

## 9 The concertos

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Robert Schumann must be counted among the more prolific composers of concertos; his list of works includes three concertos or *concertante* compositions for piano, two for violin, one for cello and a *tour de force* for four French horns. Concertos and concerto sketches are spreadeagled across his career from the very beginning – even before the beginning – to the very end. Schumann got off to a slow start, however. In his youth he planned several piano concertos without bringing any to a conclusion, and even the wonderful work that he produced at his third serious try, at the age of thirty – the Fantasy for Piano and Orchestra of 1841 – was retired when it went on to greater things as the first movement of the Piano Concerto in A minor, Op. 54.

Various projects are noted in his diary in 1827–8, when he was still vacillating between a career in literature or music – projects, or whims? Piano concertos in E minor, F minor and E flat major that he mentions have left no trace, and only the flimsiest of sketches attest to concertos in B flat major and C minor. His first serious effort was an F major work drafted over several months in 1830–1, along with the *Abegg* variations and *Papillons*, his first opuses. By this time he had decided on a career in music – as a piano virtuoso. That, of course, is why he needed a concerto.

### The virtuoso

One movement of the Concerto in F has been largely reconstructed by Claudia Macdonald from the composer's first sketchbook, which transmits the entire solo part of an opening allegro (Schumann never completed the *tuttis*).<sup>1</sup> In some revealing diagrams of the musical form, he tabulated the dimensions of sections of a piano concerto by the popular salon composer Henri Herz, in A major, Op. 34, alongside those of his own work in progress. While he did not always follow the bar-counts of his model – his development section and final *Schlußgruppe* of the exposition go on much longer – he derived many musical details from it, including melodic ideas as well as virtuosic tropes and figuration. The Concerto in F would have been an extremely flashy piece. Songs, polonaises for piano and a piano quartet of the student days likewise rely on models by other composers,

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and indeed Macdonald has identified another of Schumann's sources, at an earlier stage of composition: the Piano Concerto in A minor, Op. 96, by Johann Nepomuk Hummel. This was a work he greatly admired and performed several times.

The formal plan, routine for concerto first movements of the time, consisted of an opening *tutti*, a solo exposition – the 'first solo' in contemporary parlance, including an orchestral interlude or brief intermediate *tutti* – followed by a central *tutti*; the development section ('second solo'); another *tutti*; the recapitulation ('third solo'); and a final *tutti*. Even after Schumann cut out the third *tutti* in the later stage of composition, this was far from the scheme he would use in most of the concertos he wrote subsequently. In this scheme, a slow introduction is present if the work is in one movement, followed by an exposition, mainly solo but including an intermediate *tutti*; a central *tutti*; development; recapitulation; final *tutti*; and a coda engaging both solo and orchestra.

In a charming diary entry Florestan tells how the *Dauidsbüandler* responded to his F major concerto-in-progress when he played it for them: 'Probst and Zilia [Clara Wieck] like the second theme very much, Dorn the entire second solo, Master Raro [Friedrich Wieck] the opening, the unknown student the first theme . . . I can't expect a judgement on the whole, for the *tuttis* aren't yet composed. Tomorrow I'll send the first solo to Hummel.' He winced, though, when Dorn and Wieck ascribed 'a Field-like character' to the piece. He considered it 'the first thing in my style that inclines towards Romanticism'.

## The critic

Schumann damaged his hand, relinquished ambitions as a virtuoso, and abandoned the F major Concerto. In the *Neue Zeitschrift für Musik* he found himself reviewing concertos and thinking about the genre seriously. In addition to remarks dropped in individual reviews, he came out with a substantial article, 'Das Clavier Konzert', in 1839. These writings, says Macdonald,

reveal Schumann's historical view of the concerto, and against the background of this view carefully weigh the possible merits and potential hazards of all the new features in form and style that he finds in the works of innovative composers of the time . . . [H]is very much broadened exposure to the literature led to an advocacy of certain particulars of a more modern style. In these arguments he anticipates outright the experimental plan of the 1841 Phantasie for Piano and Orchestra, that is, the piece that has come down to us as the first movement of the Concerto in A Minor, Op. 54.<sup>2</sup>

By 1839 Schumann has turned his back on the kind of music he had emulated in 1830. Herz and even Hummel had come under criticism for their later works. Virtuosity, bravura, have become the enemy. He has come to know the concertos of Bach, Mozart and Beethoven, and they have opened his eyes to the beauties of solo–orchestra interchange – a mannerly battle between the solo and the separate orchestral voices, as he puts it on one occasion. He envisions ‘the genius who will show us a brilliant new way of combining orchestra and piano, [able to exploit] his instrument and his skill, while at the same time the orchestra, rather than merely looking on, should be able to interweave its numerous and varied characters throughout the scene’.

As to musical form, sonata structures in concertos should stay solid. The first movement of Clara Wieck’s Concerto in A minor, Op. 7, elides a recapitulation before running directly into the second movement; Schumann disapproves. He also disapproves of works strung together out of unrelated parts that are not complete in themselves – exactly what upset him years later when he heard Liszt play his E flat Concerto. On the other hand, a single coherent unit accommodating the characters of different movements was quite another matter. In an astonishingly prescient passage, Schumann the critic – Schumann the theorist, we would say today – envisioned

the *Allegro–Adagio–Rondo* sequence in a single movement . . . a type of one-movement composition in moderate tempo in which an introductory or preparatory part would take the place of a first *allegro*, the *cantabile* section that of the *adagio* and a brilliant conclusion that of a *rondo*. It may prove an attractive idea. It is also one which we would prefer to realize in a special composition of our own.

### **Piano Concerto in D minor (draft: 1839) (*Anh.* B5)**

The first concerto to reflect any of this theory is one that Robert began writing for Clara in 1839, shortly after publishing his big concerto essay. He completed the full score of most of the first movement, plus one short piano sketch for a *scherzo*, and no more. In a throw-away remark in the essay, Schumann suggested that concertos might incorporate *scherzos* – an idea endorsed by Liszt and Brahms also, of course.

Whatever may have been planned for the later movements, the first was going to be unusually stern as well as compact. Introduced by a brief and pompous orchestral slow introduction – no more than a curtain, if heavily brocaded – the piano plays a forceful phrase in octaves closing on the dominant, repeated by the orchestra closing in the tonic (Ex. 9.1a). This *ouvert-clos* arrangement, to borrow terminology from another era of musicology, also

## Example 9.1

a : theme 1 6-9  
 f sfz sfz

b: bridge 23-24  
 mf

c: from theme 2 55-60  
 sfz

d : tutti 124-28  
 STR  
 CLAR, BSN

e : development 136-39  
 p

served the composer *mutatis mutandis* for both outer movements of the Piano Concerto in A minor, Op. 54.

