

An Examination on the Influences and Establishment of Chopin's Personal Style

Through the Comparative Analysis of

His Concertos and Hummel's A and B Minor Concertos

by

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## ABSTRACT

This study compares the Hummel Concertos in A Minor, Op. 85 and B Minor, Op. 89 and the Chopin Concertos in E Minor, Op. 11 and F Minor, Op. 21. On initial hearing of Hummel's rarely played concertos, one immediately detects similarities with Chopin's concerto style. Upon closer examination, one discovers a substantial number of interesting and significant parallels with Chopin's concertos, many of which are highlighted in this research project.

Hummel belongs to a generation of composers who made a shift away from the Classical style, and Chopin, as an early Romantic, absorbed much from his immediate predecessors in establishing his highly unique style. I have chosen to focus on Chopin's concertos to demonstrate this association.

The essay begins with a discussion of the historical background of Chopin's formative years as it pertains to the formation of his compositional style, Hummel's role and influence in the contemporary musical arena, as well as interactions between the two composers. It then provides the historical background of the aforementioned concertos leading to a comparative analysis, which includes structural, melodic, harmonic, and motivic parallels. With a better understanding of his stylistic influences, and of how Chopin assimilated them in the creation of his masterful works, the performer can adopt a more informed approach to the interpretation of these two concertos, which are among the most beloved masterpieces in piano literature.

## DEDICATION

To my parents, Annie and Chiu Yam

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# CHAPTER 1

## INTRODUCTION

From the time his first biographer Franz Liszt (1811-1886) wrote about him until the present day, Fryderyk Chopin's (1810-1849) life, music, pedagogical principles, philosophies, and influences have been well researched. Drawing on this body of research, I would like to review Chopin's formative years and music of his early period as it relates to his immediate predecessors, and in light of that, explore the influence of Austrian composer Johann Nepomuk Hummel (1778-1837) on the young Chopin. Hummel's music is largely absent in modern-day concerts, and the musical scholarship on the composer is also very limited. In English, there is one comprehensive biography published on the composer, *Johann Nepomuk Hummel: A Musician's Life and World* by Mark Kroll, which did not appear in published form until 2007. This book is used here as the primary source of biographical information on Hummel, in order to substantiate some points regarding his influence on Chopin.

Hummel belongs to the generation of composers, which includes Carl Czerny (1791-1857), Ferdinand Hiller (1811-1885), Friedrich Kalkbrenner (1785-1849), Ignaz Moscheles, (1794-1870), Ferdinand Ries (1784-1838), Carl Maria von Weber (1786-1826), and others who carried the torch from the Classical to a new Romantic style. In musical scholarship, their style of writing is described as the *stile brillante*; among them, Hummel seems to be the leading figure in terms of influence. It is particularly revealing to compare his works with Chopin's concertos, which are considered pivotal in Chopin's oeuvre. This research will concentrate on comparing two Hummel Concertos, No. 2 in A Minor, Op. 85 (c. 1816), and No. 3 in B Minor, Op. 89 (1819), with Chopin's Concertos, No. 1 in E Minor, Op. 11 (1830), and No. 2 in F Minor, Op. 21 (1830).



## “Stile brillante”

Chopin’s work in the *stile brillante* (brilliant style) is largely concentrated in his rondos, variations, and concertos.<sup>1</sup> Jim Samson notes a shift in Chopin’s compositional language in the 1821 Polonaise in A-flat Major, where the composer experimented with the use of extended left-hand accompaniments and melodic figurations in the upper register. The G-sharp Minor Polonaise of the following year amplifies these techniques into the more familiar “Chopinesque” texture, with delicate right-hand configurations and embellishments in addition to countermelodies within the left-hand accompaniments. Samson suggests parallels to Hummel and Weber, and Chopin’s absorption of the contemporary virtuosic characteristics in the solo piano repertoire.<sup>2</sup> The Chopin scholar indicates that Hummel and Weber were among the influences on Chopin’s youthful genres such as the rondo and variation, which bore traits of the bravura of the *stile brillante*.<sup>3</sup> Charles Rosen observes that beyond age twenty (after the composition of the concertos), Chopin more or less departed from the brilliant style, which characterized his formative works.<sup>4</sup>

Music historians have drawn parallels between a number of Chopin’s works and pieces of less renown, especially ones characteristic of the *stile brillante*. Typical comparisons include: Chopin’s Polonaise in A-flat (1821) and Hummel’s Polonaise in B-flat Major, Op. 55, “La Bella Capricciosa” a rondo à la polacca (c. 1811-1815); Chopin’s Polonaise in G-sharp Minor (1822) and Weber’s Grande Polonaise (1808), Op. 21 or Kalkbrenner’s Grande Fantasie in F, Op. 68 “Effusio Musica” (1823); Chopin’s Rondo in C Minor, Op. 1 (1825) and Hummel’s Sonata in A-flat for Four Hands, Op. 92 (1820); Chopin’s Rondo in E-flat

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<sup>1</sup>Jim Samson, *The Music of Chopin* (London: Routledge and Kegan Paul, 1985), 27.

