The Poetic Horn: Rethinking Expressive Intent in Schumann's Adagio und Allegro, Op. 70

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Robert Schumann’s *Adagio und Allegro*, Op. 70 for horn and piano is seldom performed and even less frequently mentioned in academic discussion. The composer lived from 1810-1856, and even over 150 years later, scholars and critics have still found new ways to analyze, discuss, and hear his music. With all the time that has passed since its composition in 1849, however, the *Adagio und Allegro* has still received virtually no serious scholarly inquiry.

The small ensemble of horn and piano qualifies *Adagio und Allegro* as *Hausmusik*, any piece written for a small ensemble of amateur musicians to be performed for friends and family in a private, rather than public setting. During Schumann’s day, this kind of music became very popular, and thus relatively lucrative for the composer to publish. The *Adagio und Allegro* was originally written for horn and piano, but Schumann also transcribed the horn part for violin, viola, or cello, as if to make the music as marketable as possible. Because this piece therefore seems to have been written for commercial intent, scholars have generally ignored it in their discussion of the artistic content of Schumann’s musical output.

This gap in the scholarly literature may be remedied by applying some of the expert’s ideas regarding meaning in Schumann’s music to the *Adagio und Allegro*. Besides Schumann’s unusual choice of instrumentation, Schumann’s literary connection to author Jean Paul and his musical espousal of Romanticism all appear in the *Adagio und Allegro* and contribute to a depth of meaning in the piece that has yet to be recognized.

The first indication that Schumann may have actually intended some expressive meaning in his *Adagio und Allegro* is the fact that before it was transcribed for stringed instruments, it was
written for horn, and valved horn at that. Immediately preceding the valved horn in the timeline of the horn’s development was the Waldhorn, literally the “forest horn”, which itself descended from the signaling instrument used in mounted hunts. When Schumann composed Adagio und Allegro, the newer valved horn was still controversial and relatively unknown. Yet any attempt to play the piece on a Waldhorn, even crooked in any of the plausible keys, would have been met with a range of results varying from awkward, unmusical delivery to utter failure. Eldon Matlick in his dissertation provides a detailed discussion on why Adagio und Allegro must be played on a valved horn as the composer indicated.¹ Such a conclusion begs the question—Why would Schumann have used the new and specialized valved horn if he were marketing toward amateur musicians who wouldn’t have been familiar with that instrument?

Perhaps Schumann’s primary goal for the Adagio und Allegro was not so much marketability, then, as the expression of an idea. The composer’s tendency to instill expressive poeticism in his music is well-explored in other pieces. Berthold Hoeckner in his article “Schumann and Romantic Distance”, for example, discusses how the Romantic idea of distance filters from philosophy into literature and finally to Schumann’s compositional decisions.² The German Romantics, Schumann and his literary inspiration Jean Paul among them, sought spiritual fulfillment in bridging the gap between the philosophically-distinct physical and spiritual worlds. For author Jean Paul, the idea of distance served as this bridge. He thought a musical tone fading into the distance was the ultimate Romantic image, for as the tone becomes physically inaudible, the human imagination might continue that tone on into infinity, the realm

of the spiritual. In this way, music was to Jean Paul a potent means of blurring the line between the physical and spiritual worlds. He incorporated this idea into his novels, particularly, as Hoeckner points out, the concluding chapter of *Flegeljahre*, and Schumann then incorporated the idea into his music—*Papillons*, Op. 2 in Hoeckner’s examples.

In the ending of *Flegeljahre*, Jean Paul’s character Vult leaves his life, his brother, and his lost love behind as he walks away into the horizon, playing his flute as he goes. Schumann imitates the Romantic fading sound of Vult’s flute at the ending of *Papillons* by writing a chord whose constituent notes vanish one by one until the chord dissipates into a single solitary tone. This technique of representing distance in sound also appears in the *Adagio und Allegro*. The first section of the piece, the Adagio, ends with the horn floating for thirteen long beats on a single quiet note over a delicate rising gesture in the piano accompaniment (Figure 1). The solo part fades away into silence, just like Vult’s flute in Jean Paul’s *Flegeljahre*. This invocation of the Romantic philosophy of distance is another indication that Schumann intended his *Adagio und Allegro* to have some sort of poetic meaning.

![Figure 1](image-url)

*Figure 1.* The ending of the Adagio section of *Adagio und Allegro*, where the horn’s fading tone invokes distance.

The second section of the piece, the Allegro, contains even more unexplored Romantic imagery. Distance, so Hoeckner explains, comes in several different forms—“spatial distance in
landscape, temporal distance in recollection of the past, and personal distance in separation from
the distant beloved”.3 Temporal distance, according to Laura Wahlfors in a chapter titled “How
to Play the Music of Absence?”,4 shows up in Schumann’s Kreisleriana, Part 4 for piano. In it,
Wahlfors points out numerous references to other music, most notably to Ludwig van
Beethoven’s Piano Sonata Op. 57, the “Appassionata”. But the reference to Beethoven is not an
exact quotation. It is lower than Beethoven wrote it, and quieter, framed by fragmentary ideas
that lack tonal and rhythmic center. As Wahlfors describes, it “seems to hover around an absent
center”.5 This is not a quotation that brings Beethoven into the music—rather, it draws attention
to his absence. “The music of the Appassionata in Kreisleriana’s music slowly oozes forth,
indeed like a distant memory”.6 Through invocation of memory, Schumann has introduced the
Romantic idea of temporal distance to his music.

