



Contextualising Clara Wieck-Schumann's Piano Concerto Op. 7 in an historical network

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Clara Wieck-Schumann's Piano Concerto Op. 7 exhibits many atypical traits in relation to standard theories of nineteenth-century concerto form, though it has had relatively little attention in academic literature. Instead, there is a majority focus on the works of composers that follow after the Classical tradition of Haydn, Mozart and Beethoven. There is a particular deficit of knowledge concerning women in music, with Clara Wieck-Schumann's Op. 7 occupying a lacuna alongside other virtuosic concerti such as those of Chopin, John Field, and Ignaz Moscheles which become part of this study. Recently, these particular works have seen a renaissance in academic analysis. One recent analysis of Op. 7 is Stephan Lindeman's book *Structural Novelty and Tradition in the Early Romantic Piano Concerto*.<sup>1</sup> Lindeman chose to study the lineage of the Romantic piano concerto, starting with Weber's *Konzertstück* published in 1823, and ending with the Liszt piano concerti composed between c. 1832 and 1839. Here Lindemann selects six composers on which to focus the efforts of constructing a new analysis of the development of the nineteenth-century piano concerto. The pieces and composers on which Lindemann focus are:

1. Carl Maria von Weber

*Konzertstück* for Piano and Orchestra in F Minor, op. 79 (composed in 1821 and published in 1823)

2. Johann Baptist Cramer

Piano Concerto no. 8 in D Minor, op. 70 (composed c1819 and published in 1825)

3. (Charles-)Valentin Alkan

*Concerto da Camera* no. 1 in A Minor, op. 10 (composed in 1832 and published c1833)

*Concerto da Camera* no. 2 in C# Minor

4. Felix Mendelssohn

Piano Concerto no. 1 in G Minor, op. 25 (composed in 1831 and published in 1833)

*Capriccio brillant* in B Minor, op. 22 (composed in 1831-2 and published in 1833)

5. Clara Wieck

Piano Concerto in A Minor, op. 7 (third movement composed in 1833; others movements added; premiered in 1835; revised and published in 1837)

6. Franz Liszt

Piano Concerto no. 1 in Eb Major (begun c1832 and published in 1837)

Piano Concerto no. 2 in A Major (begun in 1839 and published in 1861)

Piano Concerto in Eb Major, op. posth. (composed in 1839 but not published until 1989)<sup>2</sup>

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<sup>1</sup> See Stephan Lindeman, *Structural Novelty in the Nineteenth-century Piano Concerto* (New York: Pendragon Press, 1999), p.2

<sup>2</sup> Ibid.

These composers were engaged in a 'radical re-evaluation and reformulation of the tradition delineations, roles, and gestures of the form',<sup>3</sup> by which Lindemann means that each work disrupts the classical forms of the concerto. The book starts with a brief overview of the genre from Mozart to the death of Schubert in 1828, taking several important concerti as case studies of composers' contributions to the genre, including John Field and Ignaz Moscheles, both of which are relevant to the conception of Clara Wieck-Schumann's Op. 7. The second part focusses on the six composers above and how they deviate from the described 'classical model';<sup>4</sup> most of the deviations collected and observed are found in Robert Schumann's Op. 54.<sup>5</sup>

Lindeman's framework, however, does not help us to account for the practices evident in Wieck-Schumann's Op. 7 concerto. Lindemann's theory particularly fails to account for the influence of the Chopin piano concerti and the John Field piano concerti on Wieck-Schumann's Piano Concerto, along with using music history to inform music analysis by understanding the context in which Wieck-Schumann wrote. This analysis can be resolved by using 'a de-centred theory of form'<sup>6</sup> as posited by Julian Horton in his article on John Field: music history can be used to inform music analysis, and, in the case of Clara Wieck-Schumann, there should be a more critical examination of the effects of her career as a world-renowned virtuoso pianist. Lindeman particularly fails to acknowledge any of Wieck-Schumann's training as a pianist and composer and dismisses any potential effect of this training regarding formal organisation; 'While Wieck may have been influenced to a certain extent by various aspects of any or all of these concertos, none of them served as a formal model for the young composer'.<sup>7</sup> Unlike the analysis in Lindeman's survey of Mendelssohn's Piano Concerti, which explicitly contextualises his teaching and the impact this had on the Piano Concerto No. 1 and his *Capriccio brillant*, the section on Wieck-Schumann's concerto is considerably shorter. The section briefly discusses her compositional output in a discursive manner, not focussing on any of the compositional training she received or the influence of her coercive father, Friedrich Wieck.

This discrepancy may seem relatively harmless, but the lack of words dedicated to building a contextual background of Clara Wieck-Schumann's life and practice is detrimental to the subsequent analysis; the language used in much of the analysis on Wieck-Schumann's concerto further emphasises this, dismissing any connections Wieck-Schumann had with prevalent composers in favour of his theory that there is a more significant influence from 'Cramer's op. 70 Concerto and Alkan's pair of *Concerti da camera*'.<sup>8</sup> This theory is unlikely to prove effective as a comparison between these three works and Wieck-Schumann's Op. 7 as it is improbable that she knew the works, since there is 'no mention of them in her diaries or correspondence'.<sup>9</sup> Also, given that the premier of the first Alkan Concerto occurred

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<sup>3</sup> Lindeman, *Structural Novelties*, p.5

<sup>4</sup> See contents page in Stephan Lindeman, *Structural Novelties*

<sup>5</sup> Note the chapter on Robert Schumann's piano concerto is 20 pages longer than that of Clara Wieck-Schumann

<sup>6</sup> See Julian Horton, 'John Field and the Alternative History of Concerto First-Movement Form' *Music & Letters* 92,1 (2011): 43-83

<sup>7</sup> Lindeman, *Structural Novelties*, p. 130

<sup>8</sup> Lindeman, *Structural Novelties*, p. 137

<sup>9</sup> Ibid.

two weeks after Wieck-Schumann had left Paris, it is unlikely she would have heard it before writing her concerto as she began writing in 1833. Further to this, Wieck-Schumann did not meet Cramer or Alkan until Wieck-Schumann's second visit to Paris in January 1839, according to Reich.<sup>10</sup> If there had been any prior meeting, it is astonishing that neither Wieck-Schumann, her father, nor Robert Schumann had noted it in any diaries, particularly as the first potential meeting with Ignaz Moscheles, amongst other composers, was recorded at earlier dates.<sup>11</sup> Lindeman could have instead focussed on the effects of meeting 'Chopin, Herz, Hiller, Kalkbrenner, Mendelssohn, Meyerbeer Paganini, Pixis, Rossini, and many others'<sup>12</sup> on the concerto, rather than dedicating time to Robert Schumann's private opinion on the work, despite not wanting to publishing his criticism in the *Neue Zeitschrift für Musik* at all, instead insisting on a review by 'Carl Ferdinand Becker, a regular contributor ... who normally reviewed organ music'.<sup>13</sup>