And in the second subject of the D minor draft, a quiet, ruminative idea speaking like the Poet in *Kinderszenen*, the woodwinds' *ouvert* is answered by the piano – an obvious dry run for the main theme of the later work. That famous tender and tentative opening theme traces its ancestry to a second theme. A 'brilliant new way of combining orchestra and piano' is not much in evidence here, though virtuosity has been drastically reduced and the function of the central *tutti* completely rethought. So far from bravura, in the *Schlußperiode* the piano plays continuous, half-motivic figuration bodying out counterpoint in the strings, and positively slinks into its cadence, where it overlaps an utterly aberrant *tutti* with an agenda all its own. A short modulatory transition built on new material, this *tutti* adds one more strand to a complex of related scale motives (see Ex. 9.1).<sup>3</sup> Next comes a very repetitious development section based on another scale figure (see Ex. 9.1e); and the recapitulation comes as a shock, for a preparatory dominant animated by upward scales brings us to theme 2 (winds and solo, *piano*) ahead of theme 1 (orchestra only, *forte*). An expressive exchange between the piano and a clarinet, exceptional in this piece, forms the briefest of transitions between the themes.

This intriguing score breaks off on an open dominant after theme 1 in the orchestra. While the solo *clos* can no doubt be assumed, whether some version of the bridge and the closing material would have followed, or a slashed recapitulation would have run into a second movement, we cannot know.

**Fantasy in A minor for Piano and Orchestra (1841)**

Probably Schumann gave up on the D minor draft because he realized he had painted himself into a corner with the recapitulation.<sup>4</sup> Three movements may well have seemed daunting, given his problems with the first. Two years later, when he came to write another concerto for Clara, a Fantasy in A minor ultimately incorporated into the Piano Concerto in that key, he decided to cast it in a single movement, according to the plan that he had already formulated and reserved for implementation when the time was right.

And he refined the plan, so as to bolster ‘the *Allegro–Adagio–Rondo* sequence in a single movement’ with sonata-form solidity. The *Allegro* (*Allegro affettuoso*) begins in 4/4 time with an exposition and short central *tutti*; followed by a *cantabile* episode (*Andante espressivo*, 6/4); a development back in 4/4; a full-scale recapitulation; a final *tutti*; a written-out cadenza; and a concluding, up-tempo, march-like section to convey the mood, at least, of a rondo (*Allegro molto*, 2/4). To Macdonald, once again, we owe the strong suggestion that Schumann’s distrust of dissociated short sections strung together in a concerto led him to adopt a cardinal feature of the Fantasy in the cause of unity, a feature he had *not* advocated in his writings. This is, of course, thematic transformation, which extends to all of its main themes.

The call to order that launches the piece involves more dialogue in the original Fantasy than in its later version in Op. 54 – one of the few salient differences between them<sup>5</sup> – and dialogue is a constant thereafter, as early listeners particularly noted. The bridge and the closing section as well as the themes themselves feature consequential solo–orchestra interchange. The languid *tête-à-tête* of the *Andante espressivo* episode gives way to lively repartee in the development section. Even the formalized *ouvert-clos* of the first theme assumes relational nuance, as we will see in a moment.

Determined not to rely on virtuosity to empower the drive to the central *tutti*, Schumann relies instead on rhythm, or meta-rhythm: after a *ritardando – pour mieux sauter*, as it were – the solo starts a new idea mainly in minims, accelerating to *sforzato* crotchets and then to quavers. The effect is always electrifying, at least to me<sup>6</sup> – I think because the triplets that have been running continuously stop at last, and because the quavers retrieve the figure that had launched the earlier *tutti* (Ex. 9.2c) in a hectic transformation.

No doubt writing a good exposition is half the battle. Schumann wrote a very good one and went on to many more famous victories in this piece. Most are too well known and widely admired to require more than a mention: the *calando* at end of the central *tutti*; the tender haven in A flat that it slows down for – another conversation about the first theme between piano and woodwinds; the winding down to the recapitulation; the splendid cadenza with its new figure (not really new) in Bach-like counterpoint; and the concluding march, slightly uncanny, making the final thematic transformation.

## Example 9.2

The musical score consists of three staves. The first staff, labeled 'a:solo 19-25', shows a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. It is marked 'ORCH' and 'p', with 'bis' markings above the notes. The second staff, labeled 'b 38-41' and 'c:solo', begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. It is marked 'p', 'bis', 'f', and 'sfz'. The third staff, labeled 'd:central tutti' and '134-5', shows a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. It is marked 'f'.

The last page boils theme 1 down to its three initial pitches, C–B–AA, augmented in canon. Overkill, maybe, but perhaps CB[=H]AA spells ‘Chiara’.

### Excursus 1 Excellent *tuttis*

In Schumann’s concerto form the *tutti*, treated so casually by the young composer in 1830, remained the weak link. An exception is the first *tutti* in the Fantasy (and the Piano Concerto). After a dangerously placid opening theme, so unlike a textbook first theme, the momentum picks up at once in a perfect example of Schoenberg’s developing variation technique (see Ex. 9.2a–c). At the climax of this dialogue a *tutti* flares up in F major (Ex. 9.2b in F, *forte*) – a highly original move, for this intermediate *tutti* has now lost touch with the first theme and cannot be the second theme either: it is much too terse, and the key is too abruptly prepared and just as abruptly abandoned. What it prepares so carefully, from its subdominant angle, is the luminous apparition of the original first theme in the new key, C major.

A light transformation of theme 1 follows directly as the ‘second theme’ of the exposition. Then by beefing up Ex. 9.2b as the central *tutti* (Ex. 9.2d), Schumann wrote himself a prescription for dynamic form that would serve him throughout the piece. In the recapitulation, the startling appearance of the intermediate *tutti* in B minor, rather than D major, as expected, works wonders for an otherwise rigid structure.

Schumann had not lost his touch when he wrote *tuttis* for his last piano concerto, the *Concert-Allegro mit Introduction*, Op. 134, in 1853. In this work the first (intermediate) *tutti* again takes its material from the preceding solo, though in a very different way: Schumann looked back to the action at the analogous point in the Mendelssohn piano concertos and wrote something more powerful. The central *tutti*, on the contrary, introduces all new material, so new that just on the basis of the score one might wonder if it belongs in the same piece at all. It sounds to me just right. Vigorous,

sober music, Teutonic in its evocations, and what Germans call *stufenreich* in its harmonic language – dense with primary triads and their dominants – adds dignity and sinew to a composition that definitely needs it.