That technique of presenting a reference outside the music in a de-centered way to invoke
the distance of memory figures prominently in the second section of Adagio und Allegro. The
reference in the first few measures of the allegro is to a hunting call, the style of melody
associated with the ancestral hunting horn. Traditional hunting calls were often in a quick 6/8
meter and mostly triadic, outlining the pitches of a chord because the hunting horn could not play
all the intermediary pitches of a scale. This kind of music showed up regularly in the Waldhorn
parts of Classical-era and early Romantic music as a musical shorthand for the outdoors and
nature, so it would have been immediately recognizable to Schumann’s audiences.

3 Berthold Hoeckner, "Schumann and Romantic Distance," Journal of the American Musicological Society 50, no. 1
4 Laura Wahlfors, "How to Play the Music of Absence? The Romantic Aesthetics of Longing in Schumann's
Kreisleriana, Part 4," In Silence and Absence in Literature and Music, edited by Werner Wolf and Walter Bernhart,
5 Wahlfors, “How to Play the Music of Absence?”, 85.
6 Wahlfors, 91.
The hunting call in the Allegro of Adagio und Allegro appears to fit the common hunting horn tropes, but it is not quite right (Figure 2). Its triplet rhythm sounds like the 6/8 meter at first, but the surrounding music is in 4/4, giving a completely different feel. There’s also a slight hitch right at the beginning of the call caused by a third of a beat of rest replacing what should have been the first note. On top of these rhythmic ambiguities, the triad that the horn outlines is not one that would have been possible on the hunting horn. What Schumann created in the Allegro, then, is Waldhorn music that cannot actually be played on the Waldhorn. These techniques closely resemble the mechanism described by Wahlfors for evoking memory and making an absent past present—by referencing other music in this de-centered manner, Schumann has cleverly placed the hunting horn tradition in the realm of memory, as an imperfect recollection of a now-absent past.

![Figure 2.](image)

Figure 2. The beginning of the Allegro of Adagio und Allegro, a Waldhorn call that requires a valved horn to play.

Notably, this poetic use of memory can only exist in the original version of the Adagio und Allegro, written for horn and piano. When Schumann adapted the horn part for violin, viola, or cello, it may have been for commercial purposes, since the stringed instruments would have been more accessible to amateur musicians than a valved horn. Indeed, Adagio und Allegro is
still beautiful and entertaining music on any of the stringed instruments, and the adaptation is so natural that it would be hard to guess that the piece wasn’t originally written for them, but the piece loses some of its depth of meaning. The hunting call, for example, becomes the stringed instrument mimicking a hunting horn—not an uncommon compositional practice, but therefore not particularly profound or original. But on the horn, the hunting call is the horn mimicking itself, or rather, its ancestry. This imitation creates poetic meaning, for it involves Schumann’s invocation of memory and all of its Romantic philosophical connotations.

Finally, Schumann’s expressive intent in Adagio und Allegro is further implied by the composer’s use of a particular literary technique, again taken from the pages of his favorite author, Jean Paul. Erika Reiman in her book, Schumann’s Piano Cycles and the Novels of Jean Paul, identifies several characteristic techniques that define Jean Paul’s writing style. They are Witz, “partial sameness masked by a greater difference”, Scharfsinn, “partial difference hidden by a greater sameness”, and Tiefsinn, “complete identity despite all appearances”. Given the context of horn history and the dominance of the Waldhorn over valved horn during Schumann’s life, it may be that Schumann was invoking Jean Paul’s Scharfsinn in writing his Adagio und Allegro for valved horn. Though the tone of this newer instrument might be slightly different from that of the Waldhorn, especially with the loss of the muffled characteristic of some of its notes, Schumann uses Scharfsinn to demonstrate that overall the valved horn is still a worthy successor to the venerated hunting horn tradition.

Schumann may have invoked distance and memory to imply a new beginning in the development of the horn, but also to place the Waldhorn in the past, where it could be celebrated.

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and honored. Listening to the sparkling and boisterous ending of the *Adagio und Allegro* produces the impression that this use of memory is no lamentation for traditions lost. The conclusion of the piece features a high, soaring proclamation and brilliant hunting calls integrated into lyrical, upward-aiming melodies. Far more than a piece of commercial music, Schumann’s *Adagio und Allegro* uses several of the composer’s acknowledged poetic techniques to comment on tradition and progress, instilling new meaning in the sound of the horn. The music leans on the horn’s past traditions to triumphantly herald a bold expressive future, suggesting that progress can be a celebration, rather than a rejection, of history and heritage.
Bibliography


