

**PROGRAM PAGES FOR  
CONCERT NIGHT  
ON  
DISCOVER CLASSICAL  
SUNDAY, JANUARY 7, 2024, 8-10PM**

Sometimes it's a bit of an adventure tracking down old program book pages for "Concert Night" listeners. The program book for this week's concert rebroadcast proved hard to find, but back in November 2020, when tonight's program had its first rebroadcast, then DPAA Marketing Communications Director Angela Whitehead dug around in file cabinets until she found a copy of the program book from the fall of 2006. That's the good news...

The bad news is that the scan we have of the program pages is a little on the low-resolution side.

But there's more good news...

It looks like this copy of the program book was autographed by soloist Yakov Kasman!

Enjoy!

A handwritten signature in black ink, appearing to read "Al Gittlen". The signature is written in a cursive, flowing style.

# The Power of Music Season 2006-2007 Dayton Philharmonic Orchestra

BOOK three



**DAYTON DAILY NEWS  
CLASSICAL CONNECTIONS**  
Neal Gittleman leads you  
through a story of love and  
music with the works of Robert  
Schumann: November 17



**MOZART MEETS HANDEL**  
Mozart's orchestration of Handel's  
famous *Messiah* comes to the  
stage combining the DPO Chorus  
and the Bach Society Chorus:  
December 6



**A SOULFUL CELEBRATION**  
The Central State University  
Chorus joins the Philharmonic  
for this Chase SuperPops holiday  
program: December 8/9



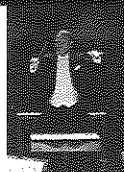
**WELCOME BACK, CHARLES**  
DPO's former Music Director  
returns to the podium for a  
classical program featuring  
Shostakovich's Fifth Symphony  
paired with Glazunov's Violin  
Concerto: December 1/2



**RUSSIAN PIANO VIRTUOSO**  
Yakov Kasman and Music Director Neal  
Gittleman present a radiant program of  
Respighi, Shostakovich and Schumann:  
November 16/18  
Kasman joins the DPO String Principal  
players for a special Shostakovich  
Chamber Music Special Event:  
November 19

**DAYTON**  
PHILHARMONIC  
Neal Gittleman, Music Director

**Engage.  
Enjoy.  
Emerge!**



# DAYTON PHILHARMONIC ORCHESTRA PERSONNEL

## 74th Season 2006-2007

### 1st Violins

Lucas Alemán,\*  
*Concertmaster*  
J. Ralph Corbett Chair  
Aurelian Oprea,  
*Acting Concertmaster*  
Dona Nouné-Wiedmann,  
*Acting Associate  
Concertmaster*  
Izumi Lund,\*  
*Assistant Concertmaster*  
Huffy Foundation Chair  
Elizabeth Hofeldt,  
*Acting Assistant  
Concertmaster*  
Sherman Standard  
Register Foundation Chair  
Mikhail Baranovsky  
Karlton Taylor  
William Manley  
Louis Proske  
Nancy Mullins  
Barry Berndt\*  
Calvin Lewis  
PhilipENZweiler  
Xiao Fu  
Janet George

### 2nd Violins

Kirstin Greenlaw, *Principal*  
Jesse Phillips Chair  
Kristen Wiersum,  
*Assistant Principal*  
Ann Lin  
Gloria Fiore  
Marcel Lund  
Tom Fetherston  
Kara Lardinois  
Lynn Rohr  
Yoshiko Kunimitsu  
William Slusser  
Yen-Ting Wu

### Violas

Sheridan Currie, *Principal*  
F. Dean Schnacke Chair  
Colleen Braid,  
*Assistant Principal*  
Karen Johnson  
Grace Counts Finch Chair  
Belinda Burge

Lori LaMattina  
Mark Reis  
Scott Schilling  
Kimberly Trout  
Jean Blasingame

### Cellos

Andra Lunde Padrichelli,  
*Principal*  
Edward L. Kohnle Chair  
Christina Coletta,  
*Assistant Principal*  
Jane Katsuyama  
Nan Watson  
Peter Thomas  
Mark Hofeldt\*  
Mary Davis Fetherston  
Nadine Monchecourt  
Linda Katz,  
*Principal Emeritus*  
Tom Guth

### Basses

Deborah Taylor, *Principal\**  
Dayton Philharmonic  
Volunteer Association  
C. David Horine Memorial  
Chair  
Jon Pascolini,  
*Acting Principal*  
Donald Compton,  
*Acting Assistant Principal*  
Stephen Ullery  
Christopher Roberts  
James Faulkner  
Bleda Elibal  
Nick Greenberg

### Flutes

Rebecca Tryon Andres,  
*Principal*  
Dayton Philharmonic  
Volunteer Association Chair  
Jennifer Northcut  
Janet van Graas

### Piccolo

Janet van Graas

### Oboes

Eileen Whalen, *Principal*  
Catharine French Bieser Chair  
Roger Miller  
Robyn Dixon Costa

### English Horn

Robyn Dixon Costa  
J. Colby and Nancy  
Hastings King Chair

### Clarinets

John Kurokawa, *Principal*  
Rhea Beerman Peal Chair  
Robert Gray  
Anthony Costa

### Bass Clarinet

Anthony Costa

### Bassoons

Jennifer Kelley Speck,  
*Principal*  
Robert and Elaine  
Stein Chair  
Kristen Canova  
Bonnie Sherman

### Contrabassoon

Bonnie Sherman

### French Horns

Richard Chenoweth,  
*Principal*  
Frank M. Tait Memorial  
Chair  
Elisa Belck\*  
Amy Lassiter  
Todd Fitter  
Nancy Cahall  
Sean Vore

### Trumpets

Charles Pagnard, *Principal*  
John W. Berry Family Chair  
Alan Siebert  
Ashley Hall\*  
Daniel Zehring

### Trombones

Timothy Anderson, *Principal*  
John Reger Memorial Chair  
Richard Beigel

### Bass Trombone

Chad Arnow

### Tuba

Timothy Northcut, *Principal*  
Zachary, Rachel and  
Natalie Denka Chair

### Timpani

Donald Donnett, *Principal*  
Rosenthal Family Chair in  
Memory of Miriam  
Rosenthal

### Percussion

Michael LaMattina, *Principal*  
Miriam Rosenthal Chair  
Jeffrey Luft  
Richard A. and Mary T.  
Whitney Chair  
Gerald Noble

### Keyboard

Michael Chertock, *Principal*  
Demirjian Family Chair

### Harp

Leslie Stratton Norris,  
*Principal*  
Daisy Talbot Greene  
Chair

### Neal Gittleman

*Music Director*  
Jane Varella, *Personnel  
Manager*  
William Slusser, *Orchestra  
Librarian*  
Hank Dahlman, *Chorus  
Director*  
Patrick Reynolds, *Assistant  
Conductor*  
Karen Young, *Junior String  
Orchestra Director*

\*Leave of Absence



# NEAL'S NOTES

"Why Shostakovich Matters"

No need to explain a Mozart Festival. The DPO's "Miracle of Mozart Festival" last spring was one of many celebrations of the 250<sup>th</sup> anniversary of Amadeus' birth. Cities all over the world have binged on Mozart this year—all except the cities of the Austrian province of Styria, who chose to distinguish themselves by *not* playing Mozart!