### **Piano Concerto in A minor, Op. 54 (1845)**

In 1845 Robert expanded the Fantasy to make a full-length vehicle for Clara. One has to marvel at two things: that he could incorporate the original piece with only very minor alterations as the first movement, and that he could complement this member so perfectly with two others (composed, incidentally, in reverse order).

Leon Plantinga has remarked of Schumann's criticism that sometimes the more enthusiasm he tried to convey, the more his prose waxed lyrical, atmospheric, unspecific, and generally unhelpful.<sup>7</sup> The *Intermezzo: Andantino grazioso* of Op. 54 confronts lesser critics with exactly this problem. Call it childlike, call it demure, call it Biedermeier – what we have here is quintessential Schumann at his very best, pure in sentiment and consummate in workmanship. To the unusual propensity for dialogue in the first movement it responds with even more variously nuanced and more pervasive dialogue yet. There is no other movement from the standard concerto repertory that matches it in this respect.

The music breathes with the intimacy of chamber music, yet orchestral sound is of the essence, I feel – more so, paradoxically, in the intermezzo's first large section than in the second, with its full-length cello melody. Nested **A B A'** and **a b a'** units dispense with an introduction or transitions. Think of the **A** section as a conversation between lovers. She seems a little talkative, perhaps; he speaks less, but more emotionally, thanks to expressive ornamentation and minor-mode coloration in **b**, and thanks to a wistful descending-fifth motive in **a'**. (Although this motive furnishes a climax for the piano, idiomatically it belongs to the orchestra, which in fact introduced it almost unnoticed in **a**.) In **B** gender roles will be observed to be more conventional; her answers rephrase some of her utterances in **A**, and his descending-fifth motive puts in a no-longer-wistful appearance.

The modifications in **A'** are exquisite: at the beginning, where a beat is missed, and at the end, where the piano falters and the orchestra cautiously takes up the slack. But it is an insight due to the piano that her initial upward-scale motive can grow into a recollection of the first-movement cadenza motive. This triggers another recall from the first movement, of its terminal gesture, C–B–AA, itself a recollection of theme 1. It may not have been overkill after all.

In a pensive hush aglint with piano arabesques, C–B–AA mutates into C#–B–AA, so that the rondo theme starting with a strong C#–A (and continuing appropriately) presents itself as a final thematic transformation.

**Excursus 2 The ownership of themes**

In the first movement of the Piano Concerto, the *ouvert* of theme 1 is played by a wind ensemble and the *clos* by the solo, and the difference in texture registers at once – in the warm, tactile piano chords after the heterogeneous texture of the band, and the piano’s tell-tale initial grace note. As the music cuts from parade ground to Biedermeier parlour, a public voice is followed by an inward, private one. This theme, as I hear it, belongs to the piano, not the winds. The piano claims it, the winds withdraw.

Sensitized to property issues, we can look in a new way at the finale. Schumann originally entitled it *Rondo* (the final score gives *Allegro vivace*), and while it does not depart from his standard form for fast movements, there is a strong rondo feeling since the *tuttis* take their material from the solo theme. No plain rondo would do, however. The ingenuity with which the refrain is varied, in tonality, extent and distribution between solo and orchestra, can be shown most quickly in a simplified form diagram:<sup>8</sup>

Exposition a <sup>I</sup>	<i>TUTTI</i> (A <sup>V</sup> )	Development	Recapitulation (a/A <sup>IV</sup> )	<i>TUTTI</i> A <sup>I</sup>	Coda
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Further subtleties include the theme’s irregular phrasing, which allows the solo to play both *ouvert* and *clos* without sounding in the least banal; the ingenious and energizing ‘pre-entries’ of the orchestra prior to the *tuttis*; the send-up in the central *tutti* as the orchestra bites its tongue and whispers a comical *fugato* in C sharp minor; and the way the solo–orchestra dialogue at the recapitulation points up the theme’s rhythmic anomaly. The variations have their method, of course. As the orchestra at last gets to play the whole theme, *ouvert* and *clos*, prior to the coda, it dawns on us that the piano has been a cheerful impostor all along. This theme really belongs to the orchestra.

So does the second theme, the *deux-temps* march that vexed Mendelssohn’s orchestra in rehearsals for the première. To keep ahead, the piano repeats the theme a fifth higher, in a rather seductive variation, soon slipping back into the continuous quavers that it spins out throughout this finale. They burgeon with seemingly limitless vivacity in the coda.<sup>9</sup>

**The professional**

Not that any musician who had produced *Dichterliebe* and the Fantasy for Piano, Op. 17, with a list of publications edging up to fifty, could by the wildest stretch of imagination be considered unprofessional. (But Schumann could not extend that list to include the Fantasy for Piano and



Orchestra. Publishers rejected it one after another.) The new direction of his career after his marriage can, however, be characterized as a new, comprehensive commitment to professionalism. In 1841 he composed besides the Fantasy his first two symphonies, and increasingly he weaned himself away from the piano in favour of richer and grander soundscapes. The concertos that he undertook from now on were driven not by virtuosity or theory but by sonority, both as regards the solo instrument and the orchestra.

Thus his next offering for Clara, the *Concertstück*, Op. 92, of 1849, treats the solo much more ‘pianistically’ than in Op. 54. In the slow introduction she has become an impressionist, in the *allegro* less a companion than a star. The ownership of the first theme lies squarely with the orchestra, leaving the solo free to develop its own stream of idiomatic ideas. Characteristic and attractive pianistic tropes drawn from the composer’s rich stock run into one another, as it seems, more and more spontaneously; they resurface at the start of the development section, as though the stream has gone underground during the central *tutti* and now emerges with a new goal in life, namely modulation.

With the other concertos of this period it must have been sonority again, a vision – we have no auditory word – of massed horns and then of a lyrical cello voice that inspired the *Concertstück* for Four Horns and the Cello Concerto. Whether or not this composer wrote as idiomatically for the French horn as some would wish, he certainly revelled in the sounds he actually got, and the Cello Concerto is driven magnificently by song, by the cello as inspired singer. Nothing in the piece impresses more than the grand, wide-ranging melody that launches it – phrase 1 extending over an octave, phrase 2 over two octaves, and the extended phrase 3 over three – with its emotional *crescendo* from fervour, to passion, to transport. Theme 2 offers lyricism again – gentler, this time, and always tending towards the more energetic motion (triplet quavers, in the present case) needed for a closing group. Even the development section starts with a lengthy cello cantilena, more declamatory and improvisational. The Lied-like slow movement taps another lyric vein, nostalgia.<sup>10</sup>

Interaction between the solo and the orchestra becomes a matter of option in the later years. It can sometimes reach a frenzy (in the outer movements of the Horn Concerto) and at other times recede almost completely (the first movement of the Violin Concerto). Orchestration becomes more elaborate, heavier and much more varied than before; as compared to the concertos of 1849–50, the orchestration of the Fantasy and the Piano Concerto looks very innocent. Of course the richer scoring allows, notoriously, for more miscalculations. A distinctive new device is a dreamy *obbligato* in the lower strings (often divided or solo) applied to many lyric melodies; one is shown in Ex. 9.5. The most extensive and poetic of these

*obbligatos* comes in the slow movement of the Cello Concerto, with its cello melody tracked by another cello in the orchestra.

