composer. His video recordings are invaluable and irreplaceable proof. See his videos under Op 106, "György Cziffra 1993 Home Movie improv on a theme from *La Traviata*" https://www.youtube.com/watch?v=18naZxGi0z8 ; under Pironet, "Cziffra - Grieg Improvisation on Peer Gynt" https://www.youtube.com/watch?v=jHRBk8FtvAs&index=14&list=PLcdVUsVAyrv3JPCzO8mJgcBMkUUgBIfs3; and his concert programs at https://sites.google.com/site/wudangrecordings/cziffra-gyoergy;

[2] Busoni in a studio recording in London on February 27, 1922, and one of the recital series of Friedberg at the Juilliard School of Music on July 24, 1951.

Leo Treitler's study, which uses recordings as a basis for research, is my model for utilizing what he calls "primary objects" (i.e., recorded performances) to transcribe the selected recordings in my document.[3] His main focus is on how the selected early twentieth-century recordings, particularly of Chopin's waltzes and mazurkas, are rendered compared to what is written in the scores. He further broadens the relationship between the score and the performance as he expresses the flexibilities according to a piece's musical history and scientific ways of reasoning, definite model "score" and "performance practice deviation" from it.[4] As there are not corresponding scores, i.e. "the text," to compare to (since preluding of the live performance recordings are not notated products,) my challenge is transferring these pre-recorded preludes into a text by transcribing "performance practice" into a notated score. There are three categories of the preluding styles: firstly, checking out the instruments at the beginning of the program (the more literal meaning of pre-luding); secondly, quotation and elements from the preceding to the following pieces; lastly, simple and elaborated successive chords. I will include each pianist-composers' selected recordings in alphabetical order, and I will provide tonal harmonic analysis, stylistic views, and the preluding category and styles of each piece.

First Category: Testing the Instrument

The first category is exemplified by Vladimir Horowitz (1903-1989) and Louis Kentner (1905-1987) who check out the instrument before their performances.[5] A television broadcast recital, given by Horowitz at the Grosser Musikvereinssaal, Vienna on May 31, 1987, "Vladimir Horowitz in Vienna" is

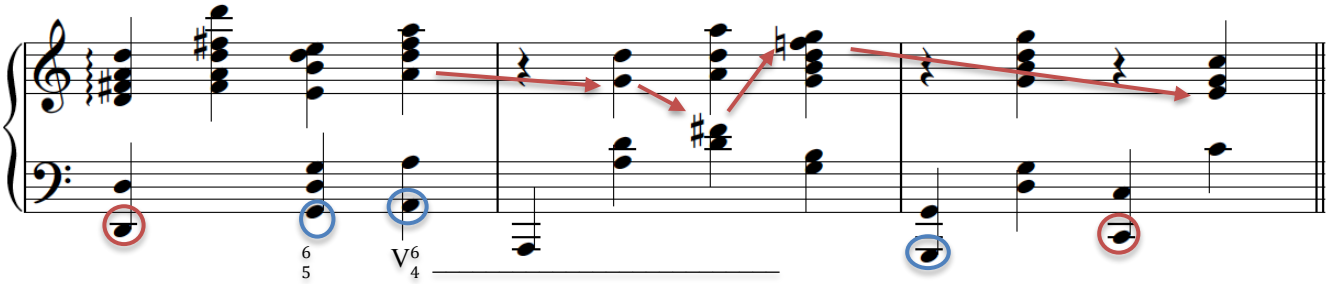
[3] Leo Treitler, "Early Recorded Performances of Chopin Waltzes and Mazurkas," in *Reflections on Musical Meaning and its Representations* (Indiana University Press, 2011), 84-103.

[4] Ibid.

[5] This practice of testing the instrument was described by Friedrich Wieck in his guidelines to preluding as found in his treatise *Piano und Gesang* in 1853.

now available on DVD.[6] Jed Distler comments briefly about Horowitz's preluding as "a few impromptu arpeggios set the stage for a sparkling," witty account of Mozart's D Major Rondo."

Figure 21. Transcription of Vladimir Horowitz's Preluding before the First Program, Mozart's Rondo in D Major, K. 485



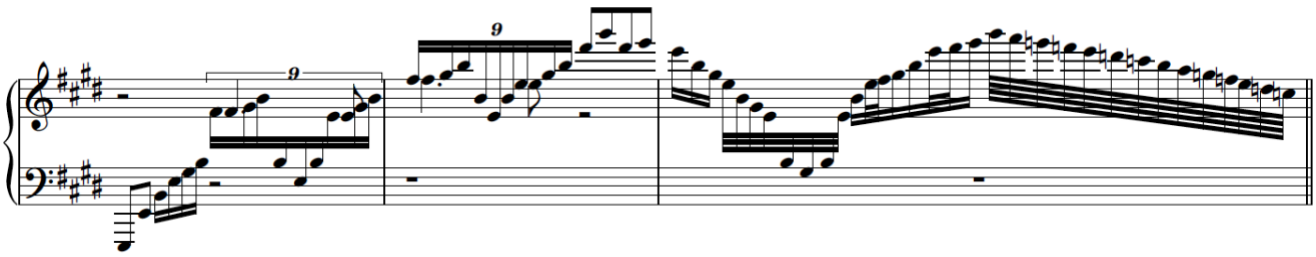
As shown in Figure 21, Horowitz first starts in D major. The red arrows in Figure 21 show how an inner voice pursues its own melodic course of stepwise motion (with some octave transference) while the bass rotates around the circle-of-fifths (A-D-G-C), producing a modulation from D major to C major. The tonal instability briefly suggests a free fantasy that fails to cohere around a single cadential point until opening up to the bland C major sonority in the end.

The video of Louis Kentner originates from a private archive.[7] Therefore, it is not available through the public domain nor can be obtained as an individual. Kentner starts his sets of Liszt's *Années de Pèlerinage* as follow: *Deuxième année* (Sposalizio, Il Penseroso, Après une lecture du Dante); *Troisième année* (Les jeux d'eaux a la Villa d'Este), Canzonetta del Salvator Rosa from *Deuxième année*, and Supplément: Venezia e Napoli (Gondoliera, Tarantella da Guillaume Louis Cottrau), as well as an encore, "La leggierezza," from the *Etudes de concert*, S. 144.

[6] Vladimir Horowitz, "Vladimir Horowitz in Vienna," Disc 4, *Vladimir Horowitz The Video Collection*, 6 DVDs, Directed by Brian Large and Allan Steckler, Sony Music Entertainment 88697873519, 2012. Horowitz prepared the same program for Amsterdam on May 24, Vienna on May 31, Berlin on June 7, and lastly in Hamburg on June 21, 1987.

[7] "Louis Kentner in recital plays Liszt Années de Pèlerinage (Italy, 2nd volume), London, 1960s," YouTube video, August 19, 2015, https://www.youtube.com/watch?v=qJuPLpNxSAU&feature=youtu.be

Figure 22. Louis Kentner's Preluding before the First Program, Liszt *Sposalizio*



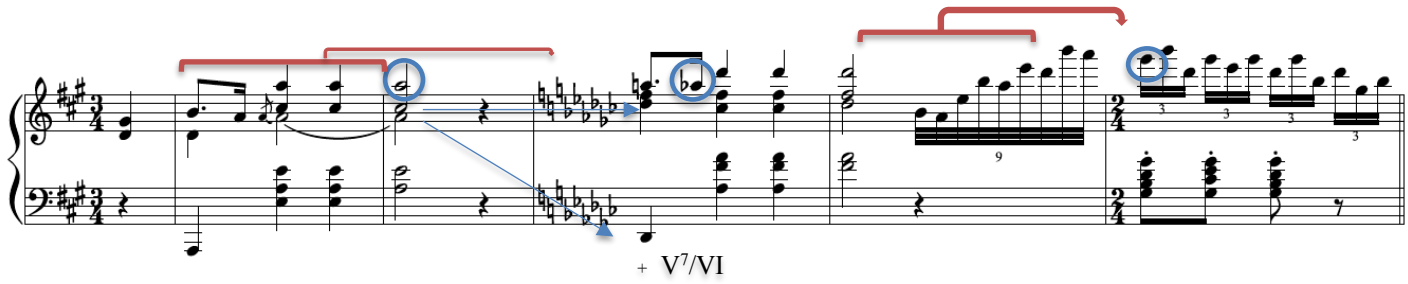
This video is great evidence of Kentner's methods of the first type of preluding, as shown in Figure 22. It starts with an E major tonic arpeggio, which is the key of the beginning of "Sposalizio," while melodically shaping the tonic triads coloring the suspension 2-1 in each registration. After reaching five octave spans, he uses a glissando played with the thumb to descend two octaves from the high B6 to C5, which he perhaps did to check the evenness of the actual keys. Even the carefree white-key glissando seems to fit in this preluding, as the beginning note of the *Sposalizio* is B, an adjacent note to C.

Second Category: Quotation

The second category applies to the direct or indirect transpositions of the preceding and following of the piece or inter-quotation by the same composer. Previously discussed examples of this include Clara's four preludes linked to works by Robert Schumann (see the discussion on preludes nos. 2, 6, 9, and 10). Ferruccio (Dante Michelangelo Benvenuto) Busoni (1866-1924) contributed to this style through the studio recording, now available as a compact disc of compilations of Busoni in London on a Bechstein piano on February 27, 1922; with his two students, Rosamond Ley on December 18, 1942; as well as Egon Petri with Hans Rosbaud on June 22, 1932.[8] Among Busoni's recorded program in 1922, there is only preluding attempted in relation to its rhythmic motif from Chopin's Prelude in A Major, op. 28, no. 7 to the following piece, the Etude in G-flat Major, op. 10, no. 5.

[8] Ferruccio Busoni, *Busoni and his Legacy: Piano Recordings by Busoni, Ley, Petri*, Arbiter 134 ADD. CD. 2002.

Figure 23. Ferruccio Busoni's Preluding between Chopin's Prelude in A Major, op. 28, no. 7 and Etude in G-flat Major, op. 10, no. 5



As shown in Figure 23, Busoni simply transformed the last two-measure motive of the Prelude in A Major while retaining the root (A) and the third (C#/D ♭) as common tones. He did not directly modulate from the last note to the following piece but rather used the upper voice's A as a suspension that resolves to A ♭ , the fifth of the V^7/VI chord. He then layered again with a little linkage of a motivic gesture borrowed from the following piece, thus creating a bridge from the previous prelude to the following etude.

A famous nineteenth-century pianist, composer, conductor, Hans (Guido) Freiherr von Bülow (1830-1894), Friedrich Wieck's student and Liszt's son-in-law, was also known for preluding in this style. He belongs to this chapter as the direct and indirect predecessor contributor of such style. The following two reviews provide important evidence. R. Allen Lott described von Bülow's preluding style in the article, "'A Continuous Trance': Hans von Bülow's Tour of America" in *The Journal of Musicology* as follows:

> Although von Bülow did not program his own works, he marginally retained the dying art of improvisation by preluding extemporaneously before a piece or joining two different selections with excerpts from them or other works.[9]

Henry Edward Krehbiel reviewed in *New-York Daily Tribune*, Sunday, October 20, 1907 an upcoming performance of the selected repertoires of Ignace Jan Paderewski. In that, the reviewer recollected thirty

[9] R. Allen Lott, "A Continuous Trance": Hans von Bülow's Tour of America," *Journal of Musicology* 12, no. 4 (Autumn 1994): 533, accessed August 15, 2015, http://www.jstor.org/stable/763974. Footnote no. 23 provides further musical examples.

years ago (ca. 1877) of Hans von Bülow, in his first visit to America, a preluding before Beethoven's Moonlight sonata, as Paderewski will include the other "Quasi una fantasia" in E-flat Major, op. 27. no. 1, which is a rare repertoire in a "virtuoso's scheme" according to the reviewer (Paderewski was expected to perform this sonata in Carnegie Hall for November 2 and Beethoven's Piano Concerto No. 5 on December 5, 1907). The review demonstrates how von Bülow quoted in blending the two works in the same E-flat major key scheme, as well as pairing it to the op. 27 "Fantasia" set:

> Before beginning his (von Bülow) programme he fell to preluding and before he finished he had played, besides, his furtive and fugacious fancies, the cadenza from the E-flat Concerto of Beethoven and this sonata (E-flat Major).[10]

However, as E-flat major to C-sharp minor has less resemblance, von Bülow must have used it skillfully to evoke the mood and character, passing to the keys. The appendix from *The Piano Master Classes of Hans von Bülow* provides valuable musical examples on how Bülow connected in relation to the preceding and following pieces of the Beethoven piano sonatas.[11] There are two kinds of preludes within his unique style: 1) the direct motivic transposition that Busoni also used (See Figure 23), e.g. the last two measures of the Beethoven's Piano Sonata opp. 14, no. 1 in E major to no. 2 in G major, using the chromatic passing tones, A# to B and C# to D to transpose V-I; the last three measures of the Sonata, op. 101 in A major to op. 106 in B-flat major, are transposed from tonic chords in A major, retaining its root note A to use as a pivot of the third note A of V^7 (F, A, C, E ♭) in B-flat major; 2) the transposed inter-quotation among the works of the same composer, e.g. four introductory measures of op. 78 in F-sharp major before op. 110 in A-flat major, both are in *cantabile* and only the third note

[10] Henry Edward Krehbiel, "Ignace Paderewski: Pianist's Seventh Visit to America Promises Well," Timely Musical Comments, *New-York Daily Tribune*, October 20, 1907, Vol. LXVII (67), accessed January 9, 2019, https://www.newspapers.com/image/471160119.

[11] Richard Louis Zimdars, "Appendix," in *The Piano Master Classes of Hans von Bulow: Two Participants' Accounts* (Bloomington: Indiana University Press, 1993), 135. This book is a valuable English translated edition of Theodor Pfeiffer's *Studien bei Hans von Bulow* of 1894 and its supplement of José Vianna da Motta in 1896, Pfeiffer in the summer months of 1884-1886 and da Motta in May and June of 1887 were observed in Bülow's piano master classes at Raff Conservatory Frankfurt-am-Main. According to the introduction in page 3, da Motta often played duo recitals with Busoni and he played Mozart's Piano Concerto in E-flat Major under the baton of Busoni in Berlin, 1913.

(E ♭ -C) apart which forms a triad of the A-flat major in melodic connection to op. 110; and last, the first measure of op. 13 in C minor before op. 111 in C minor, in which the same heavy texture, the rhythmic feature, and harmonic chord progression i-vii^{o}/V -V in op. 13 resemble to op. 111. As there is no evidence at which beat von Bülow went off of the first measure from op. 13 to op. 111, there can be various linkage points. I suggest the diminished chords as a point of departure to op. 111 or the first measures of Beethoven's Prelude in F minor, WoO 55 to Sonata in F minor, op. 2, no. 1.[12] The first presumption is to connect the right-hand lead-in of the prelude to the sonata. Thus, the first measure (beat 1-4) in the prelude connects to the beginning note, C, in the right hand smoothly to the sonata. The second possibility is the longer version of the m. 1 to the beginning of m. 5 of the prelude to the sonata, which characterizes the swaying keys of i-V^{6}_{5}-iv^{6}-V^{7}-I, embellished by vii$^{\circ}$ as a part of a descending bassline, and depicts the driven *Mannheim* rocket motif as the sonata's primary theme sways back and forth i-V^{7}-i-vii$^{\circ 6}$-i^{6}-ii$^{\circ 6}$ until it reaches a half cadence at m. 8.

Lastly, Carl Rudolph Hermann Friedberg (1872-1955) left important evidence through the two compact discs— both studio and live recordings of all pieces from the Zodiac sessions on April 28 and May 28, 1953 and some from the live broadcast of the recital at the Juilliard School of Music on August 2, 1949 and July 24, 1951.[13] The two liner notes, "Carl Friedberg: Artist and Teacher" by Barbara Holmquest and "Producer's Note" by Donald Manildi are an extremely useful resource in terms of Carl Friedberg's background as student of Clara Schumann, as well as the genesis of further information for the remastered discs.[14] The recording includes, unlike other pianist-composers, Friedberg's own three

[12] There is no clear direction as the reference mentions the plural form of measure, thus, there could be two possible linkage points.

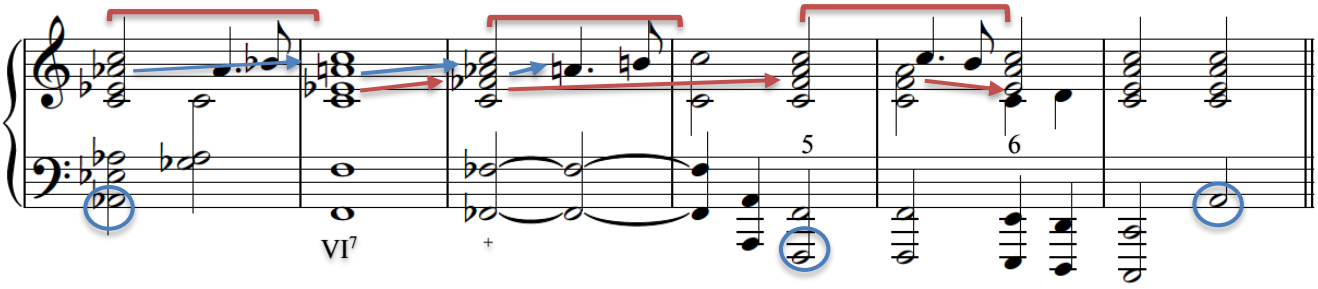
[13] Carl Friedberg, *The Brahms/Schumann Tradition*, Marston 52015-2. 2 CDs. 2003. See also Julia Smith, *Master Pianist: the Career and Teaching of Carl Friedberg* (New York: Philosophical Library, 1963), 157.

[14] Barbara Holmquest, *The Brahms/Schumann Tradition*, 6, 8, 9. See also Julia Smith, *Master Pianist: the Career and Teaching of Carl Friedberg*, 11, where she.suggests that Friedberg first studied four years of piano with James Kwast from 1883/1884 and composition with Iwan Knorr, then, with Clara for one or two years from 1887 in Hoch Conservatory, Frankfurt, as well as at her residence, then lastly Johannes Brahms.

improvisations from Zodiac sessions and another improvisation called, “Remembrance” from the recital provided by private recording.

There is one preluding presented in the recording between Chopin’s Nocturne in A-flat Major, op. 32, no. 2 to the Waltz in A Minor, op. 34, no. 2 as a part of the recital on July 24, 1951 at Juilliard School of Music. It is noteworthy, as it resembles the continuous motivic transposition style that of von Bülow (with whom Friedberg had a great impression on his performance on Brahms' B-flat Major Piano Concerto, of which he played and conducted at the piano in Frankfurt in 1884).[15]

Figure 24. Carl Friedberg’s Preluding between Chopin’s Nocturne in A-flat Major, op. 32, no. 2 to the Waltz in A Minor, op. 34, no. 2



As shown in Figure 24, Friedberg uses a motive from the last two measures, a technique that we saw Busoni explore in Figure 23. Chopin had utilized this motive as a prelude and a postlude in his A-flat major nocturne, and Friedberg uses it again to begin preluding in A-flat major, the key the audience had just heard. Then, instead of progressing to IV as Chopin did, Friedberg teasingly hints at IV by adding a seventh (G ♭) in the bass but then thwarts expectations by passing to a new dominant seventh built on F. This progression is familiar from its occurrences in Beethoven’s Piano Concerto No. 4 (the orchestral entrance in m. 6) as well as the canonic last movement of Mozart’s String Quartet, K. 575 (m. 168).

In Friedberg’s preluding, the bass line continues to descend to F ♭ (E) instead of resolving onto B-flat minor, resulting an leading tone upper neighbor tone “chromatic drift” while the augmented triad becomes a momentary pivot chord, as if he were arriving at a dominant. Instead, he cancels the A ♭ right away by stepping up to A natural, a move that strengthens the pull to the following piece’s key of

[15] Smith, 8.

A minor. Then, rather than moving onto A minor directly or its dominant, E major, it dwells on F major (VI) at m. 4, only the second stable sonority since the beginning A-flat major chord. Here, as observed previously in Czerny's bold modulations in the first "short fantasy" subtype third "modulatory" subset (see Figure 6), the move from F major to A minor implies a *leittonwechselklang*, or "leading tone exchange chord" relationship. Yet, again, the harmony does not fully resolve until the final root-position A minor. Overall, the bass line moves in a stepwise motion while the top voice adds a melodic and rhythmic layer derived from the nocturne (C-A ♭ -B ♭ -C). Throughout Friedberg's preluding, the upper voice maintains an undulating presence around the note C. Meanwhile, the tiny voice-leading movements in all voices create a chromatic drift that suggests aimlessness or an image of sleepwalking, which assimilates in the works of Chopin's Prelude op. 28, no. 4 and Schoenberg's *Orchesterstücke*, op. 16, no. 3. Friedberg has prepared the audience for the solemn and dark mood of the following waltz.

