

AN ANALYSIS OF BACH'S *PARTITA NO. 2*,
HAYDN'S *FANTASIA IN C MAJOR*,
AND SCHUMANN'S *CARNAVAL*

by

XIAOYAN WANG

NOEL J. ENGBRETSON, COMMITTEE CHAIR

ANGELA BARBER
JOANNA BIERMANN
CRAIG P. FIRST
TANYA GILLE
SHELLY MYERS

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ABSTRACT

This DMA project is composed of two parts. The first is this manuscript focusing on the following piano music: J. S. Bach's *Partita No. 2 in C Minor*, Joseph Haydn's *Fantasia in C Major*, Hob. XVII: 4, and Robert Schumann's *Carnaval*, Op. 9. The manuscript examines the historical, musical, and performance considerations for each work. Each discussion of a work begins with a brief historical background, then covers the selected music, beginning with a study of the development of each genre—Partita, Fantasia, and the Character Piece. The majority of this manuscript focuses on the musical analysis and the intention is to enlighten the listener's appreciation of performance issues such as musical timing, pacing, and tone color. The second part of this DMA project is a professional quality disc recording of these three pieces recorded in the Moody Concert Hall at the University of Alabama.

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CHAPTER 1

INTRODUCTION

This manuscript aims to inform the listener of important background information concerning three works: *Partita No. 2 in C Minor*, BWV 826, by J.S. Bach, *Fantasia in C Major*, Hob. XVII: 4, by Franz Joseph Haydn, and *Carnaval, Scenes mignonnes sur quatre notes*, Op. 9, By Robert Schumann. These master composers set many new precedents for solo keyboard literature. The following chapters will examine historical, musical, and performance considerations for each work. Each chapter begins with a brief historical background, including discussion each genre, then covers the selected music in detail, focusing on the musical analysis. The intent is to enlighten the listener's appreciation of performance issues such as musical timing, pacing, and tone color.

CHAPTER 2

THE MUSIC IN THIS MANUSCRIPT

I. Bach's *Partita No. 2 in C Minor*, BWV 826

Historical Background

Johann Sebastian Bach (1685-1750) is regarded as perhaps the greatest composer of all time. He was better known during his lifetime as an organist, rather than as a composer as we now think of him. His contributions to the world of music are so numerous that it is hard to find one single attribute to highlight. Bach can be credited for the development of polyphony in the masterful and vigorous compositions in almost every musical form extant in the Baroque period. However, had it not been for the recognition and revival of this genius composer's output by Felix Mendelssohn and Robert Schumann in the nineteenth century, the significance of Bach's contributions to music might have been diminished or perhaps lost forever.

Bach's keyboard suites have occupied a significant position in keyboard literature for almost three centuries.¹ The Partitas have remained prominent in the mainstream of keyboard performance.

It is widely noted that the six Partitas constitute Bach's first published work. They were written at the rate of one partita per year, starting in 1726. In 1731, the partitas were gathered together for a publication that formed the first part of the *Clavier-Übung*. The words *In*

¹Eric Michael Hicks, "A Historical Perspective on Unity in the Keyboard Partitas of Johann Sebastian Bach" (DMA diss., University of Texas at Austin, 1993), vi.

Verlegung des Autoris (published by the author) and the designation "Opus 1" appear on the title page.²

The title *Clavier-Übung* is believed to have been inspired by the works of Johann Kuhnau (1660-1722), Bach's immediate predecessor at Thomaskirche in Leipzig. Also, the term *partita* was borrowed: Kuhnau and others used it to identify a succession of dance movements. In 1689 and 1692, Kuhnau produced compilations of suites collectively entitled *Clavier-Übung* and the called each individual suite a *partita*.³ Bach's use of these terminologies may be seen as a gesture of his respect toward his older colleague.

Bach's keyboard suites include six English Suites (BWV 806-11, before 1720), six French Suites (BWV 812-17, 1722-1725), six Partitas (BWV 825-30, 1726-1731), and *Ouverture nach französischer Art* (BWV 835, 1735). All three sets of suites followed the traditional format to be found in most of the dance suites of the period and thus contain Allemande, Courante, Sarabande, and Gigue, arranged in that order. Bach applied some optional dance movements before and after the Sarabande. These optional movements include: the triple meter dances—minuet, passepied, polonaise; and the duple meter dances—bourrée, loure, and gavotte. As in the English Suites, each Partita begins with a large-scale introductory movement, each differently titled and each in a different style. According to Eric Michael Hicks, the Partitas do not have "consistency in either structural approach or in their use of traditional dance models,"⁴ which the English and French suites do. Perhaps these represent "Bach's desire to be different by willfully

² Christoph Wolff, et al, "Bach." *Grove Music Online. Oxford Music Online.* Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40023pg10.html> (accessed February 21, 2015).

³ Stewart Gordon, *A History of Keyboard Literature: Music for the Piano and Its Forerunners* (Belmont, CA: Schirmer, 1996), 49.

⁴Hicks, 88.

manipulating the organization of the set and the treatment of the dances."⁵ It may be concluded that the Partitas on the whole contain more overtly melodic writing, are less geared toward contrapuntal devices, and adhere less strictly to the formalities imposed by the dance models. It is evident that as Bach matures, he depends less upon imitation of existing models, and allows himself liberties, which mark his maturity.

Structural and Thematic Analysis of C Minor Partita

The second Partita is unique among Bach's keyboard suites because of the unusual structure of its introductory movement. Moreover, Bach marked the last movement Capriccio rather than Gigue, the only such example within his three sets of suites.

Originally, the word *sinfonia* was applied to designate an introductory instrumental movement that served as a prelude to an opera or operatic scene.⁶ By the middle of the seventeenth century, *sinfonia* was used as a title for the introductory movement to an orchestral suite.⁷ In the Sinfonia of this suite, however, Bach applied the word to the opening movement of a suite. The Sinfonia is divided into three sections, the first two have tempo markings (*Grave adagio* and *Andante*) and are in common time, while the final fugal section has no tempo indication but changes the meter to 3/4.

The tempo marking of the opening section of the Sinfonia indicates its slow, weighty and serious character. The feeling is strengthened by the dotted rhythm that creates the atmosphere of the French Overture. In the *Andante* section, the flowing right hand is accompanied by a walking bass line in the left hand. It ends with a cadenza-like passage, which resolves to the dominant by

⁵Ibid, 88.

⁶J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca, *A History of Western Music*, 8th ed. (New York: W. W. Norton & Company, 2010), 314.

⁷Ibid, 314.

an ornamented half cadence with the use of a dotted eighth-sixteenth rhythm, leading to the faster fugal section. In the lively closing section Bach completes the movement with a two-voice structure. A recall of the opening dotted chordal manner of the movement is found in the dramatic ending cadence, thus providing unity and cohesion across the disparate sections.

