

both. This is evident from a letter written to his mother at this time in which he prepared her for the inevitable by pleading a lack of the 'practicality' and 'talent for Latin' that a successful lawyer must possess. Then in a letter of July 30, he outlined his plan to resume musical studies with Friedrich Wieck before spending a year in Vienna under Moscheles. Distressed by her son's decision, Johanna Schumann nonetheless complied with his request to solicit Wieck's opinion. Wieck replied in early August, promising to make Schumann into a greater artist than Moscheles or Hummel, but he insisted that Schumann take daily piano lessons, study music theory with a teacher of Wieck's choice, and agree to a review of his progress after a six-month trial period. Schumann's mother gave her grudging approval in a letter a short time thereafter. And so Schumann went to live with the Wieck family at Leipzig where he developed his piano technique to a virtuoso level. From this time until 1832, he composed some remarkable piano works, including the *Papillons* and *Die Davidbundlertanze*. But he soon afterwards had trouble with his hands, allegedly due to a machine to strengthen his fingers, but more likely through the application of remedies (mercury treatments) for a syphilitic sore. In 1834 Schumann founded a music journal, the *Neue Zeitschrift für Musik*, which became one of the most important music journals of the Nineteenth Century. Schumann was its editor and leading writer for ten years, and he direct-

ed the focus and purpose of this literary creation: Schumann was a brilliant and perceptive critic, and his writings embodied the most progressive aspects of musical thinking in his time. Affairs of the heart played a large part in Schumann's life. By 1835 he was in love with Friedrich Wieck's young daughter Clara - an enormously talented performer and composer in her own right - but Herr Wieck did his best to separate them, perhaps knowing of Schumann's illness and eventual prognosis. They pledged themselves in 1837 but were much apart, and Schumann went through deep depressions which were to continue for the rest of his life.

The two works we are to hear this evening come from this later period in his life. The C major *Fantasie* was completed in 1838 and was inspired by his passion for Clara. As he sketched the first movement he wrote to her that it was the most passionate thing he had ever composed - a deep lament for her. It also includes a subtle quotation from Beethoven's *An die ferne Geliebte* to support his yearning, though there was a more practical reason for the inclusion. Liszt had started a scheme to raise a monument to Beethoven in Bonn, and Schumann had agreed to give the proceeds of the sale of his *Grand Sonata for the Pianoforte* - as the *Fantasie* was originally named - towards the cost of the monument. The original titles of the three movements were to be *Ruins*, *Triumphal Arch* and *Starry Crown*, though these were removed before publication and the more

enigmatic *Through all the tones that sound in earth's fitful dream, one gentle note is there for the secret listener*, were added by Schlegel. Quite how these help us more than Schumann's original titles is somewhat of a mystery. However it was a wise decision to abandon the title *Sonata* in favour of *Fantasia*. Though the first movement has three sections approximating to a traditional exposition, development and recapitulation, the actual material is far too lyrical and fluid to be considered strict sonata-form. The grandiose middle movement is in the form of a rondo and the slow, introspective, final movement uses changes of key to maintain the forward movement and interest of the listener - not that the listener is likely to complain about the serene melodies which flow so effortlessly throughout the work.

The Opus 7 C major Toccata was originally drafted as an *Etude fantastique* in D in 1829 but reached its final form in 1833. It sticks closely to conventional sonata form but is interesting for its use of double notes. It was also one of a group of works which was noted with enthusiasm by the Viennese critic Grillparzer who wrote *It is always pleasant to stand on one's own feet and to require neither crutches nor the shoulders of others... he has created a new and ideal world for himself, in which he revels almost recklessly and sometimes with quite original eccentricity.*

© Doctor Brian Hicks, LACCS, 2004

LACCS

22nd INTERNATIONAL SERIES IN THE ROYAL FESTIVAL HALL.

GALINA VERNIHORA VALE

A FABULOUS VIRTUOSA
PURCELL ROOM AT 7.30 PM.
TUESDAY 8th FEBRUARY 2005

JULIO CESAR ALMEIDA

GUITAR MUSIC FROM ECUADOR,
SOUTH AMERICA AND EUROPE
PURCELL ROOM AT 7.30 PM.
TUESDAY 18th MARCH 2005

MILOSH JANJICH

BALKAN AND LATIN AMERICAN MUSIC
PURCELL ROOM AT 7.30 PM.
TUESDAY 24th MAY 2005

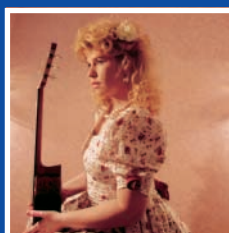
OSVALDO PIRO AND HIS ORCHESTRA

TIMELESS TANGO
QUEEN ELIZABETH HALL AT 7.45 PM
THURSDAY 26 MAY 2005

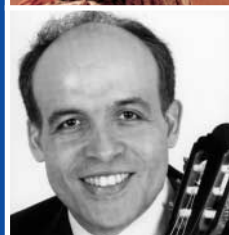
DAGMAR AND JOSEF ZSAPKA

FLUTE AND GUITAR
PURCELL ROOM AT 7.30 PM.
THURSDAY 16th JUNE 2005

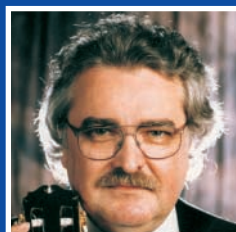
Galina Vernihora Vale



Julio Cesar Almeida



Milosh Janjich



Josef Zsapka



Dagmar Zsapka



Osvaldo Piro