### **Concertstück for Four Horns and Orchestra, Op. 86 (1849)**

In Joseph-Rudolph Lewy the Dresden Court Orchestra boasted a hornist renowned for his poetic playing, his virtuosity and his pioneering efforts with the new valve instrument.<sup>11</sup> He and his confrères first performed this *Concertstück* (so called; it is a full three-movement concerto) and it received a good number of other performances – unlike the Cello Concerto, which waited for its première until 1860. For all its bizarre forces, the work stands out amid the music of these years for high spirits and compositional panache.

Its model may have been the Bach *Brandenburg* Concerto for four instruments, No. 2 (also in F) – a remote model, no doubt, yet unquestionably Schumann made use of Baroque *ritornello* form here, and this he would have known through Bach. After an important preface – it introduces a signature fanfare for the horns, insistently emulated by the orchestra – the piece gets going with a concise orchestral period that will punctuate and terminate the form for all the world like a *ritornello* in Vivaldi:

Preface	TUTTI A <sup>I</sup>	Exposition b <sup>I</sup>	TUTTI A <sup>V</sup>	Development b <sup>V</sup>	TUTTI A <sup>I</sup>	Recapitulation b <sup>I</sup>	TUTTI A <sup>I</sup>
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When the horns enter with their modest answer to the ‘*ritornello*’, **b**, the little subdominant dip recalls the second *Brandenburg*. And the Schumann piece, like the Bach, is so *busy*, so *packed*. . . The finale, too, leads off with a complex of *tutti* and solo elements, and this too, even more remotely, may owe something to Bach’s complex *ritornellos*, as in *Brandenburg* Concerto No. 4.

The horns are deployed in various ways: as solos and duets, as a rich massed choir, in brassy fanfares and in rather academic counterpoint – one of the many little jokes in a positively manic composition. If this counterpoint would seem too generic to qualify as homage to Bach, the slow movement, a Romance, features an elegant and mellow central episode for two of the horns in strict canon.

In both the first and last movements, episodic developments are announced by sharp jolts to A minor after the central *tuttis* (episodic developments had worked very well in Op. 54). In the first movement, however, figures from the *ritornello* and the solo seep in; the development section lasts longer than the whole exposition without any flagging of interest. It harkens to a voice from the Romantic forest, a solo horn winding down slowly in F major. There are amusing moments of note-by-note alternation. Fanfares both orchestral and solo snap back on track for a brilliant recapitulation. This is virtuoso music in every sense of the word, music composed and to

be played with the same bravura (a word Schumann actually writes in the score at one point).

### **Excursus 3 Transitions and trajectories**

The last two movements of a Schumann concerto are invariably linked by some kind of dramatic or at least active transitional passage. Beethoven had begun this procedure, of course, as part of his programme to read the sequence of movements in a cyclic composition as a unique emotional or spiritual trajectory. If Schumann's masterpiece, Op. 54, attempts nothing distinctive in this regard, it travels the familiar journey from activity to ebullience, with a respite in the middle, as enthusiastically as if it were the first time. The transition from the intermezzo to the finale in this work is really richer than its model in Beethoven's *Emperor* Concerto, and perhaps even more beautiful.

When Joachim wrote of the later Violin Concerto that the finale 'lacked effortless enjoyment', he may well have had Op. 54 in mind as a standard, whether consciously or not.<sup>12</sup> In the later work the swagger of the violin's polonaise has a frozen quality made almost macabre by the strained transition leading to it from the slow movement.

With the Horn Concerto, the simple transition to the finale matches the work's simple circular trajectory. While the finale is every bit as brilliant as the first movement and packed with new material, texture counts for more than articulation, and it feels similar in mood, gesture, texture and even pace – like an approximate replay of the opening. Unlike the other three-movement cycles, there is no sense of an obligatory teleology from start to finish. This work, which revives, surprisingly, Baroque *ritornello* form, also remotely evokes Baroque *da capo* form.

Only in the Cello Concerto are the first and second movements linked, as well as the second and third (though in the Horn Concerto the Romance follows the first movement directly, after a short pause). The key of A minor, merely wistful in Op. 54, here becomes fraught, and the involuted transitions articulate an emotional trajectory of real originality and pathos. But this proved impossible to sustain in the finale.

### **Cello Concerto in A Minor, Op. 129 (1850)**

Foreshadowing the first movement's cello cantilena, woodwinds play E–A–C in ascending semibreve chords: a Sphinx-like marker for salient points in the coming trajectory (Ex. 9.3a). One thinks of the Brahms Third Symphony. Schumann treats his Sphinx in a more narrative way, Brahms more functionally.

The great rhapsodic cello melody is clearly (to me, at least) under duress, from the halting vamp that precedes it all the way up to its hyperbolic

## Example 9.3

The image shows two staves of musical notation. The top staff is for woodwind, marked 'a: woodwind 1-8' and 'solo'. It begins with a *p* (piano) dynamic and features a melodic line with a long note, a rest, and a subsequent melodic phrase. The bottom staff is marked 'b: tutti 98-100' and starts with a *f* (forte) dynamic, followed by a *sfz* (sforzando) marking. It contains several chords and rests, indicating a more complex harmonic texture.

cadence. In the intermediate *tutti*, the orchestra tries to ignore this emphatic closure, only to acknowledge it later when responding to another big cello cadence, the C major cadence that closes the exposition. So far from confirming the second key at this juncture, like a regular *tutti*, the instruments enter *subito piano*, on a deceptive cadence pointing back to A minor, and with gestures that sound already developmental. They collapse almost at once in the face of a sudden *forte* outburst – the first of a series of half-articulate cries of warning or alarm that haunt the development section (Ex. 9.3b). All this serves to undercut further developmental initiatives, which involve various rhythmic motives and the first theme struggling to re-establish itself in one distant key after another.

