Portfolio of Recorded Performances and Exegesis:
The Late Piano Works of Robert Schumann

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Submitted in fulfilment of the requirements for the degree of Doctor of Philosophy
Elder Conservatorium of Music
Faculty of Humanities and Social Sciences
The University of Adelaide
March 2010
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Recent scholarship suggests that Schumann’s late piano works have been unreasonably neglected. This neglect has been justified by reference to his mental condition, which has often been assumed to have deteriorated as he got older, allegedly affecting the quality of his composition. Empirical evidence from the 1980s onwards supports a burgeoning school of thought that casts misgivings on the once commonly held belief that Schumann’s late works are inferior in quality. These recordings provide a fresh interpretation of the material and are intended to contribute towards a 21st century Schumannian renaissance as we approach the 200th anniversary of his birth in 2010.

The exegesis discusses the process of researching, learning, performing and recording these works. Interpretative decisions are described and validated through an examination of the implications of the score, and specific pianistic issues arising through the maturation of Schumann’s late style are also discussed. The works have been examined on the basis that historical prejudice may have prevented a fair assessment of the quality of the composer’s music of this period.
DECLARATION

I hereby declare that the recorded performances and the supporting exegesis that comprise this submission are my original work.

They contain no material which has been accepted for the award of any other degree or diploma in any university or other tertiary institution and, to the best of my knowledge and belief, contain no material previously published or written by another person, except where due reference has been made in the text.

I give consent to this copy of the submission being made available for loan and photocopying when deposited in the University Library, subject to the provisions of the Copyright Act 1968. I also give permission for the digital version of my thesis to be made available on the web, via the University’s digital research repository, the Library catalogue, the Australasian Digital Theses Program (ADTP) and also through web search engines, unless permission has been granted by the University to restrict access for a period of time.

Paul Rickard-Ford

March 2010
ACKNOWLEDGEMENTS

Many people have provided support and encouragement in the creation of this research.

Dr Diana Weekes, as my Principal Supervisor, my former piano teacher and friend, has been a constant and motivational force throughout the project. I am also indebted to her for her willingness to translate all of the German references.

Emeritus Professor David Lockett’s advice and encouragement in the recording of the CDs and facilitating the use of Elder Hall, The University of Adelaide, for the recording sessions was constructive and crucial to the project’s completion.

Professor Charles Bodman Rae’s assistance in the latter stages of this work has been invaluable.

Silver Moon’s highly professional CD engineering throughout the recording process is highly respected.

Peter Thomas and the team at ConProductions at the Sydney Conservatorium of Music amazed me with their efficiency in formatting the CDs.

Masashi Owada’s contribution, through his meticulous scanning and outstanding patience deserves the highest respect and admiration.

This project would never have reached completion stage if it were not for the support given by Professor Kim Walker, Principal and Dean of the Sydney Conservatorium of Music. Her belief and encouragement have been an ongoing source of inspiration.

I am indebted to Emeritus Professor Michael Brimer, my former piano teacher and highly respected lifelong friend, for taking the time to proof read many chapters and for his valuable insight.

Special thanks must also go to Associate Professor Kimi Coaldrake for her understanding and support.

I would finally like to extend my gratitude to all my students. Thank you for your understanding. I hope that the outcomes of this research will inspire you all to look at this music with an open mind.
Recorded Performances

CD Number 1

Vier Fugen Op. 72 (1845)  
11’55”

(Recorded in Elder Hall, University of Adelaide, July 23, 2008)

Track No. 1  Nicht schnell  3’19”
Track No. 2  Sehr lebhaft  2’38”
Track No. 3  Nicht schnell und sehr ausdrucksvoll  3’09”
Track No. 4  In mäßigen Tempo  2’49”

Vier Märsc...
### CD Number 2

**Bunte Blätter Op. 99 (1836-49)**  
35’12”

*(Live recording, Sydney Conservatorium of Music, November 13, 2006)*

### Drei Stücklein

<table>
<thead>
<tr>
<th>Track No.</th>
<th>Description</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Nicht schnell, mit Innigkeit</td>
<td>2’30”</td>
</tr>
<tr>
<td>2</td>
<td>Sehr rasch</td>
<td>1’04”</td>
</tr>
<tr>
<td>3</td>
<td>Frisch</td>
<td>0’50”</td>
</tr>
</tbody>
</table>

### Albumblätter

<table>
<thead>
<tr>
<th>Track No.</th>
<th>Description</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>Ziemlich langsam</td>
<td>2’00”</td>
</tr>
<tr>
<td>5</td>
<td>Schnell</td>
<td>0’53”</td>
</tr>
<tr>
<td>6</td>
<td>Ziemlich langsam, sehr gesangvoll</td>
<td>2’24”</td>
</tr>
<tr>
<td>7</td>
<td>Sehr langsam</td>
<td>1’33”</td>
</tr>
<tr>
<td>8</td>
<td>Langsam</td>
<td>1’22”</td>
</tr>
<tr>
<td>9</td>
<td>Novelette – Lebhaft</td>
<td>2’59”</td>
</tr>
<tr>
<td>10</td>
<td>Präludium – Energisch</td>
<td>1’17”</td>
</tr>
<tr>
<td>11</td>
<td>Marsch – Sehr getragen</td>
<td>5’00”</td>
</tr>
<tr>
<td>12</td>
<td>Abendmusik – Tempo di Minuetto</td>
<td>3’49”</td>
</tr>
<tr>
<td>13</td>
<td>Scherzo – Lebhaft</td>
<td>4’58”</td>
</tr>
<tr>
<td>14</td>
<td>Geschwindmarsch – Sehr markiert</td>
<td>4’33”</td>
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</tbody>
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**Albumblätter Op. 124 (1832-45)**  
31’27”