Friedberg and Busoni both had difficulties capturing the inspiration of preluding while producing a recording, which requires the editing process and certain circumstances to consider, besides the actual playing. In Julia Smith's *Master Pianist: The Career and Teaching of Carl Friedberg*, Donald Manildi states that "Friedberg was never satisfied with the sound of the piano even at best as it was reproduced on recordings. A far more important reason is that he did not wish to have his conception of a given work forever stamped by one set, or a fixed interpretation achieved in a recording session. For him, art existed as the sublime improvisation of an intensive mood which must always remain variable and flexible."[16] Busoni also complained about the limited circumstances of the recording process to his wife, Gerda Sjostrand, and his manager, John Tillett, especially the repetition of the pieces in the recording process and the uncomfortable conditions of the piano, stool, and the room.[17]

Third Category: Free Crossover in Simple and Elaborated Chords

[16] Donald Manildi, *The Brahms/Schumann Tradition*, 11. See also Smith, 117-118.

[17] Allan Evans, the liner notes in *Busoni and his Legacy*, 3-4.

The last category is a common type that blends freely crossover of the previous two categories of checking out and transposing quotation, in a simple and elaborated successive chords. This category belongs to similar but unique style in the group of pianist-composers: Wilhelm Backhaus, Josef Hofmann, Dinu Lipatti, and Ignace Jan Paderewski. Wilhelm Backhaus (1884-1969), a student of pianist-composers Alois Reckendorf, Salomon Jadassohn (who had studied with Ignaz Moscheles and Franz Liszt; his students included Edvard Grieg and Ferruccio Busoni), and Eugene d'Albert (also a student of Liszt). One of Backhaus teachers, Jadassohn, left a second edition of his previously published treatise with the practical examples in 1902, "Die Kunst zu modulieren und zu präludieren" of which the last chapter specifically focuses on preluding and interluding.[18] Jadassohn defines preluding as "an informal sequence of chords which, without possessing any particular musical form, have the sole purpose of familiarizing us with the key in which a subsequent piece of music moves, teach us to prepare for it and establish it."[19]

Among the three available recordings of preluding by Wilhelm Backhaus, each of them characterizes in its own value, however, I will only observe two of them in chronological order. In the first recording, two of Wilhelm Backhaus's recitals given in Kursaal Teatro Apollo in Lugano were broadcasted by Radio della Svizzera Italiana/Rete 2. The first recital on May 18, 1960 consists of the works of Haydn and Beethoven and the other on June 11, 1953 of Chopin sets.[20] As Piero Rattalino states in the liner notes, "Wilhelm Backhaus, or the musical science transfigured into naturalness" of *breve preludiare*, Rattalino briefly defines this brief or short preluding as Backhaus' kind way of asking

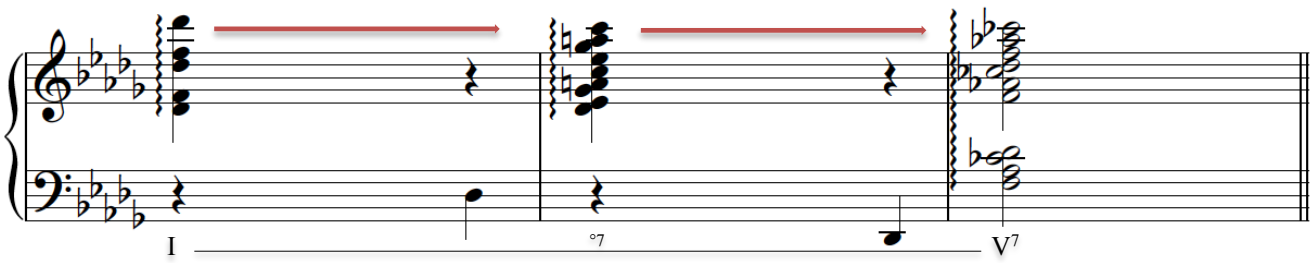
[18] Salomon Jadassohn, "Die Kunst zu modulieren und zu präludieren: ein praktischer Beitrag zur Harmonielehre in Stufenweise Geordnetem Lehrgange," Zweite Auflage (Leipzig: Breitkopf & Härtel), 1902. See his forward and introduction where Jadassohn references his first edition of "Lehrbuch der Harmonie."

[19] Jadassohn, 176-177. Here informal "ungezwungener" refers to the free style of preluding, such as arpeggios, a consequence of arpeggiated harmonies, 183. Jadassohn defined preluding and interludes separately in his edition. He views the interlude as a "further modulation in which beginning with the key of the preceding piece of music and gradually leading to the key of the following," see 182.

[20] Wilhelm Backhaus, *Haydn Beethoven Chopin*, Aura AUR 119-2 ADD, Edimedia srl. Italy, CD, 1999.

the audience for silence, the silence the musical tempo derives from, which substitutes real tempo.[21] Not only did his preluding bring the silence of the audience, but also his component of preluding carried through the actual composition. Three preludings are attempted in the Chopin sets of the second recital between the Chopin Etudes opp. 25, no. 8 in D-flat Major and no. 9 "Butterfly" Etude in G-flat Major; Etude op. 10, no. 5 in G-flat Major and Nocturne in D-flat Major, op. 27, no. 2; and "Grande Valse Brillante" Waltz in E-flat Major, op. 18.

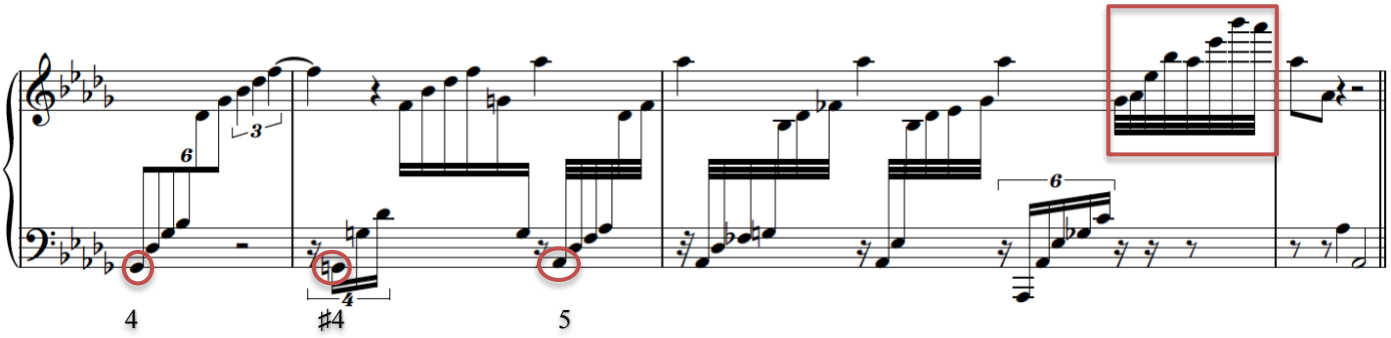
Figure 25. Wilhelm Backhaus' Preluding on Chopin's Etudes opp. 25 between Etude no. 8 in D-flat Major and the "Butterfly" Etude in G-flat Major, no. 9



A simple successive-chords preluding begins where the previous piece had left off—in the tonic, D-flat major, which is the dominant of G-flat major, as shown in Figure 25. Backhaus embellishes this transitory bridge by alternating arpeggiated chords, the top voice descends in stepwise passing tones (D ♭ - C♮- C ♭) in a higher registration, with a single note in the bass, D ♭ , serving as a dominant pedal. The arpeggiated chords already include a pedal point over D ♭ , and yet, by adding the low pedal note, Backhaus sets the additional tone and mood of the following piece, a technique that Clara Schumann also used in her Prelude no. 3 (see Figure 10).

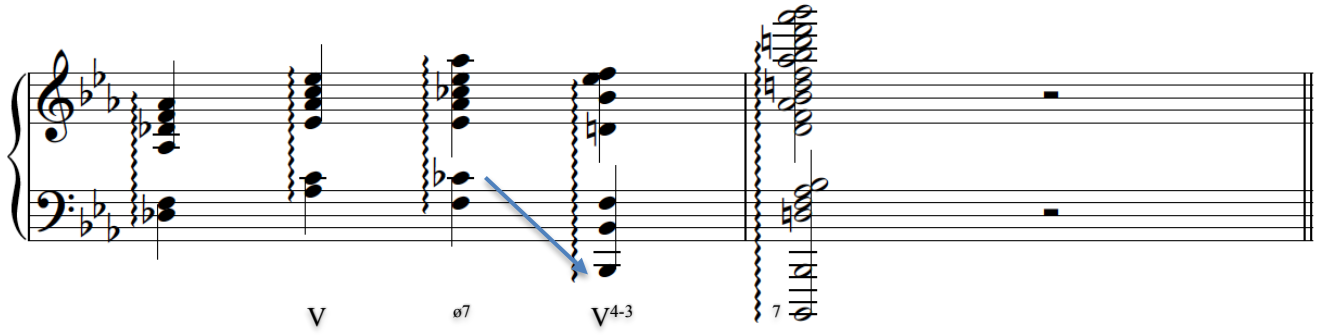
[21] Backhaus, liner notes by Piero Rattalino (trans. Eric Siegel), *Haydn Beethoven Chopin*, 4.

Figure 26. Backhaus' Preluding between Chopin's "Black Key" Etude in G-flat Major, op. 10, no. 5, and the Nocturne in D-flat Major, op. 27, no. 2



In contrast, the second preluding represents the elaborated style as shown in Figure 26. The preluding starts in G-flat Major where the preceding tonic ended; it ends with an added 7th note, G-flat major seventh chord, by way of a prolongation. Backhaus then uses three ascending stepwise passing tones (G ♭ -G♮ -A ♭) to layer each arpeggiated sequence of the common tone of A ♭ of the dominant pedal. This layer not only intensifies the momentum of the pre-cadential area (V^6_4-♮iv°-ii) but also brings the top voice's chiming-bell effect to set the mood for the following nocturne. When he reaches the dominant, Backhaus tapers off with the melodic-rhythmic motif from the preceding piece, the "Black Key" etude. (See also Busoni's motivic gesture of the "Black Key" in Figure 23.)

Figure 27. Backhaus' Preluding between Chopin's Nocturne in D-flat Major, op. 27, no. 2 and the "Grande Valse Brillante" in E-flat Major, op. 18



In his transition from the nocturne to the waltz, shown in Figure 27, Backhaus begins on the tonic chord in D-flat major, the key of the previous work and bVII in E-flat major, the tonic of his next piece. In these five successive arpeggiated chords, Backhaus does not employ stepwise passing tones, but rather uses the composite tones of a D-flat major triad—D ♭ , A ♭ , F—in the bassline. In that, it sets up a

relationship of two perfect fifths a third apart: D ♭ to A ♭ (chords 1 and 2) and F to B ♭ (chords 3 and 4). Even though this preluding sounds like simple arpeggiated chords, the transcription of the chords itself is challenging as each hand overlaps in the same registration zones; particularly the last chord expands into seven octaves.

The next three preludings (Figure 28-30) are from Backhaus' last concert, which was given in Stiftskirche, Ossiach/Carinthia on June 28, 1969. Recorded seven days before his death, the concert was entitled *The Last Recital-Ossiach*, and its remastering on a compact disc by Decca preserves Backhaus' subtle preluding style.[22] He initiates with preluding at the beginning of each part of the program.

Figure 28. Backhaus' Preluding before Mozart's Piano Sonata in A Major, K. 331

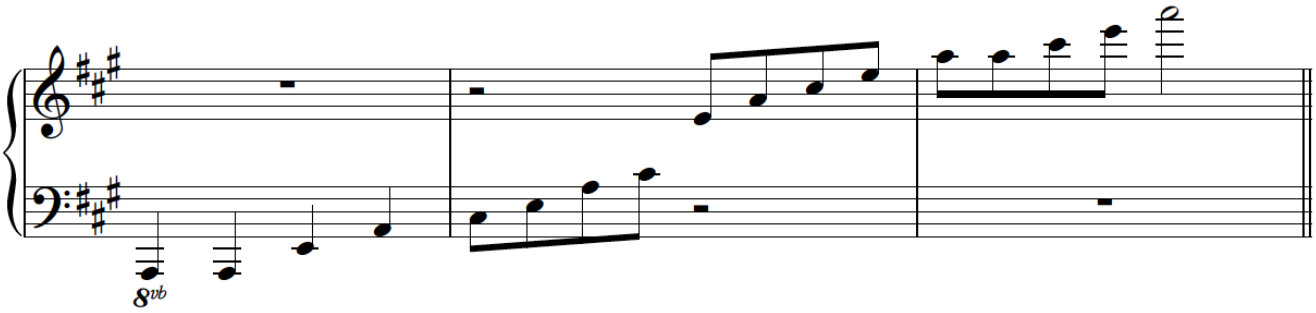
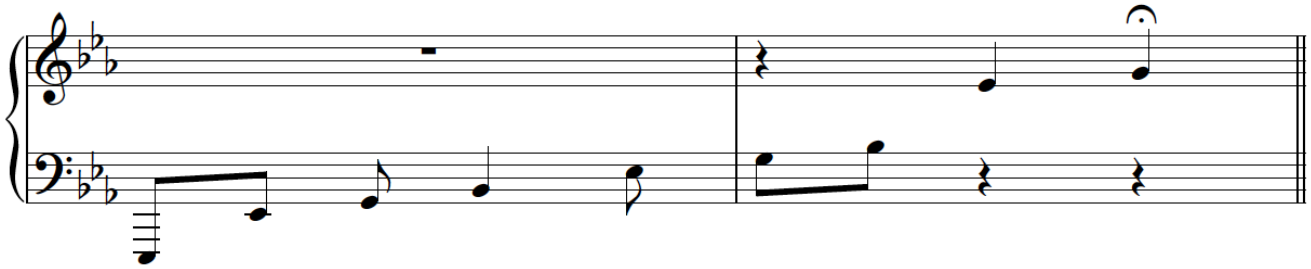


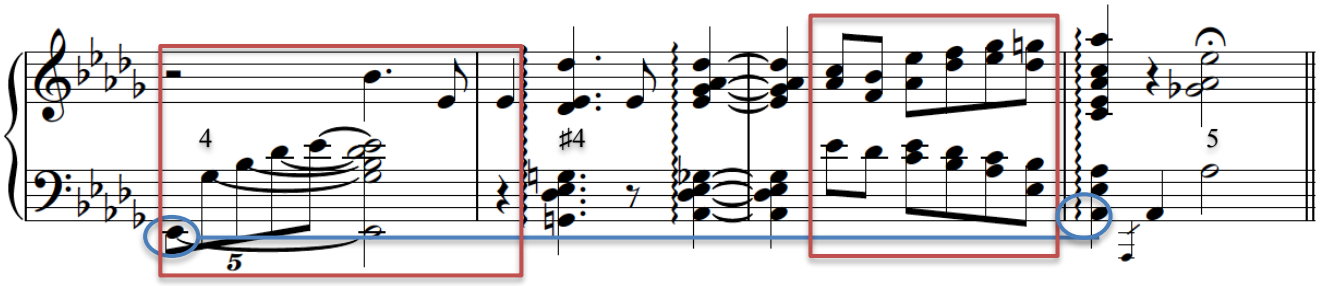
Figure 29. Backhaus's Preluding before Beethoven's Piano Sonata in E-flat Major, op. 31, no. 3



[22] Backhaus, *The Last Recital-Ossiach, 28 June 1969*, Ermitage ERM 187-2 ADD, Decca 455 -48-2, London, CD, 1996. His complete program consists of Mozart's Piano Sonata in A Major, K. 331; Beethoven's "Waldstein" Piano Sonata in C Major, op. 53; Schubert's Impromptu in A-flat Major, op. 142, no. 2; Beethoven's Piano Sonata in E-flat Major op. 31, no. 3; Schumann's "Des Abends" and "Warum" from *Fantasiestücke*, op. 12; and Schubert's Impromptu in A-flat Major, op. 142, no. 2.

The first preluding style begins with simple root-position arpeggiated chords in the following keys: A major before Mozart's Piano Sonata, K. 331 (Figure 28), and E-flat major before Beethoven's Piano Sonata op. 31, no. 3 (Figure 29).

Figure 30. Backhaus' Replacement Prelude of the Third Movement from Beethoven's Piano Sonata op. 31, no. 3 to Schumann's "Des Abends" from *Fantasiestücke*, op. 12



A set of Robert Schumann's *Fantasiestücke*, op. 12 was announced as a replacement for the last movement of the Beethoven due to Backhaus' illness at the time of the concert.[23] As shown in the red boxes in Figure 30, this particular preluding blends the elongated rhythm of the reminiscence motif from the first movement of Beethoven's op. 31, no. 3 (cf. the dotted eighth note with the sixteenth note in Beethoven) and the four-part chorale texture from the same work's third movement while simultaneously evoking the mood of the following piece, Schumann's *Des Abends*. Backhaus begins on an E ♭ in the bass, where it was left at the conclusion of Beethoven's third movement, and elaborates on the pedal points of E ♭ and A ♭ by adding ascent $\hat{4}$ to $\hat{5}$. In the penultimate measure, his ascent through Eb, F, G ♭ , G, and A ♭ heighten our anticipation of the dominant of *Des Abends*.

A student of Moritz Moszkowski and Anton Rubinstein, Josef (Casimir) Hofmann (1876-1957) left his legacy through the live and studio recordings from commercial (1904-1924), test, telephone hour, as well as, by the music lovers.[24] Stephen Husarik has investigated Josef Hofmann's performances

[23] The announcement of the German translation into English is in Appendix II.

[24] Josef Hofmann, *The Complete Josef Hofmann Vol. 5: Solo Recordings (1935-1948)*, Marston 52004-2 ADD, 2CDs, USA, 1997. See the detailed information on the recordings in the liner notes provided by Harold C. Schoenberg, Gregor Benko, and Ward Marston, 6-9.

including preludings in his PhD dissertation entitled, "Josef Hofmann (1876-1957), The Composer and Pianist, with an Analysis of Available Reproductions of His Performances" in 1983. Husarick defines Hofmann's preluding as "short musical thoughts and vignettes that offer the opportunity for display of his original ideas between formal parts of the recital program."[25] He further discusses Hofmann's preluding style as what Czerny instructed in his *Complete Theoretical-Practical Pianoforte School*, op. 500, "in playing in public, a long prelude is by no means appropriate; a few soft chords are sufficient in this case, just enough to establish before-hand the key which is to follow."[26]

Husarik has provided the extensive preluding transcriptions of "Golden Jubilee Concert" on November 28, 1937 with Curtis Orchestra under the direction of Fritz Reiner in Metropolitan Opera House, NY (International Piano Library IPL 5001) and "The Casimir Hall Recitals" on April 7, 1938 at Curtis Institute of Music (International Piano Library IPL 5008, as well as some excerpts by Veritas Records VM 101 are referenced). Frank Cooper states the following in his expression of preluding in *The Golden Jubilee Concert*:

> Can there be an experience initially bewildering for a modern pianist than that of hearing Josef Hofmann play Chopin? His modulatory musings before each piece often raise eyebrows when heard today, though such procedures (long a part of performance tradition) help the artist to rid himself and his audience of extraneous noises and prepare to listen again.[27]

The first part of the Golden Jubilee Concert— a celebration of Hofmann's fiftieth year of his American debut—consists of the *Academic Festival Overture* by Brahms, an introduction speech by Walter Damrosch, a Piano Concerto in D Minor by A. Rubinstein. After the intermission, Hofmann's first preluding starts before he plays the set of Chopin: [preluding] Ballade no. 1 in G Minor, op. 23, [preluding] Nocturne in E-flat Major, op. 9, no. 2, Waltz in A-flat Major, op. 42, preluding (Hofmann

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[25] Stephen Husarik, "Josef Hofmann (1876-1957), The Composer and Pianist, with an Analysis of Available Reproductions of His Performances" (PhD diss., University of Iowa, 1983), 31.