<sup>2</sup>Ibid., 29.

<sup>3</sup>Ibid., 36-37.

<sup>4</sup>Charles Rosen, *The Romantic Generation* (Cambridge, MA: Harvard University Press, 1995), 385.

Major, Op. 16 (1832) and Hummel's Piano Trio in E Major, Op. 83 (1819); Chopin's Sonata in B Minor, Op. 58 (1844), a late work, and Hummel's Sonata in F-sharp Minor, Op. 81 (1819), to name a few.<sup>5</sup> Perhaps some influences were peripheral to Chopin's musical development, but it is interesting to note these similarities between Chopin and his immediate predecessors, who are now more or less neglected but were once celebrated musicians that may have helped bring this genius forward.

Several sources discuss in passing Hummel's concertos as influences on Chopin's concertos. On this matter, some even mention Hummel's A and/or B Minor specifically (i. e., Gerald Abraham, David Branson, Jean-Jacques Eigeldinger, Kroll, and Samson). Chopin scholar, James Huneker (who published a biography on Chopin in 1900), believes that "in reality his [Chopin's] true technical ancestor was Hummel."<sup>6</sup> Authoritative Chopin biographer, Frederick Niecks (his Chopin biography was published in 1902), states that "he [Hummel] and Field were, no doubt, those pianists who through the style of their compositions most influenced Chopin"<sup>7</sup> and that "Hummel's concertos were Chopin's model not only as regards structure, but also to a certain extent as regards the character of the several movements."<sup>8</sup> Among Hummel's Concertos, Chopin preferred to use the A and B Minor as his teaching pieces.<sup>9</sup>

This research will focus on the parallels between Hummel's A and B Minor Concertos and Chopin's concertos, while contributing an in-depth pianistic analysis of these works. We will concentrate on similarities in structure and stylistic elements, and seek to

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<sup>5</sup>Samson, *The Music of Chopin*, 29-31; Rosen, *The Romantic Generation*, 385-386.

<sup>6</sup>James Huneker, *Chopin: The Man and His Music* (New York: Dover Publications, 1966), 24.

<sup>7</sup>Frederick Niecks, *Frederick Chopin: As a Man and Musician* (New York: Cooper Square Publishers, 1902-73), 1:91.

<sup>8</sup>*Ibid.*, 1:206.

<sup>9</sup>Jean-Jacques Eigeldinger, ed., *Chopin: Pianist and Teacher: As Seen by His Pupils*, trans. Naomi Shohet with Krysia Osostowicz and Roy Howat, ed. Roy Howat (Cambridge: Cambridge University Press, 1989), 235.

find any interesting parallels—such as melody, ornamentation, harmony, texture, and other pianistic effects. This analysis intends to highlight how Chopin may have transformed Hummel's ideas into his own highest artistic style. For these examples, I have used the available Peters, Haslinger, and Steingräber editions for Hummel's two aforementioned concertos, and the Paderewski critical edition for the Chopin Concertos.

In addition to the musical excerpts, other sources will provide support for the deductions and analysis made in this essay. These include historical and cultural background drawn from correspondence, the accounts of Chopin's pupils as recorded in the sources by Eigeldinger and Niecks, Hummel and Chopin's piano methodology primarily drawn from Hummel's piano treatise *A Complete Theoretical and Practical Course of Instructions, on the Art of Playing the Pianoforte* and Chopin's preliminary *Sketch for a Method*, plus a number of Chopin biographies along with the aforementioned biography of Hummel. References to other contemporaries and pieces will appear as necessary.

Even without knowledge of this historical background, an initial hearing of Hummel's A and B Minor Concertos may likely remind the pianist of Chopin. The scope of this essay will highlight the particular influence of Hummel on Chopin. One has to realize, however, that these findings and beliefs cannot be viewed as exclusive; we must always keep a larger picture in mind, with J. S. Bach and Mozart being the most significant influences, an area that is well-researched and established.

## CHAPTER 2

### CHOPIN'S FORMATIVE YEARS AND OTHER MUSICAL INFLUENCES

Chopin absorbed much of the musical culture in Warsaw from his exposure to the concerts at the National Theatre, musical salons, local folk music, and, of course, from his formal education. As a pianist and composer, the Polish genius blossomed early, most likely because of his supporting and nurturing family life. His parents believed in providing their son with a well-balanced education concurrent with his musical studies. Contrary to his contemporary, Liszt, whose father traveled with the young concertizing pianist around Europe, Chopin's parents were not interested in exploiting their son's talents and did not desire for young Fryderyk to bask in high glory.