This painful, self-generated narrative – the theme thwarted again and again by its own derivative – appears to resolve in the recapitulation, where A minor returns, with some resignation, after bright periods in G and C major. In fact the movement ends in turmoil. The cello cadence in A major that closes the recapitulation is met by the same non-*tutti* moving back to the minor, with its distressful outcries. The orchestra picks up material drawn from the cello cantilena in the development section – a dramatic but momentary excursion that the Sphinx interrupts, leaving a sense of something not concluded. Abstracted, the solo utters something entirely new in its thematic content, slow tempo and inwardness, *Innigkeit*. The transition to the slow movement is an enigmatic quotation from the Piano Sonata in G Minor, Op. 22, written a dozen years earlier.<sup>13</sup>

A true intermezzo, this slow movement extends no further than five short phrases: a simple melody of great (and in the central, double-stop section, dare I say surplus) tenderness and nostalgia – something of a house speciality with this composer. Yet in the present case there is a special fragility to the nostalgia, it seems to me, as a result of the unsettling transition from the first movement. The continued presence of the Sphinx is not reassuring; we sense that the song will not be able to extend itself.

It still comes as a shock to hear the melody give way to another, more intense drama. Schumann draws his actors from amid the first-movement theme, in a last frenzy of frustration; portions of the second-movement

theme; and an impassioned cello recitative that calls to mind another famous A minor work, the String Quartet No. 15, Op. 132, of Beethoven.

Beethoven's impassioned recitative launched his finale in the dark mood of the quartet's first movement. Schumann's introduces a finale whose mood might be described as strenuous jocularity. The first theme has its tricky and humorous side, and the variation of it that turns up as theme 2 runs into an outright parody of the slow movement's descending fifths. Soon afterwards, unfortunately, Schumann succumbed to an obsession that is humourless indeed with a very brief motive, the cello motive with which the opening theme is ventilated. What was originally playful, in its robust way, becomes, on repetition, articulating an almost unbroken succession of two-bar incises, ungainly and coarse.<sup>14</sup>

The escalating pathos of the first two movements might have led to something powerful, even tragic, I would think, yet obviously the trajectory was not sustained. This composition lives on lyricism, and in a finale lyricism would not do. Schumann relied on a pleasantry that the form would not support.

#### **Excursus 4 On citation**

In older writings, the citation of themes from one movement of a cyclic work in other movements was confidently held up as evidence of a composer's unifying powers. Critics have to get past the dreary fixation on 'unity' in Schumann before they can begin to assess what his many different kinds of citation or allusion really mean.

Sometimes I think they mean nothing at all – as, for example, in the finale of the Cello Concerto, citations of a few memorable notes from the first movement. In the finale of the Piano Concerto, the numerous citations have the effect of witticisms, wisecracks – the recall of the Intermezzo's descending fifths in the central *fugato*, the jaunty echo of the first-movement cadenza theme just before the *deux-temps* melody (along with a fainter echo of the Intermezzo), the nod to the concerto's very first notes in the episodic development section.<sup>15</sup> When the finale of the Horn Concerto retrieves a rich, close-harmony segment from the preceding Romance, this is an aid to virtuosity, rather than unity. Among other exploits in this piece, Schumann wanted to show off his slow triple-time melody in fast duple time.

In the finale of Schumann's Violin Concerto, allusions to the slow movement feel to me positively uncanny. One of these involves the cello melody that opens the earlier movement, returning with its syncopations desperately rushed under a lyric solo line from another rhythmic universe. For a moment something stirs under the frozen crust of this music. Uncanny in another way is the citation in the finale of an arpeggio motive that threshes around at the slow movement's extended moment of breakdown. Transformed (and

conflated with the second theme of the finale), the motive now dances in the very different, buoyant mood of the coda.

Citation plays a major role in the *Concertstück* for Piano and Orchestra, Op. 92: the very striking slow clarinet melody of the introductory *langsam* section returns in the *Allegro*, in double time-values. Although the eloquence of this procedure may be questioned – to take what is essentially a *cantabile* melody and orchestrate it for wind band, grounded by an *alla breve* beat, is to destroy something precious – its functionality certainly cannot be. The melody arrives with great ceremony at the climax of the development section, a grandiose and ethereal chorale, and it arrives once again with a new, extreme harmonic twist in the coda.

### ***Concertstück* for Piano and Orchestra, Op. 92 (1849)**

Nothing shows Schumann's concern for sonority in these years more vividly than the slow introduction of this *Concertstück*. A gorgeous, diaphanous texture, unlike (I believe) any other in his output, it gives the initial impression of sounds fortuitously overheard. A solo cello, rippling arpeggios by the piano with left pedal, a *pianissimo* low clarinet that sleepily misses the initial note of its melody . . . the melody drifts from instrument to instrument, spun out from two ideas: a *cantabile* phrase in the clarinet and a horn-call motive. Another voice from the Romantic forest, the latter registers *Sehnsucht* unknown to the Horn Concerto in a single piercing sonority. This detail, the fifth (D) at the peak of the horn-call harmonized as V<sup>9</sup> of ii (E<sup>9</sup>), will have to find some confirmation later. The texture falls away, and the piano – entirely solo and *non arpeggiando* – asks a secret question that the strings try but fail to answer (and they too fall away): an enigmatic transition, once again. Following an introduction solidly in G major, the exposition of the *Allegro appassionato* goes from E minor to C, the recapitulation from E minor back to G.<sup>16</sup>

Schumann first withholds the last note of the *allegro* theme so that it does not end, and then keeps bringing it back until it does, interspersed with churning passages of sequential piano writing. Two key facts are established about this work: its rondo quality – the orchestra plays the simple, even simplistic theme six times; it can begin to sound blatant – and the focus on piano sonority. The orchestra and the solo are essentially kept separate, even though initially the piano shares in the playing of the theme; it never does so again (see Ex. 9.4). The principals in this piece hardly ever engage in dialogue. What is primary, instead, is the fluent stream of pianistic ideas. Tovey called it 'one of Schumann's finest specimens of the art of making flowing paragraphs';<sup>17</sup> still, in my view, most of the ideas themselves, while attractive, lack distinction and even definition. It was certainly a good idea to punctuate the second group with echoing horn-calls, Romantic *Wegweiser*

## Example 9.4

pointing the solo towards its cadence. Otherwise the orchestra plays a negligible part in this lengthy passage.

One of Schumann's more eventful development sections, culminating in the citation of the introduction melody, plays itself out in a crowded coda. Foregoing a cadenza, the solo gestures to the other star of the day, the French horn. Retracing a sequential move attempted in the development, the horn-calls peak on C and then D, which is pivoted into an evocative B flat ( $V^7$  of  $\flat VI$ ) chord. What it evokes is that memorable  $V^9$  chord in the introduction. The chorale makes its last appearance prolonging the B flat harmony.