The Mendelssohn chapter also discusses the impact of Mendelssohn's works, the institutions that currently house the manuscripts and how that affected the publishing of these works. Lindeman makes no such discussion for the Wieck-Schumann concerto, which has a significant impact on the form of Robert Schumann's Op. 54. I argue that Wieck-Schumann was deeply influenced by, and acutely aware of, her predecessors and friends in the genre and how they influenced her work. Her self-awareness as an emerging composer was evident in her letters to Robert Schumann, where Robert criticised her for writing music with 'faults'.<sup>14</sup> Her response was to fully show her compositional prowess and self-awareness: 'Do you think I am so weak that I do not know exactly what the faults of the concerto are? I know precisely, but the audience does not, and furthermore does not need to know'.<sup>15</sup> Wieck-Schumann's tour to Paris in 1832 was instrumental in the composition of the Op. 7 Concerto precisely because of whom she met there; Mendelssohn, Pixis, and Herz all influenced Clara's performing life which, as we will later see, all formed part of her network. The absence of evidence does not conclusively prove that there was no biographical link; instead, Lindeman makes assumptions based on formal characteristics and similarities in structure.

Another critical source of information on Clara Wieck Schumann is Nancy B. Reich's biography, which dedicates only two pages to the Op. 7 Piano Concerto. Reich acknowledges that it is 'a remarkable achievement for an adolescent'<sup>16</sup> and that it may have indeed been influenced by Mendelssohn's Piano Concerto No. 1 composed a few years earlier. The biographer notes the similarities between Mendelssohn and Wieck-Schumann's concerti, both having a through-composed form, no cadenzas, and no orchestral exposition before the introduction of the soloist. There is little substance to the analysis here as it takes no theoretical or analytical approach, instead of using broad statements to quickly quantify the work as one would do in a large survey of someone's life works. However, it is

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<sup>10</sup> See Nancy B. Reich, *Clara Schumann: The Artist and the Woman*, revised ed. (New York: Cornell University, 2001) p. 65-6

<sup>11</sup> '... Is coming hear and will stay for several days, and possibly will give a concert' Noted in Clara Wieck-Schumann's diary on 1st September 1835

<sup>12</sup> Lindeman, *Structural Novelties*, p. 131

<sup>13</sup> Claudia Macdonald, *Robert Schumann and the Piano Concerto*, (New York: Taylor & Francis, 2005) p.163

<sup>14</sup> Claudia Macdonald, *Robert Schumann*, p.165

<sup>15</sup> Macdonald, *Robert Schumann* p.165

<sup>16</sup> Reich, *Clara Schumann* p.227

worth noting that the subsequent information is cited from the same sources as Lindeman cites, which suggests that these are mutual speculations as there is no corroboration by a third source.<sup>17</sup> This use of self-reinforcing citation without new and informed analysis leads to a rather stale view of the Piano Concerto, examining it with an underdeveloped sense of context or potential insight into why and how this piano concerto was composed. Reich could easily have mentioned Wieck-Schumann's training as a young composer, citing Wieck-Schumann's experiences studying music theory and composition in Dresden with Reissiger. Admittedly, the list of the Wieck-Schumann's collected works is at the back of the book, and readers should have some contextual understanding of what she was performing and composing having read the rest of the biography; however, Reich fails to spend any significant amount of time on Clara Wieck-Schumann's performance repertoire in her early years. This lack of information will be considered later.

Part of the issue here is that locating precedence for some of the formal aspects in Wieck-Schumann's Piano Concerto has not occurred in terms of formal theory. The expositional first movement, the through-composed movements, and the unusual modulations to Ab major throughout are of particular interest. Traditionally, these aspects of the concerto have been viewed as deviations from the expected Classical concerto form, with the criticism from both Robert Schumann and Becker on the Concerto's form being at the forefront. One analytical approach that could be used is that of Hepokoski and Darcy, which tries to hegemonic, whose theory of sonata form appears in their *Elements of Sonata Theory*. Alongside filling the lacuna left by Lindeman and Reich, I challenge the notion of 'deformation', as coined by Hepokoski and Darcy. This disputed notion occurs in numerous reviews, including that of Paul Wingfield whose main concern is that the so-called 'deformations' of Hepokoski and Darcy, due to their lack of an identified corpus, limit the usefulness of the analysis by eliminating any sense of historical context.<sup>18</sup> Hepokoski and Darcy cite 153 works by Mozart; there are 42 other composers, constituting 180 works mentioned in the index to their book. As no corpus is stated explicitly in this theory, the index could prove to be representative of the corpus; thus, it could be said that the corpus of this theory mainly stems from the works of Mozart, Haydn and Beethoven, as there is an overwhelming majority of works cited by those three composers. This is heavily skewing the concept of normal and deformational by stating that these three composers exemplify Classical form; there is no other evidence to state anything to the contrary from the authors. This is particularly concerning as it perpetuates a belief that this theory applies to a large body of work outside the corpus. Specifically, regarding concerto repertoire, there are even fewer concerti cited that are not by Mozart; of the 62 concerti cited, 44 of them are by Mozart, equating to 71.0% of all concerto works cited being written by Mozart. This suggests that the deformational aspects of concerti in the type-5 sonata are built from Mozart and his model. Hence, a nineteenth-century piano concerto, such as the Op. 7 by Wieck-Schumann, will have few similarities with a model that is at least a century out of date with current compositional practices; what is deformational in a Mozart concerto can appear normative in Clara Wieck-Schumann's work. This criticism of the analysis by Hepokoski and Darcy is captured in William Drabkin's article 'Mostly Mozart', where he argues that the authors 'ought [to] have shifted the emphasis in their discussion of

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<sup>17</sup> See Reich, *Clara Schumann*, end notes

<sup>18</sup> Paul Wingfield, 'Beyond 'Norms and Deformations': Towards a Theory of Sonata Form as Reception History', review of *Elements of Sonata Theory*, by James Hepokoski and Warren Darcy, *Music Analysis*, March 2008: 27,1

'textbook' sonata form towards the work of other composers'.<sup>19</sup> One specific instance of the deformational 'non-resolving recapitulation'<sup>20</sup> in Beethoven's *Egmont* overture is mentioned in Wingfield's article. Here, Wingfield explains that this is not deformational if you consider the work of Clementi, 'who wrote a larger proportion of minor movements relative to his total sonata output than Haydn, Mozart or Beethoven'.<sup>21</sup> Another composer with whom Beethoven was familiar was Luigi Cherubini, who saw the premiere of Beethoven's 'Fidelio' in 1805. Beethoven even 'owned scores of *Medée* and, later, *Faniska*', whose overture also modulates to bVI as the *Egmont* Overture also does. This deformation can be understood by an attempt to 'coordinate analysis with the music's historical context'.<sup>22</sup> Instead of this approach, Hepokoski and Darcy chose a non-historically-based approach to analysis, which fails to contextualise any works. The concert repertoire of the late 18<sup>th</sup>- and early 19<sup>th</sup>- century favoured the works of Hummel, Kalkbrenner, and Field. The concerto in the Paris repertoire was particularly fertile ground for the virtuoso concerto, and his inheritance of the London performance practices allowed John Field to perform his 7<sup>th</sup> Piano Concerto in December 1832 as part of a tour. This reciprocity between London and Paris facilitated the growth of concerto form, which would have exposed Clara Wieck-Schumann to a different style of concerto upon her 1832 tour to Paris, a concerto much more like that of her Op. 7.