His first professional teacher Aldabert Zywny, primarily a violinist, recognized Chopin's genius and fortunately did not try to mold his student into a particular model. He encouraged the young pupil to improvise, and at the same time he taught Chopin plenty of Bach and Mozart along with repertoire of *stile brillante* composers like Hummel and Ries. It was Zywny who first instilled in Chopin his love for Bach and Mozart. Zywny was raised on Bach, and was most enthusiastic about teaching his works. Evidence that Chopin inherited this veneration is found both in his compositions and teaching. It is of note that Bach's *Well-Tempered Clavier I* and *II* were the sole musical scores which made their way along Chopin's journey to Majorca with his companion, George Sand.<sup>10</sup> Bach was Chopin's quintessential model for counterpoint. The rich chromatic polyphony in Chopin's works

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<sup>10</sup>William G. Atwood, *The Lioness and the Little One: The Liaison of George Sand and Frédéric Chopin* (New York: Columbia University Press, 1980), 7-10; *ibid.*, 1-2; Jeremy Siepmann, *Chopin: The Reluctant Romantic* (London: Victor Gollancz, 1995), 23; John Rink, *Chopin: The Piano Concertos* (Cambridge: Cambridge University Press, 1997), 7; Franz Liszt, *Life of Chopin* (Mineola, NY: Dover Publications, 2005), 83; Eigeldinger, 60; Tad Szulc, *Chopin in Paris* (New York: Scribner, 1998), 32.

exhibits this quite clearly. As Rosen points out, even within monophonic lines Chopin learned to incorporate multiple voices, essentially a Bachian effect. Bach’s application of synthesizing monophony and polyphony by way of lacing in harmony within the unison line is an eloquent device taken further by Chopin through his widespread textures. Rosen gives a great example of this: the last movement of Chopin’s Second Sonata in B-flat Minor, Op. 35, which is filled with these monophonic complexities (Example 1).<sup>11</sup>

Example 1. Chopin, *Piano Sonata No. 2 in B-flat Minor, Op. 35*, fourth movement, mm. 1-2.



On the other hand, Chopin placed Mozart on the highest pedestal for his poetic lyricism. His second opus, Variations in B-flat Major on a Theme from Mozart’s *Don Giovanni* “Là ci darem la mano,” was young Chopin’s first piece to be published outside Poland; this was his debut composition for piano and orchestra which earned Robert Schumann’s legendary cheer, “Hats off, gentlemen, a genius!”<sup>12</sup> Niecks notes an anecdote that Chopin traveled with the scores of *Don Giovanni* and *Requiem*, the latter of which Chopin may have requested to be played for his funeral, as, ultimately, it was.<sup>13</sup>

Furthermore, it is a well-established fact that Mozart idealized *cantabile* playing. His plentiful opera oeuvre speaks for itself on the subject. According to Bach, playing in a

<sup>11</sup>Rosen, *The Romantic Generation*, 286-302; *ibid.*, 354.

<sup>12</sup>Maurice J. E. Brown, *Chopin: An Index of His Works* (New York: St. Martin’s Press, 1960), 20-21.

<sup>13</sup>Niecks, 2:106; Arthur Hedley, trans. and ed., *Selected Correspondence of Fryderyk Chopin* (London: Heinemann, 1962), xix.

singing style was also important in his works. He stated this well on the title page of his

Two- and Three-Part Inventions:

Sincere Instruction, in which lovers of keyboard music, and especially those desiring to learn to play, are shown a clear way not only (1) to learn to play cleanly in two parts, but also after further progress (2) to proceed correctly and well with three obbligato parts, and at the same time not only to compose good inventions, but to develop them well; *but most of all to achieve a cantabile style in playing* [emphasis added], and to acquire a taste for the elements of composition.<sup>14</sup>

Once Chopin had outgrown his teacher's instruction, Zywny entrusted his student to Józef Elsner, the founder of the new Warsaw Conservatory and also mainly a violinist. From 1822 until his graduation in 1829, Chopin studied with Elsner who coached Chopin on theory and composition. As with Zywny, Elsner also encouraged Chopin's originality and did not force any steadfast rules on his pupil (such as counterpoint). In the end, Chopin developed a unique style of piano playing and composition. As Elsner noticed his own student's excitement for the rising Italian opera and *bel canto* scene, he did not impose on Chopin his own dislike for it, to his credit. Rather, Elsner equalized this interest by assigning his pupil contemporary works by Hummel, Moscheles, and Field.<sup>15</sup>

There is a consensus in certain areas of Chopin's music, at least in the nocturnes, that John Field (1782-1837) played an influential role on the Polish-French composer. Field is credited with creating the keyboard nocturne, which he realized with a decorated cantilena typically consisting of *fioriture* over a pedaled ostinato left-hand accompaniment. Chopin took this to another level with his own nocturnes, which often consist of impassioned middle sections atypical of the characteristics of the form.

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<sup>14</sup>Johann Sebastian Bach, *Inventions and Sinfonias (Two- and Three-Part Inventions)*, ed. Willard A. Palmer (Van Nuys, CA: Alfred Publishing Company, 1991), 1.