Everyone loves Mozart (even the Styrians), so our two-month-long bash made perfect sense. Perfect musical sense and perfect box office sense.

But what about 2006's other big musical birthday, the Shostakovich centennial?

Not everyone loves Shostakovich. So even though many cities all over the world—New York, St. Petersburg, and London in particular—have been binging on Shostakovich *and* Mozart, a DPO two-month-long bash for Dmitri's birthday didn't make perfect sense.

But he's one of my favorite composers, so I can't let us be the Styria of Shostakovich-land!

Instead of a big birthday bash, we have a mini- (or maybe it's nano-) Shostakovich Festival. We started back in September, with the then-19-year-old Shostakovich's amazing Symphony No. 1. In November Russian pianist Yakov Kasman joins us for the Second Piano Concerto and an afternoon of chamber music, plus former Philharmonic Music Director Charles Wendelken-Wilson takes the podium in December to lead the Fifth Symphony. It's not a true festival—more of a quick tip-of-the-hat to a composer who is very much part of our ongoing repertoire.

What is it about Shostakovich that merits such attention? It's not just that we're wild about anniversaries, or we'd also be commemorating the 300<sup>th</sup> anniversary of Pachelbel's death, the 150<sup>th</sup> anniversary of Schumann's death, and the bicentennial of Spanish composer Vicente Martín y Soler. No, there is something fundamentally important about Shostakovich's music that makes it well worth celebrating.

The 20<sup>th</sup> century was one of the most turbulent in music history, a whirlwind of musical styles competing for listeners' and performers' attention: romanticism, impressionism, atonality, serialism, brutalism, neo-classicism, nationalism, electronic music, minimalism, and many others. It's easy to define the voices

of the 17<sup>th</sup> century (Bach, Handel, Vivaldi), the 18<sup>th</sup> (Haydn, Mozart), or the 19<sup>th</sup> (Beethoven, Brahms, Wagner, Verdi). But who's the voice of the 20<sup>th</sup> century? Mahler? Debussy? Schoenberg? Stravinsky? Bartók? Britten? Ussachevsky? Penderecki? Glass? Reich? Adams? Williams? Gershwin? Lennon? Dylan? Springsteen?

I think it's Shostakovich.

Shostakovich's music defines the 20<sup>th</sup> century in a way that no one else's does. His music reflects all the conflicting musical, historical, and political currents of the post-1900 world. His early works—the first three symphonies, the opera *The Nose*—reflect the everything-goes sense experimentation and revolution that filled the first decades of the century. The opera *Lady Macbeth of the Mtsensk District* and the Fourth, Fifth, and Sixth symphonies reflect the rise of fascism. Symphonies seven through nine reflect the events of World War II. His later works reflect the bleakness and dangers of the postwar years. The music of Shostakovich is the soundtrack of a century.

Though he was a man of his time, Shostakovich had been trained in the great Russian romantic tradition of Glinka, Tchaikovsky, and Rimsky-Korsakov. His early works reveal a young genius rebelling against old-fashioned ways, but by the mid-1930s, Shostakovich was forging a powerful synthesis of 20<sup>th</sup> century ideas with 19<sup>th</sup> century methods. He realized what Sam sang in *Casablanca*: the fundamental things (melody, harmony, emotional communication) apply, as time goes by. Because it's built on a traditional foundation, Shostakovich's music—even at its most strident—still speaks to audiences.

And it's great music, whether it's the snide irony of the First Symphony, the vigorous energy of the Second Piano Concerto, or the dark tragedy of Symphony No. 5. Shostakovich was a man who thought deeply about the role of music in our lives and who filled his works with powerful emotions that challenge us, inspire us, and that force us—as listeners and performers—to ask ourselves the fundamental questions of our time: Who are we? How do we live? What do we believe?

It's music that doesn't just deserve our attention in a centennial year. It's music that demands our attention—and admiration—at all times.

# CLASSICAL CONCERT

## Dayton Philharmonic Orchestra

Neal Gittleman, Music Director

**Yakov Kasman, piano**  
*Radiant Joy*

Concert Sponsors:

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Endowed Concert**

Mr. Kasman's appearance is made possible by income from the  
**Louis S. Cantor, Rose Sorokin Cantor, Samuel L. Cantor  
and Lena Cantor Endowed Guest Artist Fund**

Ottorino Respighi  
(1879-1936)

*Fountains of Rome, P. 106*  
La Fontana di Valle Giulia all'alba  
La Fontana del Tritone al mattino  
La Fontana al meriggio  
La Fontana di Villa Medici al tramonto

Dmitri Shostakovich  
(1906-1975)

Piano Concerto No. 2 in F major, op. 102  
Allegro  
Andante  
Allegro

INTERMISSION

Robert Schumann  
(1810-1856)

Symphony No. 2 in C major, op. 61  
Sostenuto assai  
Scherzo: Allegro vivace  
Adagio espressivo  
Allegro molto vivace

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Saturday, February 10, 2007, at 10 a.m.

Thursday

Nov. 16  
2006

8 PM

Schuster Center

Saturday

Nov. 18  
2006

8 PM

Schuster Center



# YAKOV KASMAN

## Biography

**Y**akov Kasman was born in the Russian city of Orel, a city of notable musical and literary importance. It is located about 220 miles south of Moscow.

Yakov Kasman's ability to sing and remember melodies at age five earned him an early entry into the local public music school. There, his piano teacher, Zinovy Vainshtein, greatly influenced his musical development. Mr. Kasman remained at the music school for ten years, receiving a thorough training in music theory, harmony, music history, music literature, and the piano. The high quality of this music education prepared Kasman to audition for acceptance into the Music College of the Moscow Conservatory at the age of 15. The audition process was rigorous. In addition to taking the exams, he had the additional pressure of someone telling him that no one from the provinces could ever make it through the auditions and that people from prestigious and well-connected families in Moscow would earn acceptance over him. Undaunted, Yakov made the highest grades of anyone auditioning, was accepted, and completed the four-year program.

Entering competitions in Russian at this time was not easy. A system was in place to ensure that only the best Russian musicians went to competitions. First, an applicant had to succeed at a competition involving all of the other conservatory students and then another contest involving students from all over the Soviet Union. Only the winners of these two rounds could compete at the international

level. Yakov successfully competed in the rounds and won prizes in the international competitions, something he had never dreamed of.