In Hicks's analysis, he states that: "The structural planning of the Sinfonia is carried through as the pace quickens to a dramatic climax at its close."⁸ Hicks describes Luethi's involvement "the impression made by this movement is described by Luethi. '...The resulting composition is a dramatic melding of contrasting elements, as the components seem to build on one another, increasing in speed and complexity on [sic] an intense ending.'"⁹

The *allemande* is a French term indicating a German dance that originated in the middle of the sixteenth century (known as the *Deutscher Tanz*). It spread to other countries, and for the next two hundred years proceeded through a complex evolution which was largely a result of various national influences (mainly from Germany, France, Italy, and England). By the Baroque period, the *allemande* had become one of the core (or fixed) movements of the Baroque suite. In Bach's works, the commonalities of the *allemande* include: well-constructed harmony, standard patterns of upbeats, binary form, almost constant sixteenths, motivic development, variety in texture, and 4/4 meter.

In this Partita, the Allemande is highly organized motivically. The initial motive is used extensively in various degrees of alteration as the basic material of this movement. The instances of the motivic development (with or without modification) can be found in the upper

⁸Hicks, 186.

⁹Geraldine Luethi, *J. S. Bach Solo Piano Literature: A Comprehensive Guide*, ed. Carolyn Maxwell (Boulder, CO: Maxwell Music Evaluation, 1989), 273, quoted in Eric M. Hicks, "A Historical Perspective on Unity in the Keyboard Partitas of Johann Sebastian Bach" (DMA's diss., University of Texas at Austin, 1993), 186.

voices in mm. 1-2, 11-12, 17-18, and 19-20; and in the bass line in mm. 1-4, 11-12, 17-18, and 27-28. This motive also occurs in altered versions, such as in the upper line—mm. 3-4, 13-14, 23-26 and in the bass—mm. 19-20, 29-30, which applies the fragments of the motive as the fundamental material.

This Allemande illustrates the melodic return as well as the motivic design and unity. The second section begins with an altered structural melodic return of the first section. There is another structural return over the last six measures of the two sections (mm. 11-16 and 27-32). The latter one modifies the structure by switching the voices. In mm. 13-14 and 29-30, the motive starts on the downbeat, while the rest of the motives begin on the upbeat.

The Courante in this Partita is composed in the French rather than the Italian style (*corrente*). The *courante* was the most popular of all dances in the seventeenth-century French keyboard suite. It is characterized by a slow tempo and a meter of 3/2 with hemiolas (alternating 3/2 and 6/4) in the final measures of each binary section. The application of a keyboard style known as *notes inégales*¹⁰ is perhaps required for most of the piece, and the upbeat figures and cadences require clear articulation. Descriptions of it from the eighteenth century range from "serious and solemn"¹¹ to "noble and grand"¹², "majestic"¹³ and "earnest"¹⁴.

¹⁰ *Notes inégales* is a performance practice during the Baroque and Classical periods where equal value rhythms are performed with unequal durations, normally alternating long and then short.

¹¹ Pierre Dupont, *Musique* (Paris, 1713), 43; Charles Masson, *Traité*, 2nd ed. (New York: Da Capo, 1967), 7; Johann Gottfried Walther, *Lexicon* (Kassel: Bärenreiter, 1953), quoted in Meredith Little and Natalie Jenne, *Dance and the Music of J. S. Bach: Expanded Edition* (Bloomington, IN: Indiana University Press, 2001), 114.

¹² P. Rameau, *maître* (New York: Broude Bros., 1967), Chapter XXVI; Charles Compañ, *Dictionnaire* (Paris, 1787), quoted in Little and Jenne 2001, 115.

¹³ Johann Joachim Quantz, *Versuch* (Berlin, 1952), 291, quoted in Little and Jenne 2001, 115.

¹⁴ Daniel Gottlob Türk, *Clavierschule* (Leipzig and Halle, 1789), 400, quoted in Little and Jenne 2001, 115.

This Courante features a three-voice contrapuntal texture, and the use of extensive embellishment, which includes written-out ornaments. The four-sixteenth-note motive appears in every measure, as either a *tirata*¹⁵ figure or a turn. According to Meredith Little and Natalie Jenne, "consecutive phrases or phrase segments always have different lengths."¹⁶ Here, for instance, the music falls into the 6+6 and 4+3+5 measure structure. The second half starts with the inversion of the theme in the first section. In performing this movement, the final measure of each section should be articulate and heard very clearly since it includes a hemiola shift in 6/4.

From its origins in Spain, the *sarabande* passed through seventeenth century Italy, and became one of the classic French court dances of the early eighteenth century. The choreographies for the *sarabande* describe a dance that is "calm, serious and sometimes tender, but ordered, balanced and sustained."¹⁷ Other descriptions of it from Bach's time refer to it as "grave, ceremonious"¹⁸, "melancholy"¹⁹, but all accounts attest to its serious nature. Written in a slow three beats to the measure, the phrases are usually four or eight measures long, both halves balancing one another usually exactly.

This Sarabande is one of the more flowing movements of its type in Bach's keyboard works, built on steadily moving arpeggios instead of solid chords. The phrases are consistently four measures long, and the harmonic rhythm generally accents the second beat, as one would expect in a *sarabande*. Therefore, performers who wish to emphasize the passion in this characteristic phrase may hold up the rhythm for a moment, then make up for the time loss

¹⁵(It.) Term for an ornament consisting of a scale-like passage passing between two notes in a melodic line.

¹⁶Meredith Little and Natalie Jenne, *Dance and the Music of J. S. Bach: Expanded Edition* (Bloomington, IN: Indiana University Press, 2001), 121.

¹⁷Little and Jenne, 92.

¹⁸Charles Masson, *Traité*, 2nd ed. (New York: Da Capo, 1967): 7, quoted in Little and Jenne 2001,94

¹⁹Remond de Saint-Mard, *Reflexions*, quoted in Little and Jenne 2001,94.

leading to a cadential point (*tempo rubato*). The slow, moody melody modulates to the relative major E-flat at the end of the first half. At the end of the second half (mm. 21-22), Bach applies the canonic technique between two voices to create a conversational effect, and to lead to the climax at the final cadence.