<sup>15</sup>William G. Atwood, *Fryderyk Chopin: Pianist from Warsaw*, (New York: Columbia University Press, 1987), 8; Siepmann, 27; Siepmann, 41.

Meanwhile receiving coachings from Elsner on the modern works, Chopin's adoration of vocal music grew, and this is very much rooted to Chopin's early exposure to opera. Opera was perhaps the most celebrated musical vogue at the time, and Warsaw was no exception. Chopin had bountiful opportunities to witness regular opera performances at the National Theatre in Warsaw, which featured a number of stellar singers, and he eagerly anticipated these concerts. Comic opera was popular, and rising Polish composers such as Karol Kurpiński and Stanislaw Moniuszko wrote operas for the theatre. Italian opera, particularly by Rossini, took main stage by the 1820s in Warsaw. It is here that Chopin developed his lifelong appreciation of singing, which he successfully incorporated into his piano playing as well as his writing for piano.<sup>16</sup>

From the early stages, we find in Chopin's compositions a synthesis of chromatic counterpoint with long lyrical lines that is associated with Rossini, Bellini, etc. Rosen observes that Chopin employed this very well heterophonically—that is, one melody used and rhythmically manipulated in multiple voices. The D-flat Major Nocturne, Op. 27, No. 2 is a fine example of this where the introductory left-hand accompaniment already foreshadows the main melody (Example 2).<sup>17</sup>

Example 2. Chopin, *Nocturne in D-flat Major, Op. 27, No. 2*, mm. 1-2.



<sup>16</sup>Eigeldinger, 119; Samson, *The Music of Chopin*, 13; Samson, *The Music of Chopin*, 27.

<sup>17</sup>Rosen, *The Romantic Generation*, 344; *ibid.*, 350; *ibid.*, 354-355.

Besides the influences of Italian *bel canto* on his piano music, Chopin's familiarity and deep love for Polish folk music became an integral part of his compositions. It was at the estate of his friend, Dominik Dziewanowski, in rural Szafarnia where Chopin was exposed to the rustic style of Polish folk music. Chopin spent a number of childhood summers there and became enamored by the musical folk language, which bore idiomatic pungent harmonies and rhythms. Samson believes that this would eventually mold Chopin's music, though his early music of the dance style is more reminiscent of that of his close predecessors and Polish contemporaries. It was very fashionable at the time to write polonaises, minuets, contredanses, waltzes, etc.; in the case of Chopin, such were taken to a totally different artistic level.<sup>18</sup>

Chopin's affinity for his native Poland was expressed particularly through the mazurkas and polonaises, the two genres in which he wrote from the beginning of his musical education until the end of his life. From his early youth, Chopin improvised mazurkas and often wrote several variants. He reserved the provincial mazurka for conveying his more personal feelings through lyrical and rhythmic folk elements derived from the rural mazur, kujawiak, and oberek dances (which were accompanied by singing), more or less free of the bravura textures.<sup>19</sup> Because Chopin wrote mazurkas throughout his life, we have exposure to a very wide range of his emotions—a sort of musical diary.

Perhaps it is no coincidence that the earliest known work by Chopin is the Polonaise in G Minor of 1817 dedicated to the Countess Skarbek, published posthumously.<sup>20</sup> Native composers were encouraged to incorporate nationalistic ideas into their music to emphasize

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<sup>18</sup>Samson, *The Music of Chopin*, 15; *ibid.*, 14.

<sup>19</sup>*Ibid.*, 35; Liszt, 34; Liszt, 30-31.

<sup>20</sup>Brown, 1.



Polish identity and plight.<sup>21</sup> Chopin lived around a time when the polonaise, a patriotic dance of grandeur, became popularized in Warsaw parlors. This trend of formally simple polonaises is attributed to Prince Michal Kleofas Ogiński. Polish composers quickly elaborated on this archetype—Kurpiński who enriched it with operatic quotes, Karol Lipiński who gave it more joyful character, Elsner who assigned it more sophistication like that of an early classical sonata, Franciszek Lessel and Maria Szymanowska who laced in more virtuosic elements reminiscent of Field, Hummel, and Weber. Chopin’s polonaises characteristically contain a pastiche of all the aforementioned traits, from the incorporation of melancholy character to the vigor of a brilliant style. Later on, he metamorphosed this patriotic dance into a heroic one (i. e., the Polonaises in F-sharp Minor, Op. 44; A Major, Op. 40, No. 1; A-flat Major, Op. 53).<sup>22</sup>

Chopin’s nationalism is not limited to his mazurkas and polonaises, however. Liszt comments, “[h]is *Preludes*, his *Nocturnes*, his *Scherzos*, his *Concertos*, his shortest as well as his longest compositions, are all filled with the national sensibility, expressed indeed in different degrees, modified and varied in a thousand ways, but always bearing the same character.”<sup>23</sup> The stylistic rhythms, accentuations, melodies, and modal harmonies found throughout his music wholly express Chopin’s fervent patriotism. His concertos, which are the main focus of this document, contain Polish folk dance themes; the Rondo of the F Minor Concerto is comprised of mazurka elements, while the Rondo of the E Minor Concerto is based on the *krakowiak*.<sup>24</sup>

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<sup>21</sup>Samson, *The Music of Chopin*, 28.