After finishing his degree at the Conservatory, Yakov earned selection as one of only a few to continue an additional two-year program called the Aspirantura, the Russian equivalent of a Ph.D. Upon completing the additional two year program, Yakov received an invitation to teach at the Music College of the Conservatory, a privileged job. At the end of his first year of teaching, to prove himself as the newest person on the faculty Yakov entered the tenth Van Cliburn International Piano Competition and won the silver medal. At the beginning of his second year as a professor, students were asking to study with him. Winners of the Van Cliburn Competition receive two years of concert engagements and career management, and Yakov saw the two years filled with performances.

Since his American debut, he has given concerts in the United States, Russia, Europe, and Asia, including recitals in New York City, Boston, Los Angeles, Philadelphia, Cleveland, St. Louis, Kansas City, St. Paul, Atlanta, and Birmingham. He has appeared as soloist with more than forty orchestras. He also teaches, conducts master classes, and adjudicates piano solo and concerto competitions.

Yakov is now on the faculty at the University of Alabama at Birmingham as Assistant Professor of Piano/Artist-in-Residence.



# OTTORINO RESPIGHI

*The Fountains of Rome*, P. 106

Mostly known for his richly descriptive symphonic poems *I Fontane di Roma* (*The Fountains of Rome*) and *Pini di Roma* (*The Pines of Rome*), Respighi was a versatile composer who translated into music powerful visual experiences and feelings of deep attachment to cherished places. Respighi's symphonic works are praised primarily for their exquisite orchestration, but these compositions also possess a charm that transcends the merely picturesque. This charm is particularly evident in works inspired by Medieval and Renaissance music, such as *Ancient Airs and Dances for Orchestra*.

**Instrumentation:** 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, base clarinet, 2 bassoons, 4 French horns, 3 trumpets, 3 trombones, tuba, timpani, 3 percussionists, 2 harps, celesta, piano, [optional] organ, strings.

The DPO last performed this work on April 6, 1978, with Charles Wendelken-Wilson conducting.

Ottorino Respighi explained that he composed his symphonic poem, *The Fountains of Rome*, "... to reproduce by means of tone an expression of nature," and to impart a feeling for the "... principal events of Roman life." Based upon the sentiments and visions suggested to him by four of Rome's fountains, he noted in the score that each movement was "... contemplated at the hour in which their character is most in harmony with the surrounding landscape or in which their beauty appears most impressive to the observer." The poem is remembered as his most creative turning point, as it constituted his first great success as an orchestral composer and has become his best-known work.

Respighi arrived in Rome in 1913, when it was becoming Italy's most vigorous center of orchestral concert-giving, thus providing stimulation for *Fontane di Roma*. When he was denied a permanent post in Bologna, he applied elsewhere, gaining a position as professor of composition at the Liceo Musicale di S. Cecilia, Rome. He flourished there as a teacher. His students included Elsa Olivieri, whom he married in 1919.

The first part of the poem is inspired by the *Fountain of Valle Giulia* and depicts its peaceful pastoral landscape, where cattle pass at dawn. Blasts of horns and trills from the orchestra conjure up the image of joyful tritons and water-nymphs mingling and splashing at the Triton Fountain. The *Fountain of Trevi* at mid-day, with a solemn theme, assumes a triumphal character depicting Neptune's chariot passing across the water, drawn by seahorses, followed by tritons and sirens. Finally, birds sing and bells toll to close the day at the Villa Medici Fountain.

The work had its first performance in Rome on March 11, 1917 and in the United States on February 13, 1919. Shortly thereafter, Respighi was appointed director of the now state-funded Conservatorio di S. Cecilia. *Fontane di Roma* has become inseparably linked with two additional symphonic poems, *Pini di Roma* (1923-24) and *Feste Romane* (1929), which were intentionally written as sequels. These works continue to have international success.

Biography by Zoran Minderovic  
Composition Description by Meredith Gailey  
Source: All Media Guide



# DMITRI SHOSTAKOVICH

Piano Concerto No. 2 in F major, op. 102

**D**mitri Shostakovich was a Russian composer whose symphonies and quartets, numbering 15 each, are among the greatest examples of these classic forms from the twentieth century. His style evolved from the brash humor and experimental character of his first period . . . into both the more introverted melancholy and nationalistic fervor of his second phase . . . and finally into the defiant and bleak mood of his last period . . .

**Instrumentation:** 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 French horns, timpani, snare drum, strings.

This is the first time the Dayton Philharmonic Orchestra has ever performed this piece.

Following the death of Stalin in 1953, the Soviet Union enjoyed a period of relative liberalization, particularly in the field of culture, which allowed many artists to express themselves more freely without fear of government rebuke. During this period, Shostakovich composed some of his most passionate, emotional works, including the Tenth Symphony, Sixth String Quartet, and Second Piano Concerto. The piece was composed in 1956 and 1957 for his son, Maxim Shostakovich, who gave the first performance on May 10, 1957, his 19th birthday. The work retains the light-hearted, almost flippant character of the First Concerto, but eschews its dark cynicism, overflowing with rich, firmly drawn thematic ideas.

The first movement opens with a light, lively bassoon introduction, before the piano solo enters with the cleverly joking main theme, giving the movement its natural sense of momentum and flow from the outset. As in many of his other piano works, Shostakovich exhibits his love for the instrument's extremes, casting the melody several times in three-octave unison, while

the brilliant wind orchestrations provide a contrapuntal background. The dreamy, slow movement, like the rest of the concerto, is straightforward in its structure and simple in its language. The *finale*, more than any other movement, showcases the youthful character Shostakovich intended for his son's performance, although at no point does the work sound condescending or patronizing. As a gentle family dig, Shostakovich includes passages in the final movement quoting the well known finger-facility exercises of Hanon, saying it was the only way he could get his son to practice them. The work is enjoyable for young and old, for performer and listener alike.

Biography by All Media Guide

Composition Description by Graham Olson

Source: All Media Guide

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# ROBERT SCHUMANN

Symphony No. 2 in C major, op. 61

One of the great composers of the nineteenth century, Schumann was the quintessential artist whose life and work embody the idea of Romanticism in music. Schumann was uncomfortable with larger musical forms, such as the symphony and the concerto (nevertheless, representative works in these genres contain moments of great beauty), expressing the full range of his lyrical genius in songs and short pieces for piano.

In his songs, as critics have remarked, Schumann attained the elusive union of music and poetry, which Romantic poets and musicians defined as the ultimate goal of art.

**Instrumentation:** 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 French horns, 2 trumpets, 3 trombones, timpani, strings.

The DPO last performed this work on September 16, 1997, with Grzegorz Nowak conducting.

On December 12, 1844 Schumann sketched the first movement of a new C major Symphony in three days, had proceeded to the *finale* by Christmas Day, and on December 28 completed preliminary sketches. Schumann completed the scoring of Symphony No. 2 only 17 days before its Leipzig premiere in November, conducted by Felix Mendelssohn and immediately after that added three trombones to existing parts for double winds, horns, and trumpets, string choir, and timpani.