Traditionally, "the *rondeau* uses the sequence of the refrains and contrasting couplets proceeding in a predictable manner [such] as A B A C A D, etc."²⁰ However, in the present movement, Bach "exceeds the scope of its seventeenth-century identity"²¹ by varying and developing the refrain on a different rhythmic pattern for the last two of its recurrences (mm. 65-80 and 97-12) which are like variations of the original refrain. The last statement of the refrain is in constant sixteenth-notes and with a strong impulse on the downbeat in each measure that is fortified by the bass line. "This helps to drive the music to its dramatic chordal ending cadence."²²

In the seventeenth and eighteenth centuries, the *capriccio* was a fugal type of musical composition in continuous imitative counterpoint. According to Lambert, the Capriccio in the C minor Partita is related to the works of Frescobaldi and Froberger, in which the fugal characteristics were lighter and freer than the strict fugue.²³ Thus, the placement of this movement at the end of a suite brings to mind its kinship to the *gigue*," which is [thus] not a radical departure from the regular scheme."²⁴

Bach treats this movement as he would a *Gigue*. For instance, the two binary halves are exactly equal in length and establish the tonality of the dominant at mid-point, and driving back

²⁰ Burkholder, Grout, and Palisca, 372.

²¹Hicks, 188.

²²Ibid, 189.

²³ Arthur Adams Lambert, "The Keyboard Partitas of J. S. Bach: A Study of Background, Text, and Interpretation" (PhD diss., State University of Iowa, 1961), 120.

²⁴Ibid, 120.

to the tonic during the second half. The subject in the second half is inverted. It is written in an imitative three-voice texture, with a relatively fast tempo, and the lively, sprightly and skipping type of effect one redolent of the gigue style. The subject returns in its original form in measure 87 (bass voice) in the second half brings the music to a "rollicking"²⁵ and dramatic ending.

Performance Practice

The aim of this study is not only to provide an historical and compositional analysis, but also to assist in solving questions related to performance and interpretation. Fortunately, a book by Fernando Valenti, *A Performer's Guide to the Keyboard Partitas of J. S. Bach*²⁶ discusses all of Bach's keyboard Partitas. Valenti states, "the Partitas can serve as a key to many aspects of Bach performance."²⁷ The following pages make frequent reference to this book.

Bach's notated modifications to tempo very rarely, and the rhythm was expected to be steady. However, there was a large degree of freedom in which the "*rubato*, pauses, breaks, and thematic dovetailing run counter to the beat."²⁸ For instance, in the Sinfonia, the cadenza-like passage (mm. 28-29) should lend itself to a broad *ritardando* to emphasize the ending of the Andante. "The speed will have to flex momentarily at the fermata on the first note of measure 28; a slight but tasteful broadening can mark the resumption of motion afterwards."²⁹ And then, the speed must return to the appropriate pulse after the first eighth note of measure 30. "In

²⁵Lederer, 94.

²⁶ Fernando Valenti, *A Performer's Guide to the Keyboard Partitas of J. S. Bach* (New Haven: Yale University Press, 1989).

²⁷ Valenti, 3.

²⁸Paul Badura-Skoda, *Interpreting Bach at the Keyboard*, trans. Alfred Clayton (New York: Oxford University Press, 1995), 17.

²⁹ Valenti, 26.

cadential passages such as these, a performer is wise to acknowledge that most of the desired variation in pulse is provided for by the notes themselves."³⁰

Moreover, Bach applies the rhythmic alternation by interrupting the meter in his polyphonic pieces, such as the hemiola shifts in the Courante (mm. 11-12 and 23-24), in which the rhythmic patterns of three groups of two beats (2+2+2) alternate with (and against) two groups of three beats (3+3).

Ornamentation is musical embellishment, which should be beautiful and pleasing. Bach provided an ornamentation table in his *Notebook for Wilhelm Friedemann Bach* that explained how to play certain ornaments properly.³¹ Such indications can be applied in the Allemande, where the trills occurring in measures 9-10 should be executed to begin on the beat, as well as on the upper neighbor note.

Furthermore, to add even more expressive beauty, performers might add longer trills to a single note that functions as a leading tone to the final note. For example, at the end of each section of the Courante (mm. 11 and 23), one can add a longer trill on the A-natural and D-flat to create a more dramatic resolution. The same use may be applied in the Sinfonia as well.

Bach rarely provided articulation marks in his keyboard music. A simple rule of Bach's articulation is that, "stepwise passages should on the whole be played legato, whereas larger intervals and leaps should be detached."³² However, there are various kinds of exceptions dictated by the different affections. For instance, the walking bass in the *Andante* of the Sinfonia

³⁰ Ibid, 27.

³¹ Kenneth Kreitner, et al, "Ornaments." *Grove Music Online. Oxford Music Online.* Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/49928pg8.html> (accessed February 21, 2015).

³²Badura-Skoda, 96.

is a typical feature of Baroque music, and should be played slightly detached.³³ C. P. E. Bach wrote: "notes which are neither detached, connected, nor fully held are sounded for half their value, unless the abbreviation *Ten.* (hold/tenuto) is written over them, in which case they must be held fully. Crotchets and quavers in moderate and slow tempos are usually performed in this semi-detached manner. They must not be played weakly, but with fire and a slight accentuation."³⁴

On the other hand, the articulation should also depend on the mood and the characteristics of the music. For instance, the upper line of the *Andante* in the Sinfonia, the Allemande, and the Sarabande should sound very legato. One thing might become obvious here: these legato pieces alternate with the less legato movements which are the fugal sections in the Sinfonia, the Courante, the Rondeau, and the Capriccio. The alternation of the moods and the articulations was Bach's intent for this Partita.

There are some challenges in playing this work. One is the *Grave adagio* section in the Sinfonia. Some of the chords should be arpeggiated. In measure 1, for instance, in rolling the first chords, "the top voice must remain clear or the subsequent figure in the right hand will appear to have come from nowhere."³⁵ Also, "the silences (rests) between the various spurts of motion"³⁶ need to be projected. The rests and pedaling are as important as the notes.

Another challenge is the accurate execution of the leaping motion scattered throughout the Capriccio movement (first appearance in measure 3). In performing these large interval

³³Ibid, 98.

³⁴ C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, trans. and ed. William J. Mitchell (New York: W. W. Norton & Company, 1949), 157.

³⁵ Valenti, 28.

³⁶ Ibid, 28.

leaps, the performer should play with a "rebounding action"³⁷—a movement of the forearm transferring the hand from one note to another. The performer must be aware of where the hand is before the leap.

Undoubtedly, the composer who had the greatest effect on the Baroque music was J. S. Bach. In terms of his keyboard music, Bach is best-known and most revered for his *Das Wohltemperirte Clavier (The Well-Tempered Clavier)* and keyboard suites. *Partita No. 2 in C Minor* exemplifies Bach's inexhaustible aptitude for inventiveness and development of this genre, while still maintaining the sense of traditional coherence treasured by the Baroque generation.

³⁷ Ibid, 45.