<sup>22</sup>Liszt, 24-25; Samson, *The Music of Chopin*, 25-26; Liszt, 27; Rosen, *The Romantic Generation*, 288.

<sup>23</sup>Liszt, 92.

<sup>24</sup>Rink, 13.

Like much of Europe, the growing rich musical culture in the Polish capital was further substantiated by the availability of pianos in virtually every educated household, and because of this, the evening salon became popular. Chopin was a frequent participant in these more intimate performances, where he often played for the nobility (i. e., the Czartoryskis, Potockis, Radziwills, Sapiehas).

In addition to the salons, the blossom of virtuosity in the music of Hummel, Field, and Weber, for instance, captured Warsaw concert audiences, and smaller musical salon forms grew in scope. Chopin also witnessed the performances of the Polish composers Lipiński, Lessel, and Szymanowska, whose music likewise moved toward the bravura style. All these local events were another great way for Chopin to be exposed to a variety of music. He caught on to the current and local styles, absorbing something from virtually all of the flourishing musicians.<sup>25</sup> Warsaw was not as richly cosmopolitan as London, Vienna, or Paris for rising musical professionals. The Polish composers and pianists, Hummel, and other *stile brillante* composers publicly set the stage for the early Romantic style; they provided a modern basis for Chopin's early education in addition to his early instructors, Zywny and Elsner. Simultaneously, Chopin assimilated the elements of the vocal and folk music of his homeland.

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<sup>25</sup>Samson, *The Music of Chopin*, 13-14; *ibid.*, 26.

## CHAPTER 3

### A BRIEF BIOGRAPHICAL BACKGROUND OF HUMMEL

Hummel was considered a prolific musician during his time. Although his works have not lived into posterity, people of that period regarded his repertoire as seminal works, which demonstrated one's own prowess at the piano.<sup>26</sup> Hummel was also one of the first composers to make an extensive career as a concert pianist. Many celebrated composers and musicians such as Haydn, Mozart, and Beethoven traveled and performed, but perhaps no contemporary touring career matched the scope of Hummel's. In his first childhood expedition alone, Hummel visited more than thirty some-odd cities in the span of five years.<sup>27</sup> For a good forty years of his life, Hummel toured Europe, much of the time maintaining a staple position as Kapellmeister at Eisenstadt, Stuttgart, and Weimar but using peak touring seasons (between fall and spring) to take sabbaticals in order to concertize abroad.<sup>28</sup>

Hummel was a pianist who knew how to promote himself. He had strategic and practical business skills and understood the importance of befriending aristocrats, keeping positive relationships with his colleagues, and advertising his concerts. These were pragmatic skills acquired from his father, and subsequently Hummel reaped the benefits that a concert career would gain him—broad fame and demand as a soloist and improviser, publication of his music throughout Europe, a substantial reputation as a teacher and

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<sup>26</sup>Joel Sachs, *Kapellmeister Hummel in England and France* (Detroit, MI: Information Coordinators, 1977), 31-32.

<sup>27</sup>Mark Kroll, *Johann Nepomuk Hummel: A Musician's Life and World*, (Lanham, MD: The Scarecrow Press, 2007), 95-96.

<sup>28</sup>*Ibid.*, 176.

Kapellmeister (which we will address in depth in the next chapter), riveting press reviews, and as expected, a healthy living.<sup>29</sup>

To sum up his reputation at the time, we can take this review from the English music journal *Harmonicon* that describes Hummel's culminating 1825 Paris performance:

“[t]he concert of M. Hummel, on the 23d of May, in *La Salle des menus-Plaisirs*, ought really to be considered as a musical solemnity, for we heard for the last time, that celebrated virtuoso whom all Europe, has proclaimed the modern Mozart of Germany.”<sup>30</sup>

### Youth and Mozart

Nepomuk's father, Johannes Hummel, recognized very early on that his son was remarkably gifted in music and gave him his formative lessons in violin, piano, and voice. This period did not last very long, as young Hummel quickly outgrew his father's instruction.<sup>31</sup> Although Hummel studied with Johann Georg Albrechtsberger and Antonio Salieri later in his youth, the most significant of Hummel's teachers was Mozart. After the elder Johannes secured a music post in Vienna in 1786, the family moved to the music mecca where young Nepomuk had the opportunity of living and studying with Mozart from the year 1785, 1786, or 1787 to 1788. Nepomuk essentially came under the guardianship of Mozart during this time, as he received his lessons, food, and lodging free of charge.<sup>32</sup>

Mozart must have thought his new pupil was special. In addition to requesting that Hummel read his latest compositions, Mozart gave his student opportunities to perform

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<sup>29</sup>Kroll, 105-150.