As in the *Spring* First and D minor symphonies of 1841, he created a unifying motif and gave this new motto theme to the brass in a deeply sonorous introduction (*Sostenuto assai*) to the *sonata*-structured opening movement.

A masterful segue ushers in the craggy, edgy, *Allegro ma non troppo* – “. . . moody, capricious, refractory” music in Schumann’s own words – this, too, derived from the motto.

The motto also underlies all three song sections of the ensuing *Scherzo: Allegro vivace*, which has two *trio* sections (as the *Spring Symphony* did): the first one charmingly bucolic, in G major; the other one lyrical, with an embedded theme based on Bach’s name (B flat, A, C and B natural, which the Germans call H).

This is followed by a tragically expressive *Adagio* in C minor, whose principal subject resembles the first *trio sonata* of Bach’s *Musical Offering*. This is the only *Adagio* movement in Schumann’s symphonic *canon*, verily a *cri de coeur*: he began a *fugue* midway, but did not complete – much less develop – it. The floodtide of melody swept everything before it.

Unable to work for several weeks after completing the *Adagio*, a “cured” Schumann took up the *finale*. The principal subject of his aptly marked *Allegro molto vivace* quits the sickroom in order to exercise out of doors. While he borrowed its second theme from the heartsick *Adagio*, he expurgated all traces of melancholy. The subsequent development of both themes ends quietly in C minor, whereupon the solo oboe quotes a melodic phrase from the last song of Beethoven’s *To a Distant Beloved* cycle (whose text begins, “Then accept these songs”). This and the original motto combine in the celebratory *coda* of what is surely Schumann’s symphonic Mount Rainier.

Biography by Zoran Minderovic  
Composition Description by Roger Dettmer  
Source: All Media Guide



# CLASSICAL CONNECTIONS

## NEAL'S NOTES

"Outside the Repertoire"

**W**e're an orchestra.  
I'm a conductor.

So why am I playing a solo piano piece tonight? And why are Lee Hoffman and Michael Chertock performing songs for voice and piano? Why is the DPO invisible until after intermission?

### ANSWER NUMBER ONE: BECAUSE IT'S SCHUMANN

An evening of Schumann that's just orchestral music ignores some of the most important music he wrote. Schumann first made his name with solo piano works—suites of short pieces of contrasting character (*Abegg Variations, Papillons, Davidsbündlertänze, Carnival, Fantasy Pieces, Scenes from Childhood*). This music, all composed before 1840, is considered by most analysts to be Schumann's greatest and his most important contribution to the Romantic Era.

In 1840, Schumann abruptly changed course and devoted himself almost exclusively to writing songs for voice and piano, producing some of the greatest of all romantic song cycles (*Liederkreis, Myrthen, Frauenlieben und -leben, Dichterliebe*). These songs, a synthesis of Schumann's solo piano music with folk-song-style melodies, broke new ground, exploring depths of emotion and psychological insight that the earlier song cycles of Beethoven and Schubert had only hinted at. Indeed, you could craft an entire theory of 19<sup>th</sup> century romantic esthetics based on nothing more than Schumann's songs. That's how important they are.

The standard analytical posture that piano pieces and songs were Schumann's main contribution to 19<sup>th</sup> century music significantly undervalues his symphonic efforts. Schumann turned to symphonies in 1841, following his marriage to Clara Wieck. While part of Schumann's motivation was to try his hand at conquering the ghost of Beethoven, even more important was his desire to prove to his new wife and father-in-law that he was truly a "serious composer" capable of writing "serious works". His first attempts—several movements of an unfinished Symphony in C

Minor, a Symphony in D Minor later published as Symphony No. 4, Symphony No. 1 (*Spring*), and *Overture, Scherzo and Finale*—are uneven, with many moments of sublime inspiration interspersed with occasional passages of clunkiness. But when he returned to symphonic composition in 1845 with his Second Symphony, Schumann had created a masterful symphonic style derived partly from Beethoven and partly from his own songs. How he forged that synthesis is the topic of the second half of tonight's concert.

The first half focuses on the song cycle *Frauenlieben und -leben*, the perfect introduction to the art of 19<sup>th</sup> century romantic song. All the hallmarks of this delicate style—simple melody, clear narrative, powerful emotion, deep psychological insight—are clear in this magnificent set of eight short songs.

### ANSWER NUMBER TWO: BECAUSE THERE'S MORE TO MUSIC THAN ORCHESTRAL MUSIC

Maybe it's heretical for an orchestra conductor to say it, but there's plenty of great music out there that's not for orchestra: early music, the *a capella* sacred music of Palestrina, Bach's organ music, Chopin's waltzes, chamber music, Britten's canticles, folk, rock and roll, bluegrass. And there are times when my orchestrally filled ears long to hear some of that non-symphonic repertoire. I can usually satisfy that itch by going to hear other people's performances—something I enjoy greatly. But sometimes, like tonight, when music outside the orchestral repertoire helps to illuminate a symphonic masterpiece such as Schumann's Second Symphony, then I think it behooves an orchestra to do something different and present some non-orchestral music.

I think your understanding of "Schumann Two" will be both deepened and heightened by hearing *Traümerei (Reverie)* from Schumann's *Scenes from Childhood*, the last song of Beethoven's *An die ferne Geliebte (To the Faraway Beloved)*, and Schumann's *Frauenlieben und -leben*.

I hope you agree!

DAYTON  
PHILHARMONIC

2006-2007



# LISTENER'S GUIDE

*Free Thinkers*  
by Neal Gittleman  
Music Director

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# Dayton Daily News Classical Connections No. 2

with Lee Hoffman, soprano

Michael Chertock, piano

Ludwig van Beethoven: "Nimm sie hin denn, diese Lieder", from *An die ferne Geliebte*, op. 98

Robert Schumann: *Frauenlieben und -leben*, op. 42

Robert Schumann: Symphony No. 2 in C Major, op. 61

Friday, November 17, 2005



Beethoven  
*An die ferne Geliebte*  
Mattias Goerne &  
Alfred Brendel  
Decca  
iTunes



Schumann  
*Frauenliebe und -leben*  
Anne Sofie von Otter  
& Bengt Forsberg  
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Schumann  
Symphony No. 2  
Baltimore Symphony  
David Zinman  
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Robert Schumann:  
*Herald of a "New  
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John Daverio  
Oxford U. Press  
ISBN 0195091809