II. Haydn's *Fantasia in C Major*, Hob. XVII: 4

Historical Background

Franz Joseph Haydn (1732-1809), is one of the eminent composers of the Classical period. "He is best known for his symphonies and string quartets, which established standards of quality, style, content, form, and expressivity that other composers emulated."³⁸ Haydn spent most of his career serving the Esterházy family (1761-90), which isolated him from the music world, but forced him to become original, as he himself wrote. Carl Philipp Emanuel Bach (1714-1788) greatly influenced Haydn. He was fascinated by the expressive style of C. P. E. Bach, and adopted its passionate quality.

The majority of Haydn's keyboard compositions are sonatas. His other keyboard works include piano trios, theme and variations, dances, fantasias, and capriccios. Haydn composed the *Fantasia in C*, Hob. XVII:4 in 1789, during what Karl Geiringer calls the "maturity period" (1779-90),³⁹ in which he was working primarily for the Prince Esterházy. The *Fantasia* was "perhaps stimulated by C. P. E. Bach's *Fantasia in C Major* (H. 291/W61, 6) from *Clavier-Sonaten ... für Kenner und Liebhaber* (1787)."⁴⁰

Thematic and Rhythmic Analysis

The fantasia is an instrumental composition with an improvisatory character, lacking any strict formal boundaries. The *Fantasia in C* is a significant independent keyboard piece. Its

³⁸ Burkholder, Grout, and Palisca, 527.

³⁹ Karl Geiringer, *Haydn: A Creative Life in Music* (Berkeley, CA: University of California Press, 1982), 279.

⁴⁰ James Webster and Georg Feder, "Haydn, Joseph." *Grove Music Online. Oxford Music Online.* Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/44593pg12.html>(accessed February 20, 2015).

significance is established not only by its length (467 measures) but also by its structure and spirit.

It is composed in open, free form, indicated by the lack of repeat signs and a written-out recapitulation. The primary theme with its 8 + 8 period construction is suitable for motivic fragmentation. The returns in measures 124, 255, and in the coda are guides to the form, which is derived from a disintegrated sonata-form structure. Each recurrence is altered melodically and/or harmonically, including for the last appearance (m. 405), which is in the unexpected key of F major. The secondary theme, first heard in measure 70, is derived from measures 5-6 of the first theme. This secondary theme returns in measures 195 and 305, each recurrence of which is played note for note in exactly the same shape but marked *poco ritard.*, which causes the theme to fade.

The tonal adventures of this piece are remarkable for the number of different keys arrived at, the distance of these keys from C major, and most importantly, for the method of arrival at certain keys which is achieved through unexpected semitone shifts. For example, the dominant of A major is followed by B-flat major (mm. 191-195); a section that is enharmonically notated in C-flat major (written as B major) is followed by the semitone C major, enharmonically D-double-flat major (mm. 301-304).

"Expect the unexpected" is certainly an apt mental disposition for listening to Haydn's music.⁴¹ The listener frequently cannot guess the next step in the key structure or the motivic presentation, although on the surface the rhythm and tempo preserve the characteristics of a well-constructed, classical, and logical form. Wandering from one key to another, always establishing the new key by a statement of all or part of the primary theme, and wandering from one style to

⁴¹ Wolfgang Fuhrmann, "Originality as Market-Value: Remarks on the Fantasia in C Hob. XVII: 4 and Haydn as Musical Entrepreneur," *Studia Musicologica* 51, no. 3-4 (2010), 313.

another, sometimes with several variations in rhythm, figuration, counterpoint, and texture, all create an unpredictability that forms the basic characteristic of this work and represents Haydn's musical humor rife with surprises.

Rhythmic chicane and deception represent one of Haydn's many humorous characteristics. The work is written in 3/8 throughout, but there are many passages in the music, that would suggest another meter.

The first rhythmic trick is in measures 17-20, which the rhythm alters between 3/8 (2+2+2) and 6/16 (3+3), providing an accent on the fourth sixteenth-note (mm. 18 and 20). This rhythmic pattern recurs in measures 22-27, shifts to 9/16 (3+3+3), with the beat falling on the following notes of the right hand (Example 2.2.1). This passage is notated in 9/16 in order to delineate the outlining rhythmic patterns embedded in the actual 3/8 time signature.

Example 2.2.1, Haydn, *Fantasia in C Major*, mm. 22-27.



The meter shift slows down the original beat, from a three-eighth-note pattern to a three-dotted-eighth-note pattern. In measure 28, Haydn provides a fermata to let the performer prepare for the restoration of the original quicker beat.

The first 40 measures are phrased in two or four groups, but measures 41-46 are two groups of three. The first group forms a C-sharp half-diminished harmonic suspension that resolves to the second group.

Measure 87 contains another of Haydn's recuperative pauses (fermata), and he takes a new direction using it. The following music not only in a new rhythm (18/16, six dotted-half-notes), but in a completely new key (Example 2.2.2). It is as though he is extending the joke by carrying it to an extreme:

Example 2.2.2, Haydn, *Fantasia in C Major*, mm. 88-93.



The Type of Instrument Intended for the Fantasia

The period (1755-96) during which Haydn composed keyboard works was an era in which the harpsichord, the clavichord, and the fortepiano coexisted. The choice of a given instrument depended on the desires of the composer and publisher. Although Artaria in Vienna published this work with the indication of "for harpsichord or fortepiano" on the title page of the works,⁴² the dynamic notations in Haydn's Fantasy indicate that the instrument he was writing for was the fortepiano, because the harpsichord does not possess a great dynamic range as does the fortepiano.

The Fantasia reveals some of Haydn's capricious and unexpected music characteristics. He intermingles the sonata form with the improvisatory character of the fantasia, an extraordinary procedure. His humor is represented in the suspension of the cadences that

⁴² László Somfai, *The keyboard sonatas of Joseph Haydn: Instruments and performance practice, genres and styles*, trans. Charlotte Greenspan (Chicago, IL: University of Chicago Press, 1995), 26.

confuse an audiences' formal expectations, his manipulations of thematic and rhythmic fragmentations made more unique by being contained in a framework of an almost monothematic environment. The hand-crossings, arpeggios, and the distribution of passages between hands also exemplify his sophisticated virtuosic writing. All of this is made even more remarkable by the fact that Haydn was not a trained pianist as were so many of his contemporaries.

III. Schumann's *Carnaval*, Op. 9

Historical background

Robert Schumann (1810-1856) was an innovator of the Romantic period. His creative output for piano has provided some of the most imaginative and touching music in the piano's repertoire.

Robert Schumann's Life

From a young age, Schumann's passion for music was supported by his father, who was a bookseller and a publisher, which also fostered Schumann's appreciation for Romantic literature. His desire to pursue a musical career was thwarted due to his mother. She sent him to study law, but he became more and more frustrated, and abandoned these studies. In 1830, he had decided to devote his life to music.