In the early nineteenth century in Germany, for instance, very few Beethoven concerti were being performed in concerts; Clara Wieck-Schumann was playing Hummel and Herz from the beginning of her career because of their popularity,<sup>23</sup> and there are no mentions of her performing Beethoven until the 1830s.<sup>24</sup> Further to this, in a dialogue between a fictional critic and Friedrich Wieck in 1835, he responds to the question of whether Wieck-Schumann plays Beethoven with 'Ans. Yes - but only in private and - at sight; not here - here she is to shine as the greatest pianist now living'.<sup>25</sup> Therefore, it seems illogical to use the work of several men who did not receive the same critical acclaim in each genre; whilst Beethoven's symphonic works had a significant impact on the form of symphonies, the piano concerti of Beethoven and their influence on the genre had slower dissemination, resulting in a much lower impact on which to base a theory on sonata form in the Classical era. This theory aptly encapsulates the problems in music analysis today; most of the effort is a myopic focus on Haydn, Mozart, and Beethoven, who have been deemed popular by academics without consulting concert fliers and reviews to gauge popularity in the context. This focus has

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<sup>19</sup> William Drabkin, 'Mostly Mozart', review of *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata*, by James Hepokoski and Warren Darcy, *The Musical Times* 148, no. 1901 (2007): 98.

<https://doi.org/10.2307/25434500>.

<sup>20</sup> James Hepokoski and Warren Darcy, *Elements of Sonata Theory* (New York: Oxford University Press, 2006), p.247

<sup>21</sup> Wingfield, 'Beyond 'Norms and Deformations'', p.145

<sup>22</sup> Julian Horton, 'Listening to Topics in the Nineteenth Century' in *The Oxford Handbook of Topic Theory* ed. Danuta Mirka, (Oxford, Oxford University Press, 2014)

<sup>23</sup> On February 28, 1833 Friedrich Wieck noted in Clara Wieck-Schumann's diary 'I played the 'Bravour' Variations of Herz (without rehearsal) and Hummel's D-Minor Septet in the 18<sup>th</sup> subscription concert. Everything was received with great applause.' It is to be noted that Friedrich often wrote as Clara in her diary.

<sup>24</sup> The poem 'Clara Wieck und Beethoven' was published in 1838 about her performance of Beethoven's *Appassionata* sonata.

<sup>25</sup> Berthold Litzmann and W. H. Hadow. *Clara Schumann: An Artist's Life, Based on Material Found in Diaries and Letters*.

Translated by Grace E. Hadow. Vol. 1. Cambridge Library Collection - Music. (Cambridge: Cambridge University Press, 2013) p.67

left critically acclaimed works to gather dust on the fringes of musicological analysis, which is currently where Clara Schumann's Piano Concerto sits with, unfortunately, only a handful of analyses written about this work. Namely, that by Stephan Lindemann, Claudia MacDonald and the upcoming analysis by Benedict Taylor. Firstly, Lindeman's analysis is problematic as previously discussed for the lack of historical context; secondly, MacDonald tries to understand this piano concerto in two aspects the reception and a discussion of 'performative gestures'<sup>26</sup> and, in a separate article, comparison with Robert Schumann's Piano Concerto Op 54; thirdly, Taylor takes a profoundly analytical approach using the thoughts of Julian Horton to build a more contextual analysis looking at Louis Spohr and other concerti particularly. The latter two are intrinsic to this article, but none seek to contextualise Op. 7 with what Wieck-Schumann was performing, listening to, and with whom she was working at the time.

This dearth of musicology on Wieck-Schumann's Op. 7 is part of a more significant systemic issue in musicology where works are not seen as worthy of analysis if they are by women or other marginalised composers in the same way that other 'great' works that are by white European men.<sup>27</sup> This discrimination is evident in Lindemann's book. It is an issue which I seek to solve through the application of Julian Horton's 'de-centred theory of form'<sup>28</sup>, by which I mean to situate Clara Wieck-Schumann's Piano Concerto surrounded by her performing repertoire, the composers she knew and what influence they had on the conception of this piano concerto.

### The Historical Network

To start, let us consider Clara Wieck-Schumann as a pianist and performer; by the time this concerto had begun construction, she was already a renowned prodigy, performing in Paris, London, and Leipzig. Her father, Friedrich Wieck, controlled Wieck-Schumann's performing career and upbringing, even possibly stunting her biological development by focusing on her musical career;<sup>29</sup> Clara was able to play and read music before she could speak her native language. Her early tuition focussed not only on piano, but 'the whole education':<sup>30</sup> everything she would need to know as a touring concert pianist, from music theory to French and English. Further lessons in score reading and instrumentation began in February 1831; violin lessons with Herr Prinz started around the same time. Wieck-Schumann also took twice-weekly lessons in counterpoint with Heinrich Dorn starting on 20<sup>th</sup> June 1832 and began daily fifteen-minute singing lessons with her father in April 1833. There were also lessons in theory and harmony with the cantor of *Thomaskirche*, Leipzig, Christian Theodore Weinlig. This level of tuition did not stop when Wieck-Schumann was performing; wherever she toured, she was tutored by 'outstanding teachers'<sup>31</sup> including studying counterpoint with Siegfried Dehn in Berlin. Orchestration was also studied with Carl Reissiger in Dresden. Her subject-specific tuition was essential to her musical tuition, but it is through the Wieck household's musical circle

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<sup>26</sup> See Claudia MacDonald, 'Critical Perception and the Woman Composer: The Early Reception of Piano Concertos by Clara Wieck Schumann and Amy Beach,' in *Current Musicology* 55 (1993)

<sup>27</sup> To which I refer to the deconstruction of the canon of Bach, Beethoven, and Brahms

<sup>28</sup> Julian Horton, *John Field*

<sup>29</sup> See Anna Burton, 'Robert Schumann and Clara Wieck: A Creative Partnership', *Music & Letters* 69, no. 2 (1988): 211–28. <http://www.jstor.org/stable/855217>.