Clara Schumann did not have much success with this determinedly extroverted composition, and critics who talk about it at all tend to bemoan its subsequent neglect. They should also spare some regret for its introverted sibling, the Introduction and Allegro, Op. 134, composed several years later.

### Autumn 1853

The Horn Concerto; the *Concertstück*, Op. 92; and the Cello Concerto: each of these works was composed very rapidly, in a few weeks, as was Schumann's way, extending over a period of a year and half in 1849–50, in Dresden and Düsseldorf. He produced his next three concertos, his last, in a *month* and a half – from late August to early October 1853.

Given this schedule, it is less surprising that these late concertos contain some of the composer's most impersonal music – I think of the polka of the Violin Fantasy and the polonaise finale of the Violin Concerto – than to find that they also contain his most personal. The personal work is the Introduction and Allegro, Op. 134, for his own instrument, the piano.

Has there ever been, before or since, a more depressed, retiring concerto or *concertante* composition? To experience a work of art that breaks generic codes as deliberately as this one does, and put out of mind its context in the autumn of 1853, seems to me impossible. Schumann was in a decline that his intense bouts of composing only masked. Gifted to Clara and dedicated to the Schumanns' new discovery, the young Johannes Brahms, the

Introduction and Allegro must be returned to Robert: a self-portrait of the composer *in extremis*, evoking uncertain memories of Florestan and Eusebius, plaintive, half alert, half numb, with fantasies of relief still in the future. Those who hear its first few bars as a recollection of the main theme of Op. 54, going back to the Fantasy written with such confidence in 1841, must find it especially affecting.<sup>18</sup>

### **Introduction and Allegro for Piano and Orchestra, Op. 134 (1853)**

The hushed pizzicato chords promise an operatic recitative, perhaps, but one that we know will bear no tidings of good cheer. After the strings' initial attempt at a *crescendo* sinks down to *pp*, the piano enters with a deep sigh (citing, it seems, the enigmatic transition of the earlier *Concertstück*, Op. 92). Quasi-improvisational solo utterances follow, whose elegance, even extravagance, combines with standard accents of lament: a strange, unusually moving amalgam.

The piano has to struggle to emerge from the shadows, as it will again later. It rebuffs several initiatives from a solo oboe – always a rueful sound in Op. 134 – and then lurches down over the dominant in preparation for a very terse first theme. This preparation is taken over as the start of the intermediate *tutti* mentioned earlier (p. 178), leading to excellently firm chords derived from the original pizzicato chords of the Introduction. The piano re-enters with the sighing motive that they elicited.

The terse, impassioned first theme of this *Allegro* is ignored in the development section and reappears only once, routinely, in the recapitulation. In a sense, the sighing motive takes its place. On the other hand, the almost hopelessly wistful second theme sounds no fewer than eight times (Ex. 9.5. So clear-cut a second theme, so many times repeated, must owe something to the Mendelssohn piano concertos.) And within the second theme a basic motive comes four times, and often the theme itself comes twice, back to back, in the solo and in the orchestra . . . We accept the motivic saturation and find it poignant, I think, because of the theme's structure, the repeated units extending for only three beats, with the remaining space in the standard four-bar phrase filled by echoes and re-echoes in the piano and the oboe. One need only imagine a 3 + 1 + 3 + 1 arrangement, in place of Schumann's 3 + 3 + 1 + 1, to see how banality has been skirted.

Theme 2 figures in the development section, the cadenza, the coda and even (beautifully) in the central *tutti*. The development has it in the minor mode – albeit the tonic, D minor! – with restless piano figuration added. In the cadenza, which is written out, of course, and functional in the deepest sense, the theme relocates at last in a relatively remote key, B major.

Here Schumann creates a utopian idyll, withdrawn from such reality as orchestral intervention, dialogue, development and the like may be thought



## Example 9.5

The image shows a musical score for Example 9.5, consisting of two systems of music. The upper system features a piano part (VA) and a violin part (OB, BSN). The piano part is marked 'p dolce' and includes a 'solo 53-60' section. The violin part is marked 'p dolce'. The lower system continues the piano part, marked '< >'. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

to represent. No trace remains of the rueful oboe echo. He can linger in the B major day-dream with new shimmering figurations after having rigorously restricted his keys to D minor and major, F major and just a little G minor (and no A minor). The depressive tonal stasis of the development section, itself a forecast of entropic moments in the Violin Concerto, must have been planned with the upcoming utopian episode in mind.

Theme 2 appears yet again, in D major, under the cadenza's final trill. The wistfulness begins to pall, or appal; yet suddenly the piano transforms the theme into a rousing upward D major arpeggio, which a wholly unanticipated trumpet and trombone (its first appearance) take up in octaves as a sort of valedictory chorale (Ex. 9.6a). Michael Struck hears this as a version of an actual chorale, 'Du meine Seele, singe'.<sup>19</sup> The unusual scoring, with the two brass instruments marked *pp* while *fortissimo* piano arpeggios lap around them, contributes to a compelling sense of muted enthusiasm. The arpeggio flares up again to *forte* in the piano and the strings, but the piece quickly closes before the new experience – an apotheosis, a cure, a conversion? – can be fully absorbed.

If biographical implications in this interpretation strike you as forced or sentimental, read the Introduction and Allegro as a consummate Romantic fragment – both closed and open, coherent in itself yet pointing or rather yearning beyond its boundaries. In another sense it points to Schumann's Violin Concerto, as we shall see.

### Violin Concerto in D minor (1853) (Wo01)

Schumann's last concerto is the most ambitious of his essays in the genre, also the most problematic, and the one with the most hectic reception history; see Chapter 13. The impressive orchestral passage at the start presents itself as a species of Classical 'double-exposition' *ritornello*, laying out two ideas, **A** and **B**, that are processed expertly in an ensuing solo exposition (Ex. 9.7).