Schumann's artistic growth was inspired by Romantic literature. His early fascination with literature caused him to become familiarized with the writings of E. T. A. Hoffman and Jean Paul Richter (known as Jean Paul). Schumann imitated their writing styles in his early creative writing attempts, and more importantly, drew on these inspirations in his compositions. Later, literary association would become a significant part in his piano cycles.

During the period around 1834, he fell in love with Clara Wieck, daughter of his music teacher, Friedrich Wieck.⁴³ In the succeeding years, as their love grew, Clara's father felt that Schumann's insecure financial outlook would affect Clara's career. His dislike for their relationship troubled Schumann. Regardless, Clara and Schumann became engaged in 1837, and

⁴³ John Daverio and Eric Sams, "Schumann, Robert." *Grove Music Online. Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40704pg6.html> (accessed January 12, 2015).

in 1840 were married without Wieck's approval, and after a lawsuit that pitted the young couple against her father. The marriage was to be a union of two great, but complimentary musical minds. They were supportive of each other throughout the short remainder of their lives together.

Schumann suffered from depression and emotional instability due to both physical and psychological afflictions. He had a difficult time between his twenty-first birthday and his first major breakdown at the age of 23. During this period he abandoned his ambitions to be a piano virtuoso because of the injury of his right hand (1831).⁴⁴ In the following year, he fell into a deep depression about "being artistically eclipsed" at the premiere of the first movement of his Symphony in G Minor (WoO 29), which might have led to social withdrawal.⁴⁵ In this episode, Schumann experienced a severe panic state accompanied by recurring premonitions of madness and suicide. Finally, in 1854, he was placed in a mental asylum, where he later passed away in 1856.

Despite his mental illness, Schumann still "made significant contributions to all the musical genres of his day and cultivated a number of new ones as well."⁴⁶ He created a new genre of piano literature—character pieces, which portray people and events in music and are replete with literary and other references. The character pieces are grouped in sets and serve as one of the most representative genres in his career, pieces such as *Papillons*, *Davidsbündlertänze*, *Carnaval*, *Fantasiestücke*, *Kinderscenen*, and *Kreisleriana*. All of these are built around both

⁴⁴ John Daverio and Eric Sams, "Schumann, Robert." *Grove Music Online. Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40704pg4.html> (accessed February 20, 2015).

⁴⁵ Ibid.

⁴⁶ John Daverio and Eric Sams, "Schumann, Robert." *Grove Music Online. Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40704.html> (accessed February 20, 2015).

imaginary and real people and events. The titles of these pieces underscore their Romantic nature: descriptive and characteristic, with significant extra-musical references. *Papillons* and *Carnaval* are connected with the masked ball scene of Jean Paul's novel *Flegeljahre*, while *Kreisleriana* is associated with the writings of E. T. A. Hoffmann. Thus, Schumann's character pieces represent a literary sense, which becomes one of the fundamental characteristics to be found in Romantic music.

Schumann was also a revolutionary in music criticism. He began publishing his own magazine, *Neue Zeitschrift für Musik* (New Journal for Music) in 1834, a journal that continues to this day. His writings and other publications provide many insights into his attitude toward music and other musicians, as well as his thinking about his own position as an artist.

Historical Background and Literary Influence on Schumann's *Carnaval*

Schumann's affection for literature is reflected in *Carnaval*. It is a set of twenty-one character pieces that represent a diverse cast of characters at the scene of an imaginary masked ball. All the characters are finally united under the banner of *Davidsbündler* vs. Philistines.

"Schumann draws inspiration from describing the party atmosphere that takes place before the beginning of Lent. In Europe this festivity is known generally as the carnival season."⁴⁷

It is important to understand the term coined by Schumann, *Davidsbündler* (The League of David). In the Bible, David was the King of Israel and Judah and well known as the warrior who slew the Philistine giant Goliath. David was also a poet and musician, composing many of the 150 Psalms in the Bible. Schumann applied this term to his musical friends including Felix

⁴⁷ Gordon, 254.

Mendelssohn (1809-1847), William Bennett (1816-1875), Stephen Heller (1814-1888), Niccolò Paganini (1782-1840), Ignaz Moscheles (1794-1870), Heinrich Reilstab (1799-1860) and Clara Wieck (1819-1896), later Schumann's wife. These composers shared similar musical opinions about the principles regarding older compositional forms, and thus interpreting them in a creative manner. They each altered traditional practices by integrating new forms with the old. These works were highly demanding in their technical demands. They also composed music that inspired emotional (Romantic) qualities to communicate music at its deepest and most personal levels. Schumann's *Neue Zeitschrift für Musik* was there to support and encourage this new approach to composing music. Author E.T.A. Hoffmann explains this metaphoric existence within reality: "[The] tasteless Philistines who, when they display any interest in art, exhibit it as an ornament, rather than experiencing it as an integral part of their lives. Their taste is old-fashioned; they are opposed to any modern trends."⁴⁸

Florestan and Eusebius

To know Schumann's music, it is important to understand his intimate world—his complementary dual self: Florestan and Eusebius, "perhaps what he was and what he would like to have been, respectively"⁴⁹. Originally his idea of two men in a complementary relationship came from *Flegeljahre*, Jean Paul's novel about the twin brothers Walt and Vult. Vult, the more aggressive and passionate, was the model for Florestan; Walt, the more reflective and sorrowful side of his personality, was the model for Eusebius. Schumann expressed his inner self in these characters, and his personal life was reflected in *Carnaval*.

⁴⁸Averill Vanderipe Summer, "A Discussion and Analysis of Selected Unifying Elements in Robert Schumann's *Carnaval*, Op. 9" (DMA diss., Indiana University, 1979), 19.

⁴⁹ Joseph Weingarten, "Interpreting Schumann's Piano Music," in *Robert Schumann: The Man and His Music*, ed. Alan Walker (London: Barrie & Jenkins, 1972), 103.

Titles and Meanings

Romantic composers believed that programmatic titles could enhance the comprehension and stimulate the imagination of the player and the listener. In *Carnaval*, although Schumann mentioned that the music was written first and the title chosen afterwards,⁵⁰ the titles express his intimate world and musical thoughts.

Many titles are representative of real life people. *Chiarina* is a portrait of Clara Wieck, and *Estrella* is Ernestine. His friends and musical contemporaries are *Chopin* and *Paganini*. Some imaginary characters also participate in Schumann's visionary world. *Pierrot*, *Arlequin*, and *Pantalon* and *Colombine* are the characters from the Italian *Commedia dell'Arte*. *Florestan* and *Eusebius* are his alter egos. These real and not real characters reflect Schumann's personal fantasies, and his aspiration of escaping from reality, even if it is only done musically.

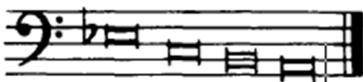
Musical Analysis

ASCH motive

With the exception of *Preambule*, *Réplique*, *Chopin*, *Paganini*, and *Pause*, each piece in *Carnaval* is written on the four-note motive ASCH.