<sup>30</sup> *Ibid.*

<sup>31</sup> Reich, *Clara Schumann*, p.22

where ‘every composer and virtuoso who came to Leipzig found that the morning or evening gatherings there offered the best opportunity to play and to hear new things’, that she met Robert Schumann and played with Francilla Pixis (daughter of Johann Pixis).<sup>32</sup> These meetings gave Wieck-Schumann the opportunity to perform ‘old and new works’<sup>33</sup> and also compose new music for specific ensembles; on 26th December 1829, Wieck Schumann composed music for ‘Alwin (violin) and Gustav (glockenspiel) [and played] my three waltzes for the three of us’ together that evening.<sup>34</sup> Much of Wieck-Schumann’s early keyboard music was written for those she met on such occasions: she dedicated her Op. 2 to ‘Madame Henriette Foerster nee Weicke’,<sup>35</sup> a girl who studied with Friedrich Wieck; her Op. 3 was dedicated to Robert Schumann, and she dedicated her Op. 6 to Henriette Voigt, who was ‘a good friend of the Wieck-Schumann circles’.<sup>36</sup> It is likely, therefore, that the dedication to Louis Spohr is due to the great impact that Spohr’s music had on Wieck-Schumann at a young age; her father ensured that wherever they toured, they would both visit the local opera house where it is quite likely that the young Clara Wieck would have heard Louis Spohr’s *Faust* amongst other works.

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<sup>32</sup> See Reich, *Clara Schumann*, p. 22

<sup>33</sup> Reich, *Clara Schumann*, p.22

<sup>34</sup> Reich, *Clara Schumann*, p. 22

<sup>35</sup> Reich, *Clara Schumann*, p. 291

<sup>36</sup> Reich, *Clara Schumann*, p. 295

Composer	Total frequency by composer 1829-38	Percentage
Chopin	173	33.14%
Herz	69	13.22%
Henselt	61	11.69%
Pixis	45	8.62%
Beethoven	29	5.56%
Bach	25	4.79%
Wieck-Schumann	23	4.41%
Moscheles	18	3.45%
Mendelssohn	13	2.49%
Tomaschek	11	2.11%
Anonymous	10	1.92%
Liszt	9	1.72%
Sechter	7	1.34%
Thalberg	6	1.15%
Schumann	6	1.15%
Kalkbrenner	4	0.77%
Hummel	3	0.57%
Osborne	2	0.38%
Czerny	2	0.38%
Reissiger	2	0.38%
Field	1	0.19%
Hunten	1	0.19%
Weber	1	0.19%
Worzischek	1	0.19%
<b>Total</b>	<b>522</b>	<b>100.00%</b>

Table 1: Total frequency of performances by composer played by Clara Wieck-Schumann between 1828 and 1838<sup>37</sup>

<sup>37</sup> Schumannhaus Zwickau, *Konzerte Clara Schumanns* (nach der im Robert-Schumann-Haus Zwickau erhaltenen kompletten Programmzettelsammlung) (Zwickau: Schumannhaus, unknown) [https://www.schumann-zwickau.de/media/download/Konzerte\\_Clara\\_Schumanns.pdf](https://www.schumann-zwickau.de/media/download/Konzerte_Clara_Schumanns.pdf)

Composer	Total frequency by composer 1829-33	Percentage
Pixis	24	24.49%
Herz	18	18.37%
Wieck-Schumann	18	18.37%
Chopin	13	13.27%
Hunten	5	5.10%
Moscheles	5	5.10%
Hummel	4	4.08%
Czerny	3	3.06%
Kalkbrenner	3	3.06%
Anonymous	1	1.02%
Field	1	1.02%
Reissiger	1	1.02%
Weber	1	1.02%
Worzischek	1	1.02%
Bach	0	0.00%
Beethoven	0	0.00%
Henselt	0	0.00%
Liszt	0	0.00%
Mendelssohn	0	0.00%
Osborne	0	0.00%
Schumann	0	0.00%
Sechter	0	0.00%
Thalberg	0	0.00%
Tomaschek	0	0.00%
Total	98	100.00%

*Table 2: Total frequency of performances by composer played by Clara Wieck-Schumann between 1829 and 1833*<sup>38</sup>

<sup>38</sup> Schumannhaus Zwickau, *Konzerte Clara Schumanns*

Composer	Total frequency by composer 1834-1838	Percentage
Chopin	156	32.57%
Wieck-Schumann	60	12.53%
Henselt	60	12.53%
Pixis	39	8.14%
Bach	25	5.22%
Beethoven	23	4.80%
Schumann	22	4.59%
Mendelssohn	19	3.97%
Anonymous	16	3.34%
Moscheles	15	3.13%
Czerny	11	2.30%
Hunten	10	2.09%
Herz	6	1.25%
Liszt	6	1.25%
Hummel	3	0.63%
Osborne	3	0.63%
Reissiger	2	0.42%
Field	1	0.21%
Weber	1	0.21%
Thalberg	1	0.21%
Kalkbrenner	0	0.00%
Sechter	0	0.00%
Tomaschek	0	0.00%
Worzischek	0	0.00%
<b>Total</b>	<b>479</b>	<b>100.00%</b>

*Table 3: Total frequency of performances by composer played by Clara Wieck-Schumann between 1834 and 1838*<sup>39</sup>

<sup>39</sup> Schumannhaus Zwickau, *Konzerte Clara Schumanns*

From 1826, Clara started studying concerto repertoire, with her Leipzig Gewandhaus performance debut on 20<sup>th</sup> October 1828. This concert debut only featured Clara in a minor role, playing a duet with 'Emilie Reichold, another Wieck student',<sup>40</sup> but warranted a mention in the *Allgemeine musikalische Zeitung*. 'It was especially pleasing to hear the young, musically talented Clara Wiek [sic], just nine years old, perform ... to universal and well-earned applause Kalkbrenner's Variations on a March from Moses'.<sup>41</sup> Even from a young age Clara Wieck-Schumann was making a significant impression on her audiences, and this is an example of one of a small number of reviews that influenced her earlier career. Much of the information about Wieck-Schumann's performing career from before 1831 comes from a diary started by Friedrich Wieck on 'the seventh of June 1827, and finished by Clara Josephine Wieck'.<sup>42</sup> Any information about the composer's thoughts on those she met in Leipzig is lost because of the tight control by her father; he reviewed all sections, and 'he frequently made emendations and comments in the margins'.<sup>43</sup> It is possible to retrace Wieck-Schumann's early career through her playbills; one can analyse and understand the percentage breakdown of repertoire by composer.<sup>44</sup> The appendix consists of a table of every known work Wieck-Schumann played in public as advertised in playbills between 1829–1838.<sup>45</sup> Of these works, Chopin's works comprise 33.14% of all 522 works played in these years, with the top five composers across all years being Chopin, Herz, Henselt, Pixis, and Beethoven. Of these, only Wieck-Schumann, Pixis and Chopin remain in the top five across both year groups. The above tables show the breakdown of composers performed from 1829–33, 1834–8, and a combination of the two. What was the effect, if any, that these composers had on Wieck-Schumann's composition of Op. 7?