## Robert Schumann

- 1810 June 8**, born in Zwickau, Saxony, to August Schumann, an author, bookseller, and publisher, and Johanne Schumann (née Schnabel), an amateur singer.
- 1817** Begins piano lessons with Johann Kuntzsch, the town organist. Writes several dances for solo piano, his first compositions.
- 1818** On a summer vacation trip with his mother to Carlsbad, Schumann hears the great pianist Ignaz Moscheles (1794-1870), is very impressed, and vows to emulate him.
- 1826** Robert's sister Emilie Schumann, 30, commits suicide. Several months later Schumann's father dies at 53 after a long illness. Schumann enters the first of the many depressions that plague his adulthood.
- 1828** Continues his musical studies, while entering Leipzig University as a law student. Takes piano lessons with Friedrich Wieck (1785-1873) and meets Wieck's 11-year-old prodigy daughter, Clara. Begins destructive behavior, going on binges of alcohol, nicotine, and caffeine.
- 1830** Leaves law school and commits himself entirely to music. Studies piano full-time with Wieck (who pledges to make Schumann "... one of the greatest living pianists within three years") and studies music theory with Heinrich Dorn, director of the Leipzig Opera. Notices difficulty controlling the third finger of his right hand while playing.
- 1832** Schumann's hand injury gets worse, exacerbated by a weights-and-pulley contraption, which he has used to try to strengthen his finger. Gives up his hopes of a career as a piano virtuoso and focuses his attention on composition.
- 1836** Declares his love for Clara Wieck (who loves him back). A three-year battle for her hand begins.
- 1837** Robert and Clara are secretly engaged.
- 1839** Sues Friedrich Wieck for the right to marry Clara over Wieck's objections. Wieck countersues, accusing Schumann of alcoholism and licentiousness.
- 1840** Schumann begins a yearlong explosion of song writing, including *Frauenlieben und -leben* and four other song cycles. Following victory in court, Robert and Clara marry.
- 1841** Stops writing songs and changes his focus to symphonic composition, producing Symphony No. 1 (*Spring*), *Overture*, *Scherzo*, and *Finale*, and a Symphony in D Minor, published in 1853 as Symphony No. 4.
- 1842** Stops writing symphonies and devotes himself to chamber music: three string quartets, a Piano Quartet, and a Piano Quintet.

- 1844 After a long concert tour with Clara through Germany and Russia, Schumann suffers his first nervous breakdown. The Schumanns relocate from Leipzig to Dresden, where they befriend Richard Wagner.
- 1846 Composes Symphony No. 2. Begins to suffer from “a constant singing and roaring in the ears”.
- 1849 Revolutionary uprising in Dresden (Wagner may or may not be one of the ringleaders) leads the Schumanns to flee the city. They settle in Düsseldorf, where Robert becomes conductor of the orchestra.
- 1853 Violinist Joseph Joachim introduces the Schumanns to a 20-year-old piano virtuoso—Johannes Brahms. Robert becomes Brahms’ mentor. Clara may subsequently become Brahms’ lover.
- 1854 February 27, in a deep depression, Schumann jumps into the Rhine River in a suicide attempt. Two days later, he asks to be hospitalized in an asylum in Endenich. Though doctors predict a full recovery, Schumann never leaves the institution.
- 1856 **July 29**, two days after Clara’s first visit in two years, Schumann dies of then-unknown causes. His death is now attributed to a combination of starvation (perhaps self-imposed) and tertiary syphilis.

## “From Love Song to Symphony”

I usually identify Brahms as my favorite composer. But Schumann may actually be the one. He didn’t write that much for orchestra, and orchestral writing was his weakest discipline. But there is something about his music—especially his songs—that touches me deeply. Schumann is also a misunderstood and underappreciated composer. You’ll hear lots of nasty things about Schumann. “He couldn’t master the large traditional forms.” “He was only good at writing short piano pieces.” “He didn’t know how to orchestrate.” “He was nuts.” None of it’s true.

It’s easy to see why Schumann is underappreciated. He wanted it that way. Of course, he wanted to be successful—first as a pianist, then as a composer, then even as a conductor. But Schumann’s music wasn’t really designed for mass appeal. It’s full of private, personal messages for those special listeners who are attuned to it—Schumann’s kindred spirits.



Michael Chertock

Our November *Dayton Daily News* Classical Connections program looks at two different aspects of Schumann’s output: songs and symphonies. This means a usual concert

format, where the orchestra doesn’t appear until after intermission. But an all-orchestral Schumann evening wouldn’t give you a full appreciation for this wonderful composer. Schumann’s songs are the key that unlocks the door to his innermost feelings. So we begin with *Frauenleben und –leben (A Woman’s Love and Life)*, the song cycle perhaps closest to Schumann’s heart, performed by soprano Lee Hoffman and DPO Principal Keyboard Michael Chertock.



Lee Hoffman

Actually, we begin with Beethoven—with the last song of his song cycle *An die ferne Geliebte* (To the Distant Beloved). This song was a touchstone for Robert Schumann, the source of secret musical messages to the love of his life, Clara Wieck. The Beethoven song also links Schumann’s song-writing and symphony writing. Schumann was never truly comfortable with orchestral forms, until he figured out how to integrate these two poles of his compositional style. Symphony No. 2 was where he achieved that synthesis. How he did it is the subject of our program.

And actually, I lied. We don’t start with the symphony. We don’t start with the song cycle. We don’t even start with the Beethoven song. We really start with something else, but *that’s* a surprise!



Schumann Bio, Infor. & sound Clips:  
[www.carolinadigital.com/schumann/index.html](http://www.carolinadigital.com/schumann/index.html)



More Internet Schumann:  
[www.geocities.com/Athens/Rhodes/933/](http://www.geocities.com/Athens/Rhodes/933/)

# Love Story



Spring Symphony  
Peter Schamoni, dir.  
Image Entertainment  
VHS & DVD

**W**hat can you say about a 46-year-old composer who died?

That the romance and marriage of Clara Wieck and Robert Schumann is the great love story of classical music. Accomplished pianists and composers, Robert and Clara were the Romantic Era's great musical couple. Their courtship and union is chronicled in Schumann's music. Add to that the battles they fought to get to the altar, and you have a great tale of romantic love played against a backdrop of great music—even better than Ryan O'Neal and Ali McGraw never having to say "I'm sorry". So great that it oughta be a movie. (In fact it is a movie, and a pretty good one at that: *Spring Symphony*, with Herbert Grönemeyer as Robert and Nastassja Kinski as Clara).

The Schumann marriage was unique for the time, a true marriage of musical equals. It wasn't Mozart marrying a soprano who stopped singing to be Mrs. Mozart. It wasn't Mahler stifling his wife Alma's desire to compose because there could be only one composer in the family and it was him. It was a composer-pianist marrying a pianist-composer. Robert's renown now overshadows Clara's, but during their lifetimes she was more celebrated. He was respected as a composer, but her fame as a piano virtuoso was greater and wider.