<sup>30</sup>William Ayrton, “M. Hummel [From A Paris Journal],” *Harmonicon* 3:1, No. 33 (September 1825): 150, <http://books.google.com/books/reader?id=a8IJAQAAMAAJ&printsec=frontcover&output=reader&pg=GBS.PA145> (accessed March 7, 2013).

<sup>31</sup>Kroll, 4-6.

<sup>32</sup>*Ibid.*, 6; *ibid.*, 11; Maynard Solomon, *Mozart: A Life* (New York: HarperCollins Publishers, 1995), 574.

with him in concerts, and thus Hummel received early exposure to the public. However, the learning environment for the young child was not very stable because of Mozart's erratic way of living. Lessons for anyone studying at the Mozart residence were disruptive and irregular. Mozart habitually interrupted lessons in order to play billiards, for example, and he reportedly also woke Hummel in the middle of the night to have his young student make music.

Nevertheless, Hummel assimilated whatever musical stimulations surrounded him, which must have been plentiful, as he was now involved in Mozart's musical circle. Though there are no written accounts of whom Hummel specifically encountered while under Mozart's tutelage, the young prodigy must have come across eminent composers, librettists, music directors, and nobility because of Mozart's frequent associations with such people. In 1787, Beethoven visited Vienna in hopes of also learning from Mozart (but could not stay owing to his mother's illness); it could have been likely that Hummel met Beethoven then. Hummel may have also met Haydn while under Mozart's discipleship. Haydn and Mozart were friends, and the two had other friends in common. In 1785, Haydn visited the Mozarts for a performance of Mozart's "Haydn" quartets, and Hummel might have made the acquaintance of Haydn then. Hummel's relationship with Mozart earned the rising musician a certain reputation as well as connections to important people, and the public's association of the two composers inevitably lived into posterity.<sup>33</sup>

As a result of Hummel's study with Mozart, the works and improvisations of Hummel echoed Mozart's style.<sup>34</sup> It makes sense that Chopin, who was highly influenced by Mozart, would take interest in the works of Hummel. Hummel is a contiguous link between

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<sup>33</sup>Kroll, 13-19; Solomon, 313-314.

<sup>34</sup>Kroll, 18.

Mozart and Chopin. An article dated June 1824 from *Harmonicon* described Hummel's compositions with great esteem:

As a composer Hummel ranks very high, though it is principally on his Piano-forte works that his reputation rests. He is certainly not over scrupulous in himself of the materials of other masters, but like man of taste, he interweaves them so skilfully [*sic*] with own that there is nothing heterogeneous in the composition of the whole. From no other composer has he borrowed so freely as from his own master—Mozart; and requires no great ingenuity to discover the similarity in their Piano-forte works. Those of Hummel are more brilliant and difficult, owing to the progress which Piano-forte playing has made within the last ten years.<sup>35</sup>

Not only did this article praise Hummel and compare his works to Mozart's, it further described Hummel's works as "more brilliant and difficult" than Mozart's.

Mozart was a fundamental influence in the molding of Hummel as a musician. Hummel spoke highly of and remained loyal to his teacher throughout his life. He also arranged several of Mozart's works for piano, flute, violin, and cello. J. R. Schutz (a publisher and/or musician) commissioned Hummel to arrange a number of Mozart's works. Some of these included the piano concertos, which Schutz requested to be arranged with new cadenzas, added ornamentation, and revised musical passages in order to suit the tastes of the current musical populace. With Schutz and Moscheles' assurance that Hummel would be best for the job, Hummel proceeded to complete the arrangements, and they received successful reception. To honor his teacher further, Hummel even started a biography of Mozart, which he never completed.<sup>36</sup> The *Requiem* by Mozart was performed at the memorial service of Hummel.<sup>37</sup>

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<sup>35</sup>"Memoir of Johann Nepomuk Hummel," *Harmonicon* 2, no. 18 (June 1824): 104, [http://books.google.com/books?id=\\_gUVAAAAQAAJ&pg=PA102-IA2&lpg=PA102IA2&dq=harmonicon+june+1824&source=bl&ots=YPVRSOzzh3&sig=SjmnXZ1PZy10rNgcaSL3EC1fYis&hl=en&sa=X&ei=8bBSUdWTH6j22QXwxoHwCA&ved=0CBgQ6AEwAA#v=onepage&q=harmonicon%20june%201824&f=false](http://books.google.com/books?id=_gUVAAAAQAAJ&pg=PA102-IA2&lpg=PA102IA2&dq=harmonicon+june+1824&source=bl&ots=YPVRSOzzh3&sig=SjmnXZ1PZy10rNgcaSL3EC1fYis&hl=en&sa=X&ei=8bBSUdWTH6j22QXwxoHwCA&ved=0CBgQ6AEwAA#v=onepage&q=harmonicon%20june%201824&f=false) (accessed March 27, 2013).