Concurrent with Wieck-Schumann's performing career, Beethoven has less of an effect than the later Romantics of Chopin and Field, the history of Wieck-Schumann's Op. 7 can be seen through the works of many composers; in the Op. 7 Concerto, many of the deformations that reviewers at the time found abhorrent are traceable in terms of Wieck-Schumann's performing career. Many of these works intended to showcase a performer's skillset, a philosophy to which Clara's early compositions adhered; they 'were created to be performed at her concerts: an improvisation or an original work was included in almost every concert Clara gave between 1830 and 1838'.<sup>46</sup> All of these were influenced by the works she performed in concert, namely Chopin, Field, Mendelssohn, and Moscheles.

Wieck-Schumann most frequently performed the works of Chopin in this era, and so I will begin my analysis of the deformations of Wieck-Schumann's Op. 7 with Chopin. There were 173 works by Chopin that Wieck-Schumann performed between 1829 and 1838; the most relevant of these to the Op. 7 are the Op. 10 and Op. 25 etudes, the Op. 9 No. 2 Nocturne in Eb, Op. 15 No. 2 Nocturne in F# and the E minor Piano Concerto, No. 1. It is clear that the repertoire Wieck-Schumann played did affect her compositional output as she composed almost exclusively solo piano works or works for piano and voice for most of her early career, with the major exception being her Piano Concerto

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<sup>40</sup> Reich, *Clara Schumann*, p. 22

<sup>41</sup> Ibid. p. 24

<sup>42</sup> Ibid.

<sup>43</sup> Ibid. p.18

<sup>44</sup> Such a study on the entirety of Wieck-Schumann's performing career has been conducted by Klassen and can be found here.

<sup>45</sup> I am eternally grateful to Hannah Roberts (Birmingham Royal Conservatoire) for her help in establishing this list

<sup>46</sup> Reich, *Clara Schumann*, p.212

Op. 7. The Chopin E minor Piano Concerto influenced the formal structure of Wieck-Schumann's Op. 7 with its middle-movement nocturne-like style, which can also be observed in John Field's Piano Concerto No. 2. The Chopin Concerto 'draws upon [his] nocturne style, with a right-hand cantilena "sung" over a gently undulating left-hand accompaniment'<sup>47</sup> following the traditional ABA' structure of nocturnes. Wieck-Schumann's middle movement deviates from Chopin's model as it is scored almost exclusively for solo piano until the A' section, where a solo cello joins before the Finale. In particular, Chopin was revered by Robert Schumann, who said of him that 'he studied from the very best models: he took from Beethoven temerity and inspiration, from Schubert tenderness and feeling, from Field manual dexterity.'<sup>48</sup> This synthesis of styles was the most direct influence on Clara Wieck-Schumann's work as her concerto also draws on the 'very best models' of other composers at the time, from Chopin and Moscheles to Field and Spohr. Wieck-Schumann was acutely aware of the outlandishness of her tonal shift to the flattened global tonic of Ab, but the dedication to Louis Spohr dispels any notion that this is unintentional or a result of some careless composition. There is precedence for distantly related inner movements tonally speaking; Beethoven's Op. 37 starts in C major but features an inner movement in E major.

One key difference between Wieck-Schumann's work and both Chopin's Op. 11 and Field's Piano Concerto No. 2 is that it does not share Chopin's and Field's more extensive separate orchestral and solo expositions and therefore does not conform to the type-5 sonata. Piano concerti generally at this time conform to a type-5 sonata, which 'combines ritornello formats and procedures passed down from earlier eighteenth-century concerto and aria traditions... with aspects of sonata form'.<sup>49</sup> This is not entirely present in the Op. 7 and, as such, is more akin to a type-3 sonata. The change towards the 'combinatorial exposition' can be seen in Felix Mendelssohn's Piano Concerto No. 1 and Ignaz Moscheles' Piano Concerto No. 6 particularly, with both of whom Clara Wieck-Schumann was incredibly familiar.<sup>50</sup> Ignaz Moscheles was well acquainted with John Nepomuk Hummel, Louis Spohr and Giacomo Meyerbeer, in particular, meeting Robert Schumann in 1816 on his concert tour of Europe. All of these works likely have a profound effect on the structure of Wieck-Schumann's concerto precisely because of how well she knew the works from a performer's perspective.

Despite not being frequently performed due to the general decline in performances of John Field's piano concerti, John Field's Piano Concerto No. 2 was important to the genesis of the Op. 7 too. This work was only performed once by Wieck-Schumann in Leipzig on 31<sup>st</sup> July 1832 alongside Herz's 'Variations brillantes', Hummel's Op. 71, and Moscheles' Piano Concerto No. 2. Another reason that John Field had such an impact on the Piano Concerto is that Robert Schumann revered him as part of the 'new generation' who 'sits at the pianoforte on which the moonbeams shine broadly and kiss the keys'.<sup>51</sup> This so-called 'new generation' happens to encompass all of the virtuoso pianists that Robert Schumann knew and led to a series of articles in the *Neue Zeitschrift für Musik* on piano concerti from 1836-7, which includes John Field's Piano Concerto No. 7. Of this he said that the best way to review it would be 'to

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<sup>47</sup> John Rink, *Chopin: The Piano Concertos* (Cambridge: Cambridge University Press, 1997) p. 73

<sup>48</sup> Robert Schumann, *On Music and Musicians* trans. Konrad Wolff and Paul Rosenfeld (London: Dennis Dobson, 1947) p.

<sup>49</sup> James Hepokoski and Warren Darcy, *Elements of Sonata Theory*, Chapter 19

<sup>50</sup> 'Combinatorial exposition' is a term employed by Stephan Lindeman in *Structural Novelties*

<sup>51</sup> Robert Schumann, *On Music and Musicians* p.69

add a thousand copies of it to this of the *Neue Zeitschrift* as a special supplement... everything is good; ... particularly you, you whole last movement, with your divine tedium, your charm and your beautiful spirit, good enough to kiss from head to toe! Away with your forms and your thorough-bass conventions!<sup>52</sup> This particularly florid review is typical of Robert Schumann's more positive reviews articulated in his musical criticism by his personas Florestan and Eusebius. The more clinical language exists in his negative reviews, such as that for Moscheles' Piano Concertos No. 5 and 6:

The *Concerto Fantastique* consists of four movements played without interruption, each in a different tempo. Our objections to this form have been recorded on previous occasions. While it may not appear impossible to make of it a satisfactory whole, the aesthetic hazards, measured against the possible gains, are simply too great.<sup>53</sup>