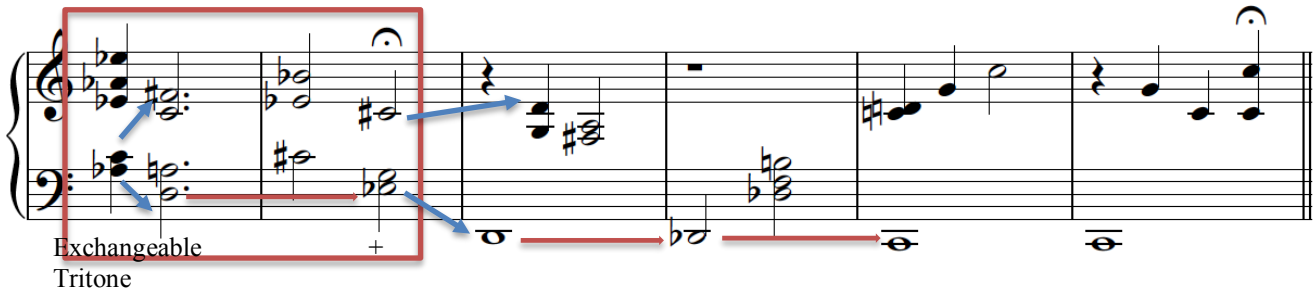
[26] Ibid., 43. See no. 13 from Czerny's *Complete Theoretical and Practical Piano Forte School*, op. 500, Vol. 3, 123.

[27] Hofmann, *The Complete Josef Homann, Vol. 2: The Golden Jubilee Concert*, Vai Audio VAIA/IPA 1020-2, New York, 2CDs, 1992.

prelude no. 1 provided and numbered by Husarik), *Andante Spianato and Grande Polonaise*, op. 22, Nocturne in F-sharp Major, op. 15, no. 2, Waltz in D-flat Major, op. 64, no. 1, Preluding (Hofmann prelude no. 2) Etude in G-flat Major, op. 25, no. 9, Preluding (Hofmann prelude no. 3) *Berceuse* in D-flat Major, op. 57, [Preluding] *Chromaticon* for Piano and Orchestra by Hofmann himself.

As inserting encore pieces between numbers on the printed program, during the intermission, and at the end of the scheduled program were typical for Hofmann,[28] Hofmann had his encores at the end of the scheduled program. The following four encore pieces are as follows: preluding (Hofmann prelude no. 4) Spinning Song by Mendelssohn, preluding (Hofmann prelude no. 5) Prelude in G Minor, op. 23, no. 5 by Rachmaninoff, preluding (Hofmann prelude no. 6) Turkish March from "The Ruins of Athens" by Beethoven-Rubinstein, preluding (Hofmann Prelude no. 7) Caprice Espagnole, op. 37 by Moszkowski.

Figure 31. Josef Hofmann's Preluding before Chopin's Ballade no. 1 in G Minor, op. 23



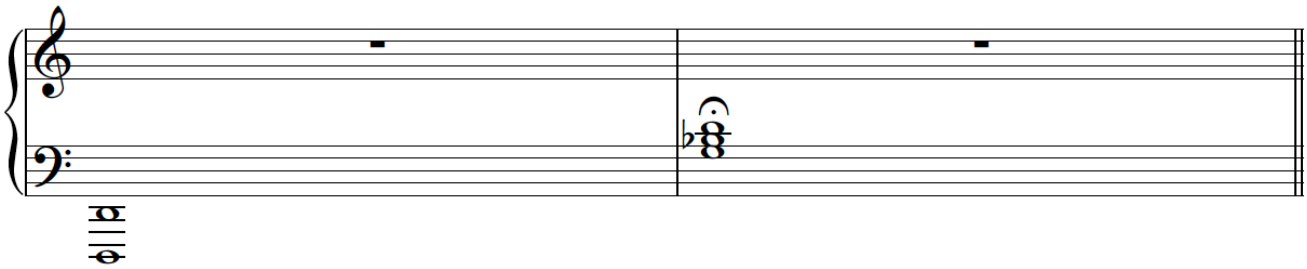
I am going to provide only three preludings that were omitted (indicated by the square brackets in the above program list) from the "The Golden Jubilee Concert" in Husarik's dissertation.[29] After the Piano Concerto in D Minor by Rubinstein, Hofmann begins his second part of the solo program. As shown in Figure 31, the preluding before Chopin ballade no. 1 combines the first category of the prelude "checking out the instrument" as no correlated key is directly related to the preceding or the following piece, and the second category of the motivic transposition. The beginning is reminiscent of the rhythmic motif from the first movement of the concerto which is implicitly linked, and the first two

[28] Husarik, 19.

[29] Ibid., 32-36.

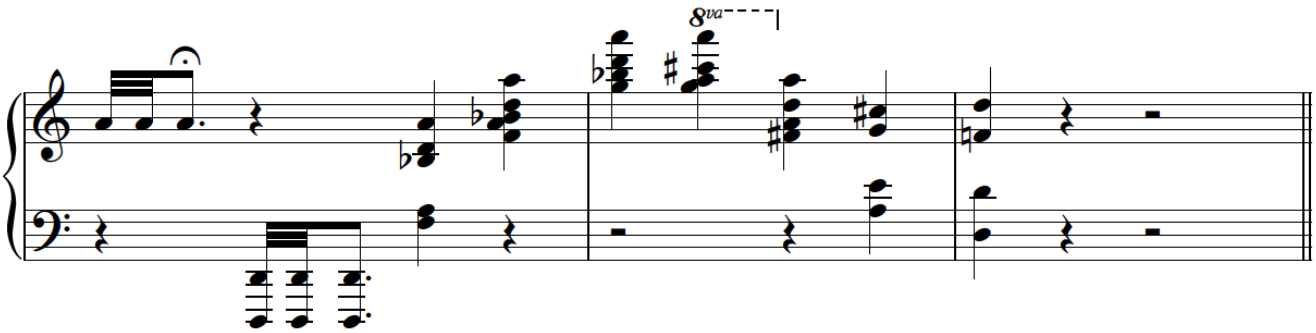
measures of a weak beat to a strong beat in descending motion. In that, Hofmann's strategic approach of the chromatic bassline D-E ♭ -D-D ♭ -C is noteworthy. Before its final arrival on C with its open fifth G, an adjacent note D instabilizes tonality of the key. Yet, the following piece, Chopin ballade no. 1, actually delays with its tonal ambiguity at the beginning of the introduction of "Largo" until it reaches to its first entrance of the theme in G minor in "Moderato" at m. 8. Also, note Hofmann uses the beginning chord A-flat major (not a random harmony), an actual glimpse, as a part of the beginning measure after sustaining the first note of C in Chopin. Thus, while this prelude might sound unexpectedly disoriented like Horowitz (see Figure 21), Hofmann indeed planned it in this way.

Figure 32. Hofmann's Preluding between Chopin's Ballade no. 1 in G Minor, op. 23 and Nocturne in E-flat Major, op. 9, no. 2



Hofmann gives a very soft D octave in the bass, which is a fifth above G and then a little firmer G minor triad, as shown in Figure 32. By starting out with D, it first gave a bridge to connect to the following pieces, and the upcoming note E ♭ in the bass while maintaining the G minor triad in the right hand, that of triumphant character and mood from the G minor ballade. Then, after the decay of the triad sound, Hofmann gave about three seconds of the silence to prepare audience's ear to accept the E-flat major key of the following elegant nocturne.

Figure 33. Hofmann's Preluding before Hofmann's *Chromaticon* for Piano and Orchestra



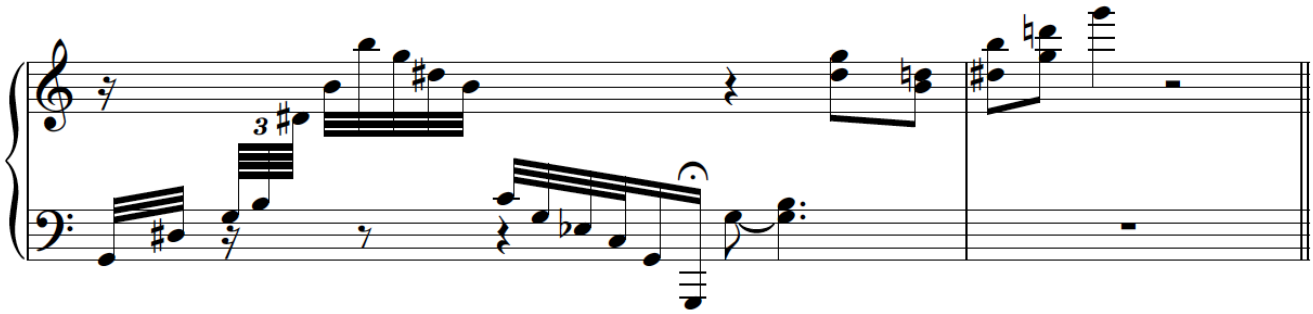
Before *Chromaticon*, it was a typical customary tuning period where the principal violinist tunes to the concert pitch A 440, then the rest of orchestra members respond in their own chance to tune before the conductor shows up on a stage to begin the piece. Instead, Hofmann invites orchestra to tune by him, restriking As and Ds while exploring various chords using common tone of A positioning in the top note spanning in four-octaves at the piano.

Five months later, another "Golden Jubilee Concert" took place on April 4 in 1938 with the Philadelphia Orchestra under the direction of Eugene Ormandy in Academy of Music, Philadelphia. The program was Wagner's Prelude to "Die Meistersinger," with an introduction speech by Dr. James Francis Cooke, Beethoven's Piano Concerto No. 4 in G Major, a solo set of Chopin: *Andante spianto e grand Polonaise*, *Berceuse*, Valse, an encore of Chopin Nocturne in F-sharp Major, op. 15, no. 2, Mendelssohn's "Spinning Song," and after intermission, Hofmann's "The Haunted Castle" and *Chromaticon*, an encore of Chopin's Nocturne in D-flat Major, Rachmaninoff's military prelude in G Minor, and Schytte's *Elfenspiel*.[30]Among the program, five are included in the recording and four offer preludings.[31]

[30] "Hofmann Hailed at Jubilee: Master Shows He Still Retains Touch, Energy," from the *Philadelphia Enquirer*, April 5, 1938, Vol. 218, No. 95. A detailed review and Hofmann's program is written by Linton Martin. https://www.newspapers.com/image/171108942.

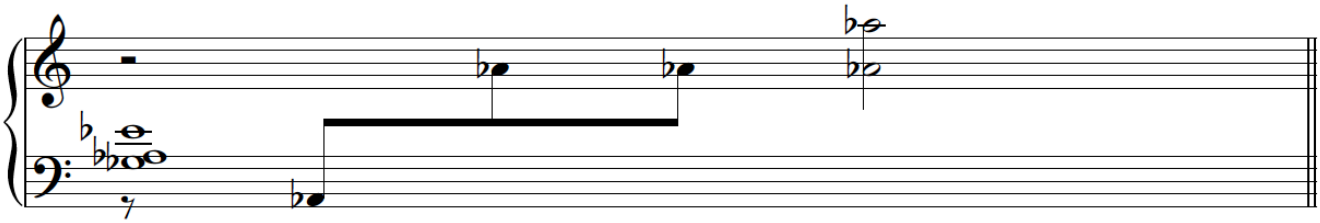
[31] Hofmann, *Solo Recordings (1935-1948)*, 2.

Figure 34. Hofmann's Preluding before Chopin's *Andante Spianato e Grande Polonaise*, op. 22



Hofmann presented the same Chopin's *Andante Spianato e Grande Polonaise*, op. 22 both in NY and Philadelphia "Golden Jubilee Concerts." However, the preludings are different in relationship to its preceding piece, as well as its style. First, the preluding in NY was presented in between solo pieces, Chopin's waltz in A-flat Major, op. 42 and the polonaise, thus it started in A-flat major. Husarik described a "'fully shaped theme' similar to Brünnhilde's loss of divinity in Wagner's *Die Walkure*, Act III, while other preludes provided from Hofmann in NY are merely single chords or doubled octaves."[32] On the contrary, the preluding in Philadelphia was presented after Beethoven's Piano Concerto No. 4 in G Major, and as a beginning of the solo set. Thus, it starts in G major in a quick swirl of ascending and descending arpeggiated on G augmented triad with a glimpse of C minor. Then again, #$\hat{5}$ is emphasized in the inner voice while the top voice outlining a G major triad (G-D-B).

Figure 35. Hofmann's Preluding between Chopin's *Andante Spianato e Grande Polonaise*, op. 22 and *Berceuse* in D-flat Major, op. 57



As the preceding piece ended on E-flat, it is most likely Hofmann will start on E-flat, but instead, he positions the common tone E-flat as a top note, of which the third tone, C, is omitted in forming the

[32] Husarik, 44. A fully shaped theme that Husarik refers to is perhaps Hofmann's cascades of the parallel chromatic descending chords. Also, Husarik exemplifies Hofmann's "fully shaped themed" prelude before Schumann's *Kreisleriana*, as "an adventurous harmonic investigation of a descending chain of thirds," 44.

dominant of D-flat major, as shown in Figure 35. In this brief preluding, Hofmann creates a gentle oscillating nuance, by first inserting a broken octave of A ♭ in between the two chords, implicit dominant and a solid octave in a higher registration, to bring that rocking effect of the following piece, *Berceuse*.

The following two encores represent the conclusion at the first half of the program. Harold C. Schoenberg is briefly mentioned in the liner notes that "in Philadelphia the following April, he played a similar concert."[33]Although there is not enough evidence supporting what kind of Waltz Hofmann might have played, three possible Waltzes can be regarded: Waltz in A-flat Major, op. 42 (from the previous NY Golden Jubilee Concert), Waltz in D-flat Major, op. 64, no. 1 (from the previous NY Golden Jubilee Concert and the upcoming Casimir Hall Recital on April 7, 1938), Waltz in E-flat Major, op. 18 (the upcoming Casimir Hall Recital on April 7, 1938). *Berceuse* ends on D-flat major and based on the provided preluding, better suitable one might be Waltz in D-flat Major, op. 64, no. 1. In this assumption, the notes of the preluding can be viewed enharmonically as shown in Figure 36, thus, I to IV of the D-flat major, in which the following piece begins on the dominant, V.

Figure 36. Hofmann's Preluding before Chopin's Nocturne in F-sharp Major, op. 15, no. 2

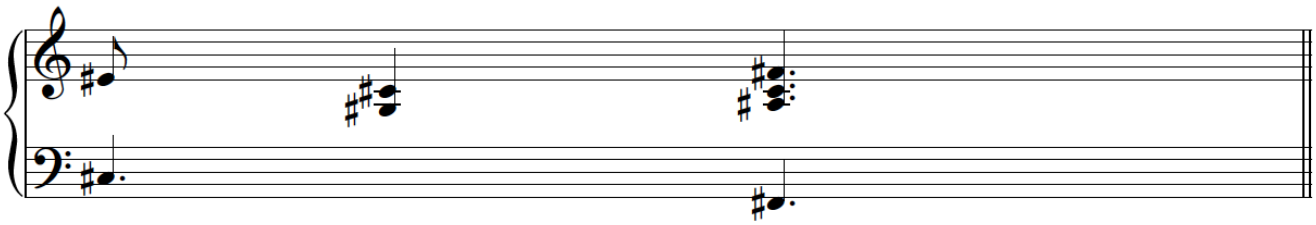
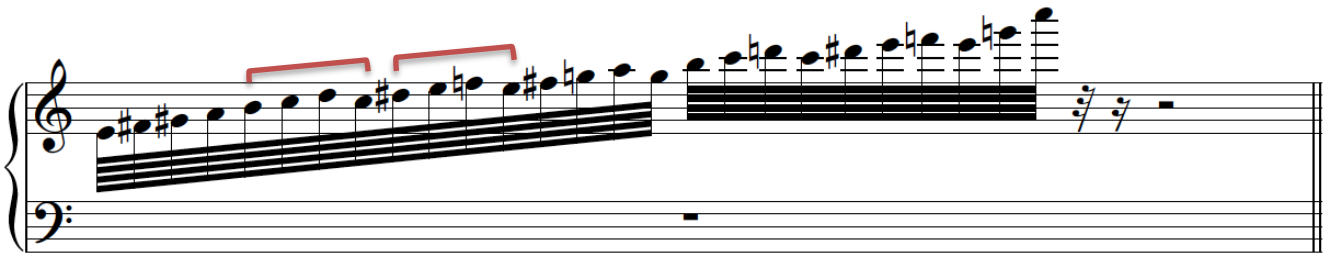


Figure 37. Hofmann's Preluding before Mendelssohn's *Song Without Words*, op. 67, no. 4, "Spinning Song"

[33] Hoffmann, *Solo Recordings (1935-1948)*, 6.



After the nocturne, Hofmann concludes with "Spinning Song." As this is the last piece of the first half of the program, he starts with a rather bravura style using a rapid scalar passage, as shown in Figure 37. He quotes the rhythmic motif (groups of ascending three sixty-fourth notes with a descending sixty-fourth note (neighbor tone) separated by the third of each group), which is derived from the last five measures of the postlude of the "Spinning Song."

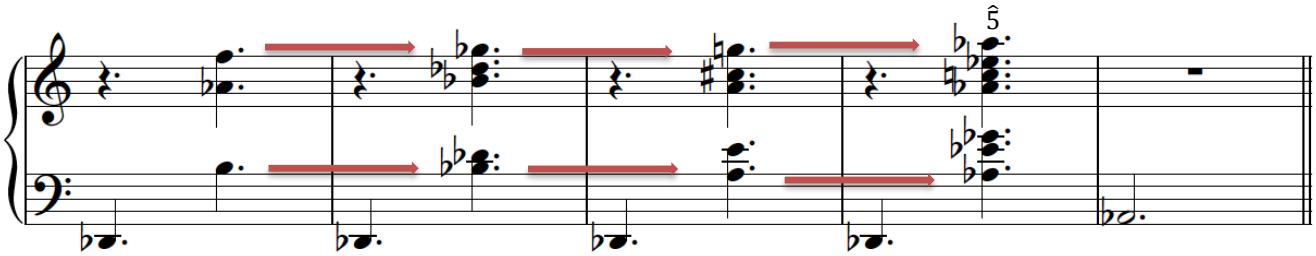
Dinu (Constantin) Lipatti (1917-1950) is a pianist-composer who lived a short life of thirty-three years and was influenced by his musical family, including George Enescu; his teachers, Mihail Jora and Floria Musicescu (who had studied with Robert Teichmuller, who had studied with Carl Reinecke, whose teachers were Mendelssohn, Robert Schumann, and Liszt); Yvonne Lefébure (whose teacher was Alfred Cortot, and his teacher was Émile Decombes, pupil of Chopin), Paul Dukas and Nadia Boulanger. The following two recordings are available through the Archiphon and EMI records labels. First, the compact disc *Cornerstones 1936-1950* is a compilation of Dinu Lipatti's live, interview, and test recordings.[34] Mark Ainley summarizes the controversial origins of the peculiar Zurich concert and the inclusion of *Cornerstones*, which was remastered from Dr. Marc Gertsch's tape recording "one year after its initial 1950 broadcast from a collector called, Mr. Kohler from Bern" and from another collector, Dr. Kaspar.[35] At the Zurich concert on February 7, 1950 at Tonhalle Zürich Grosser Saal under the baton of Otto Ackermann, Lipatti performed Chopin's Piano Concerto no. 1 in E Minor, op. 11. After the intermission, he played three Chopin pieces (the Nocturne in D-flat Major, op. 27, no. 2, the Etude in

[34] Dinu Lipatti, *Cornerstones 1936-1950: Early and Late Recordings*, Archiphon Arc-127, CD, 2001.

[35] Ibid., 10-14.

E Minor, op. 25, no. 5, and the Etude in G-flat Major, "Black Key," op. 10, no. 5), as well as an encore to "Jesu, Joy of Man's Desiring," which was not recorded.[36]

Figure 38. Dinu Lipatti's Preluding before Chopin's Nocturne no. 8 in D-flat Major, op. 27, no. 2



As shown in Figure 38, Lipatti's preluding consists of simple successive chords over the recurrent tonicized pedal of D-flat, while the outer voices of the upbeat chords expand symmetrically by chromatic contrary motion to finally arrive at the dominant of D-flat major (Backhaus also preluded over a dominant pedal, see Figure 26).