<sup>36</sup>Kroll, 20-24.

<sup>37</sup>*Ibid.*, 26.

## His Musical Circles

Throughout his life, Hummel developed professional and personal relationships with almost all of the important musicians of the time. These musicians included Haydn, Beethoven, Czerny, Schubert, Schumann, Liszt, and Chopin.

### *Haydn*

Hummel made a successful trip to London in 1791 where old Joseph Haydn (1732-1809) resided at the time. By then, Haydn was the most eminent musician there. Hummel played a series of concerts in London and impressed the older composer. Hummel also established good ties with the English nobility, a significant benefit to his career. Even before Hummel was born, his father knew Haydn while employed in Pressburg where Haydn made concert appearances a number of times. The young Hummel's acquaintance with Haydn was important, as Haydn would later recommend Hummel to a couple of Kapellmeister posts. This included Haydn's recommendation for Hummel to succeed him at the Esterházy court in Eisenstadt when Haydn was very old. From about 1804-1811, Hummel served as Kapellmeister in Eisenstadt where the prince actually dismissed the composer for a number of undiplomatic actions.

Hummel's respect for Haydn endured after Haydn's death; Hummel performed Haydn's work throughout his life and made arrangements of a few of Haydn's symphonies.<sup>38</sup> After his dismissal from Esterháza, Hummel returned to Vienna where he would encounter Beethoven.

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<sup>38</sup>Kroll, 34-46.

## *Beethoven and Czerny*

By 1793, Hummel began what would become a thirty-year association with Ludwig van Beethoven (1770-1827). Hummel's interaction with Beethoven was a bit more complicated than his relationship with Haydn. Foremost, Hummel and Beethoven were rival virtuosos in Vienna. People in the Austrian capitol compared them fiercely. Carl Czerny (1791-1857) recollected, "the two masters formed parties which opposed one another with bitter enmity."<sup>39</sup> Czerny was chiefly a Beethoven supporter and critiqued that

[n]obody equaled him [Beethoven] in the rapidity of his scales, double trills, skips, etc.—not even Hummel. [...H]is playing, like his compositions, was far ahead of his time, the pianofortes of the period (until 1810), still extremely weak and imperfect, could not endure his gigantic style of performance. Hence it was that Hummel's purling, brilliant style, well calculated to suit the manner of the time, was much more comprehensible and pleasing to the public. But Beethoven's performance of slow and sustained passages produced an almost magical effect upon every listener and, so far as I know, was never surpassed.<sup>40</sup>

However, Czerny did note

what an accomplished pianist [Hummel] turned out to be! Even though I had already had so many opportunities to hear Gelinek, Lipavski, Wölfl, and even Beethoven, the playing of this homely fellow seemed like a revelation. Never before had I listened to such novel and dazzling intricacies, such cleanness and elegance in performance, nor such intimate and tender expression, nor even so much good taste in improvisation.<sup>41</sup>

These honest accounts substantiate at what level Hummel and Beethoven were compared.

Secondly, Hummel, like others, was subjected to Beethoven's short temper at times, being at one moment kind and the next moment rash. In one particular instance, Hummel arranged a four-hand piano version of Beethoven's *Fidelio* at the latter's request. Beethoven, without providing a reason, ripped up Hummel's arrangement and subsequently entrusted

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<sup>39</sup>Kroll, 57.

<sup>40</sup>Alexander Wheelock Thayer, *Thayer's Life of Beethoven*, rev. and ed. Elliot Forbes (Princeton, NJ: Princeton University Press, 1967), 368-369.

<sup>41</sup>Kroll, 57.



Moscheles to take on the task. Alexander Thayer stated that the reason behind this behavior must have been that Beethoven did not prefer Hummel's compositional style, and that Beethoven felt he could give the younger Moscheles freer criticism since Hummel was already a prominent musical figure.<sup>42</sup>

Further, Kroll debates a possible hypothesis for Beethoven's changeable temper toward Hummel. He notes a possible jealousy that Beethoven may have had with his competitor in regards to Elisabeth Hummel, Johann's wife. There was suspicion that Beethoven had romantic feelings for Elisabeth before and after Hummel's marriage to her. Whether or not this is true, Hummel and Beethoven maintained good ties.<sup>43</sup>

In 1827, Hummel would later rush from Weimar (where he was employed at the time) to Vienna in order to pay a few visits to the dying Beethoven. Hummel's student, Ferdinand Hiller, accompanied Hummel to these visits and later recorded the details of the events. At Beethoven's request, Elisabeth also visited Beethoven at his deathbed. During the last few days of Beethoven's life, aside from personal sentiments and conversation, Johann was able to obtain a written statement from the weak composer, which would significantly aid Hummel in establishing a copyright law that would protect composers. Upon Beethoven's last dying wish, Hummel participated in Beethoven's memorial concert.<sup>44</sup> Throughout the conflicts, Hummel and Beethoven remained good friends until the end.