Schumann encouraged and championed his wife's composing. When they were courting, Robert wrote her this fantasy of musical wedded bliss: "You will love the Bach in me, I the Bellini in you. We will play piano four-hands together. In the evening I shall improvise for you in the twilight, and sometimes you will sing along softly and then fall blissfully onto my chest, saying 'I never thought it could be so nice.'" Nowadays that Bach/Bellini line would earn Schumann a well-deserved slap in the face. But in the late 1830s, to acknowledge a woman as a composer at all was a daring, progressive attitude.

In reality, the Schumann marriage wasn't as perfect as Robert's dream scenario. There were disappointments, dying children, the strain of two careers, and Robert's ongoing battle against depression. But Clara and Robert were *the* great married

couple of Romantic Music. Richard and Cosima Wagner wielded more power. But the Schumanns had more romance.

The beginning of the Clara-and-Robert story sounds creepy: 20-year-old pianist falls for his teacher's 11-year-old daughter. Who wouldn't side with Friederich Wieck in his attempt to protect the life, reputation, and

career of his child prodigy daughter from an unstable, unreliable, hard-drinking ex-law-student with questionable morals and dubious prospects?



Not Robert and Clara!



Young Robert Schumann

Private musical studies with a demanding teacher can, indeed, be a crucible for romance. Intense young artists together day after day, undergoing the same challenging and enlightening experiences, fall in love all the time. I saw it happen in Nadia Boulanger's studio. I saw it happen at the Pierre Monteux School for conductors. I'm not at all surprised that it happened under the roof of Friederich Wieck.

The Robert-Clara romance, however, did not begin right away. When Schumann walked into the Wieck home, Clara was the crown jewel of Wieck's studio, playing rings around all the other students, even at age 11. Her father viewed her as a vehicle for furthering his own reputation and financial security. Schumann moved in with the Wieck's on a six-month trial, out to prove that he had the talent and character to make it as a piano virtuoso. Schumann's initial interest in Clara wasn't romantic—it was professional. She was his competition, nine years younger and already a much better pianist than he. Living under the same roof, they heard each other play constantly. They played duets regularly. Although Wieck discouraged any kind of relationship, one was inevitable.

At first it was a brotherly-sisterly bond. The romantic feelings surely began in Clara. Robert was a handsome, older-but-not-too-much-older man who shared her interests. One of the catalysts may have been Schumann's falling in love with Ernestine von Fricken, a Wieck student his own age, in 1833. Schumann's description of Ernestine captures the heady mix of music and romance in the air: "She is tender and thoughtful, hangs on to me and everything artistic with the most sentimental affection, is extraordinarily musical—in short, exactly the way I'd wish my wife to be." Wieck was open to the Robert-Ernestine romance. He actually encouraged it. When he made them the godparents to Clara's newest baby brother in 1834, Clara was devastated.

Schumann had already established a pattern of writing his love life into his music. His first composition, *Variations on the Name "Abegg"* (1830) was dedicated to a crush, Pauline von Abegg, whose hometown was, literally, Schumann's theme:

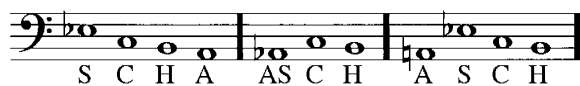


(In the German note-naming system "B" is B-flat, "H" is B-natural.) Ernestine von Fricken's hometown, Asch, was encoded into Schumann's 1834 love offering to her, *Carnaval*, op. 9, subtitled *Cute Scenes on Four Notes*. Schumann was more than happy to point out to Ernestine that the four notes of her hometown—ASCH—just happened to be the four notes that appeared in his

All about Clara Schumann:  
[www.geneva.edu/~dksmith/clara/schumann.html](http://www.geneva.edu/~dksmith/clara/schumann.html)



own name: SCHumAnn. The 21 pieces of *Carnaval* are based on the intertwining of “Schumann” (SCHA) and “Asch”:



(Again the vagaries of German note names play a role. The letter S can be either E-flat—written and pronounced Es—or can be derived from A-flat—written and pronounced As.) It’s interesting to note, too, that one of the movements of *Carnaval*—marked *Passionato*—is titled *Chiarina*, a nickname for Clara.



Clara, age 16

As he was finishing *Carnaval*, Schumann was starting Piano Sonata No. 1, his first piece dedicated to Clara. Then 16 years old and quite

beautiful, she was beginning to make an impression on Robert. The impression was not just physical. The main theme of the sonata’s first movement



is based on the opening of Clara’s *Scène fantastique*, composed in 1833:



is based on the opening of Clara’s *Scène fantastique*, composed in 1833: Cagey guy, that young Mr. Schumann. He says, “Not only do I notice you, I notice your music, too!” By the end of 1835, the Schumann-von Fricken engagement was broken, and early in 1836 the Robert-Clara romance was in full-swing, with Schumann telling her (and writing in his diary) that every piece he wrote now said “Clara”.

Schumann was a marvelous composer. He was also a mediocre poet. When Schumann said, “All my music says ‘Clara!’” he was speaking poetically. But given his reputation as a punster and his history of putting names into music, some literal-minded analysts were bound to go searching for Clara’s name hidden in Schumann’s 1835-and-beyond music.

If the *Listener’s Guide* were aimed at a scholarly rather than lay audience, I’d have to be more circumspect here. But you *are* a lay audience, so I can simply tell you that the hunt for “Clara Themes” and “CLARA ciphers” in Schumann’s music is just a wild goose

chase. There’s no doubt that nearly every romantic tune Schumann wrote at this time was, in some sense, about Clara. And five-note themes abound in Schumann’s music. But none of the commonly-proposed encodings of Clara’s name in Robert’s music

Myrthen: “Die Lotosblume”



Piano Fantasy, 1st. mvt.



Symphony No. 4, 1st. mvt.



pass muster in the home of the Dayton Code Breakers!

Some of Schumann’s pieces do, indeed, contain hidden messages for Clara. It’s just that “CLARA” isn’t the message. As soon as he realized that he had a serious romance budding under his roof, Friederich Wieck did everything he could to separate Clara and Robert. One of the easiest ways to do this was to take her on concert tours. It was during one of these tours that Schumann composed the Fantasy for Piano, op. 17. It’s open to debate whether the opening tune above is or is not a “Clara Theme”. But there’s no debate about this figure, which appears out of nowhere just before the end of the first movement:

Adagio



The right-hand melody is taken from the closing song of Beethoven’s song cycle *An die ferne Geliebte* (*To the Faraway Beloved*)



Nimm sie hin denn, die - se Lie - der,

(“Take these songs, then...”), and there is no doubt that, when she played the piece, Clara understood that she was the “faraway beloved” hidden in the music. And just in case Clara didn’t notice the Beethoven quote, the Fantasy bears a motto taken from a poem by Friedrich Schlegel: “All the tones that ring/in earth’s multicolored dream/hold a quiet sound/for the secret listener.” This same melody appears in the coda of the *finale* of Symphony No. 2, when



Schumann  
*Carnaval*, op. 9  
Evgeny Kissin  
RCA  
iTunes



Schumann  
Fantasy, op. 17  
Sviatislav Richter  
EMI  
iTunes

Schumann unites his song-writing, his symphony-writing, himself, and Clara in a mystical, musical union:



Robert and Clara became secretly engaged, in 1837 as Wieck stepped up his efforts to keep them apart. In April 1839, Clara discovered that her father was planning on disinheriting her, taking



Friedrich Wieck, defendant

all of her significant concert earnings unless she broke it off with Schumann. In response, she gave Schumann her legal power-of-attorney, and Schumann (the former lawyer-to-be) filed suit against Wieck in the Saxon Court of Appeals, demanding permission to marry Clara over her father's objections.