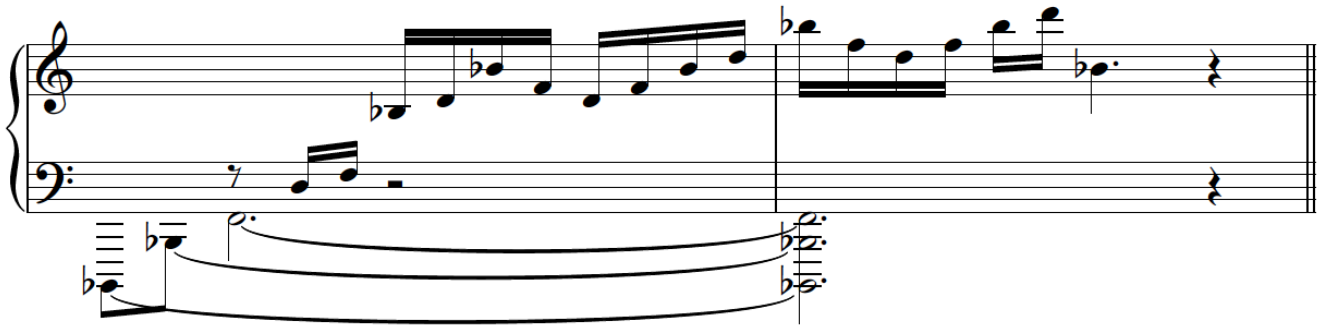
Another live recording from Lipatti's last recital on September 16, 1950 at the Salle du Parlement, in Besançon is part of a compilation of EMI records.[37] André Tubeuf (English translation by Kenneth Chalmers) comments in the liner notes that Lipatti could not play the 14th Waltz of Chopin because of his illness (which would have been the Waltz in A-flat major op. 34, no. 1, but instead, he came back to the stage to perform *Jesu bleibet meine Freude* ("Jesu, Joy of Man's Desiring"), which, according to the writer, made it feel like as if "Lipatti were making the final statement of a life lived under this motto." [38] There are two preludings attempted: before the very first piece of Bach's Keyboard Partita No. 1 in B-flat Major, BWV 825 (see Figure 39), as well as at the beginning of the second piece of the program, Mozart's Piano Sonata No. 8 in A Minor, K. 310 (see Figure 40).

[36] Ibid., 10, 12.

[37] Lipatti, "The Last Recital," Disc 7, *Dinu Lipatti*, EMI Classics 50999 2 07318 2 3, 7CDs, 2008.

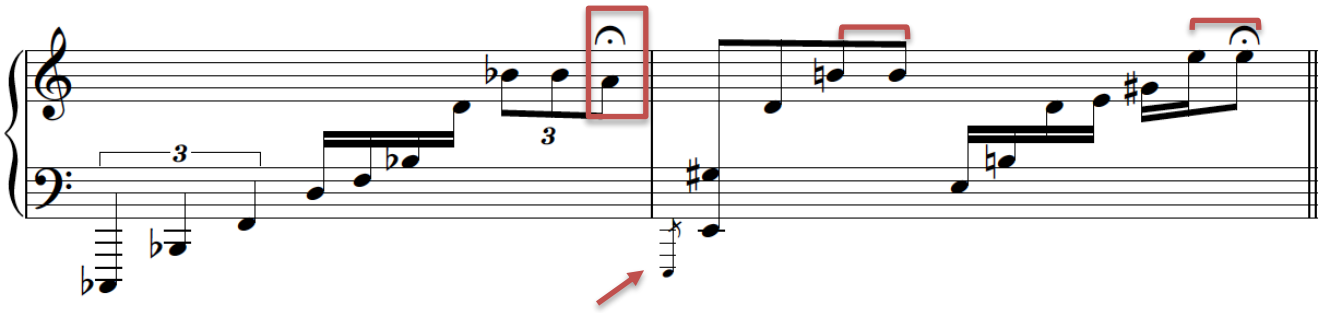
[38] Ibid., 12.

Figure 39. Lipatti's Preluding before Bach's Keyboard Partita no. 1 in B-flat Major, BWV 825



Even though the first measure merely outlines the B-flat major tonic triad over the ascending five-octave span, he kept the last note, B-flat, in the same register same note of the first piece of the Bach Partita, the Praeludium, rather than tapering off at the higher register to which the arpeggio naturally gravitates.

Figure 40. Lipatti's Preluding between Bach's Keyboard Partita no. 1 in B-flat Major, BWV 825 and Mozart's Piano Sonata no. 8 in A Minor, K. 310



The second prelude starts in the same key with which the gigue of the B-flat major Partita ended. Thus, Lipatti begins with a B-flat major arpeggio as a way of referencing the last measure of the gigue. This B-flat chord functions as a Neapolitan 6^{th} in A minor, although the half-step descent to the fermata on A gives a sense of D minor. Then, he quickly plays the bass E with an acciaccatura, signaling the dominant

pedal of A minor. He also strikes twice the last note of each arpeggiated figure in the E7 chord, perhaps to prepare the two-note rhythmic motif that appears in the Mozart sonata.[39]

Lastly, Ignacy Jan Paderewski (1860-1941) was a pianist-composer and statesman who once served as prime minister of Poland. Even though Paderewski had lessons with Piotr Sowiński and was formally educated in the Warsaw Conservatory of Music, Paderewski did not have a formal piano education until Theodor Leschetizky (who had studied with Czerny) came to Vienna when Paderewski was 24 years old.[40] Richard L. Stokes discusses vividly Paderewski's recital on January 21, 1926, as satires of his facade appear as a tool to cover his great technique, especially on passage-work being an unclear, banging sound, while praising his characters in the light, graceful, polite, and extraordinary ability to amass public.[41] He views Paderewski's preluding as an unnecessary embellishment— "the pianist's habit of preluding with chords before nearly every number, into which he passes without pause, gave the effect of adorning the composer's temples and palaces with unsightly porticos."[42] An anonymous critic, interestingly, ridicules the showy style of the preluding of current piano recitals and hopes Paderewski's influence on proper preluding (as simple and unobtrusive as possible), as well as to prevent youngsters from a mimicking a banging sound:

> It is to be noted with regret that the obnoxious habit of showy preluding at piano recitals seems to be rather on the increase, and it is a pity that Paderewski should have lent his immense influence on this deplorable practice, says the Springfield Republican. It is not likely that he would undertake to justify it; he gives rather the impression of being in a state of exasperation with his piano and anxious to get it to the scrap heap so that a new one may be forthcoming. But

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[39] In the first movement of K. 310, the two-note rhythmic motif is a dotted-eighth-sixteenth-note figure.

[40] "With the Magic of His Fingers" from the *Philadelphia Enquirer* on Sunday, February 26, 1939, Vol. 220, No. 57. https://www.newspapers.com/image/171424398 In the review, it is mentions Paderewski's enormous efforts to overcome this handicap when all his teachers discouraged him, urging him to give up playing the piano. See also "The Paderewski Memoirs" by Paderewski and Mary Lawton (New York: Charles Scribner's Sons, 1938), 83; J. Samson, *Paderewski, Ignacy Jan* in *Grove Music Online*, accessed on January 26, 2019, http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000020672.

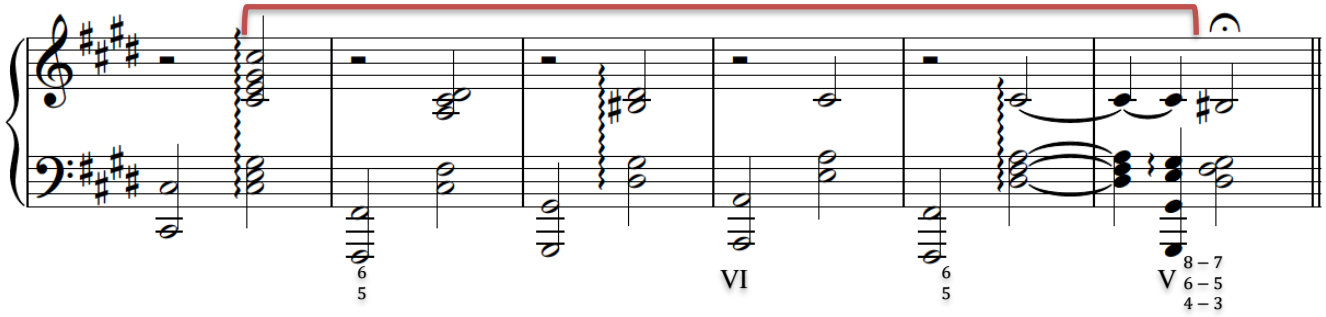
[41] "Music: Paderewski Packs Odeon at Record Prices, and Plays or Misplays Chopin Program," in *St. Louis Post-Dispatch* on Friday, January 22, 1926, Vol. 78, No. 137, https://www.newspapers.com/image/140610555.

[42] Ibid.

young players are unfortunately quite as apt to mimic the vices as the virtues of great players. If a famous violinist in an overstrenuous moment rasps, some at least of the young players who hear him will be sure to double their consumption of ruen (?) and do their best to rival a charivari. And if the idea gets abroad that it is the thing to bang the piano between numbers results distressing to the fastidious may be looked for. Artistically the practice is an atrocity. Fancy Mr. Kneisel and Mr. Schroeder and their associates scraping away fortissimo between a Mozart and a Beethoven quartet! A musical work should have a background of silence, not of noise. If any modulating chords are needed--and if the program is well made, they should not be often necessary—they should be as simple and unobtrusive as possible, a mere gentle guide to the ear, a smoothing away of tonal relations. To preface and follow a composition with noisy chords is an insult to the composer.[43]

Though there are two recordings of the Ignacy Jan Paderewski, which the National Broadcasting Company broadcasted through the "The Magic Key of RCA: His Master's Voice" on September 25, 1938, which was his 19th tour of the United States; and the 20th tour on Sunday, February 26, 1939, only the latter provides preluding.[44] Larry Wolters briefly comments on Paderewski's American radio debut that he will have a studio audience, and the announcer (Milton Cross) will speak from another studio, and he also mentions Paderewski's specialized piano stool and the program.[45]

Figure 41. Ignacy Jan Paderewski's Preluding before Beethoven's "Moonlight" Sonata No. 14 in C-sharp Minor, op. 27, no. 2



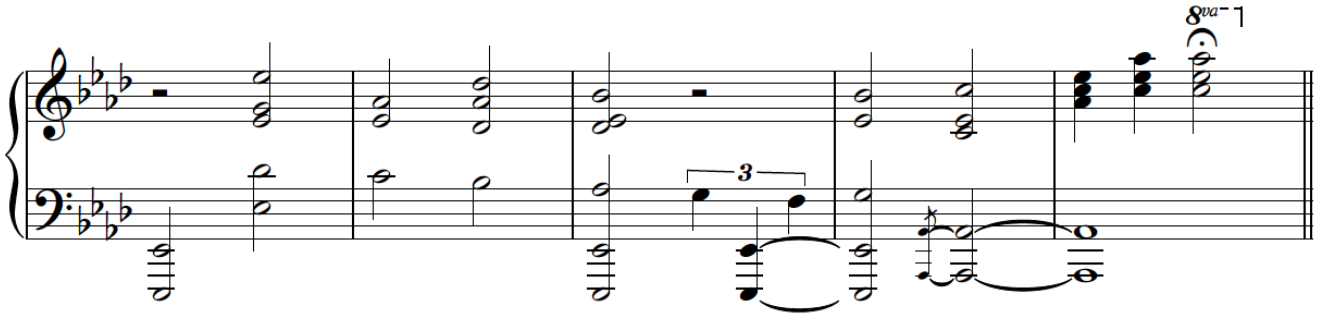
[43] "Musical Gossip" in the *Nebraska State Journal* (Lincoln, Nebraska), Sunday, April 2, 1905, 14. https://www.newspapers.com/image/332696475. See also Paderewski's harsh and banging sound in preluding as described in the following two reviews: "the very first chord struck by the pianist, in his preluding, was ominous," Percy Alfred Scholes, "Paderewski's Return under the Music of the Week" in the *Observer* (London, England)" on Sunday, June 24, 1923, No. 6,891, 10, https://www.newspapers.com/image/257910335; "with the first tremendous preluding chords," from "In the World of Music" in *St. Louis Post-Dispatch*, Sunday, January 19, 1896, Vol. 47, No. 162, 3, https://www.newspapers.com/image/137676195

[44] The original tapes from NBC Radio are available in the Library of Congress.

[45] Larry Wolters, "Paderewski Sits on Own Chair for U. S. Radio Debut: No Announcer Will Din in Pianist's Ears" in *Chicago Sunday Tribune*, February 26, 1939, vol. XCVIII (98), no. 9, 34. The program consisted of Beethoven's "Moonlight" Sonata, Schubert's Impromptu op. 142 no. 2 in A-flat Major, Chopin's A-flat Ballade, two songs, "My Joy" and "Maiden's Wish" from *Six Polish Songs*, Chopin's Polonaise in A-flat Major, op. 53, Paderewski's "Melody in B Major" from *Chants du voyager*, op. 8, no. 3, and an encore, his own Minuet in G Major from *Humoresques de Concert*, op. 14, no. 1. See https://www.newspapers.com/image/370321735.

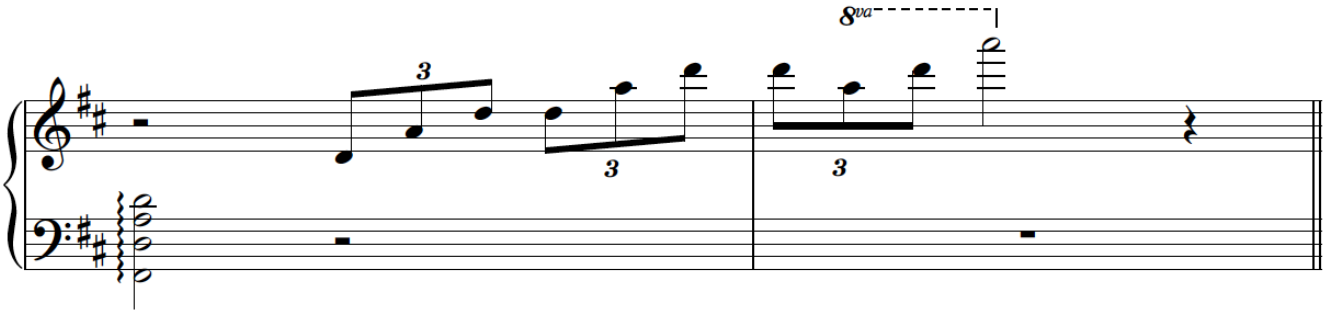
The broadcasted recital on February 26, 1939 provided five preludings. In the first program, Paderewski plays a series of some arpeggiated chords in the same key of C-sharp minor as Beethoven's Moonlight Sonata, as shown in Figure 41. While the octave with the static chords alternate in the harmonic direction of i-ii-V-VI-ii-V, Paderewski provides a serene mood by not only playing them softly but also placing the top note of each arpeggiated chords in the neighbor motion of the two notes (C# and D♯) until it reaches the last dominant 7th note.

Figure 42. Paderewski's Preluding before Chopin's Ballade no. 3 in A-flat Major, op. 47



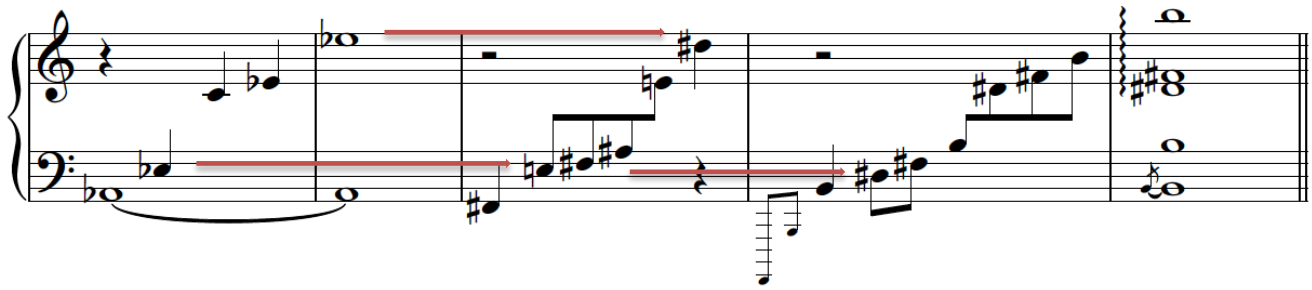
As shown in Figure 42, even though Paderewski plays the Chopin ballade after Beethoven's "Moonlight" Sonata, he does not necessarily focus on linking these two works, but instead he continues the corresponding grandeur, character, and mood of the previous work. beginning with a *sf* sustained dominant pedal. The inner chords in between the dominant pedals create their own mood—the tenor voice moves in a stepwise descending motion from D ♭ to F while the soprano voice falls a perfect fifth, then rises a perfect fourth—evoking striding movements that give a decisive effect. While this occurs, the bass simply progresses from the dominant pedal to the tonic.

Figure 43. Paderewski prelude between Chopin/Liszt, "My Joy" and "Maiden's Wish" from *Six Polish Songs*, S. 480



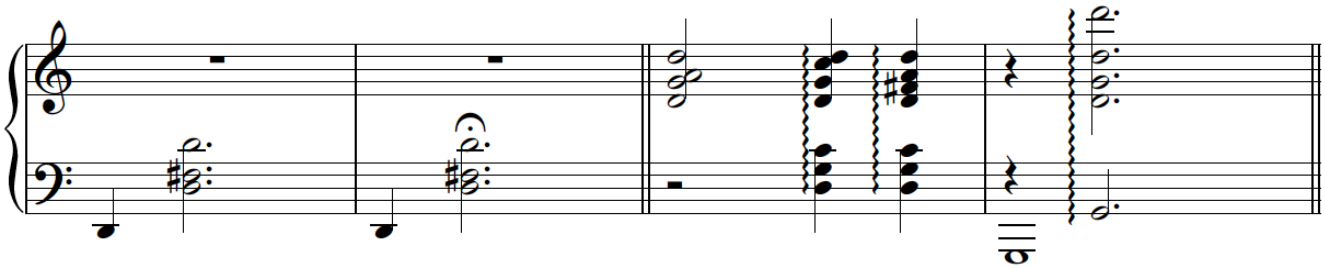
As “My Joy” ends on the tonic note, G ♭ , Paderewski uses an enharmonic equivalent, F#, to sound an arpeggiated I^6 in D major. The inverted chord calls to mind a recitative; it also prepares the key of the following piece, “Maiden’s Wish” (see Figure 43). After the initial chord, he simply continues the D major elaboration without the third (F♯) over a three-octave span.

Figure 44. Paderewski’s Preluding between Chopin's Polonaise, op. 53 and Paderewski's “Melody in B Major” from *Chants du voyageur*, op. 8, no. 3



After the heroic polonaise, Paderewski prepares the mood of his “Melody in B Major” from *Chants du voyager*, op. 8, no. 3 by starting in a softer volume and a slower tempo than where the preceding piece concluded. He first uses an enharmonic note, A ♭ /G#, to begin; he then descends stepwise to F#, the dominant of B major, with an added ♯$\hat{6}$, D♯. As Paderewski uses broken chords throughout, his voicing produces a bell effect in the top voice (as did Backhaus’ preluding before Chopin’s Nocturne op. 27, no. 2; see Figure 26). The broken chords also serve to align the enharmonic notes E ♭ and D♯ in a seamless voice-leading progression. While evoking a tranquil mood, Paderewski also brings out the three neighboring tones of the tenor voice (E ♭ -E-D#).

Figure 45. Paderewski’s Preluding before Minuet in G Major from *Humoresques de Concert*, op. 14, no. 1



Lastly, he provides two encores of the same piece, his own Minuet in G Major from *Humoresques de*

Concert, op. 14, no. 1. As shown in Figure 45, the first two measures consist of two simple blocked chords on the dominant. In his second idea, shown after the double bar line, he adds a suspended fourth (G) to D major and arpeggiated D7 chords before finishing off with a grandiose flourish, an ascending arpeggiated tonic triad extending over a five-octave span.

The twentieth-century pianist-composers and their transcriptions in chapter two represent three categories: testing the instrument, demonstrated by Horowitz and Kentner, whose preluding is not associated with the preceding or the following pieces; "transposed" direct/indirect quotation by Friedberg, Busoni, and von Bülow; and the last, free crossover of the first two categories in simple and elaborated chords as shown by Hofmann, Backhaus, Lipatti, and Paderewski. The preludings of Lipatti and Backhaus are more aligned with Friedrich Wieck's two examples and Clara Schumann's preludes (nos. 3 and 6 provided in the first chapter) that advise moving in neighboring tones and motions, using tonicized pedal, and including overall lyrical gestures. Friedberg, Busoni, and von Bülow are followers of Czerny's first "short fantasies" subtype second "elaborate" subset, as well as the second "more elaborated" subtype (see Table 1 for Czerny's typology, and for examples see Clara's four "introductory" preludes to Roberts' works, nos. 2, 6, 9, and 10, which directly quote and imbue such characters and moods as can be found in the preceding and following pieces). Hofmann's preluding can be heard as perhaps the most bold and unique in style, as he did not limit himself to only arpeggios, and the chordal styles he opted for were not always related to the preceding or following pieces, but simply correlated with the momentum and mood of the selected works. Preludings from the twentieth century are shorter, attenuated versions of nineteenth-century preludings, "echoes" of an earlier style.