This objection to a concerto with 'movements played without interruption' is the core to much of the negative discourse surrounding the Op. 7 concerto. Robert's feelings about Wieck-Schumann's concerto and its harmonic instability and lack of formal balance are the same opinions he had about Moscheles' Piano Concerto 'Fantastique', and 'no matter how ingenious her radical formal experiment, he saw it as unsatisfactory because of its very nature'.<sup>54</sup> Both these concerti share an incomplete first movement and the use of a solo transition between movements, though admittedly, the transition in Wieck-Schumann's Op. 7 is only a bar long. Specifically, they both lack an opening orchestral ritornello, instead choosing to focus on a combinatory exposition designed to showcase the pianist in collaboration with the orchestra by following a type-3 exposition but removing the development and recapitulation. The final movements of both concerti are formally similar with both P themes from the first movement returning there. Another aspect of tension for Robert Schumann was the elision of movements in both concerti which is also present in Mendelssohn's Piano Concerto in G minor. This piece also does not contain a cadenza nor a separate orchestral exposition before the soloist enters. This piece was well-known by Robert Schumann, who reviewed it in late 1835, describing it as a concerto that 'represents nothing less than a master feeling the purest joy';<sup>55</sup> though structurally similar to Moscheles' 'Fantastique' Piano Concerto, the success of Mendelssohn's Piano Concerto in G minor can possibly be attributed to performance conventions. Specifically, despite the lack of an opening ritornello, there is no mention of this feature in Schumann's review, neither in G W Fink's review in *Neue Zeitschrift*; perhaps this was due to the common practice of performing concerti without an orchestra where the 'opening tutti was truncated or omitted, as it was when Schumann performed his F Major Concerto'.<sup>56</sup> This context would help explain the disconnect between the reviews of the two concerti as Moscheles' sixth piano concerto does not fall into the same category of virtuosic concerti like Mendelssohn's G minor Piano Concerto. This concerto is more akin the earlier concertino by Carl Lasekk which follows the same form, where Robert Schumann also objected to the 'various parts in

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<sup>52</sup> Robert Schumann, *The Musical World of Robert Schumann* trans. Henry Pleasants (London: Gollancz, 1965) p.106

<sup>53</sup> Robert Schumann, *The Musical World of Robert Schumann* p. 108

<sup>54</sup> Macdonald, *Robert Schumann*, p. 166

<sup>55</sup> Robert Schumann, *The Musical World of Robert Schumann* p. 100

<sup>56</sup> Macdonald, *Robert Schumann*, p. 175

changing tempos all running into each other'.<sup>57</sup> It seems that Robert Schumann simply took issue with this form and as such could not enjoy or positively review Moscheles' Piano Concerto *Fantastique*.

In private, Robert Schumann's thoughts about Wieck-Schumann's Op. 7 echoed those expressed about Moscheles, struggling with the form, however in one series of 'Musing Letters' Robert referred to the concerto in very florid and positive terms:

The first strains that we heard flew before us like a young phoenix fluttering upwards. Passionate white roses and pearl lily cups leaned down, orange blossoms and myrtle nodded above, and between them, alders and weeping willows threw their melancholy shadows. In their midst, however, a girl's radiant face bobbed and searched for flowers to make a wreath. Often I saw skiffs floating boldly over the waves, and only a master hand at the tiller, a tautened sail was lacking that they might cut across the waves as quickly and victoriously as they did safely. Thus I heard ideas here that often had not chosen the proper interpreter so as to shine in their complete splendour, but the fiery spirit that drove them on, and the longing that directed them, finally carried them securely towards their goal.<sup>58</sup>

The issue to which Schumann refers here is the form of the first movement, specifically the elongated exposition without proper recapitulation. There was also an article published in *Leipziger Tageblatt* that stated Weick-Schumann's concerto 'is one of the few in whom the higher language of art is innate' was also written by Robert Schumann.<sup>59</sup> Perhaps the longing of being away from each other for a year led to such a public outburst of affection from Schumann? The *Neue Zeitschrift für Musik* also gave a detailed review once the work had been published; however, this is the only piano concerto that was not reviewed by Robert Schumann, stating 'my relationship with the old man prevents me from writing about the Concerto myself, and makes it seem unsuitable.'<sup>60</sup> Instead, it was reviewed by Carl Ferdinand Becker who struggled with the form itself, instead focussing on her status as a woman rather than her composition,<sup>61</sup> stating that an objective criticism was not impossible 'since we have to do with the work of a lady', choosing to air his views through the medium of an unknown speaker so as to distance himself from the criticism.<sup>62</sup>

But will you, who are always the harsher, say nothing at all about the oft-used diminished-seventh chords, about the finale – which, by its measure count, is longer than the two preceding movements – about the singular connection in writing the Allegro in A minor, the Romanze in A-flat major and the finale again in A minor? Will you say nothing about these? – No, no, nothing more will be said than has already been said, and

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<sup>57</sup> Robert Schumann, *Pianoforte: Concrete*, review of Concertino in B Minor, Op. 10, by Lasekk (Leipzig: NZfM, 1836) p. 77

<sup>58</sup> Robert Schumann, 'Schwämbriefe: An Chiara', *NZfM* 3 (1835) p. 182

<sup>59</sup> Robert Schumann, 'Ankündigung eines Konzertes von Klara Wieck' in *Leipzig Tageblatt* (Leipzig: Leipziger Tageblatt, 1835)

<sup>60</sup> Macdonald *Robert Schumann*, p. 163

<sup>61</sup> Litzman, *Clara Schumann*, p. 96

<sup>62</sup> Carl Ferdinand Becker, 'Concerte für das Pianoforte,' review of First Concerto for the Pianoforte, by Clara Wieck, *NZfM* 6 (1837): 56-7

above all, since there may be many people who would like to know, how fast the last movement must be played.<sup>63</sup>

Whilst Becker enjoyed the concerto, 'his joy was not sufficient to overcome his reservations about certain formal procedures'.<sup>64</sup> His inherent sexism was likely playing a large part in the negativity in the review, particularly due to the use of 'performance-oriented gestures' common in virtuosic concerti; the virtuosic concerto artists were seen as lower forms of art than the pure symphonic writers, with Robert Schumann himself aspiring to the symphonic heights of Beethoven's reception. This combination of a 'low' art form with Wieck-Schumann's gender has led to the concerto not moving into repertoire in the same way as Robert Schumann's Op. 54. The 'performance-oriented gestures' have influenced the form of this piece with its the unequal movement lengths, unconventional lack of a cadenza, and the flowing movements without break. Becker's main argument concerns the form, which Helen Walker-Hill<sup>65</sup> also dismisses in her 1993 article entitled 'Neglected Treasure: The Piano Concerto of Clara Wieck Schumann' and instead 'suggests that the Finale is not disproportionate in relation to the preceding movements, but comprises the second half of a two-part concerto.'<sup>66</sup> This is a statement with which I wholeheartedly agree; the first two movements are more akin to John Field's Piano Concerto No. 2 with its interpolated nocturne in the first movement in form than a standard three-movement concerto.