## Example 9.6

a: Introduction and Allegro, Op. 134 281–306

b: Violin Concerto, first movement 336–55

c: Violin Concerto, finale 188–309

TUTTI	Solo exposition	TUTTI	'Development'	TUTTI	Recapitulation	TUTTI	Coda
A <sup>i</sup> – B <sup>III</sup> A <sup>i</sup>	a <sup>i</sup> b <sup>III</sup> expanded	A <sup>III</sup> – developed	a <sup>i</sup> b <sup>i</sup> further + a	A <sup>i</sup> –	a <sup>i</sup> b <sup>I</sup> expanded	A <sup>I</sup>	B <sup>I</sup> developed

In the Classical paradigm, while the solo always engages with the *tutti* at its point of entry, it seldom – if ever, with so fateful and ponderous a partner – trumps the orchestra's first theme as the violin does here, by taking over the basic motive of **A** in triple stops (**a**). The triple stops obviously pay tribute to the Bach *Chaconne*; Schumann had recently been adding piano parts to Bach's solo violin music. One can imagine such a sound forming the germ of the whole composition in his mind.<sup>20</sup>

He will not do a conventional sonata-form exposition. A strange idea interposed after **a** seems to grasp fitfully at one note after another, possessing

## Example 9.7

The image shows three staves of musical notation. The first staff, labeled 'A 1-3', is in a single melodic line with a piano (p) dynamic, a crescendo (cresc.), and a forte (f) dynamic. The second staff, labeled 'a 54-6', shows chords with sforzando (sfz) dynamics. The third staff, labeled 'b 89-94', shows a melodic line with a dolce dynamic marking.

neither the ability nor the ambition to move forward. Once this hurdle is passed and the violin has guided the exposition to its cadence, the following *tutti* **A**<sup>III</sup> sticks close to **A** – all thirty bars of it, albeit in the major mode. Anyone who is still thinking ‘Classical’ will be surprised to find first-theme material foregrounded so strongly in a central *tutti*. This feels more Baroque than Classical.

But not as surprised as when **A**<sup>III</sup> veers back from F to D minor and the form short-circuits. No other key will be established in the nearly ten minutes the movement has remaining. From the tonal standpoint it could be said to have no development section and two recapitulations, for the ‘development’ proceeds to the irresolute secondary idea and then to **B**, all the while remaining in the tonic.

Matched to the tonal stasis, or stagnation, rhythmic stagnation cuts hard across the dynamics of sonata-based concerto form. The halting idea returns in the recapitulation and stops the action for a third time. Entropy rules at the end of the ‘development’, to me the most impressive passage in the whole piece; the violin recasts **B** (which is a strained, open-ended relative of the lyric theme from the Introduction and Allegro, Op. 134) in the minor mode and then breaks it down into barely moving fragments. A clarinet materializes to croon a languid theme from the recently completed Violin Fantasy, Op. 131. More instruments step up to join in the trance-like dialogue: an oboe, the violins and a bassoon making painful dissonances against a protracted dominant pedal. Dominant resolves to tonic, but it is a tonic in a different world.

This is a dark and disturbing passage. Parallel to it is a passage in the middle of the slow movement that feels more like a breakdown, an extended moment of stifled rage after the two lyric ideas of this movement have come together (Joachim’s *kränkelnder Grübeleien*, unhealthy broodings). Schumann draws a remarkable contrast in harmonic vocabulary between these two ideas, between the velvety progressions that support

the introductory melody, in the divided cellos, and the texture marked by *appoggiaturas* and pedals that makes the following solo melody so abrasive. The movement is in **A B A** form. Responding to the breakdown, the solo melody returns not in the tonic key, B flat, but in G minor: a bleak effect, if not a black one. Both themes turn bitter.<sup>21</sup>

Schumann draws another sharp contrast between the hard, brilliant polonaise that launches the finale and an almost flirtatious second idea that adheres to it without ever reaching fulfilment. It is unsettling to find among his very last compositions such obvious crowd-pleasers (or intended crowd-pleasers) as this polonaise-finale and the polka of the Violin Fantasy.

But they cannot be written off. The finale sheds light on the first movement – through the lens, once again, of Op. 134. In Op. 134, as we have seen, tonal stasis reinforces the mood of depression and lassitude, and in particular it provides a foil for the appearance of the work's lyric second theme in, finally, the remote key of B major, with its intimations of Utopia. There are no such intimations in the Violin Concerto, certainly. But long after the pervasive tonal stasis of the first movement, B major is heard again at the centre of the finale. Schumann does not go so far as to coordinate this key with a return of the first movement's lyric theme **B**, but he does the next best thing and brings a finale theme that **B** has inspired.

We can also make use of Op. 134 to read the Violin Concerto as regards its conclusion, one of the work's most visionary and at the same time most problematic features. To go back to the first movement: following the last tutti, **A**<sup>I</sup>, the orchestra takes the motive of **B** and stretches it into an almost Mahlerian elegy – **A** has probably been reminding us of Bruckner – merging into gestures of apotheosis, similar to but less definite than those that close Op. 134. They are built from mild, beatific fragments of **A** (Ex. 9.6b). If the form of this movement can be thought of as dialectical rather than teleological in impetus, its ending represents Schumann's attempt at synthesis.<sup>22</sup>

A parallel move (prepared, incidentally, in much the same way) occurs in the finale. Again the orchestra takes over the solo's principal motive and dilates upon it to transcend the world of the polonaise. In both cases the central action in the orchestra works together with buoyant new figuration in the solo. While things are more emphatic and complex in this movement than in the first – the solo adding a new-derived arpeggio figure, wind instruments adding a sort of three-legged march – the apotheosis is still subdued, deliberately precarious. The three thematic elements involved are shown in Ex. 9.6c. This composition, which began so thunderously, ends with more than a minute of quiet music. Just two *sforzandos* signal the close.

**Fantasy for Violin and Orchestra, Op. 131 (1853)**

To call this Fantasy a pot-boiler would not be very companionable, and unkind, for it has its moments.<sup>23</sup> Beginning in Schumann's *Legendenton*, the orchestra rehearses a serious, far from simple tale of yore as it awaits the bard who will come to declaim it. But on the arrival of this individual with his violin, he turns out to have nothing much to say. Ballads do not interest him. After some self-important declarations and a show of pique he throws off his vatic robe to show us a motley underneath.

An unattractive polka in the *Allegro*, parroted by an intermediate *tutti*; a second group modelled on the second group in the first movement of the Cello Concerto – but Schumann's genius for idiomatic cello lyricism finds no analogue in the violin writing here. Virtuosity in the closing group would not have pleased critic Schumann in the 1830s. A famous stroke at the end of the cadenza in Mendelssohn's Violin Concerto inspired two passages in this Fantasy; it is sobering to see how one great composer can sometimes misconstrue another.<sup>24</sup> Felicitous, at the end of the central *tutti*, is the way in which a reference to the opening ballad lays the ground for a new lyric melody; this can then lead naturally to an actual citation of the ballad, in an atmospheric new scoring. Its *pianissimo* return in the coda – only the last eight bars or so of this Fantasy are *forte* – appears to stab at another subdued apotheosis, as in both of its sibling works from August 1853. But the expressive thrust, as with much else in Schumann's latest music, is hard to make out.