In my transcription, I have omitted not just the time signatures (except for one prelude by Busoni, see Figure 23), but also any articulations or dynamic markings, as my transcriptions are only for study purposes, and are not intended as a written composition. However, I have used metered measured note values to provide as accurate information as possible, even though providing note values inadequately expresses the many nuances of tempo and rhythm in preluding performances. Each pianist-composer has

his own manner of playing, thus, those who chose to prelude should understand that these transcriptions are educational guides only and should make their own judgements accordingly.

The main similarity between all the preluding pianist-composers studied is that all evoked the mood and of the preceding and subsequent pieces. Some pianist-composers preluded after the silence had descended. It is normal today that the performer and audience think of the silence before a performance as the sign that the performer is ready to perform, and vice versa, that the audience is ready to listen to the performance. Thus, preluding today can be thought of not only as a technique to prepare the audience's ear for the following work, but as an actual part of the program that the performer intends to draw people into the composer's realm.

CHAPTER THREE: MY REALIZED PRELUDES BASED ON CLARA SCHUMANN'S *EINFACHE PRAELUDIEN FÜR SCHÜLER* AND SELECTED 20TH-CENTURY PIANIST-COMPOSERS' PRELUDES

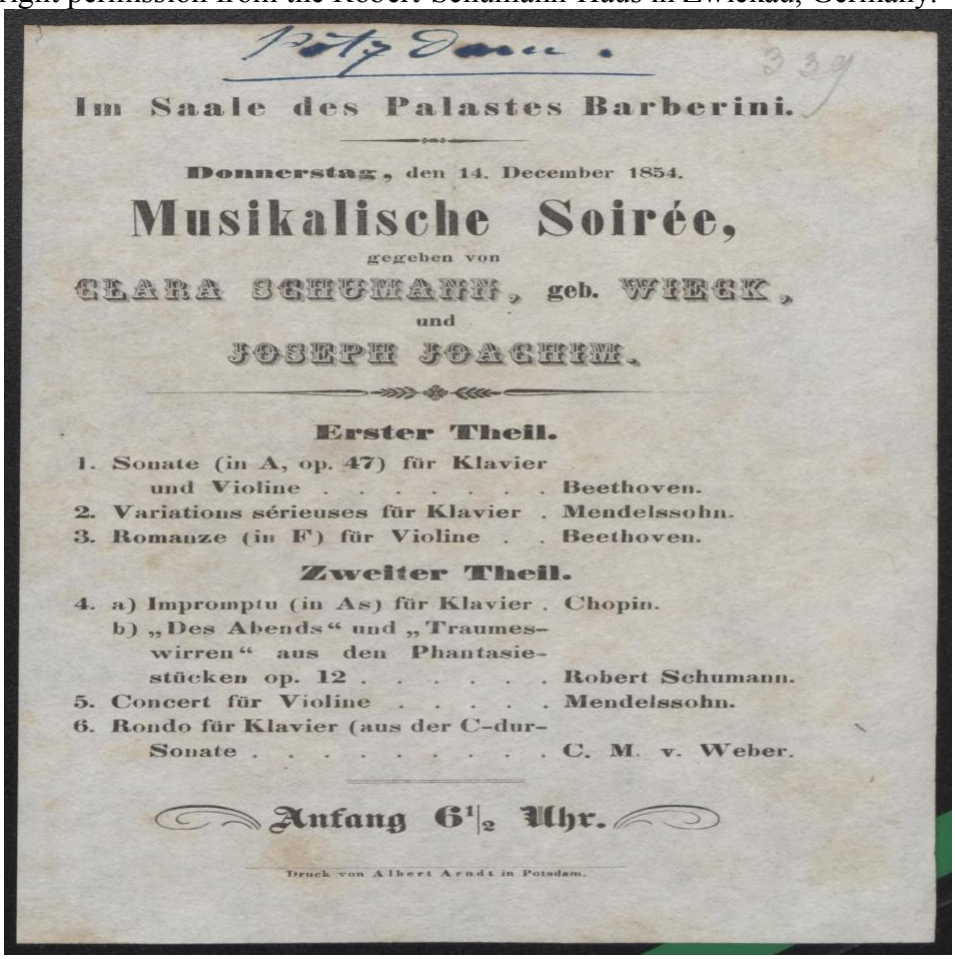
Due to the tragedy of Robert's suicide attempt and subsequent hospitalization in 1854, Clara to embarked on vigorous concert tour with her colleague and friend Joseph Joachim in order to financially support her family. Among her solo repertoire selections was "Des Abends" from *Fantasiestücke*, op. 12 by Robert Schumann. This was one of her frequently performed pieces during the 1854 concert season and was another way to show respect and love towards Robert.[1] A joint concert program with Joachim on December 14, 1854 in Potsdam is one of the approximately 1299 extant concert programs of both private and public performances, preserved at Robert-Schumann-Haus in Zwickau (see Figure 46). In this chapter, it is my intention not only to connect the individual works of a program that Clara may have played using introductory preludes, but also to create preluding examples using *Einfache Praeludien für Schüler* ("Simple Preludes for Students")'s two chord progressions, from which students were intended to form preludes. The *Einfache* preludes are located after the four leaves (from the verso pages to the recto pages) of the eleven introductory preludes in the Berlin autograph M9.

My three preludes will be modeled after *Einfache Praeludien für Schüler*, Clara's notated introductory preludes, Wieck and Czerny's guidelines, and transcriptions from the twentieth-century pianist-composers' live and studio recordings. Additionally, all three preludes will be influenced by Schumann's concert program of December 14, 1854 in Potsdam by using preludes to connect and introduce the pieces in a manner not unlike what may have occurred in 1854, but which is an uncommon practice in present-day piano recitals.

[1] Clara's concert schedule table for the last six months of 1854 is illustrated in Reich, *Clara Schumann*, 126.

Figure 46. A Joint Concert of Clara Schumann and Joseph Joachim on December 14, 1854.

Copyright permission from the Robert-Schumann-Haus in Zwickau, Germany.



Im Saale des Palastes Barberini.

Donnerstag, den 14. December 1854.

Musikalische Soirée,

gegeben von

CLARA SCHUMANN, geb. WIECK,

und

JOSEPH JOACHIM.

Erster Theil.

1. Sonate (in A, op. 47) für Klavier und Violine . . . . . Beethoven.
2. Variations sérieuses für Klavier . Mendelssohn.
3. Romanze (in F) für Violine . . Beethoven.

Zweiter Theil.

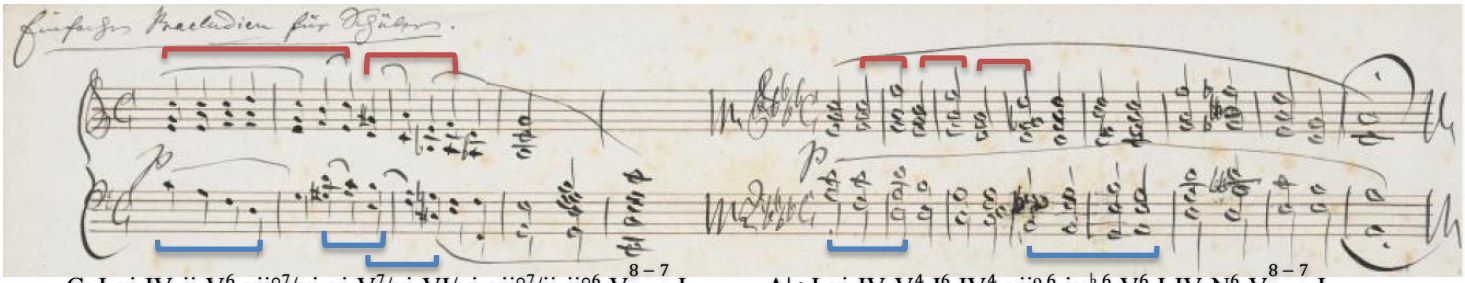
4. a) Impromptu (in As) für Klavier . Chopin.
   b) „Des Abends" und „Traumes-wirren" aus den Phantasie-stücken op. 12 . . . . . Robert Schumann.
5. Concert für Violine . . . . . Mendelssohn.
6. Rondo für Klavier (aus der C-dur-Sonate . . . . . C. M. v. Weber.

Anfang 6½ Uhr.

Druck von Albert Arndt in Potsdam.

I will transcribe my own performed three preludes to enrich my own understanding of preluding but also to give an example for those who desire to bring back the practice of nineteenth-century preluding. I have prepared my own transcriptions using some tonal harmonic analysis, merely to show features of the harmonic structure suggested by *Einfache Praeludien für Schüler* (see Figure 47 below).

Figure 47. Clara Schumann, Two Examples from *Einfache Praeludien für Schüler*



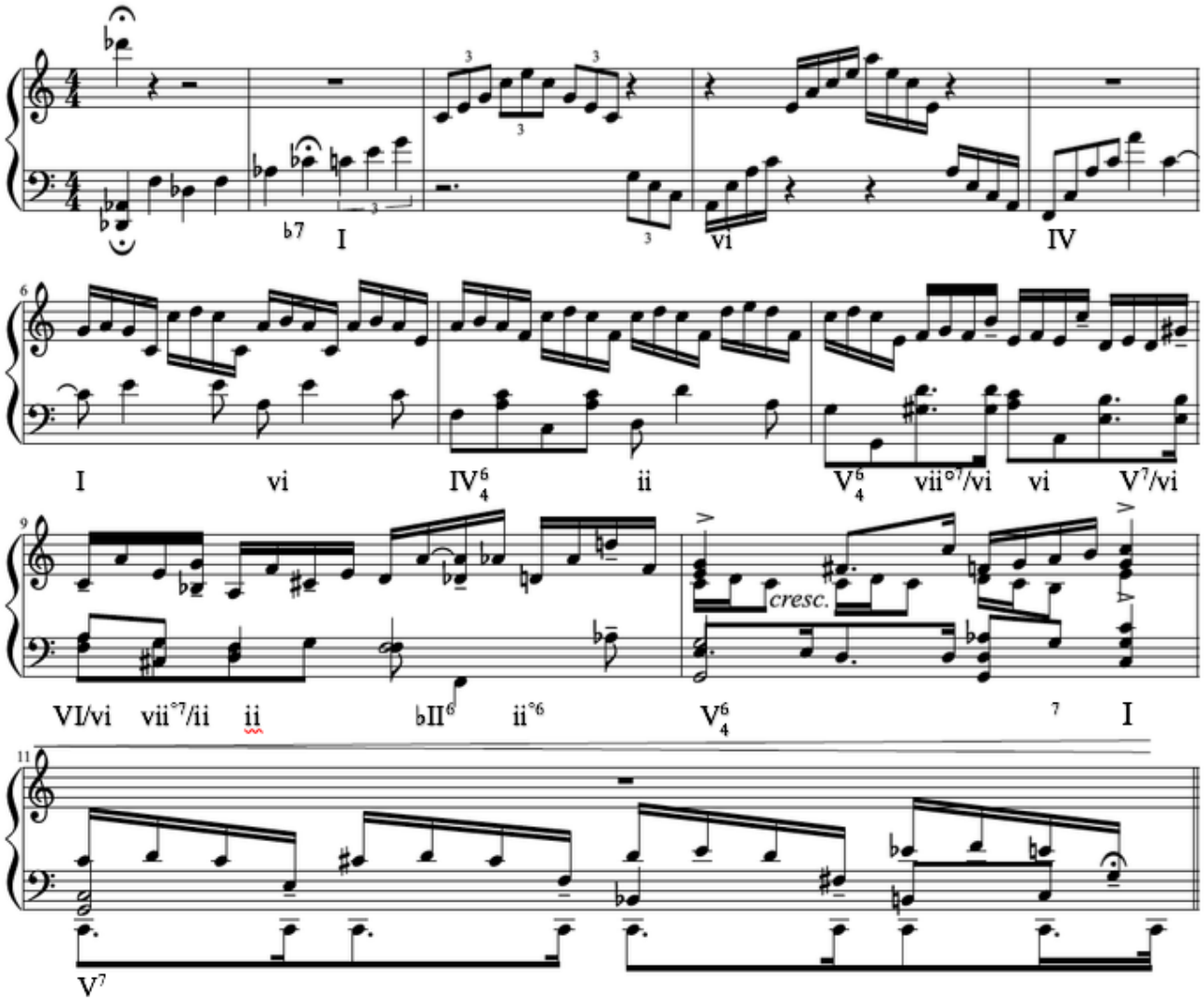
C: I-vi-IV-ii-V^6_4-vii^{o7}/vi-vi-V^7/vi-VI/vi-vii^{o7}/ii-ii^{o6}-V^{8-7}_{6-5}-I$_{4-3}$

A♭: I-vi-IV-V^4_2-I^6-IV^4_2-vii$^{o\,6}_5$-iv$^{\flat\,6}_4$-V^6_5-I-IV-N^6-V^{8-7}_{6-5}-I$_{4-3}$

Both examples share common features, such as vertical chorale four-part writing, common time, and the dynamic marking of *p*. The first example consists of stepwise neighboring tones and motion while the bass line moves in falling thirds. And yet, the harmonic progression is based on simple chord progression of I-ii-cadential$^{6}_{4}$-I while the top voice embellishes using a *gruppetto* turn and double neighboring tones before the cadential point. As shown in Clara's third and fourth preludes, the tension-release sequences, as well as agogic accents in its metrical dissonance, here are clearly indicated and separated by grouped slurs in the first example in C major. The second example appears more static, as the voices move together at a same speed using half notes. Clara indicates only one long slur, which can be interpreted as one sweeping musical gesture. Thus, the apparent stillness implied by the static note values is only a visual phenomenon, rather than the aural reality. Again, agogic accent sequences similar to those in the first example are used, with the noted difference of a rising fourth in the top voice, supported by the descending stepwise motion in the bass voice.

The following two preludes are an elaboration of Clara's *Einfache Praeludien für Schüler* (see Figure 47). Figure 48 is my performed realization of Clara's first example in C major, intended to be paired with Robert's "Des Abends" and "Traumes Wirren," which were paired pieces in her Potsdam concert.

Figure 48. Prelude no. 1 in C Major

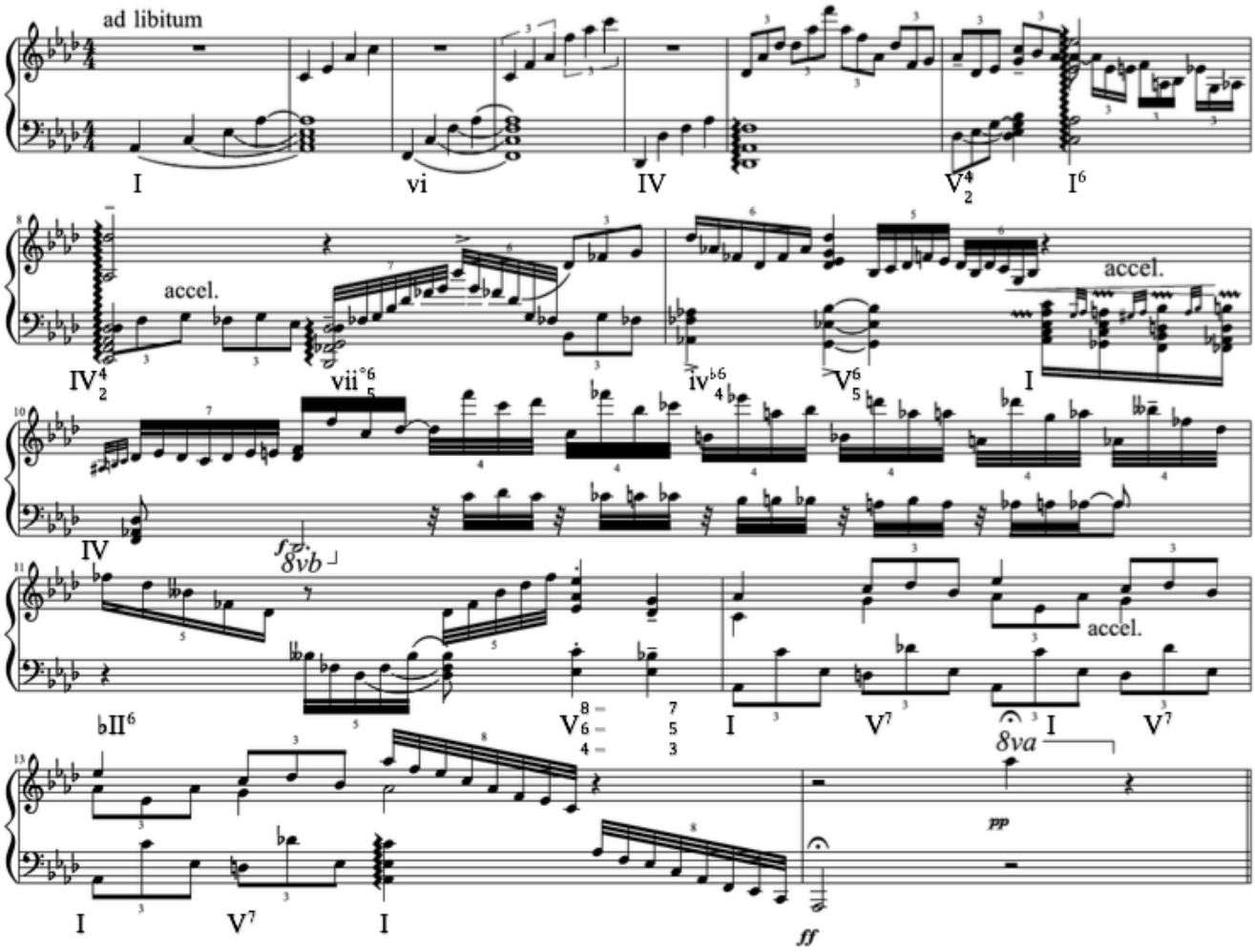


I have started in D-flat major, the key of the preceding "Des Abends," and use the 7th note, B (C ♭), to connect to C major, the dominant key of the following work, "Traumes Wirren." "Traumes Wirren" is in F major, and in this prelude, the harmonic bridge encircles the tonic (C) of C major and the dominant (C) of F major. By so doing, the cyclical synergy highlights not only the reiterated C major harmony, but also the associated motif from "Traumes Wirren,"from which non-chord tones have been realized (see Figures 2 and 3).

The following is my realization of Clara's second example in A-flat major, to be paired with Chopin's Impromptu in A-flat Major, which initiates the second part of the program (shown in Figure

46).