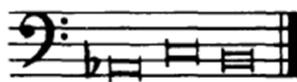
Example 2.3.1: Schumann, *Carnaval*, Op. 9, *Sphinxes*.

No. 1



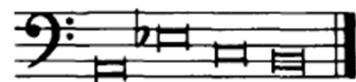
S C H A

No. 2



As C H

No. 3



A S C H

⁵⁰ Burkholder, Donald Jay Grout, and Claude V. Palisca, 622.

The subtitle *Scenes mignonnes sur quatre notes* (Miniature Scenes on Four Notes) reveals Schumann's structural design. He encoded the four-note motive as *Sphinxes* (Example 2.3.1), an unperformed segment inserted into the middle of the work between *Réplique* and *Papillons*. It might be helpful to review the musical function of the *Sphinxes*. The three Sphinxes are musical motive derived from the letter ASCH, the hometown of Ernestine von Fricken, his one-time fiancée; SCHA, the musical letters of Schumann's name. The musical equivalents of ASCH are A, E-flat, C, B (since in German E-flat is S, pronounced 's,' and B is H), and A-flat (As is German for A-flat), C, B; and for SCHA, E-flat, C, B, A. As shown in Chart 2.3.1, Schumann uses Sphinxes 2 or 3 in 16 or the 21 pieces comprising *Carnaval*; Sphinx 1 never occurs in the music. The whole work is divided into two parts according to Sphinxes, Part I (mvts. 1-9) is dominated by Sphinx 3 while Part II (mvts. 10-21) is supported by Sphinx 2.

Chart 2.3.1: The Organization of Sphinxes and Key Signature.

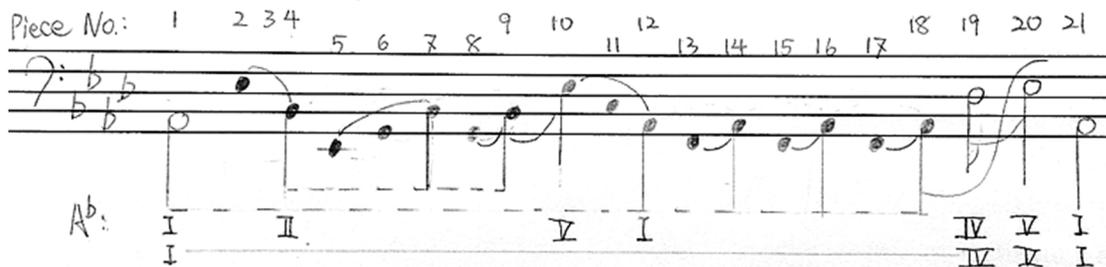
	TITLE	SPHINX NO.	KEY
1.	Préambule	none	Ab
2.	Pierrot	3	Eb
3.	Arlequin	3	Bb
4.	Valse Noble	3	Bb
5.	Eusebius	3 (var)	Eb
6.	Florestan	3	g
7.	Coquette	3	Eb
8.	Replique	none	g
9.	Papillons	3	Bb
10.	Lettres dansantes	2	Eb
11.	Chiarina	2	c
12.	Chopin	none	Ab
13.	Estrella	2	f
14.	Reconnaissance	2	Ab
15.	Pantalon et Colombine	2	f
16.	Valse allemande	2	Ab
17.	Paganini	none	f
18.	Aveu	2	Ab
19.	Promenade	2	Db
20.	Pause	none	Ab
21.	Marche	2	Ab

Although nearly every piece is based on the four-note motive, the subtle changes between each theme give a novel impression to the listener and the music flows without any feeling of repetition.

Sphinxes not only influence the large formal structure, but they also epitomizes the tonal organization. For *Sphinxes* No. 2, B-natural can be interpreted as a passing or non-harmonic tone. Thus, A-flat and C can be cast as part of the diatonic scales of E-flat major, A-flat major, D-flat major and their relative minors, C minor, F minor, and B-flat minor. As apply the same strategy to *Sphinxes* No. 3, it can contain elements of B-flat major and G minor. Therefore, Schumann applies these two motives to establish a logical (closely related) key scheme: A-flat major, E-flat major, B-flat major, G minor, C minor, F minor, and D-flat major.

The linear sketch of the principal keys of each movement presents a strong sense of tonal progression across the entire work (Example 2.3.2).

Example 2.3.2: Schumann, *Carnaval*, Op. 9, Long-Range Tonal Organization.



The *Sphinxes* represents a cross-reference scheme, which provides motivic consistency and builds up tonal coherence, thus achieving a sense of unity for this large-scale work.

Musical Quotations

It is often seen that Schumann utilized musical quotations from his own or other composers' works. His dual predilection for music and literature led him to develop a

compositional style deeply indebted to literary models.⁵¹ As Heinz Dill points out, the musical quotation is "a specific ironic device", borrowed from literature and closely connected with Romantic irony and humor.⁵²

In *Carnaval*, the theme of the first movement from Schumann's earlier cycle *Papillons* is quoted in *Florestan*. The music interweaves between the *passionato* character and *Papillons* theme's serenity. As Schumann wrote, Florestan "often tends to stop suddenly at the moment of fullest enjoyment, perhaps in order to preserve the whole freshness, vigor, and fullness of this moment in his memory."⁵³ The musical quotation from *Papillons* creates a discontinuity that reflects Florestan's ironic humor.

In the closing piece *Marche des Davidsbündler contre les Philistins*, Schumann applied musical quotation from a seventeenth century folk tune to represent the Philistines, which expressed the conflict between the *Davidsbündler* and the Philistines. The opening section is full of bravura chordal passages that depict the spirit of the *Davidsbündler*. To create the confrontation, the next section is crowded with Philistines, represented by the inter-textual motive "Thème du XVII^{ème} siècle"⁵⁴(mm. 51-58, Theme of the 17th Century). The "theme" is prepared by three four-measure phrases, which begins at measure 41 on the dominant of different keys (C, D-flat, and E-flat); each key creates a *Grossvatertanz*-like chromatic ascending line, and

⁵¹ John Daverio and Eric Sams, "Schumann, Robert." *Grove Music Online. Oxford Music Online.* Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40704.html> (accessed February 20, 2015).

⁵² Heinz Dill, "Romantic Irony in the Works of Robert Schumann," *The Musical Quarterly* 73, no. 2 (1989), 190.

⁵³ Robert Schumann, *Gesammelte Schriften über Musik und Musiker, I* (Leipzig, 1875): 200-01. quoted in Heinz Dill, "Romantic Irony in the Works of Robert Schumann," *The Musical Quarterly* 73, no. 2 (1989), 187.