Although Wieck-Schumann never played any of Louis Spohr's works, there are instances of her playing in concerts where Spohr was performed. Of these, seventeen occurred before 1837 when the Op. 7 was published. It is likely that at one of these concerts Wieck-Schumann would have heard his Violin Concerto No. 8; Spohr himself was very popular and impacted the composition of the most deformational part of the Op. 7 concerto, its form. Lindeman's survey fails to account for the influence of said form of the Spohr Concerto on the Op. 7 and does not mention that it was subtitled 'in modo di scena cantate', mimicking operatic aria/recitative structures for an Italian audience, which partly accounts for the continuous movements of the work. Instead Lindeman dismisses the notion that Spohr's concerto bears any relation to Wieck-Schumann's concerto, despite the concerto being dedicated to Spohr and its formal similarities. It is highly likely that Clara Wieck-Schumann met Louis Spohr through Ignaz Moscheles, who taught Mendelssohn in Berlin around 1824 and came to 'stay for several days, and possibly will give a concert' wrote Wieck-Schumann on 1<sup>st</sup> September 1835.<sup>67</sup> Benedict Taylor, amongst other analysts, cite Spohr as a core inspiration for its conception: 'Wieck's choice of the rather outlandish key of A flat for her slow movement is notably prefigured in Spohr's slow movement for its central scherzo-like section sandwiched as a developmental episode within an F major Adagio.'<sup>68</sup> Alongside this key relationship, the primary theme of Clara Wieck-Schumann's Piano Concerto is clearly based on Spohr's primary theme in the finale of his concerto. They both follow the same harmonic structure of

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<sup>63</sup> Becker, 'Concerte für das Pianoforte' p.56

<sup>64</sup> Macdonald, *Robert Schumann*, p. 163

<sup>65</sup> Helen Walker-Hill, 'Neglected Treasure: The Piano Concerto of Clara Wieck Schumann' in *Women of Note Quarterly: The Magazine of Historical and Contemporary Women Composers* 1,2 (1993)

<sup>66</sup> Margaret Elizabeth Fox 'Formal Relationships in Clara Wieck's Piano Concerto Op. 7' (PhD diss., University of Ottawa, 2015) p. 8

<sup>67</sup> See Litzman, *Clara Schumann* p. 97

<sup>68</sup> Benedict Taylor, 'Clara Wieck's A minor Piano Concerto: Formal Innovation and the Problem of Parametric Disconnect in Early Romantic Music', preprint, received June 2021

I, iv, III, and the melody moves in the same arch-like fashion; the main difference is the closing cadence which differs considerably between the two works, as seen below. The other key similarity is that both of these concerti have a finale in concerto first-movement form; another indicator that shows that the Ab passage was not a mistake but a direct homage to Louis Spohr. Not only this, but the use of Ab major throughout 'signals the reappearance of thematic material derived from the first theme of the introductory tutti'.<sup>69</sup> This treatment is paid tribute in Robert Schumann's later Piano Concerto Op. 54 (18), where the first movement's development begins with a slow section in Ab major.



Figure 1: *Violin Concerto No. 8, Louis Spohr, finale opening bars, piano reduction*



Figure 2: *Piano Concerto in A Minor, Clara Wieck-Schumann, finale opening bars, piano reduction*

The compositional conception of Op. 7 can be seen as a collaboration between Robert Schumann and Clara Wieck-Schumann. The couple first met through Friedrich Wieck, which led to a life-long companionship and collaboration where there was a reciprocal effect on the other's works. This close relationship led to an exchange of music and criticism not seen in many nineteenth-century relationships, particularly with the reciprocal influences on each other's works. In Op. 7, Robert was the first to orchestrate any part of it, implying that perhaps Wieck-Schumann did not feel comfortable orchestrating it herself. Work began on 13<sup>th</sup> January 1833, when Wieck-Schumann noted that she was working on her 'Concerto no.1' and on 22<sup>nd</sup> November 1833, the completion is noted, with an indication that Robert was to orchestrate it.<sup>70</sup> This single-movement work was referred to as her 'finale' and was returned to the composer three months later fully orchestrated. This work was performed several times, most notably by Felix Mendelssohn in 1834, though often termed a *Konzertsatz* in concert programmes. An opening movement to accompany this finale was mentioned in June 1834, but it was not until June 1835 that a second movement was mentioned. These first and second movements were fully orchestrated by September 1835.<sup>71</sup>

<sup>69</sup> MacDonald, *Robert Schumann*, p. 163

<sup>70</sup> See Reich, *Clara Schumann*, p. 296

<sup>71</sup> 'I have finished my score; 2. I have written out all the parts myself, and that in two days... I have begun to score the concerto, but I have not yet written it out. I have altered the tutti a little.' - Sept 1st 1835 Letter to Robert Schumann

The piece was premiered alongside Mendelssohn's *Capriccio brilliant* in B minor, Herz's 'variation on the Greek chorus from the Siege of Corinth' and a Bach concerto for three pianos with Mendelssohn and Rackerman of Bremen, to great public reception. The 'performance-oriented gestures'<sup>72</sup> of this piece had a greatly positive impact on the audience but proved unpopular with critics as seen as above. The work was published in 1838. We can now comprehend it in a contextual network where it is clear that Clara Wieck-Schumann's performing career influenced her compositions, particularly with regards to the circles in which she moved. This work was an important part of Wieck-Schumann's concert repertoire and helped her gain fame in Vienna, where it was performed three times at the request of the concert venue. The critics may have struggled with the formal function, but it proved incredibly popular in a performance context.

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Wieck-Schumann's Op. 7 is best understood by contextualising the work in her performing career, her education, and the musical landscape in which she was writing. This work has been critically misunderstood in the context of nineteenth-century concerto form; it is in fact a virtuosic concerto designed to be understood and enjoyed by audiences rather than critics. In this respect, critics viewed the work as subpar because it went against traditional formal structures; the sexism inherent in this notion is clear given how well-received John Field's piano concerti were and accepted into the repertoire despite achieving very similar stylistic features and formal functions. Clara Wieck-Schumann's Piano Concerto deserves to be understood in an historical network, taken as a critically integral part of the nineteenth-century performance repertoire, and key to the development of the piano concerto. The impact that Op. 7 had on Robert Schumann and Brahms alone is testament to the validity of this work in the analytical repertoire and the space it should occupy in music history. Namely, this paper shows that if one looks at this piece in relation to its context, features that appear atypical to the canonical repertoire can be seen occurring elsewhere and become normalised. Not only that, but this analytical framework of contextualisation and understanding the multifaceted nature of nineteenth-century performer-composers can be applied to other marginalised musicians such as Fanny Mendelssohn-Hensel and her Overture. One could also apply the ideas surrounding topic theory to such marginalised pieces to establish a micro-genre of nineteenth-century piano concerti, a work which I plan to undertake. Works such as those by Clara Wieck-Schumann should be treated with the same respect as those by the 'great' men of musicology; this paper is one step towards that goal.