Figure 49. Prelude no. 2 in A-flat Major

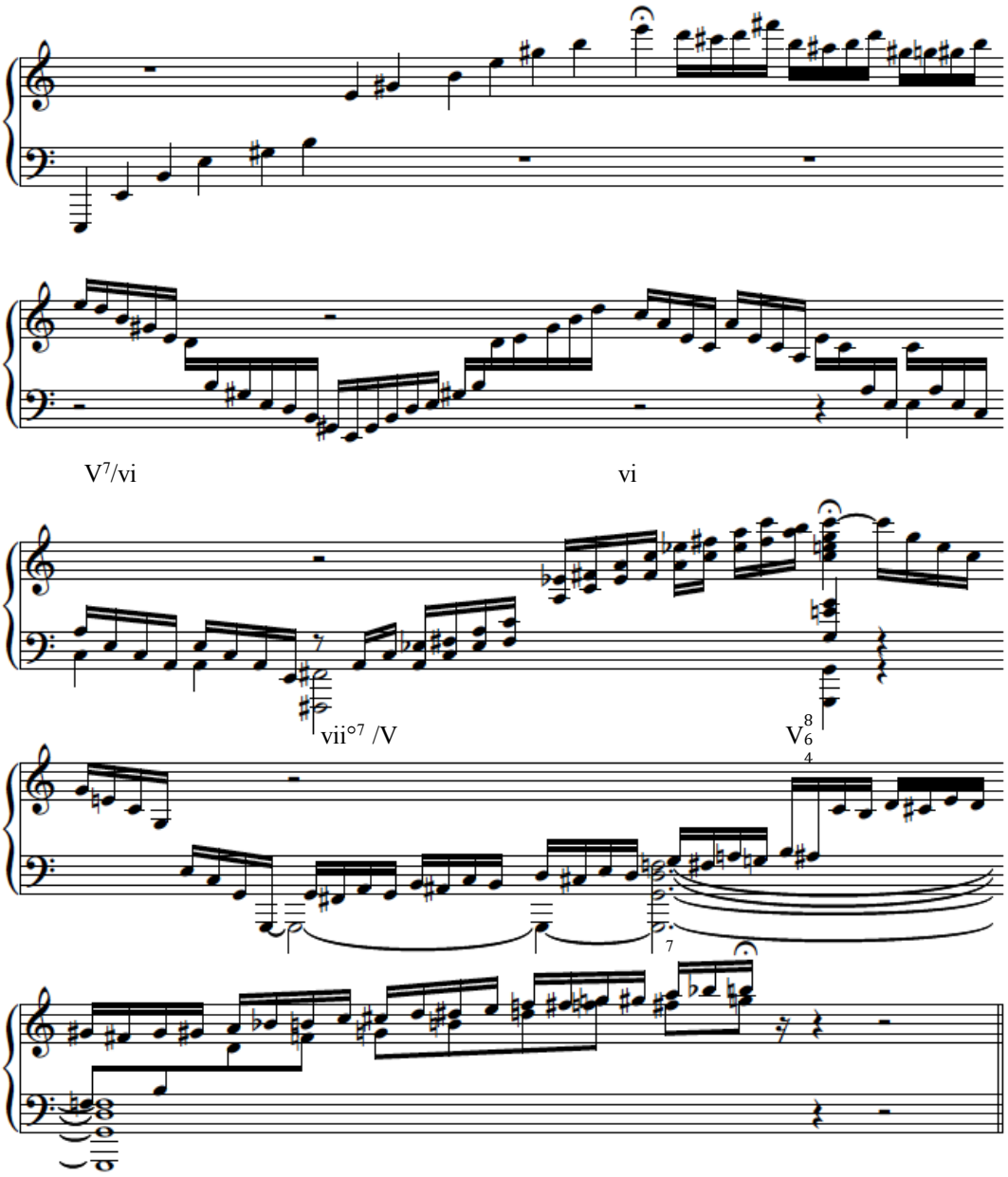


I attempted to set the mood, *ad libitum*, by employing arpeggiated chords at the beginning, echoing the certain restless features that prominently characterize in Impromptu: the rhythmic motif of the triplets, the melodic embellishments of trills (pralltrillers), and chromatically altered and added non-chord tones. As Clara used thematic materials to introduce Robert's works, I tried to incorporate thematic material in this prelude. Also, I have directly quoted, as Busoni, von Bülow, and Friedberg did in their preludings, the last closing oscillation of V-I from the A section of the Impromptu (see mm. 31-34, 113-119), in order to prolong the ending— a "cadential delay" in the manner suggested by Wieck (see Figures 2 and 3).

The last example, the Prelude in C major, connects to the final piece of the Potsdam program,

Carl Maria von Weber's the final "Perpetuum Mobile" movement from his Piano Sonata op. 24, no. 1, which was then followed by Mendelssohn's violin concerto of the penultimate piece of the program. As both the Weber and the Mendelssohn are bravura pieces and the finale of the program, thus, I have chosen to use Czerny's first "short fantasy" subtype of the second "elaborated" subset that imbues the prelude with a certain bravura quality through short passagework, runs, and arpeggios (see Figure 5b).

Figure 50. Prelude no. 3 in C Major



CONCLUSION

Classically trained pianists today are accustomed to following contemporary of performance practice and copying, as best as any musician can, to emulate the performance practice of earlier eras. Yet although the Baroque and Classical eras have their share of controversial performance practice methods today, the nineteenth-century has barely had any attention. In current scholarship, there is an increasing interest in the art of preluding in nineteenth-century piano music, including research on the surviving written accounts, treatises, and performance practices.[1] There are still pianists and educators who attempt to continue preluding.[2] Geoffrey Lancaster, fortepianist and professor at the Western Australian Academy of Performing Arts, released the compact disc *Beethoven: Fortepiano Sonatas* with insertions of selected preludes from Muzio Clementi's *Preludes and Exercises* and Johann Nepomuk Hummel's *Preludes in all 24 Major and Minor Keys*, op. 67 between the early Beethoven Piano Sonatas (op. 2, no. 1; op. 10, no.1; op. 14, no. 2; op. 13).[3] Lancaster did not use his own preludes to connect the

[1] Lohr's comprehensive dissertation is one of the most representative in current scholarship in advocating for preluding; see 258-69. See also Goertzen, "By Way of Introduction: Preluding by 18th- and Early 19th-Century Pianists," *Journal of Musicology* 14, no. 3 (Summer 1996): 300-301; Nicholas Temperley, "Preluding at the Piano," in *Musical Improvisation: Art, Education, And Society,* ed. Gabriel Solis and Bruno Nettl (Urbana: University of Illinois Press, 2009), 323-337; Shane Aurel Levesque, "Functions and Performance Practice of Improvised 19th-Century Piano Preludes," *Tijdschrift voor muziektheorie* 13, no. 1 (2008): 112; and Kenneth Hamilton, "A Suitable Prelude," in *After the Golden Age: Romantic Pianism and Modern Performance* (Oxford: Oxford University Press, 2008), 101-138. The following two recent DMA documents focus on teaching improvisations to classically trained pianists: Kevin Daniel Woosley, "The Lost of Improvisation: Teaching Improvisation to Classical Pianists" (DMA document, University of Alabama, 2012); and Samuel Sterling Gingher, "The Art of Preluding: Pedagogical Insights for Cultivating the Art of Late 18th to Middle 19th Century Improvised Preludes" (DMA Document, University of Illinois at Urbana-Champaign, 2015).

[2] Raymond Erickson, Emeritus Professor at Queens College of the City University of New York, is an active educator and performer who advocates preluding and has been experimenting with the form in his recitals. Katarzyna Hajduk, who graduated from the Royal Conservatory of Music in Brussels, has been working on her project of incorporating preludes in her concerts. Chopin specialist and Instructor of Class Piano at the Boston Conservatory at Berklee, Boston, MA, Roberto Poli is another advocate for preluding. Emile Naoumoff, Associate Professor of Piano at Indiana University, is a well-known scholar and performer for creating his independent improvisations. Stephen Husarik, a Professor of Humanities and Music History at the University of Arkansas Fort Smith, whose Ph.D. dissertation on Josef Hofmann contributed to my document and is a well-known performer who also improvises on the piano. Gabriela Montero is a celebrated pianist who attempts to improvises in concert platforms. One of her attempts on Rachmaninoff's Third Piano Concerto in the style of J. S. Bach is widely known. Her participation also established a classical improvisation in a competition setting at the Concours Musical International de Montréal, 2014.

[3] Geoffrey Lancaster, *Beethoven: Fortepiano Sonatas*, Antipodes ABC Classics 454 501-2, CD, 1996, 1-2. In the liner notes, Richard Toop points out briefly on preluding as follow: "it is to Czerny that we owe the information that sonata performances were customarily preceded by brief preludes in the same key, a practice that few pianists would think of retaining today, but whose effect we can judge from these performances."

selected repertoire, but it is valuable example of preluding in relation to the keys and styles of the following pieces, and it is noteworthy that Lancaster carried on certain aspects of nineteenth century preluding.

However, this tradition still happens to be outdated and almost completely lost today. Alfred Brendel describes preluding as a "discontinued habit of old days, and a rather endearing one, was to modulate, *arpeggiando*, from one piece to the next; Wilhelm Backhaus still improvised discreetly in this manner" in his article entitled "The Pianist and the Program" (1990).[4] Charles Rosen states in his *Freedom and the Arts: Essays on Music and Literature* that "a little prelude before beginning a piece has disappeared today." He postulates that "today's audience do not imagine that the pianist is just preluding while silence has descended on the hall."[5] The audiences' relationship to the performed and the role of silence in modern concerts could be an interesting area for further research.

Even with the studies of Clara Schumann and twentieth-century pianist-composers' approaches to preluding, pianists should still strive to rely on their own keen judgment to create a proper prelude, according to the individual contents of each composition, and be open to experimenting with a "proper introduction" to the following composed pieces, as Kenneth Hamilton attributed.

I would like to conclude with quotation from young Stasov's letter to his father in the eve of his twentieth birthday, in which Stasov discusses the art and criticism of the arts. In it, I find that compositions resemble art and preluding to its criticism.

> It is not for the criticism (preluding) to invent something new or to invent factual adornment of the existent; its duty is to extract from the work of art itself its vital idea, by which and for which the whole work exists with all its beauty and greatness.[6]

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[4] Alfred Brendel also states his preference of the "beginning program to be not only settled down and thoroughly acquainted himself with the instrument but also fully involved and challenge the audience to share player's concentration." in his article "The Pianist and the Program" in *The New York Review of Books,* November 22, 1990, Vol. 37, No. 18.

[5] Charles Rosen, "Lost Chords and the Golden Age of Pianism," in *Freedom and the Arts: Essays on Music and Literature* (Cambridge: Harvard University Press, 2012), 294, 298.

[6] Stasov, 10.

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APPENDIX I
GERMAN TRANSLATIONS

Clara Schumann Preluding Reviews

Allgemeine musikalische Zeitung AmZ Review on October 4, 1815
Recensionen
acht gesange mit begleitung des pianoforte von friedr. wieck. 7tes werk. leipzig, bey hofmeister. (Pr. 16 Gr.)
Rec. kennet die sechs frühern Werke dieses Componisten nicht, glaubt aber, aus diesem siebenden behaupten zu können, sie werden keineswegs frey von bedeutenden Schwächen gar mancher Art, doch auch nicht ohne Beweise von Geist und Gefühl seyn. Das Eine, wie das Andere zeigt sich in diesen Liedern ganz offenbar. Die grösste und oft wiederkehrende Schwäche ist das Verkünsteln, besonders in Hinsicht auf Modulation, und auf Auspünkteln des Einzelnen, worüber das Ganze leidet, oder gar ein wahres Ganze zu seyn aufhört-eine Schwäche, die um so mehr angezeigt werden muss, da sich dieser, wie jeder noch junge Componist davon losmachen kann, wenn er sie nur dafür erkennen und wegwerfen will; und dass dies Hrn. W. um so sicherer gelingen könne, zeigt er dadurch, dass, wo er ihr nicht hat opfern wollen, er weit besser, ansprechend, natürlich, und doch keineswegs gemein geschrieben hat. (Man vergleiche in dieser Hinsicht z. B. No. 2 mit No. 6 oder 7.)

Jenes Künsteln mag wol auch die Ursache seyn, dass in mehrern Stücken die metrische, und noch mehr die musikalische Symmetrie, ja auch die Declamation, schwer verletzt worden ist. (Man vergl., was die erste anlangt, z. B. in No. 4 die Stellung der 2ten und 3ten Zeile der STrophe; was die andere betrifft, z. B. in No. 2, den Haupteinschunkt; „leben noch kann," der offenbar auf der Dominante gemacht seyn müsste, aber eine Stufe wejter geführt ist, da im Gesange abbricht. und die Sache von zwey Klaviernoten allein, so gut. oder vielmehr so ühel, als das thunlich, zurechtrücken lässt; oder das ganze harmonische Verhältnis von No. 8; und was die dritte angeht, z. B. die Trennungen in No. 1, „das" Gefühl in No. 3, und dergl. m.) Gegen den reinen Satz verstösst der Componist ebenfalls öfters, und nicht etwa blos für Auge und System, sondern auch für Gehör und Sinn. (Man vergl. über das Erste z. B. die vielen Stellen, wo, statt der Note auf tieferer Stelle mit dem Erhöhungszeichen, die Note auf höherer mit dem Erniedrigungszeichen-etwa statt übermässiger 6te die kleine 7me, geschrieben stehet; über das Zweyte z. B. S. 3, Syst. 3, Takt 1 u. 2, wo die Singstimme mit dem Basse böse Octaven macht. (Noten, wie, auf derselben Seite, Syst. 1, die letzte Altnote, fis statt gis, Syst. 3, T. 3, die erste Altnote h statt a, S. 6, Syst. 5, T. 2, im Basse a statt as, sind wol nur Stichfehler. Dagegen sind Noten, wie, in demselben Stück, das tiefe A des Basses, S. 2, Syst. 3, T. 1, oder gar das nämliche, S. 3, im vorletzten Takt, wol schwerlich dahin zu rechnen.)-

Auf das Studium des Gesanges im engern Sinn, oder des eigentlichen Singens selbst, mag Hr. W. auch künftig mehr Fleis und Sorgfalt verwenden: denn manche seiner Melodien, so einfach sie ausschen, so leicht sie auf dem Klavier vorzutragen sind, so unnatürlich und schwer sind sie zu singen. (Man vergl. hierüber z. B., selbst in dem sonst so einfachen Liedchen, No. 7., die 2te Zeile: Die schönste etc.) Rec. hat sich bey diesen Schwächen aufgehalten, weil, so viel er sich erinnert, zu Hrn. W. zum erstenmale hier öffentlich gesprochen wird, und weil sich an ihm, ueben ablegbaren Mängeln, erfreuliche Beweise von Talent und Gefühl, wie schon oben zugestanden, erkennen lassen. In Hinsicht auf Beydes scheinen folgende Stücke-mancher Einzelnheiten in ihnen nun nicht weiter zu gedenken-werth, ausgehoben zu werden: No. 1., als zart und innig, No. 3., als edel und bedeutend, doch im Ganzen zu trübe gehalten; No. 5., als lieblich und gefühlvoll, No. 7 and 8. als anmuthig und passend. - Ein Vorzug der Sammlung ist auch, dass sie meist noch wenig oder gar nicht bekannte Gedichte enthält.-

AmZ Review on April 19, 1837

Berlin, im April. Der März war an musikalischen Productionen überreich. So zählen wir ein volles Dutzend Soiréen, vier Oratorien-Aufführungen und drei Concerte, ausser den Opernvorstellungen beider Bühnen. Dem. Clara Wieck hatte, ausser der im Februar-Bericht bereits erwähnten ersten Soirée, noch drei musikalische Abendunterhaltungen veranstaltet, von denen die beiden letzten am zahlreichsten besucht waren. Der Beifall, welcher der jungen Pianistin gespendet wurde, vermehrte sich nach jeder neuen Kunstileistung. Die Virtuosin hatte zu ihren Vorträgen folgende Pianoforte-Compositionen gewählt:
1. Sonate von Beethoven in F moll, Op. 57, auf Verlangen vollständig, sehr fertig, fast in zu übereiltem Zeitmaasse, mit ungemeiner Energie vorgetragen.
2. unmittelbar nach einander folgend und durch kurze, aus dem Thema der Solosätze entnommene Präludien eingeleitet: Fuge in E dur von J. S. Bach; Lied ohne Worte von F. Mendelssohn-Bartholdy; Mazurka (Fis moll) und Arpeggio-Etüde No. 11 von Chopin, dessen theilweise excentrische, doch originelle Compositionen Dem. Wieck nächst Herz'schen Galanterieen fast am gelungensten ausführt, dagegen Beethoven's Tongebilde mehr Tiefe der Empfindung, besonders im Adagio erfordern. Eine eigene Erscheinung ist es überhaupt, dass diese Eigenschaft weit öfter bei männlichen Pianofortespielern, àls bei den weiblichen Virtuosinnen angetroffen wird, deren Kraftausübung sich mehr der Technik des Spieles zuwendet.
3. wiederholte Dem. Wieck auf Verlangen das von ihr mit meisterhafter Präcision vorgetragene Andante und Allegro von Henselt, reich an Schwierigkeiten.
4. Variationen auf ein Bellini'sches Thema von Herz.
5. Sonate für Pianoforte und Violine von Beethoven in A moll, Op. 47, vom Hrn. KM. Ries mit vieler Zartheit, rein und fertig begleitet. Im Vortrage des gesangreichen, gemüthvollen Adagio's mit Variationen befriedigte die Pianoforte-Virtuosin weniger, als in den, fast in zu rapidem Tempo mit der höchsten Präcision (vorzüglich auch der linken Hand) ausgeführten Sätzen. Die Flügel aus der Fabrik(?) des Hrn. Wieck, auf welchen dessen Tochter ausschliesslich spielt, haben einen vollen, schönen Ton, besonders im Discant, scheinen jedoch eines bedeutenden Kraftaufwandes im Anschlage zu bedürfen, welcher keine so zarte Behandlung, wie die Wiener und Kistingschen Flügel-Pianoforte's zulässt, daher zuweilen der Ton etwas hart bei dem stärksten Anschlage erscheint.
6. Notturno in H dur und grosse Bass-Etude No. 12 von Chopin, trefflich ausgeführt.
7. Herz'sche Variationen auf ein Thema aus dem Crociato.
8. Capriccio von Mendelssohn in Fis moll, Variationen von Chopin auf "La ci darem la mano".
9. Caprice Op. 15 von Thalberg und
10. Herz'sche Variationen auf ein Thema aus der Oper Joseph, sämmtlich meisterhaft vorgetragen.
Ungeachtet am Abende des letzten Concertes der Dem. Wieck noch zwei andere Soiréen (der Herren Moeser und Ries) von Kunstbedeutung Statt fanden, war doch der grössere Jagor'sche Saal (welcher 500 Personen fasst) ganz gefüllt. Die ausgezeichnete Pianistin ist nun nach Hamburg und Holland abgereist. Gefällig unterstützt wurde dieselbe in ihren Soiréen von den Königl. Sängern Hrn. Zschiesche, Mantius, Bader u. s. w. wie von den Herren Ries und KM. Schunke, einem Waldhornbläser von ganz vorzüglich schönem Tone.

Neue Zeitschrift für Musik NZfM Review on December 26, 1837: Robert Schumann published an editied version of Fischhof's report in the NZfM according to Goerzten, *Mosaic*, page 157 in quote no. 10.

Wien, vom 14. December.

—Clara Wieck spielte—waß sage ich spielte—sie feierte in unserer Stadt am heutigen Tage einen mahrhaften Triumph. Wäre in diesen Blättern nicht schon häufig über ihre Genialität ausführlich gesprochen morden so könnte ich einen langen Artikel über sie schreiben, so viel Stoff gährt in mir; ich múßte gleich hervorheben die seelenvolle Auffassung des Großartigen der Compositionen, die sie spielt, so wie die eigene schaffende Beigabe ihres außerordentlichen Vortrages, womit sie andere weniger hoch stehende Stücke belebt und verschönert, wie sie von Bach (der himmlischen Mathematik), bis auf Lißt (der irdischen Regellosigkeit), von Beethoven (der genialsten Leidenschaft), bis Herz (dem Salon-und Conversationsphlegma)—wie sie diese verschiedenartigen Sphären mit aller Kraft ihres hohen Künstlertalentes durchfliegt, ohne dabei ihrer vollendeten Mechanik u. weiter zu erwähnen. Am meisten war man auf Nr. 2. des Concertzettels, eine Zusammenstellung mehrer kurzen Stúcke von Chopin und Henselt gespannt. Namentlich um Chopin war mir bange. Er spielte vor 6 Iahren im Theater sein köstliches E -Moll-Concert, das aber eher ein Kopfichüttein, als ein Händeklatschen zur Folge hatte. Ob sich seitdem nun die Menschen geändert haben, oder aus welchem Grund es geschah—kurz Nr. 1 und 4 der Zusammenstellung, Etuden von Henselt, mußten wiederholt werden (hier beispiellos bei Clavierstücken), und eben so entzückten ein Notturno und eine Etude von Chopin. Claras kurze improvisirte Präuldien, die jedes Stück geistvoll einleiteten, der innige, zarte, schmelzende Vortrag in Vereinigung mit der glänzendsten Bravour, die sie aber nur als Mittel, nicht wie viele Andere als Zweck betrachtet, erhielten enthusiastische Anerkennung bei einem Publicum, welches, der gewähltesten Gesellschaft angehörig, in großer Anzahl zugegen war. Sie sollten nur einmal einen solchen Enthusiasmus in Wien mit ansehen, um sich als Norddeutscher einen rechten Begriff von diesem Toben und Stürmen machen zu können. Chopin's Compositionen, auf solche Art vorgetragen, mußten endlich bei der Masse burchdringen, mögen vessen Gegner nur jetzt sub rosa erfahren, daß der talentvolle Henselt den Chopin frei ins Deutsche überseßt hat, und daß das Edlere in Thalberg's Compositionen Chopin'sche Anregung sei. Als Beschluß spielte Clara W. ihre Variationen über die Cavatine aus dem Piraten, die im wahren Sinne des Wortes Furore machten. Wie oft sie gerufen wurde, habe ich nicht gezählt, daß aber ihr Name in Aller Munde ist, bedarf keiner weiteren Bestätigung, wenn man Zeuge von der Sensation ist, wie sie seit Paganini und Thalberg kein Künstler in solchem Grade erregt hat. —

Clara Wieck played-that is what I said-she was celebrating a momentous triumph in our town today. If these pages had not often talked about their ingenuity in detail, I could write a long article about them, so much stuff is in me; I should immediately stress the soulful conception of the grandeur of the compositions she plays, as well as her own creative contribution to her extraordinary lecture, thus animating and embellishing other lesser-known pieces, such as those of Bach (of heavenly mathematics), except Liszt (the earthly irregularity), from Beethoven (the most ingenious passion), to Herz (the salon and conversational phlegm)— as she flies through these various spheres with all the strength of her high artistic talent, without losing sight of her perfected mechanics and the like. to mention further. Most attention was drawn to No. 2 of the Concert Sheet, a compilation of several short pieces by Chopin and Henselt. I was particularly worried about Chopin. He played his delicious E minor concerto in the theater six years ago, but it was more like a head litter than a clap of hands. Whether men have changed since then, or for what reason it happened—nos. 1 and 4 of the compilation, Etudes of Henselt, had to be repeated (here unprecedented in piano pieces), and so did a Notturno and an Etude by Chopin, Clara's short improvised indulgences, which ingeniously initiated each piece, the intimate, tender, melting performance combined with the most brilliant bravura, but which she regards as a means, not as many others as a purpose, received enthusiastic recognition from a public, which belonged to the most elected society, was present in large numbers. They should only once watch such an enthusiasm in Vienna, in order to be able to make a right concept of this raging and storming as a North German. Chopin's compositions, thus recited, were finally forced to penetrate the masses, though their opponents may only now learn sub rosa that the talented Henselt freely passed Chopin into

German, and that the nobler in Thalberg's compositions was Chopin's inspiration. As a ruling, Clara W. played her variations on the pirate's cavatina, which in the true Sense of the word made a furore. How often she was called, I have not counted, but her name is in all mouths, needs no further confirmation, if one witnesses the sensation that has not aroused any artist since Paganini and Thalberg to such an extent. –

NZfM Review on January 2, 1838

Clara Wieck in Prag.