*(Recorded in Elder Hall, University of Adelaide, February 16, 2007)*

<table>
<thead>
<tr>
<th>Track No.</th>
<th>Description</th>
<th>Duration</th>
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<tbody>
<tr>
<td>15</td>
<td>Impromptu – Sehr schnell</td>
<td>1’14”</td>
</tr>
<tr>
<td>16</td>
<td>Leides Ahnung – Langsam</td>
<td>1’25”</td>
</tr>
<tr>
<td>17</td>
<td>Scherzino – Rasch</td>
<td>1’03”</td>
</tr>
<tr>
<td>18</td>
<td>Walzer – Lebhaft</td>
<td>1’02”</td>
</tr>
<tr>
<td>19</td>
<td>Phantasietanz – Sehr rasch</td>
<td>0’57”</td>
</tr>
<tr>
<td>20</td>
<td>Wiegenliedchen – Nicht schnell</td>
<td>2’35”</td>
</tr>
<tr>
<td>21</td>
<td>Ländler – Sehr mäßig</td>
<td>1’18”</td>
</tr>
<tr>
<td>22</td>
<td>Leid ohne Ende – Langsam</td>
<td>3’38”</td>
</tr>
<tr>
<td>23</td>
<td>Impromptu – Mit zartem Vortrag</td>
<td>1’12”</td>
</tr>
<tr>
<td>24</td>
<td>Walzer – Mit Lebhaftigkeit</td>
<td>0’52”</td>
</tr>
<tr>
<td>25</td>
<td>Romanze – Nicht schnell</td>
<td>1’35”</td>
</tr>
<tr>
<td>26</td>
<td>Burla – Presto</td>
<td>1’39”</td>
</tr>
<tr>
<td>27</td>
<td>Larghetto</td>
<td>1’03”</td>
</tr>
<tr>
<td>28</td>
<td>Vision – Sehr rasch</td>
<td>0’52”</td>
</tr>
<tr>
<td>29</td>
<td>Walzer</td>
<td>1’15”</td>
</tr>
<tr>
<td>30</td>
<td>Schlummerlied – Allegretto</td>
<td>3’55”</td>
</tr>
<tr>
<td>31</td>
<td>Elfe – So rasch als möglich</td>
<td>0’30”</td>
</tr>
<tr>
<td>32</td>
<td>Botschaft – Mit zartem Vortrag</td>
<td>1’26”</td>
</tr>
<tr>
<td>33</td>
<td>Phantasiestück – Leicht, etwas grazioso</td>
<td>2’30”</td>
</tr>
<tr>
<td>34</td>
<td>Kanon – Langsam</td>
<td>1’06”</td>
</tr>
</tbody>
</table>

**Total time**  
66’29”
CD Number 3

Drei Fantasiestücke Op. 111 (1851) 10’10”
(Recorded in Elder Hall, University of Adelaide, December 14, 2005)

Track No. 1  Sehr rasch, mit leidenschaftlichem Vortrag 2’27”
Track No. 2  Ziemlich langsam 4’38”
Track No. 3  Kräftig und sehr markiert 3’05”

Drei Klavier-Sonaten für die Jugend Op. 118 (1853) 37’29”
(Recorded in Elder Hall, University of Adelaide, July 23, 2008)

No. 1 Julien zur Erinnerung 8’50”

Track No. 4 Allegro 1’56”
Track No. 5 Thema mit Variationen – Ziemlich langsam 3’06”
Track No. 6 Puppenwagenlied – Nicht schnell 1’32”
Track No. 7 Rondoletto – Munter 2’16”

No. 2 Elisen zum Andenken 14’05”

Track No. 8 Allegro 7’29”
Track No. 9 Canon – Lebhaft 1’02”
Track No. 10 Abendlied – Langsam 1’39”
Track No. 11 Kindergesellschaft – Sehr lebhaft 3’55”

No. 3 Marien gewidmet 14’34”

Track No. 12 Allegro 6’17”
Track No. 13 Andante – Ausdrucksvoll 2’46”
Track No. 14 Zigeunertanz – Schnell 1’32”
Track No. 15 Traum eines Kindes – Sehr lebhaft 3’59”

Total time 47’39”
CD Number 4

Sieben Stücke in Fughettenform Op. 126 (1853) 17’38”

(Recorded in Elder Hall, University of Adelaide, July 23, 2008)

Track No. 1  Nicht schnell, leise vorzutragen 2’07”
Track No. 2  Mäßig 2’04”
Track No. 3  Ziemlich bewegt 2’49”
Track No. 4  Lebhaft 2’28”
Track No. 5  Ziemlich langsam, empfindungsvoll vorzutragen 3’21”
Track No. 6  Sehr schnell 1’54”
Track No. 7  Langsam, ausdrucksvoll 2’55”

Gesänge der Frühe Op. 133 (1853) 12’50”

(Recorded in Elder Hall, University of Adelaide, December 14, 2005)

Track No. 8  Im ruhigen Tempo 2’22”
Track No. 9  Belebt, nicht zu rasch 2’10”
Track No. 10  Lebhaft 2’44”
Track No. 11  Bewegt 2’32”
Track No. 12  Im Anfange ruhiges, im Verlauf bewegtes Tempo 3’02”

Geistervariationen WoO 24 (1854) 10’57”

(Recorded in Elder Hall, University of Adelaide, December 14, 2005)

Track No. 13  Tema – Leise, innig. Variations 1-5 10’57”

Total time 41’25”