**Notes**

1. Claudia Macdonald, *Robert Schumann's F-major Piano Concerto of 1831 as Reconstructed from His First Sketchbook* (Ph.D. thesis, University of Chicago, 1996) includes a full-length transcription of the piano part on pp. 462–96. There are also a few preliminary sketches for a rondo finale. Macdonald's work on the early Schumann concertos is foundational, and I draw upon it heavily and gratefully: see Bibliography. Professor Macdonald's *Robert Schumann and the Piano Concerto* (New York: Routledge, 2005), appeared too late for consideration in this chapter.
2. Macdonald, *JM*, 13 (1995), p. 240. Citations from Schumann in this and the next paragraph are taken from the same article, pp. 247–8 and 251–2 (translations slightly modified).
3. Pointed out by Macdonald in *JAMS*, p. 45 (1992) 145–6. These relationships certainly seem schematic, as compared to the lucid, audience-oriented thematic transformations of the Fantasy and the Piano Concerto.
4. With performance in view, the 'reconstruction' of the Draheim edition adds a cadenza prior to theme 2 (64 bars) and a conclusion (19 bars); but see Macdonald's strictures, *ibid.*, p. 150. Recorded by J. Eley, piano, with the English Chamber Orchestra, cond. S. Stone (Koch CD 7197; rec. 1999).
5. 'The piano begins by itself, and the orchestra inserts a quick punctuation mark between its second and third chords' (Steinberg, *The Concerto*, p. 417n). Botched in the appalling edition by Wolfgang Boetticher, this passage is entirely clear in the Op. 54 autograph, our sole, somewhat uncertain source for the Fantasy, though there can be no doubt in this case. See the facsimile in *Documenta musicologica*, 27 (Kassel: Bärenreiter, 1996).
6. I am not sure whether personal interventions are necessary in prose of this kind, or whether they will be accepted in good faith; I put them in to remind readers anyway – as much for my sake as for theirs – of the contingency of critical judgements in texts of all kinds, in my writing in general, and

at the point of insertion in particular. What post-modern critics call the ‘mastery scenario’ was itself played out relentlessly in not a few ‘companion’ books of an earlier generation. The essential thing a critic does is clarify his or her perceptions, thoughts and feelings about art; integrity is the ambition, not authority.

7. *Schumann as Critic*, p. 159.

8. Symbols:  $a^I$  = first theme played by the solo – in the tonic; ( $A^V$ ) = orchestral playing of only part of the theme – in the dominant; ( $a/A^IV$ ) = theme shared between solo and orchestra – in the subdominant.

9. Also highly vivacious are the many circling passages of modulation, before and after the second theme in the exposition and recapitulation. Stephan Lindeman traces them to the Chopin E minor Concerto; see Stephan Lindeman, *Structural Novelty and Tradition in the Early Romantic Piano Concerto* (New York: Pendragon, 1999), pp. 160–2.

10. Negative evidence of Schumann’s fine sense for the cello emerges from his misguided transcription of the Cello Concerto for violin: *Violin Concertos in D and A Minor*, John Storgaards, violin, and the Tampere Philharmonic Orchestra, cond. Leif Segerstam (Ondine CD ODE 879–2, rec. 1996). Even more of a curiosity is Schumann’s piano arrangement of the Horn Concerto: *Konzertstück nach op. 86, Klavier und Orchester*, ed. Marc Andreae, Edition Peters Nr. 8576.

11. Lewy is not in *Grove*: see Steinberg, *The Concerto*, p. 427.

12. ‘Kein freies Gefühl frohen Genusses’: see Michael Struck, *Robert Schumann: Violinkonzert D-moll* (Munich: W. Fink Verlag, 1988).

13. Irrespective of some probable private reason for the quotation, its pitch-content mediates between the two movements. The Sphinx preceding it, expanded from E–A–C to E–A–D, favours the descending fifth A–D over the rising fourth, and pairs of descending fifths inform both the sonata excerpt and the upcoming cello melody.

14. It should be said that while most critics register some discomfort with this finale, others extoll it: see H. Truscott, ‘The evolution of Schumann’s last period: Part II’, *Chesterian*, 31 (1957), p. 105 – part of a classic and impassioned defence of Schumann’s late music as a whole.

15. This nod was more knowing when the concerto was still in its ‘first layer’ stage: see n. 5. I am indebted to Robert Levin for this observation.

16. Thus illustrating two characteristics of Romantic music that are stressed by Charles Rosen, in contradistinction to Classical: the equivalence of tonic and relative minor and the tendency of compositions to move to the subdominant.

17. *Essays in Musical Analysis*, III, p. 189.

18. See Walker, *Robert Schumann*, p. 248–9.

19. Michael Struck, *Die umstrittenen späten Instrumentalwerke Schumanns* (Hamburg: Verlag der Musikalienhandlung W. A. Wagner, 1984), p. 234. See his exhaustive discussion of the device he calls “synthetischer Codathema” choralartiger Prägung’ in late Schumann – in the violin concertos and other works: Opp. 118; 123; 132, No. 4; 133, No. 4; and the Third Violin Sonata (pp. 591–5 *et passim*). I believe that by far the best use of the device comes in Op. 134.

20. One can also imagine the effect of this concerto on Brahms, who soon after seeing it began the D minor work that would crystallize into his First Piano Concerto. Brahms saves trumping his first theme for the recapitulation, with a power that goes beyond ponderosity. Schumann’s triple stops are never developed in their many appearances. Bach is again recalled, as often in late Schumann, by the figuration in bars 79–88, the modulatory bridge passage; see Struck, *Violinkonzert*, p. 38.

21. The melody that came to Schumann in February 1854, on which he and later Brahms wrote variations, is a completely softened version of the concerto’s solo melody, in the same key. Schumann’s Variation IV is in G minor. On the concerto melody, see Steinberg, *The Concerto*, p. 425n.

22. Pointed out by Struck, *Violinkonzert*, Table I. He notes further derivatives of the concerto’s *Kernmotiv* in bars 40–3, as well as in bars 11–12 of the slow movement and even bar 5.

23. Why Schumann called Op. 131 a *Fantasie* rather than another *Konzertstück* is hard to say, unless possibly to acknowledge that the introduction is in one key, A minor, and the *allegro* in another, C major. He worked, in any case, to smooth over this anomaly: theme 1 stresses the note A, theme 2 harps on A minor sonorities, and A minor is the key of the central ballad citation. See n. 17.

24. But John Daverio praises Schumann’s adaptation (*Robert Schumann*, p. 469). The regrettable transcription by Fritz Kreisler, which is likely to be used for the Fantasy’s rare performances today, cuts out the first of these passages and a great deal more.