⁵⁴ The theme is also known as a folk tune *Grossvatertanz* (Grandfather's Dance), which was often played as a concluding piece towards the end of a masked ball in the seventeenth century.

eventually give way to a bass-register statement of *Grossvatertanz* theme, also from *Papillons* (Example 2.3.3). The theme is then repeated in the treble clef and continuously varied in different rhythms. Besides, the rhythmic ambiguity of the coda (mm. 225 ff) is a quotation taken from *Préambule*.

Example 2.3.3: Schumann, *Carnaval*, Op. 9, *Marche*, mm. 51-58.



Synopsis of *Carnaval*

Carnaval begins with the **Preamble**. The masked ball opens with a grand series of heavy chords in A-flat major in a moderate tempo. This movement sets the scene for the opening of the masquerade.

Pierrot, our first character to the ball, is a first representation of the Commedia dell 'Arte style of 16th century Italian improvised theater. In this early style, characters maintained the same basic characteristics all of the time. Some of the common characters include Harlequin, Pierrot, and Pantalón, which are regularly used in musical comedies and ballets. I visualize the introduction of this first character to the carnival as a clown, animated by chromatic phrases as the clown stumbles and clumsily recovers his balance as the movement progresses. This masked character is clearly identifiable by the great dynamic shifts from beginning to end, indicated his prattfalls.

We then are introduced to **Arlequin**, the nimble and capricious clown. This character can be defined by the disjunctive melody, syncopations, and use of frequent descending octaves. He

is a lively character sometimes quite playful yet mischievous at times. Containing great dynamic shifts and dance-like charm, the music of this character connects us to the following waltz movement, **Valse noble**, an elegant and lyric waltz with tempo marking *Un poco maestoso* (a little majestic).

Eusebius is now introduced to the masquerade. Schumann made use of this character in his journal and to project himself into the piece. Eusebius is the passive side of Schumann's dual personality. This dreamlike, free composition makes use of overlapping and complex rhythms. However, these septuplet eighth notes defy the use of a regular metric pattern, which makes the melodic line dreamy and one that drifts and wafts around, much as the character was wont to do. Use of Schumann's pedaling indications help to depict the proper character of this rhythmically challenging movement. The sixth movement of this work is Schumann's passionate and brilliant alter ego, **Florestan**. We encounter two brief quotations from Schumann's *Papillons*, Op. 2. The original brisk tempo is slowed to Adagio (mm. 9-10) and Schumann labels the longer second reference within the movement, "Papillons?" (mm. 19-22). With a expressive marking of *Passionato* it is simple to identify Schumann's immediate and violent shifts in mood. This is further strengthened by his use of accents on weaker beats and his greatly shifting dynamic expressions within the movement. The thicker texture is also a contrast to the thinly textured Eusebius movement, a typical practice in cyclic compositions. The technically challenging *accelerando* concludes this character piece on an unresolved fully diminished seventh chord.

Coquette, another playful movement, contains syncopation and large leaps. The opening (mm. 1-3) provides a pianissimo cadence for the former movement, and contains a very flirtatious character with stumbling qualities as well as colorful arpeggiated figures. The dynamics alternate back and forth combining the grotesque with the gracefulness of Romantic

style. The **Replique**, or reply, is an echo of the former movement, with similar qualities, but within a much softer dynamic spectrum. Some technical challenges are shared between these movements including fast two-note slurs between large intervals. The middle movement, **Sphinxes**, represents the inspiration and provides the cyclic attributes necessary to identify the embedded connections in *Carnaval*.

"Sphinxes are creatures assembled from parts of different animals, meaning different things to different people. These tiny fragments are not intended to be performed, although Cortot, Giesecking and Rachmaninoff played them in their recordings. They are the mysterious riddle in which Schumann exposes the secret interior of *Carnaval*, and their name might well have been suggested to him by the title of one of the poems, 'Love, a Sphinx,' which appears in the first volume of *Die Flegeljahre*. The four lines of this tiny verse describe how love is a riddle and one should be aware of the dangers. Throughout the entire *Carnaval* runs this mysterious Sphinx, for Schumann at this time was caught up in its web, being both uncertain of his love for Ernestine and haunted by Clara."⁵⁵

Papillons, French for butterflies, represents the dancers of the masquerade. With a tempo of *prestissimo* there is a nervousness and fluttering character with the opening of the movement with a left hand melody accompanied by 16th note patterns in the right. This is symbolic of the captured and tortured butterflies of *Die Flegeljahre*.

A.S.C.H.-S.C.H.A., dancing letters, is a pivotal moment in the work as the first half is dictated by the third sphinx, ASCH (A, E-flat, C, B) and now the second half will be governed around As-C-H (A-flat, C, B). This pivot point begins with a fast and repetitive waltz. The letters occur two times as grace notes played A-flat, B, C. Schumann uses many more two-note slurs with displaced accents than he used in earlier movements. At the presto tempo, staccato execution can be quite challenging. and precision and lightness playing reveals the ambiance of clarity and grace.

⁵⁵From the edition Maurice Hinson, *Schumann, Carnaval, Op. 9*. (Van Nuys, CA: Alfred Publishing Co. Inc., 2011), 10.

We are next introduced to **Chiarina**, a masked Clara Wieck. She was 15 years of age at the time he composed this, but she was firmly a part of his emotional inspiration. This is a very passionate movement. Our next character at the ball is **Chopin**. This is Schumann's attempt to pay tribute to his dear friend by matching Chopin's style and pianistic color. Left hand arpeggiations provide the passionate background as the lyrical melody poetically soars above in the soprano voice. This movement consists of remarkable expressive emotion which mimics Chopin's stylistic characteristics.

Movement 13 is **Estrella**, a representation of Ernestine von Fricken, Schumann's current fiancée from Asch. The beginning of the movement is marked *con affetto*, with affection and tenderness. This character piece has more passion than the former movement, Chiarina. The opening of the movement states As, C, H, Ernestine's home town. The second half of this piece is full of syncopation and requires great balance and control. Schumann's relationship with her continued until he later found out that she was adopted, and thus not a direct descendant from a royal bloodline, and had no rights to the inheritance of her wealthy father.

One of the more challenging movements of the cycle, **Reconnaissance** (recognition), is similar to the *Promenade* as characters from the ball interact. Schumann translates extra-musical meaning into the piece by portraying his reunion with Ernestine. The right hand plays the melody in octaves with the upper voice being legato and the lower octave articulated with the thumb in staccato sixteenth notes, depicting a sense of joy and excitement. The middle section in B major contains a much more intimate dialogue between the two hands, perhaps the dialogue of two lovers.