Wieck proposed a financial settlement whereby the marriage could proceed, but Clara would have to forfeit all of her concert income from the previous seven years and pay 1,000 thalers (ap-

proximately \$8,000 today) to take possession of her own piano. In addition, Schumann would be required to put 8,000 thalers in escrow for Clara in the event (inevitable, in Wieck's mind) that the marriage failed. Clara and Robert refused the terms, and the battle continued. In December 1839, Wieck filed an appeal that attacked Schumann as "lazy, unreliable, conceited" and "a mediocre composer whose music is unclear and almost impossible to perform." Wieck also cited Schumann's folly in injuring his right hand, thereby ruining his piano career, as well as his drinking, smoking, and "mystical and dreamy personality".

In response, Schumann enlisted an army of prominent character witnesses, including violinist Ferdinand David and composer Felix Mendelssohn. He threatened to file a countersuit for defamation of character over Wieck's accusation of alcoholism. (Ironically, given the fact that Schumann was a heavy drinker, he eventually did sue Wieck, and won. Wieck was sentenced to 18 days in prison, but never served time.) To further bolster his case, Schumann lobbied for—and received—an honorary degree from the University of Jena, believing that the Court would be inclined to side with "Doctor Schumann" over "Herr Wieck".

While awaiting the Court's decision, Schumann threw himself into a new endeavor: composing songs. (See *Love and Death: The Romantic Song Cycle*, below.) Victory in court paved the way for Robert and Clara's wedding, which took place on September 12, 1840. The date was no accident: one day before Clara's 21st birthday. It was one last, defiant, contemptuous gesture to Friederich Wieck.

Maybe love *does* mean not ever having to say you're sorry!



Clara and Robert, ready for the altar



# Love and Death: The Romantic Song Cycle

Every era in music history has a dominant musical form. The principal musical form of the Medieval Era was the motet. For the Baroque, it was the concerto grosso. For the Classical, the symphony. The 20th century, ballet. The Romantic Era had two—one big, one small. The big one was opera. The small one was the song cycle.

The small one was the bigger deal.

The romantic spirit in music had two contradictory tendencies. Romantics wrote over-the-top, extroverted, revolutionary music (Berlioz' *Symphonie fantastique*, Mahler's symphonies, Wagner's music dramas). Romantics also wrote restrained, introverted, private music (Chopin's short solo piano pieces, Schubert's songs). The song cycle was the culmination of the intimate side of romantic music: poetry and music united, inspired by love and nature. The simple traditions of folk song were combined with complex emotions in the poetry of unrequited love, and the result was a new musical form that seduces the ear and tugs at the heartstrings.



Beethoven, looking for his faraway beloved

While song has been with us since the first mother sang her first baby to sleep, the idea of a song cycle—a group of songs that tells a story—began with Beethoven. In 1816, Beethoven wrote the first known song cycle, *An die ferne Geliebte* (*To the Distant Beloved*): six love songs for voice and piano set to poems by Alois Jeitteles (1794-1858). One of the characteristics of *An die ferne Geliebte*

that cements its reputation as the first song cycle is that each song segues to the next. They are meant to be sung as a set. *An die ferne Geliebte* held great meaning for all song cyclists, but it had special emotional and musical significance for Schumann. During the years of Schumann's courtship of Clara Wieck, she was very often his *ferne Geliebte*, and the melody of the cycle's last song became a secret love message for Robert and Clara.

A little terminology before we proceed. *Lied* (pronounced "leet") is the German word for "song". As a technical musical term, it has a more specific meaning: an art song—a song composed for concert performance. *Lieder* (as in "Take me to your...") is the plural of *Lied*, so you'll often hear erudite (or snobby) folks refer to a song recital as a lieder recital, even if the songs aren't all German.



Schubert

Following Beethoven's single song cycle (he wrote many individual songs as well), the next great romantic song cycles are those of Franz Schubert (1797-1828). Schubert wrote more than 600 songs, over a 16-year period, including three major song cycles: *Die schöne Müllerin* (*The Beautiful Mill Maiden*), 20 songs to poems of Wilhelm Müller, composed in 1823; *Die Winterreise* (*The*

*Winter Journey*), 24 settings of Müller poems from 1827; and *Schwanengesang* (*Swan Song*), 14 songs to poems by several different poets, written in 1828.

The typical romantic song cycle follows a standard narrative pattern. A protagonist (often an artist, almost always a man) suffers from a bad case of unrequited love. The cycle takes the protagonist on a journey (always a psychological one, sometimes a physical one, too). The journey ends badly (usually with madness, suicide, or both). The music follows the simple repeated-stanza forms of folk music. Piano is the accompaniment of choice, playing a dual role: providing musical accompaniment to the singing and serving as a musical canvas on which to depict the psychological and emotional background of the narrative.

Here's a brief synopsis of Schubert's *Die Winterreise*, illustrating how it fits the pattern.

Song 1, *Good Night*: The protagonist bids farewell to his beloved and heads out into the snowy landscape on foot. (The farewell isn't literal. She already said her goodbyes when she dumped him.)

Song 3, *Frozen Tears*: Tears are freezing on his face. He can't believe that it's possible, since the tears spring from his burning-hot heart. (The piano depicts the tears with short, *staccato* notes.)

Song 7, *By the Stream*: He comes across a frozen stream and carves her name in the ice. (Fast, repeated, "shivering" notes in the piano.)

Song 11, *Dream of Springtime*: He stops to rest in a hut in the forest, sleeps, and dreams of his beloved in spring. But when the rooster's call wakes him, he's alone and cold.

Song 13, *The Mail*: He hears the sound of a distant posthorn—the mailman is coming on horseback—but there is no mail from his beloved. (The piano figuration mimics both the galloping horse and the postman's horn.)

Song 15, *The Crow*: A crow is following him. Not a good sign. His physical condition is deteriorating, and the crow thinks he'd make a good dinner.

Song 18, *The Stormy Morning*: He's caught in a fierce winter storm. (The piano part says it all.)