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<sup>72</sup> Claudia MacDonald, 'Critical Perception and the Woman Composer: The Early Reception of Piano Concertos by Clara Wieck Schumann and Amy Beach,' in *Current Musicology* 55 (1993)

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Appendix

Table 1: Frequency of performance of repertoire by Clara Schumann for the years 1829-33 and 1834-1838

Composer	Composition	Frequency of performance 1829-1833	Frequency of performance 1834-1838
Anonymous	Klaviersoli Gesamt	1	
Bach	BWV 848		16
	Fugue		4
	Fuge D-Dmur		2
	Konzert für drei Cembali (Klaviere) und Streicher d-moll		1
	Präludium und Fuge cis-moll		1
Beethoven	Op.57, (Appassionata) Finale only		17
	Op.47 (Kreutzer)		3
	Op.97		2
	Op.80		2
Chopin	Op.2	8	16
	Op.6	1	
	Op.7	1	
	Op.11	1	4
	Op.2 Variationen	1	
	Nocturne	1	9
	Op.10, No.8		17
	Mazurka		14
	Op.10 No.7		14
	Op.10, No.11		11
	Mazurka B-Dur		10
	Op.10, No.5		9
	Op.9, No.2		8
	Etude		7
	Op.15, No.2		7
	Op.10, No.12		7
	Nocturne Es-Dur		5
	Op.16		4
	Op.11, No.1		3
	Op.6, No.1		2
Op.25, No.11		2	
Etude		1	

	Op.24, No.4		1
	Op.10, No.4		1
	Op.10, No.10		1
	Op.8		1
	Charakterstück		1
	Op.13		1
<b>Czerny</b>	Arrangement von Violin-Variationen von Mayseder für Klavier vierh	2	
	Op.230	1	
<b>Field</b>	Klavierkonzert No.2 As-Dur	1	
<b>Henselt</b>	Op.3		20
	Op.2, No.6		10
	Op.1		9
	Lied(er) ohne Worte		7
	Op.2, No.1		4
	Op.2, No.3		2
	Etude		2
	Allegro di bravoura		1
	Op.2, No.4		1
	Etude es-moll		1
	Allegro appassionato		1
	Op.14		1
	Introduction und Variationen		1
<b>Herz</b>	Op.20	18	22
	Duo für Klavier und Violine	9	2
	Op.48	8	4
	Op.50	4	
	Op.23	3	15
	Op.51	2	
	Op.62	1	
	Op. 76		14
	Op. 36		7
<b>Hummel</b>	La sentinelle für Singstimme, Violine, Gitarre, Violoncello	2	
	Op.74	1	
	Op.114	1	
<b>Hüntten</b>	Rondo über ein Thema aud Rossinis "Elisabeth"	5	

<b>Kalkbrenner</b>	Klavierkonzert Nr.3, 1	1	
	Moses-Variationen (vierhändig)	1	
	Introduction et rondeau brilliant über "Frère Jaques"	1	
<b>Liszt</b>	Grand fantaisie sur des motifs de Niobe		4
	Erlkönig nach Schubert LW A42 No.4		2
	Lob der Tränen nach Schubert		1
	Sei mir begrüßt nach Schubert		1
	Gretchen am Spinnrade nach Schubert LW A42 No.8		1
<b>Mendelssohn</b>	Op.22		10
	Lied ohne Worte		6
	Op.33, No.1		2
	Op.5		1
<b>Moscheles</b>	Op.56	3	1
	Op.60, No.3	1	
	Der Abschied des Troubadours	1	
	Op. 92		1
<b>Osborne</b>	Variationen für Klavier und Violine		2
<b>Pixis</b>	Op.100	12	
	Op.120	4	15
	Op.20	2	
	Op.121	2	
	Op. 86, No.3	1	
	Op.100	1	17
	Klaviertrio No.4	1	
	3. Trio f.Pfte., Violine & Violoncello	1	
	Konzertrondo		3
	Großes Duett für zwei Klaviere		1
	Op.100 (Adagio, Rondo)		1
	Rondon C-Dur		1
	Op.100 (Adagio, Finale)		1
<b>Reissiger</b>	Klaviertrio No.6	1	
	Variations concertantes für Klavier und Violoncello		1
<b>Schumann</b>	Op.7		2
	Op.12 No.8		1
	Op.12, No.3		1

	Op.13 Sinfonische Etüden		1
	Op.12, No.4		1
<b>Sechter</b>	Fuge für das Album der Clara Wieck		1
<b>Thalberg</b>	Op. 15 No. 1		6
<b>Tomaschek</b>	Op. 40 No. 5		1
<b>Weber</b>	Ouverture zu "Preciosa" für sechs Klavier zu je vier Händen	1	
<b>Wieck-Schumann</b>	Romanze für die Physharmonica mit Klavier	11	
	Notturmo für die Physharmonica mit Klavier	4	
	Op.2	1	
	Improvisation	1	
	Variationen über ein Originalthema, 1830, verschollen	1	
	Op.7		17
	Op.8		12
	Op.5, No.1		10
	Op.5, No.2		6
	Op.6, No.5		6
	Op.6, No.6		6
	Op.10		2
	Op.9		2
	Arrangement der Ouverture zu Oberon von Weber		1
Duo für zwei Klaviere über ein Thema aus dem (Wieck/Gerke)		1	
<b>Worziscek</b>	Variationen für zwei Klaviere	1	

## KEYWORDS

Piano concerto, contextual analysis, Clara Wieck-Schumann, John Field, Louis Spohr, Ignaz Moscheles, Felix Mendelssohn, 19<sup>th</sup>-century studies, criticism.

## ABSTRACT

This research paper focusses on the context of Clara Wieck-Schumann's Piano Concerto Op. 7 by surrounding it in 'an historical network'. The paper draws on the works of Julian Horton, Benedict Taylor and Claudia MacDonald to address the problematic analysis of this piano concerto by Stephan Lindemann in his 'Structural Novelty and Tradition in the Early Romantic Piano Concerto', as understood through the context of deconstructing the deformational aspects of this piano concerto, a term coined by James Hepokoski and Warren Darcy. This contextual analysis is achieved through a discussion of Wieck-Schumann's performing career, her relationship with her husband, Robert Schumann, and understanding the cultural influences on this work. There is a specific analytical focus on works by Ignaz Moscheles, Felix Mendelssohn, John Field, Frederic Chopin, and Louis Spohr, with the aim to discover the links between these works and the Op. 7.

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## BIOGRAPHY

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