Oft schon wurde die Behauptung aufgestellt, „baß Pianoforte fei insofern ein sehr schäßdares Instrument, als es dem fertigen Spieler das Ensemble Mehrer, in selbft das Orchester erseßen könne;es eigne sich aber varum nicht zum Concertinstrumente, weil ihm die für den ausdrucksvollen Vortrag nöthigen Elemente, Fähigkeit des Tragens und Anschwellens der Töne, u. dgl. fehlen.“

Die innere fowohl, als die äußere Structur ber Compositionen aus den letzten zwei Fahrzehnten, jener, die gerade allgemein beliebt und von den meisten Virtuosen zur öffentlichen Aufführung gewählt wurden, war auch ganz geeignet, den einmal ausgesprochenen Satzscheinbar zu bestätigen. Jene gewissen melodischen Ruhepuncten stets folgenden Terzen, Triller, chromatischen und andern Passagen forderten zwar auch eine durch unermüdete Uebung erworbene Fertigkeit; man bewunderte den Virtuosen. Der das Alles brillant vortrug; aber der Eindruck, dessen Basis eben nur eine ausgebildete Mechanik als Zweck, —war ein blos äußerlicher und man blieb nach wie vor bei jener Meinung. Daß der in solchen Compositionen liegende sinnliche Reiz die Empfänglichfeit des großen auf höhere Zwecke gerichtet war, abstumpfte, ist eben so wahr, als natürlich. —Gleichwie aber allerdings zugestanden werden muß, daß das Pedal immer nur ein Surrogat für die, andern Instrumenten eigenthümliche Aushaltbarkeit des Tone bilde (obwohl schon Hummel und Thalberg zeigten, daß dieser Mangel doch einigermaßen zu beseitigen sei), eben so liegt auch schon in der ersten Hälste des oben angeführten Satzes ein Wink, wie die Mittel des Pianoforte zu gebrauchen, um es zu dem hier und da bezweifelten Range eines Concertinstrumentes zu erheben. Die Harmonie, im Gegensaße zur bloßen Melodie, was man unter dieser in Rücksicht ber andern Soloinstrumente, die vorzugsweise auf die bloße Führung der Oberstimme beschrankt sind, versteht, ist es, auf welche das Pianoforte, als Tasteninstrument, insbeiondere den Componisten anweist.

In dieser Art der Behandlung der Mittel scheinen nün jene, die man der sogenannten romantischen Schule beizählt, so ziemlich übereinzustimmen. Den Reichthum der Effecte und Mittel, weichen die jetzige, von so manchen Banden früherer Zeiten entfesselte Theorie sowohl, als die Vervollkommnung der Instrumente und derMechnik ihrer Künstler, dem Instrumentalcomponisten bietet, auch dem Pianoforte, als eigentlichem Orchesterinstrumente, so weit es, möglich, zuzuwenden, ist ihr Streben, dessen Würdigkeit, wenn es mit der Poesie der Intention, mit der eigentlichen Composition, die bei Jedem, trotz jener Uebereinstimmung, je nach der individuellen Auffassung des Gegenstandes, verschieden sein muß, nicht störend collidirt, wohl Niemand läugnen wird. —Wir fanden daher in diesen Compositionen fast überall den vollständigen Partitursatz, die polyphonische Behandlung der Accorde. Es ist natürlich, daß durch die, bei dieser Behandlung nöthige, zerstreute Harmonie, durch die Gegenbewezungen und Nachachmungen der einzelnen Stimmen, die als selbstständig erscheinen, Schwierigkeiten entstchen, deren Ueberwindung blos, dem Virtuosen, im eigentlichsten Sinne des Wortes, möglich wird.

Der Pianist, weicher sich an eine solche Ausgabe wagt, muß unumschränkter Herr der Claviatur sein; abgesehen von der ausgebildetsten Technik zur Ueberwindung der gewöhnlichsten Schwierigkeiten, die hier immer nur als verschönerndes Beiwerk erscheinen, muß er die vollständigste Sicherheit und gänzliche Unabhängigkeit nicht nur der beiden Hände, sondern auch der Finger von einander, errungen haben, um zu dem hier vorzuglichsten Ziele, der Klarheit im Vortrage, zu gelangen.

Daß diese Vorzüge alle Clara Wieck auch bei uns im vollkommensten Grade entwickelte, braucht wohl nicht erst erwähnt zu werden. Die gigantische Technik, die Sicherheit und Reinheit in den Anschlägen der aus den entferntesten Intervallen zusammengefügten Harmonieen, die eben deßhalb oft arpeggirt werden müssen, die Klarheit und kräftige Färbung des Vortrags; vor Allem aber ihre Auffassungsart (sie ist Dichterin, auch wenn sie fremde Werke vorträgt) mußten in einer Stadt, die trotz einigen Rückschritten der letzten Jahre, noch immer als musikalische einen bedeutenden Rang einnimmt, die außerordentlichste Sensation erregen.

Das Interesse, das man an der großen Künstlerin nahm, zeigte sich nicht nur dem ungevöhnlich zahlreichen Besuche ihrer Concerte, der wohl noch immer gestiegen wäre, wenn sie uns noch nicht verlassen hätte (sie ließ sich im Saale des Conservatoriums, im Concertsaale und im Theater hören); sondern auch in den oft hitzigen Debatten über ihre Leistung sowohl, als auch über die Richtung, deren würdigste Repräsentantin sie ist, und besonders in dem Eindrucke, den sie auf unsere Pianisten selbst gemacht. Ueberall hörteman darüber streiten, os man die von Beethoven gestellte Gränze überschreiten dürfe, ober nicht; ob es überhaupt möglich und nicht gar zu aristokratisch sei, nur für Virtuosen zu componiren und zwar für solche, deren Hände zu den außerordentlichsten Spannungen. fähig find? Ohne diese Fragen ietzt beantworten zu können, obwohl der Grundsatz „in der Kunst das Beste gut genug“ schon den leidigen Dilettantismus zu verbannen scheint, beschränke ich mich auf die Aufzählung der Compositionen, mit deren Vortrage uns die liebenswürdige Gastin erfreute. (Schluß folgt.)

Außer den in dem schon früher mitgetheilten Programme zum ersten Concerte enthaltenen Werken, von denen sie ihre C-Dur-Variationen, die von Adolph Henselt, und dessen Andante und Allegro auf allgemeines Verlangen auch in den andern Akademieen wiederholte: ein Divertissement von Lißt, ihr großes A-Moll-Concert mit Orchesterbegleitung und abermals eine Mosaik kleinerer Compositionen von mehrern Meistern. Den Inhalt des letzteren bildeten Bach's Cis-Dur-Fuge; die Arpeggien, die Ges-Dur Etude und eine Masurka von Chopin; jenes Andante und Allegro von Adolph Henselt, und dessen Etude mit dem Motto: „Wenn ich ein Vöglein wär', flög ich zu dir!“—Von allen diesen Compositionen entzückten am Allgemeinsten die Henselts; so viel auch über Chopin und Lißt gestritten wurde, darin kamen Alle überein, daß in Henselt ein Stern aufgehe, dessen Glanz am musikalischen Himmel weithin stralen wird. So wenig wir auch von seinen Werken hörten, so zeigt sich schon in diesen ein Talent, welches das Höchste hoffen läßt. Seine poetischen Intentionen giebt dieser Meister in Formen, deren plastische Sicherheit auch größtentheils dazu beiträgt, um Kenner und Laien gar mächtig zu ergreifen, ohne mit tiefen Kenntnissen der Theorie und des Organismus seines Instrumentes, obwohl er sie besitzt, coquettiren zu vollen. Wahrlich, wenn, wie es zu erwarten ist, dieser junge Künstler sich zur dramatischen Composition wendet, so dürste er es vor Allen sein, der einst die große Aufgabe, deutsche Tiefe und Gemüthlichkeit, italische Rundung der Melodie, und geistreiches, mannichfaltiges Colorit der Französen zu vereinen, und so eine populäre Oper, die auch Gehalt hat, zu schaffen, lösen wird. Eben diese poetische Ursprünglichkeit, die seinen Compositionen diesen köstlichen, natürlichen Duft verleihet, ist es, die wir bei Lißt vermissen. Wenn man übrigens vom Einzelnen aufs Ganze schließen darf, besonders, als es einen Tadel gilt, so ist bei Lißt die Romantik, um bei der Benennung zu bleiben, bis zur Pariser Unnatur verzerrt.

Das Clara Wieck's Compositionen wirklich eben nicht blos gemacht, sondern wahre Kunstproducte sind, beweiset schon die Bearbeitung des Bellini'schen Themas, das sie ganz neu geschaffen hat; auch sie sind einer poetischen Quelle entflossen und haben den eigenthümlichen Reiz der süßen Schwärmerei eines Frauengemüthes.

Um den Standpunct zu gewinnen, von weichem man Clara Wieck's Pianofortespiel würdigen kann, gehört ein fester Harnisch gegen jeden Enthusiasmus, der bei dem letzten Concerte so hoch stieg, daß die Künstlerin, trotzdem, daß sie nur zwei Piecen vortrug, neunmal gerufen wurde; und wenn etwas zu wünschen ist, so stimme auch ich dem allgemeinen Bedauern bei, daß die Künstlerin es nicht versuchte, in einer freien Phantasie, als der höchsten Aufgabe des Pianisten, die Regungen und Flügelschläge

ihrer Phantasie zur Anschauung gebraucht zu haben. Daß sie es konnte, erweisen nicht nur ihre Compositionen, ihr Vortrag selbst fremder Werke, sondern auch die oft überraschend schönen Präludien, mit benen sie immer das Publicum auf die nächste Composition vorbereitete.—

Often the assertion was made "that Pianoforte was a very sound instrument in that the ensemble Mehrer, in the orchestra itself, could be seen by the finished musician, but that it was not suitable for concert instruments, because it required him for an expressive performance Elements, ability of wearing and swelling of sounds, etc. are missing."
The inner as well as the outer structure of compositions from the last two decades, those which were popular at the moment and chosen by most virtuosos for public performance, were also quite suitable for confirming the sentence that had once been uttered. Those certain melodic rest periods of successive thirds, trills, chromatic passages, and others required a skill acquired through tireless practice; one admired the virtuoso. Who brilliantly recited everything; but the impression, whose basis was only a trained mechanics as a purpose, was merely external, and one remained as before in that opinion. The fact that the sensuous stimulus contained in such compositions dulled, diminished, the receptivity of the great to higher purposes is just as true as natural. But it must be conceded, however, that the pedal is always only a surrogate for the peculiarity of the tone peculiar to other instruments (although Hummel and Thalberg have already shown that this defect can be somewhat eliminated), so it is already in the first half of the sentence above a hint how to use the means of pianoforte in order to raise it to the here and there doubted range of a Concertinstrumentes. Harmony, in contrast to the mere melody, which we understand by this in relation to other solo instruments, which are limited to the mere guidance of the upper part, is the one to which the pianoforte, as keyboard instrument, more particularly instructs the composer.

In this way of treating the remedies, those who belong to the so-called romantic school seem to agree rather closely. The riches of the effects and means deviate the present theory, unleashed by so many gangs of earlier times, as the perfection of the instruments and technique of their artists, the instrumental composer offers, also the pianoforte, as actual orchestral instruments, as far as possible is their endeavor, whose worthiness, if it conflicts with the poetry of the intention, with the actual composition, which must be different in each, despite that agreement, according to the individual conception of the object, is not annoyingly collided, probably no one will deny.

In these compositions, therefore, we found almost everywhere the complete score, the polyphonic treatment of the chords. It is natural that by the scattered harmony necessary in this treatment, by the counter-movements and subsequent imitations of the individual voices, which appear to be independent, difficulties arise whose overcoming becomes possible only for the virtuoso, in the purest sense of the word. The pianist who dares to make such an edition must be the absolute master of the keyboard; Apart from the most sophisticated technique for overcoming the most common difficulties, which here appear to be only a beautifying accessory, he must have achieved the fullest security and complete independence of not only the two hands, but also the fingers of each other, for the purpose most desirable here, the clarity in the presentation, to arrive. It certainly does not need to be mentioned that these advantages were perfectly developed by Clara Wieck even here in our country.

The gigantic technique, the security and purity in the attacks of the harmonies assembled from the most remote intervals, which must therefore often be arpeggiated, the clarity and strong coloring of the lecture; Above all, however, her manner of conceiving (she is a poet, even if she presents works by others), had to arouse the most extraordinary sensation in a city which, despite some backward steps of recent years, still occupies an important position as a musical one. The interest in the great artist was shown not only by the unusually numerous visits to her concertos, which would probably have risen if she had not yet left us (she was heard in the hall of the Conservatory, in the concert hall and in the theater); but also in the often heated debates about her performance as well as the direction of which she is the most worthy representative, and especially in the impression she made on our pianists

themselves. Everywhere you can argue about whether one should exceed the limits set by Beethoven, above; whether it is even possible and not too aristocratic to compose only for virtuosos, and indeed for those whose hands are in the most extreme tensions. Able to find? Without being able to answer these questions in the first place, although the principle “in art the best good enough” seems to banish the tiresome dilettantism, I limit myself to the enumeration of the compositions with which the amiable guest delighted us. (Conclusion follows)

Apart from the works contained in the program for the first concerto, which had been given earlier, of which she reiterated her C major variations, that of Adolph Henselt, and his Andante and Allegro, in the other academies as well: a divertissement of Liszt, her Great A minor Concerto with orchestral accompaniment and again a mosaic of smaller compositions by several masters. The content of the latter was Bach's C sharp major fugue; the arpeggios, the G flat major Etude and a Mazurka by Chopin; that Andante and Allegro by Adolph Henselt, and his Etude with the motto: “If I were a bird, I flew to you!” —Of all these compositions the Henselts were most delighted; however, much Chopin and Liszt were quarreled, all agreed that in Henselt a star would appear whose splendor would strike far in the musical sky. As little as we heard of his works, there is already in this a talent which gives hope for the highest. His poetic intentions are given by this master in forms whose plastic security also largely contributes to the grasp of connoisseurs and laymen, without full knowledge of the theory and organism of his instrument, though he possesses it. Truly, if, as is to be expected, this young artist turns to dramatic composition, he would be thirsty to all, who was once the great task, German depth and affability, Italian roundness of melody, and witty, varied coloring of the French to unite and thus solve a popular opera, which also has content. It is precisely this poetic originality, which gives this composition its delicious, natural fragrance, that we miss with Liszt. Incidentally, if one can infer the whole from the individual, especially when it is a reproach, then in Liszt the romanticism, in order to stay with the designation, is distorted as far as the Parisian unnatural.

The fact that Clara Wieck's compositions are really not merely made but are real art products is already proven by the treatment of Bellini's theme, which has created it anew; they, too, have escaped a poetic source, and have the peculiar charm of the sweet rapture of women's spirits.

To gain the point by which one can appreciate Clara Wieck's piano-playing, a hard armor against every enthusiasm that rose so high at the last concert that the artist was summoned nine times, in spite of the fact that she recited only two Pieces; and if there is anything to be desired, I too agree with the general regret that the artist did not try to use the impulses and beatings of her imagination for an intuition in a free fantasy, as the highest task of the pianist. That she was able to do so is proved not only by her compositions, her performance of even foreign works, but also by the often surprisingly beautiful preludes, in which she always prepared the public for the next composition.

AmZ Review on March 7, 1838

Die feierliche Eröffnung der Winterkonzerte durch das grosse Musikfest ist in diesen Blättern bereits berichtet worden. Die vorgefasste Meinung, dass nur Händel'sche Werke in ihrer erhabenen Simplizität zum Vortrage mit solch gewaltigen Tonmassen geeignet seien, wurde durch die That widerlegt, und diese beiden GlanzProduktionen drängten alle frühern weit in den Hintergrund zurück. Freilich aber musste das Ganze mit solcher treuen Sorgfalt, mit solcher künstlerischen Umsicht eingerichtet und geleitet, jede Solostelle so zart begleitet, so ausdrucksvoll nuançirt werden, um alsdann im Gegensatze die Allgewalt des 800stimmigen Riesenchores in einer Gigantenkraft heraustreten zu lassen, welche die Grundfesten der kolossalen Hallen zu erschüttern drohten. Unmöglich konnte den Manen des unsterblichen Tonfürsten eine würdigere Apotheose bereitet, unmöglich von der hochverdienten Gesellschaft der Musikfreunde das 25 jahrige Jubiläum ihrer Begründung feierlicher begangen werden, als durch die allergrossartigste Aufführung eines Meisterwerkes, in dessen kühner Anlage die reinste

Poesie, der höchste Adel der Gedanken, die grösste, zum Herzen sprechende Einfachheit und Anmuth sich spiegelt. Ja, hätte Vater Haydn seine Schöpfung nur einmal so gehört, mit solch begeistertem Ineinandergreifen, mit jenem, in Tausenden von Geschöpfen fortflammenden Prometheusfeuer, das er selbst im gläubig frommen Sinne vom Himmel herabgeholt, -- wahrlich, er müsste diese wenigen Stunden als die seligsten seines ganzen, ruhmbekrönten Lebens gepriesen haben, dass er so erfasst, so verstanden, so verherrlicht ward. Es herrschte darüber nur eine Stimme, dass sogar die an erlesenen Kunstgenüssen in allen Zeitepochen wirklich fruchtreich gesegnete Kaiserstadt niemals noch Aehnliches geboten hat. S. das Weitere 1837, S. 767.— Wenige Wochen später lieferte die Tonkünstlersozietät ein Seitenstück im verjüngten Maassstabe, und veranstaltete während der Weihnachtsferien bei den jährlichen Akademieen zum Besten des Wittwenund Waisenfonds eine treffliche Aufführung der "Jahreszeiten," jener nachgeborenen Schwester der Schöpfung; welches reizende Zwillingspaar, obwohl erst an den Gränzmarken des herannahenden Greisenalters erzeugt, dennoch in ewig klarer, herrlich blühender Jugendschöne prangend, in solcher Annäherung einen Hochgenuss sonder Gleichen bereitete, wie ihn das, zuweilen auf Abwege sich verirrende, demungeachtet, wenn es darauf ankommt, immer noch kunstsinnige und kunstiliebende Wien vielleicht einzig nur in solcher imposanten Vollendung zu bieten ermächtigt sein dürfte.