Song 20, *The Signpost*: He comes across a signpost and wonders where it leads. It doesn't point in his direction, though. *His* signpost is in his mind's eye, pointing in a direction from which no one ever returns. (When he speaks of his imaginary signpost, the piano's harmonies float around a constantly repeating note, reflecting the obsessive nature of his journey.)

Song 21, *The Inn*: He comes to an inn, but all the rooms are taken. He's starting to crack up. It's not really an inn. It's a cemetery. (The ironic piano part sounds like a drinking song in a distant tavern.)

Song 23, *The Phantom Suns*: Staggering through the snow, he sees three suns. Two are from double-vision—he's squinting in the harsh winter light. The third sun reflects up at him from the surface of the snow. He longs for darkness. You know what darkness represents!

Song 24, *The Hurdy-Gurdy Man*: He comes across an organ grinder cranking out a mournful song. He offers to accompany the hurdy-gurdy man, to sing his songs to the organ music. There's no hurdy-gurdy man, though. This is his *Doppelgänger*—his spirit-twin—leading him off into madness and death by hypothermia. (The piano drones the organ grinder's eerie music.)

After Schubert's song cycles come Schumann's. There are seven, all composed in 1840, the year that culminated with Robert and Clara's wedding. The song cycles recall the suites of solo piano pieces Schuman wrote prior to 1840—with poetry



Schubert  
*Winterreise*  
Dietrich  
Fischer-Dieskau &  
Alfred Brendel  
Phillips  
(DML)  
iTunes

and singing added. The most important Schumann cycles are two titled *Liederkreis* (*Song Cycle*), nine songs to poems of Heinrich Heine and 12 songs set to poems of Josef von Eichendorff; *Myrthen* (*Myrtles*), 26 songs set to poems by various poets, including Rückert, Goethe, and Robert Burns; and *Dichterliebe* (*A Poet's Love*), 16 songs also set to Heine poems.



von Chamisso

*Frauenlieben und -leben* (*A Woman's Love and Life*) is Schumann's shortest song cycle: eight songs set to poems by Adelbert von Chamisso (1781-1838), a poet whose name would likely be completely forgotten, were it not for Schumann. Few contemporary analysts hold *Frauenlieben...* in high regard. The poetry is second-rate, they say. The story is maudlin, they say—just an ordinary woman falling in love, getting married, having a

baby, and so on. It's also attacked as sexist for its portrayal of the woman as a subservient, worshipful girlfriend/wife/mother. The consensus is that it's not as good as Schumann's other cycles and not worthy of much attention.

**BULL!**

Understanding *Frauenlieben und -leben* is central to understanding Schumann, to understanding the Robert-Clara

relationship. Schumann wrote it, while waiting for the verdict in the suit against Friederich Wieck. The cycle shows Schumann projecting all his feelings onto Clara, putting all his hopes for their uncertain future into a woman's voice. It also distinguishes Schumann from his male colleagues, who personified themselves in their music as great romantic heroes. In this cycle, Schumann is brave enough to drop the macho posturing and try to see love from the other side. *Frauenlieben...* is also the perfect cycle for song cycle newbies. It's not too long; it follows all the conventions; it's full of wonderful light-bulb-over-the-head moments that let the listener feel 100 percent in tune with the poet, the composer, and the performers. And it's deeply moving.

Like Beethoven and Schubert before him, Schumann uses the piano to provide the psychological subtext of the narrative. But he goes further. Seven of the eight songs end with piano postludes—some short, some long. (And the other song *does* have a postlude, but Schumann surprises us by giving the singer the last word, as the postlude ends!) Sometimes, the postlude simply lets the meaning of the song sink in. Sometimes, the postlude is part of the narrative (in Song 5, the postlude is a march—a wedding march). And the final postlude is the most haunting moment of the cycle: a note-for-note reprise of the first song with one thing missing—the woman. Why? You'll see why.

Here's the narrative arc of the cycle:

## *Frauenlieben und -leben*

### SONG

- Seit ich ihn gesehen* (Since I First Saw Him)
- Er, der herrlichste von allen* (Most Wonderful of Men)
- Ich kann's nicht fassen, nicht glauben* (I Can't Believe It)
- Du Ring an meinem Finger* (Oh, Ring on my Finger)
- Helft mir, ihr Schwestern* (Help Me, Sisters)
- Süsser Freund* (Sweet Friend)
- An meinem Herzen* (At My Heart)
- Nun hast du mir den ersten Schmerz getan*  
(Now You've Hurt Me for the First Time)

### STORY

- Love at first sight. He doesn't know she exists.
- Infatuation. Hero worship.
- He loves her, too. Or is she dreaming?
- She's not dreaming. She's engaged.
- Wedding day.
- Wedding night.
- Parenthood.
- He dies. Aftermath.

The aftermath is open to interpretation. The key is the singer's next-to-last line: *der Schleier fällt* (the veil falls). The veil could be literal—a mourning veil. In that case, the ending is mundane: the singer is silent during the postlude/reprise, because

the woman is lost in her grief, thinking of when she first met her now-dead husband. Or the veil could be figurative. In his own diaries, Schumann often used the word *Schleier* when speaking of his depressions and his fear of falling into madness. If the veil



that falls over the protagonist is a veil of madness instead of a veil of mourning, then her silence during the postlude/reprise isn't merely grief. It's grief that has brought on catatonia.

I know which interpretation *I* prefer. Schumann would not have wanted Clara to merely grieve if she lost him (whether to death or to an unfavorable ruling from the Court of Appeals). He would have wanted her to go mad. He certainly would have gone mad, had he lost her. Indeed, some believe that Schumann's last suicide attempt—the one that landed him in an asylum for the final years of his life—was precipitated by fears (unfounded, in fact) that he was losing Clara to a younger man: Johannes Brahms.

In 1841, Schumann shifted his attention from songs to sympho-



Brahms, 1841

nies and never wrote another song cycle. Later song cyclists included Brahms, Hugo Wolf, Mahler, and Richard Strauss. Brahms and Wolf continued the tradition of keeping lieder intimate—voice and piano—while Mahler and Strauss preferred a larger form: the orchestral lied, for singer with orchestral accompaniment.

The song cycle didn't die, with the turn of the 20th century. Indeed, two of the most important works of the early 1900s—works that announced the start of a new way of thinking about music—were song cycles: Alban Berg's *Altenberg Lieder* and Arnold Schoenberg's *Pierrot Lunaire*, both written in 1912. And the beat goes on. There's William Bolcom's *Songs of Innocence and Experience* (1981), Leonard Bernstein's *Arias and Barcarolles* (1988), Osvaldo Golijov's *Ayre* (2004). And don't forget the Beatles' *Sgt. Pepper* (1967) or Springsteen's *The Ghost of Tom Joad* (1995) and *The Rising* (2002). Maybe the song cycle—the most intimate and private form of romantic musical expression—will be what carries musical romanticism into the 21st century.



Romantic song cycle, 1967