The following movement introduces two new carnival characters, **Pantalon et Columbine**. Pantalon is portrayed as a playful character by the use of staccato sixteenth notes,

making regular use of As, C, H. He is also portrayed as a stubborn and interfering father in the beginning, but by the end he shows more generosity and good humor. Columbine, daughter of Pantaloon, sometimes served as a chamber-maid, and sometimes a mistress. Her flirtatious nature made her a popular character in other artistic venues. She is represented in the middle section with much more grace and a contrasting legato elegance. This ABA movement concludes with an engaging modulation to major in the closing coda section.

The **Valse Allemande** is a quick waltz in triple meter, and carries on the mood of the masquerade, flowing directly into one of the most technically challenging movements.

Paganini, the famous Italian virtuoso violinist, suddenly enters the ball. Schumann composed this movement of great virtuosity with references to his own work *Six Studies after Caprices of Paganini*, Op. 10.

Aveu, avowal, is the title for movement 18, and is just that, a vow between two lovers. This movement contains Clara's motto (descending fifth), a very significant connection and quote to his future wife. There is a simple yet fragile sense of beauty conveyed by the title of the piece. As the piece progresses we have a return to the ballroom in **Promenade**. This return to the ballroom makes use of immediate dynamic changes. There is a duet between two tunes, notated in large and small notes, perhaps representing the male (large notes) as the antecedent and female (small notes) as the consequent in their dialogue.⁵⁶ Portions of this movement are quoted from another of Schumann's cycles, *Davidsbündlertanze*, Op. 6. This very important musical quotation links several works by Schumann. As we approach the closing sections of this masquerade, **Pause** insinuates a brief stop to look back and reflect on *Carnaval*, however there is still excitement and energetic movement building to the climax and final movement of the work.

⁵⁶ From the edition Maurice Hinson, *Schumann, Carnaval, Op. 9*. (Van Nuys, CA: Alfred Publishing Co. Inc., 2011), 13.

Marche des “*Davidsbündler*” contre les Philistins (March of the league of David against the Philistines) opens with a very serious character and is the boldest and longest movement in the work. There are recapitulations of many earlier themes throughout the movement, but mainly from the *Preamble*. This musical connection and biblical allusion to the battle between David (Israelites) and Goliath (Philistines), found in the book of I Samuel, chapter 17, represents Schumann's imaginary spiritual brotherhood with contemporary composers or artists who are combating the popular nature of contemporary culture ("ultra conservatives and the Parisian salon pianists."⁵⁷) At the end of the battle, the League of David defeats the Philistines and proclaims victory, represented in the music by a feeling of excitement, resolution, and triumph from the *sempre stringendo* marking to the end.

"To sum up, the miracle of *Carnaval* is the endless variety Schumann achieves despite the limiting factor of the three motifs to which he confined himself. To many, *Carnaval* is the cornerstone of the Romantic period in music, one of the masterworks of piano literature. Not since the bass theme Beethoven used in his *Eroica Symphony*, *Eroica Variations* for piano and *The Creatures of Prometheus* Ballet have four notes yielded such a vast canvas of ideas. The program is secondary--to the modern listener it seems merely wistful, even mildly amusing. As pure music, forgetting the program entirely, *Carnaval* is a glowing, nostalgic, passionate and idealistic outpouring from one of the most poetic musicians who ever lived. It is Schumann's most accessible and best-known piano work. What has made it so is, above all, its gaiety, which cuts through even the moments of passion."⁵⁸

Performance Practice

The Type of Piano Used in Writing *Carnaval*

The piano used to compose the music of this time was a six-and-a-half octave instrument that included four pedals, two of which controlled the treble and bass damper groups separately,

⁵⁷ Chllung-Wel Chou, "Aspects of Historical Background, Literary Influence, Form, and Performance Interpretation in Robert Schumann's *Carnaval*" (DMA diss., The Ohio State University, 1998), 8.

⁵⁸From the edition Maurice Hinson, *Schumann, Carnaval, Op. 9*. (Van Nuys, CA: Alfred Publishing Co. Inc., 2011), 13.

divided by middle C. Beethoven had earlier used this instrument to compose his late piano sonatas.

Technical Consideration

Special technical problems are encountered in *Papillons*, *Reconnaissance* (fast thumb repetitions), *Pantalon et Columbine* (finger staccato), and *Paganini* (left-hand skips, articulations).

Paganini is considered to be one of the most difficult movements in *Carnaval*.

Schumann imitated Paganini's virtuosic violin technique. The technical difficulties include large-leap intervals, articulation, and rhythmic dissonance. To overcome the challenges, first, the performer should practice and be familiar with the different rhythmic patterns. Secondly, practice in a slower tempo in order to enhance the forearm rotation and finger independence. Finally, play in tempo and articulate the melodic line, and pay attention to the rhythmic dissonance in measures 30-34.

The proper pedaling will assist the performer in expressing the character of the music. Measures 1-8 should be pedaled on the first sixteenth-note of each two-sixteenth-note unit of the right hand to support the melody. For measures 9-16, pedal on the first sixteenth-note of each four-sixteenth-note unit of the left hand to emphasize the tonic pedal point and project the lyric character.

The constant change of mood, tempo, and emotional qualities in *Carnaval* challenge the performer's interpretation. The length of the pause between each section should be discussed. There are considerations that the performer need to take into account: Each movement is complete in itself with its own musical structure, tempo and mood; on the other hand, the work as a whole represents Schumann's innermost world. Any change of approach during the

performance will distort the overall picture. "Too long a pause will weaken the sense of continuity or, where the pieces are of opposing style and tempo, of contrast. Too short a pause will cause overcrowding and blur the impact. Each pause both links and separates, and has to be just long enough to allow the listener to gain a complete impression of one movement before his interest becomes involved in its equally enchanting neighbor."⁵⁹

In short, Schumann was a pioneer in the Romantic period. His music inspired personal emotionalism and spontaneity. He favored programmatic titles for his character pieces and extra-musical references in his music. While developing his own musical styles as a Romantic composer, he utilized the piano as a resourceful tool for self-realization and compositional development. Schumann's *Carnaval*, perhaps the favorite example of Romantic expression at the piano, quintessentially represents his approach to the character piece.

⁵⁹ Weingarten, 101.

CHAPTER 3

CONCLUSION

This manuscript serves to highlight important aspects of the three pieces performed. The dance structures of Bach are significant tools in teaching form and analysis. Bach is among the most respected composers of all time. In Haydn's *Fantasia*, he tonicizes every key of the chromatic scale with the exception of the tritone and the leading tone. Additionally, the *Fantasia* represents some of Haydn's most brilliant and virtuosic writing for the keyboard. Schumann's *Carnaval* takes us to a masked ball punctuated by sudden shifts of mood, great dynamic contrast, and highly contrasting styles. There are many important contributions from Schumann, but above all he was a pioneer of Romantic ideals and became a well-respected and influential figure among his contemporaries.

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