Ich komme nunmehr auf einen liebwerthen Gast, der uns freundlich von der Pleisse her zugesendet wurde; Klara Wieck hat ebensowohl bei dem allerhöchsten Hofe, als in verschiedenen ansehnlichen Familienzirkeln und bisher zweimal in ihren eigenen Konzerten gespielt; hier zu wiederholen, mit welcher eminenten Virtuosität, wäre bei einer Küntlerin, deren Ruf schon in ganz Deutschland verbreitet ist, baarer Ueberfluss; nur darf nicht verschwiegen werden, dass ihr Vortrag, weit weniger noch in Hinsicht technischer Bravour, als ungleich mehr bezüglich der stets individuell geistreichen Auffassung und Charakterisirung des gewählten Tonstückes jedesmal eine Sensation bewirkte, welche höchstens mit der enthusiastischen Verehrung für einen Paganini oder Lipiński, für einen Thalberg oder die Gebrüder Müller verglichen werden könnte. Die gewählten Gegenstände waren: Konzertrondo von Pixis; Etude, Andante und Allegro von Henselt; Notturno, Fis dur, Etude No. 5 und 11, Mazurka, Fis moll, von Chopin; Variationen und Concertino von eigener Komposition; Präludium und Fuge, Cis dur, von Sebastian Bach, und Bravourvariationen von Henselt.—Die originelle Zusammenstellung mehrer kurzen Sätze, gleichsam in eine Suitenreihe, zeigt schon genügend den beabsichtigten Standpunkt, von welchem die Beurtheilung auszugehen hat, die prävalirende Haupttendenz nämlich, die Eigenthümlichkeit eines jeden Meisters zur klaren Anschaulichkeit zu bringen, ihn selbst, sein innerstes Wesen mit Verstand, Gefühl und aus voller Seele wiederzugeben; das Instrument unter solcher Behandlung erscheint nur als Mittel zum Zweck, dem die geistige Konzeption erst warm glühendes Leben einhaucht; sogar ein Bach’sches Orgelstück war im Stande, das höchste Interesse zu gewähren, und zwar bei einem Publikum, dem in der Regel meist nur Flitterwerk, Rondo's, Fantasieen, Capriccio's und dergl. geboten zu werden pflegen, so dass jener schwierige Fugensatz, nebst einigen hier unbekannten Bagatellen (versteht sich, dem Anscheine nach) von Chopin und Henselt, die Sehnsucht des wiederholten Hörens erregte, ein Wunsch, welchem die gefeierte Künstlerin mit zuvorkommender Bereitwilligkeit entsprach und dadurch den solcher Meisterschaft gespendeten Bewunderungszoll nur höher noch steigerte. (Beschluss folgt.)

The solemn opening of the winter concerts by the great music festival has already been reported in these pages. The preconceived notion that only Handel’s works, in their sublime simplicity, were suited to the lectures with such immense tonic masses, was refuted by the fact, and these two splendid productions urged all formerly far back into the background. To be sure, the whole thing had to be arranged and directed with such faithful care, with such artistic circumspection, so delicate accompaniment of every solostelle, so as to be expressive, in order, in return, to allow the all-power of

the 800- Halls threatened to shake. It was impossible for the man of the immortal prince to make a more worthy apotheosis, that the 25th anniversary of its foundation was impossible to be solemnly celebrated by the high-earned society of music lovers, than by the most allergic-like performance of a masterpiece in whose daring poetry the purest poetry, The greatest simplicity and charm appealing to the heart. Yes, Father Haydn would have heard his creation only once, with such intercourse, with that prometheus fire, which had been blazing in thousands of creatures, which he himself had descended from Heaven in a religious,

Indeed, he should have praised these few hours as the blessed of his whole glorious life, so that he was so captured, so well understood, and so glorified. There was only one voice over it, that even the exquisite art geniuses had never offered the same in every time-honored Kaiserstadt. S. 767. - A few weeks later, the Tonkünstlersozietät delivered a side piece in a rejuvenated form, andhosted the annual Wittwenund Orphans fund during the Christmas holidays, the annual academies arranged a splendid performance of the "seasons," the posthumous Sister of Creation; which the charming pair of twins, though only at the marks of the approaching age of the old age, still displayed in eternally clear, gloriously youthful youthfulness, prepared in such an approximation a peculiarity like that which, Still art-minded and art-worshiping Vienna, could perhaps only be offered only in such imposing perfection.

I now come to a dear guest, who has been kindly sent to us from the Pleiße; Klara Wieck has also played at the very highest court, as in various respectable family circles, and so far twice in her own concerts; To repeat here, with which eminently virtuoso, would be an abundance in a female artist, whose reputation is already spread throughout Germany; It must not be concealed from the fact that their lectures, far less as far as technical bravura, were concerned, were to produce a sensation, which was always unequal in regard to the always individual, intellectual conception and characterization of the chosen piece, which could be at best compared with the enthusiastic veneration for a Paganini or Lipinski, for a Thalberg or the brothers Müller. The selected objects were: concerto rondo of Pixis; Etude, Andante, and Allegro von Henselt; Notturno, F sharp major, Etude no. 5 and 11, Mazurka, F sharp minor, of Chopin; Variations and Concertino of own composition; Prelude and Fugue, C sharp major, by Sebastian Bach, and Bravoura variations of Henselt. —The original compilation of several short sentences, as it were into a series of suites, shows already enough the intended point of view from which the judgment must proceed, namely, the primary tendency to bring to clear clarity the peculiarity of each master, himself, his innermost essence to play with mind, feeling and with full soul; the instrument under such treatment appears only as a means to an end, to which the spiritual concept first breathes warm, glowing life; even a Bach organ piece was able to give the highest interest to an audience, which is usually only to be commanded by decorative pieces, rondos, fantasies, capriccios, and the like, so that the difficulty of the fugue, in addition with some unknown Bagatelles (of course, apparently, of Chopin and Henselt), the longing of repeated listening aroused, a desire, to which the celebrated artist met with obliging willingness and thereby increased the admiration respect contributed to such a mastership even higher.

Neue musikalische Zeitung für Berlin NmZfB Review by Dr. Otto Lange on March 3, 1847

Am 1. Marz gab Clara Schumann geb. Wieck ein Concert in der Singakademie, das zu den anziehendsten der Saison gezählt zu werden verdient. Die Concertgeberin hat einen überaus ehrenvollen Ruf. Zu ihrer Zeit war Clara Wieck die berühmteste Clavierspielerin. Warum sollte sie es als Clara Schumann nicht auch sein. Als wir sie vor etwa zwölf Jahren hörten, erregte sie namentlich durch ihr Spiel Beethovenscher Sonaten, Bachscher Fugen und Chopinscher Masurka's viel Aufsehen. Die gediegenere Kunstrichtung scheint sie auch jetzt nicht aufgegeben zu haben. Dass an Beethoven's Stelle vielleicht ihr Gemahl getreten, jann man der weiblichen Künstlerin schon verzeihen, besonders wenn sie, wie diesmal ein Guintett seiner Composition spielt (für Pianoforte, zwei Violinen, Bratsche

und Violoncelle), das den besten Compositionen neuerer Zeit an die Seite gestellt zu werden verdient. Ist auch eine gewisse Mystik, ein Streben nach apparten harmonischen Wendungen der Grundzug des Werkes: eine durchaus edle Richtung, glückliche Beherrschung der Form sind dem Componisten eigen und gesellen ihn zu den achtbarsten Künstlern der Gegenwart. Frau Clara Schumann trug die Partie des Pianofortes klar, fein nüancirt und mit schönem Verständniss vor. Die übrigen Stimmen wurden durch die Herren Concertmeister Ries, Kammermusiker Ronneburger, Richter und Griebel ehrenvoll verireten. In der grossen A-moll-Fuge von J. S. Bach, wie in kleinern Piecen von Chopin, Mendelssohn und einer von Scarlatti bekundete die Concertgeberin die Tüchtigkeit ihres Spiels nach den mannigfaltigsten Richtungen Schade, dass hier und da ihrem Spiele das Instrument, ein Breithopfscher Flügel, nicht ganz günstig war. Mad. Viardot unterstützte das Concert durch eine ungemein schöne Composition, das Siciliano, von Pergolese, wie durch den Vortrag Chopin'scher Masurka's und eines Spanischen Nationalliedes. Wir brauchen nicht zu erwähnen, dass die geniale Künstlerin Alle wie durch einen Zauber hinriss. Was nationale Characteristik, verbunden mit der seltensten Künstlerschaft im Gesange zu Leisten vermag, dürfte schwerlich anderswo in dem Maasse gefunden werden.

On the 1st of March, Clara Schumann, née Wieck, gave a concert at the Singakademie, which is one of the most attractive of the season. The concert giver has a very honorable reputation. In her time Clara Wieck was the most famous clavier player. Why should not she be the same as Clara Schumann? When we heard her about twelve years ago, she was particularly attracted by her performance of Beethoven's sonatas, Bach’s Fugues, and Chopin's Masurka's. The more refined art direction does not seem to have given up now. That her husband might have trodden on Beethoven's side, one can forgive the female artist, especially when she plays, as this time a quintet of his composition (for pianoforte, two violins, viola, and violoncello) to be put to the side of the best compositions of modern times. Certain mysticism, a striving for apparent harmonic expressions is also the basic trait of the work: a very noble direction, a happy mastery of the form, is inherent in the composer, and make him one of the most respectable artists of the present. Frau Clara Schumann played the role of the pianoforte in a clear, finely nuanced and well-understood manner. The other voices were performed honorably by the gentlemen Concertmeister Ries, chamber musician Ronneburger, Richter and Griebel. In the great A minor fugue of J.S. Bach, as in small Pieces by Chopin, Mendelssohn, and one by Scarlatti, the Concertress proclaimed the proficiency of her playing in the most varied directions. It is a pity that here and there her instrument, a broad-leaved wing, was not quite favorable. Madame Viardot supported the Concert by an extraordinarily beautiful composition, the Siciliano, by Pergolese, as by the performance of Chopin's Masurka and a Spanish National Song. We need not mention that the ingenious artist tore everyone away like magic. What national characteristic, combined with the rarest of artists, can achieve in song, would hardly be found anywhere else in proportion.

March 10, 1847

Herr Dr. Robert Schumann hatte am 8ten Februar einen auserlesenen Kreis von Musikern und Musikkennern zu einer musikalischen Matinée zu sich eingeladen. Er bot der Versammlung zwei schöne Compositionen, an deren Ausführung ausser seiner talentvollen Gattin geb. Clara Wieck, Künstler und Dilettanten sich betheiligt hatten. Wir haben, wenn wir diese musikalische Privatfeier, in den Kreis einer öffentlichen Kunstbesprechung ziehen, insbesondere von dem Werthe der Compositionen zu sprechen. Die eine, ein Quartett für Pianoforte, Violine, Viola und Violoncelle, von Robert Schumann, die andere ein Trio für Pianoforte, Violine und Violoncelle von seiner Gattin. Beide Werke geistreich und anziehend in der edelsten Kunstform gedacht. Das Quartett enthielt sehr viele schöne Züge, wie wir sie von der eigenthümlichen Kunst-und Phantasierichtung Schumanns erwarten

konnten. Gediegenheit in der Form, Originalität in den Gedanken, wenn auch in einzelnen Partieen vielleicht etwas zu gesucht, zeichnen Schumanns Compositionen aus. Das Trio von Clara Schumann erschien uns fliessender und in der Entwickelung der Motive von melodioserem Gehalt. Clara Schumann trug die Partieen des Pianofortes mit ausserordentlicher Kraft und gesunder Kunstauffassung vor.
Ueberhaupt bekennen wir, dass unter dem Wust von Virtuosenleistungen, an denen unsere Zeit überreich ist, solche Gaben wahrhaft erfrischend und stärkend sind. Eine ausgezeichnete Dilettantin sang inzwischen mit schönem Portament zwei Lieder von Fanny Hensel und Robert Schumann.

Dr. Robert Schumann had invited a select circle of musicians and music lovers to a musical matinee on 8th of February. He offered the assembly two beautiful compositions, the execution of which was carried out by his talented wife Clara Wieck, artists and amateurs had taken part. When we draw this musical private party into the circle of a public art discussion, we have to speak in particular of the value of the compositions. The one, a quartet for pianoforte, violin, viola and violoncello by Robert Schumann, the other a trio for pianoforte, violin and violoncello by his wife. Both works were thoughtful and attractive in the noblest form of art. The quartet contained many beautiful features, as we might expect from the peculiar art and fantasy of Schumann. Strength in the form, originality in the thoughts, though perhaps something to be sought for in certain parts, characterizes Schumann's compositions. The trio of Clara Schumann seemed to us more fluid, and in the development of motive of melodious content. Clara Schumann presented the parts of the Pianoforte with extraordinary power and a healthy conception of art. In general, we confess that, under the jumble of virtuoso performances on which our time is abundant, such gifts are truly refreshing and strengthening. In the meantime, a remarkable amateur sang two songs by Fanny Hensel and Robert Schumann with a beautiful portamenti.

March 24, 1847

Clara Schumann, geb. Wieck, gab am 22. d. M. ihr zweites und letztes sehr zahireich besuchtes Concert. Wir hörten noch einmal des Quintett ihres Gatten Robert Schumann für Pianoforte, 2 Violinen, Viola und Violoncelle von der Concertgeberin, Hrn. Concertmeister Ries und den Kammermusikern Ronneburger, Richter und Griebel. War die Ausführung diesmal auch nicht ganz so gelungen, wie in dem ersten Concerte, erfreuten wir uns doch sehr an den geistvollen und phantasiereichen Zügen, mit denen des Werk ausgestattet ist und die dasselbe in die erste Reihe der Compositionen dieser Gattung stellen. Die Concertgeberin spielte ausserdem die grosse F-moll Sonate von Beethoven auswendig mit Kraft, Feuer und Talent. Nicht minderes Geschick entwickelte sie in einem Capriccio von Mendelssohn und in den Reminiscences aus Lucia von Liszt. Ihr gesundes von allem krankhaften Beigeschmack vollkommen freies Spiel erregte allgemeinen Beifall, in der wir um so lieber einstimmen, als die Künstlerin gerade in dieser Beziehung sich vor der Virtuosen-Richtung heutiger Zeit auszeichnet. Etwas zartere Färbung neben der Klarheit und Gediegenheit wäre jedoch hie und da wünschenswerth. Neben diesen Gaben war das Concert an herrlichen Geschenken reich, die Mad. Viardot-Garcia den Zuhòrern in anmuthiger Fülle darbrachle.

Zuerst zwei Fragmente von Haendel, “Tutta raccolta ancor” aus der Oper Ezio* und “Ask if yon damask rose be sweet” aus dem Oratorium Susanna. Schöner, edler Styl und ganz vortrefflich vorgetragen. Denn die geistvolle Siciliano von Pergolese, schon aus dem ersten Concerte bekannt. Endlich epanische** Lieder, unter denen ein neues von der genialen Künstlerin selbst bearbeitet. Es klang so wundervoll und war so aigenlhumlich selbst in der Beglicitung durch eine charakteristische, sich dureh das ganze Lied hindurchbewegende Figur, dess das Publikum darch diese wie durch die übrigen Gaben wahrhan hingerissen wurde. Was sollen wir über die grosse Künstlerin noch aagen! Sie

giebt so Ungewöhnliches, so Herrliches und Grossartiges, dass wir von dem stürmischen Beifall nur referirend zu berichten braucheu. Es ist ihr gleich, in welcher Sprache singt, gleich, welche Kunstform sie durch ihren Gesang zu präsentiren hat, kurz, es ist ihr Alles gleich. Sie glanzt stets ein und dieselbe unvergleichliche grossarlige Erscheinung in Kunst und fesselt durch ihre Gaben gewaltsam, da sie in den Kranz schönster und seltener Blumen die seltenste der aumuthigsten Bescheidenheit windet.

Clara Schumann, born as Wieck, gave on the 22nd of this month, her second and last very much attended Concert. We once again heard the quintet of her husband Robert Schumann for pianoforte, 2 violins, viola and violoncello by the Concertgeber, Mr. Concertmeister Ries and the chamber musicians Ronneburger, Richter and Griebel. Although this time the performance was not quite as successful as in the first concert, we were very pleased with the witty and imaginative features with which the work is endowed and put them in the first rank of the compositions of this genre. The Concertress also played the great F minor Sonata by Beethoven by heart with strength, fire and talent. No less skill she developed in a Capriccio by Mendelssohn and in the Reminiscences of Lucia by Liszt. Their healthy play, completely free of all morbid aftertaste, generated general applause, in which we all the more gladly attuned, as the artist is distinguished in this respect from the virtuoso direction of today. However, a little tender coloring in addition to the clarity and solidity would be desirable here and there. In addition to these gifts, the Concert was rich in splendid gifts, which Madame Viardot-Garcia presented to the listeners in a charming abundance.

First two fragments by Haendel, “Tutta raccolta ancor” from the opera Ezio and “Ask if you damask rose be sweet” from the Oratorio Susanna, beautiful, noble style and quite excellently presented. For the ingenious Siciliano of Pergolese, already known from the first concert Finally **epic** songs, among which a new edited by the ingenious artist herself. It sounded so wonderful, and was so utterly human, even in the acclamation of a characteristic figure moving through the whole song, that the audience was entranced by it as by the other gifts. What should we say about the great artist? It gives something so unusual, so splendid and magnificent, that we only need to refer to the stormy applause. It does not matter in which language she sings, no matter what art form she has to present by her song, in short, it is all the same to her. She always shines one and the same incomparable magnanimous appearance in art, and binds her by her gifts, for she wraps in the wreath of the most beautiful and rare flowers the rarest of the most modest modesty.

*Tutta raccolta ancor is from Opera Scipione, Act II
**refers episch as epic or spanische as Spanish or Hispanic.

Marie Schumann's Note to Clara Schumann Berlin Manuscript

Interlaken Febr. 1929
Marie Schumann: Erläuterung zu den Niederschriften in diesem Buch:
In ihrem letzten Lebensjahre schrieb unsre Mutter auf unsre Bitten die Uebungen nieder wie sie sie in ihren Tonleitern, mit denen sie täglich ihr Studium begann, einflocht, sowie einige Vorspiele, wie sie sie vor den Stücken zu improvisieren pflegte, ganz frei dem Moment hingegeben; auch öffentlich tat sie dies u. man konnte aus der Art wie ihr die Harmonien zuströmten, erahnen wie sie disponiert war. Nun meinte sie zwar, es sei ihr nicht möglich diese Art von freiem Phantasieren festzuhalten, doch gab sie endlich unsern Bitten nach und so entstanden diese kleinen Vorspiele.

"Interlaken February 1929
Marie Schumann: About the manuscripts in this book:
In the last year of her life our mother wrote down – as we had asked her to – those etudes she used to weave into her scales she started her daily exercises with, also some of the preludes she used to improvise before the actual pieces, completely free, only devoted to the moment. She also used to do this in front of audiences, and from the way those harmonies came to her, one could guess what mood she was in.
She thought it impossible to capture these kinds of free phantasies in writing, but finally she gave in to our pleas, and that's how these little preludes came into being."

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APPENDIX II
TRANSCRIPTIONS OF RECORDINGS

Wilhelm Backhaus Recording Transcripts

Before announcing the change of the program to Robert Schumann's *Abends*

Sehr verehrte Damen, sehr geehrte Herren,
Professor Backhaus, der plötzlich erkrank, der sieht sich gezwungen das Programm dieses Konzerts zu enden. An Stelle des letzten Satzes der Sonata Op. 31 von Ludwig van Beethoven spielt der Künstler zwei Stücke von Robert Schumann: *Abends* und *Warum*.

Ladies and Gentlemen,
Professor Backhaus has suddenly taken ill and sees himself compelled to end this concert program. In place of the last movement of Ludwig van Beethoven's Sonata Op. 31, the artist will play two pieces by Robert Schumann: *Abends* and *Warum*.

Concluding with Schubert's Impromptu in A-flat Major, Op. 142, No. 2

Professor Backhaus, er sieht sich außerstande dieses Konzert programmgemäß abzuwickeln. Mit dem Impromptu in As-Dur von Franz Schubert bietet Professor Backhaus sich von Ihnen verabschieden und das Konzert beenden zu dürfen.

Professor Backhaus sees himself unable to conclude this concert as planned. With the Impromptu in A-flat Major by Franz Schubert, Professor Backhaus offers to take his leave from you and to end the concert.

Translated by Adam Shoaff