### *Schubert*

Hummel and Franz Schubert (1797-1828) are related in a number of ways. Firstly, the two composers both studied with Salieri at different points, and they may have learned

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<sup>42</sup>Thayer, 586.

<sup>43</sup>Kroll, 62.

<sup>44</sup>Thayer, 1044-1047.

about each other from their mutual teacher. Secondly, the year of Beethoven's death Hummel and Schubert participated in a performance together, which was Hummel and Schubert's only meeting.<sup>45</sup> At this performance, Hummel was "moved to tears by some of the most beautiful music he had ever heard [by Schubert]."<sup>46</sup>

By this time, Schubert had already composed his *Trout Quintet* (composed in 1819 and published ten years later). This chamber work is significant in regards to Hummel. According to Schubert's friend Albert Stradler, the cellist Sylvester Paumgartner requested Schubert to compose a quintet that would combine the melody of Schubert's song *Die Forelle* as well as the structure and instrumentation of Hummel's *recte Septuour*. The *recte Septuour* is the quintet arrangement of the Septet in D Minor, Op. 74 (the quintet version, published in 1816, employs piano, violin viola, cello, and bass; while the septet uses piano, flute, oboe, horn, viola, cello, and bass). The parallels between Hummel and Schubert's chamber work include harmonic language, use of variation form, and the singing melody. Additionally, Schubert intended to dedicate his final three piano sonatas to Hummel upon their publication (the exact reason is unclear); this was never realized, however. Schubert also wrote his *Wanderer Fantasie* for a student of Hummel's, Karl Liebenberg. Considering the aforementioned circumstances, perhaps Schubert was also influenced by Hummel's works. It is interesting that the idea of song is a large basis of Schubert's *Trout Quintet* and *Wanderer Fantasie* as singing is such an important element in Hummel's music as we will later address in detail.

Kroll briefly provides a comparison between a few of Hummel and Schubert's piano works and finds similarities; for example, Hummel's Rondo Brillante in B Minor, Op. 109

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<sup>45</sup>Kroll, 79-80.

<sup>46</sup>Ibid., 89.

(1825) and Schubert's Sonata in C Minor, D. 958, second movement (1828); Hummel's Sonata in F-sharp Minor, Op. 81, first movement (1819) and Schubert's Sonata in A Major, D. 959, first movement (1828); Hummel's "La Bella Capricciosa", Op. 55 (c. 1811-1815) and Schubert's Fantaisie in C Major, D. 605 "Grazer" (1818); and Hummel's Sonata for Four Hands in A-flat Major, Op. 92, second movement (1820) and Schubert's Fantaisie for Four Hands in F Minor, D. 940, second movement (1828).<sup>47</sup> This comparison is interesting, as we likely are not inclined to associate Schubert with Hummel.

### *Schumann*

In his youth, Robert Schumann (1810-1856) faithfully practiced the works of Hummel in addition to the exercises in his piano treatise. Schumann believed that practicing these works would help him to become a virtuoso pianist. Of Hummel's piano oeuvre, Schumann particularly liked the A and B Minor Concertos, Septet, Op. 74, and Sonata, Op. 81; at the time, these works were quite popular with many pianists, Chopin and Liszt included.

While he studied piano with Friedrich Wieck, Schumann diligently practiced the works of Hummel. To Schumann's delight, Hummel's piano treatise was available at his teacher's studio in 1829 (the year after he began his studies with Wieck) so he anxiously sought after the text. Schumann frequently logged his piano practice in his diary, and upon access of Hummel's piano method, we find many records of Schumann practicing Hummel's exercises and Concerto in A Minor. By 1830, Schumann decided that he wanted to pursue his piano studies with Hummel in Weimar. Young Schumann eventually wrote Hummel and

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<sup>47</sup>Kroll, 81-89; *ibid.*, 92.

enclosed his latest Piano Concerto in A Minor (that would become Op. 54). Part of this letter from August 20, 1831 reads,

Most esteemed Sir,

Your most esteemed person may please excuse the forwardness of this letter, and from a stranger, who has been intimately acquainted with your compositions for many years. More than once, as I recognized the clarity and vitality of your tone painting, did the desire grow in me to know the man who has given the world so many rich hours, although I scarcely believed that I should ever have an opportunity to do so. But I hear from everyone that students may go to a great master for advice without worrying about being turned away, so I am now encouraged to approach you. [...] I dare to enclose the first solo of a concerto, which will indicate what level I have reached more clearly than any description. [...] I hope this letter describes my long-held and fervent desire to make your acquaintance [...]. If ever I closed a letter with a feeling of genuine respect, it is this one today.<sup>48</sup>

This well indicates Schumann's veneration toward Hummel, at least at the time. In between awaiting Hummel's reply, people advised Schumann against studying with Hummel, as they believed Hummel to be musically old-fashioned. This would not deter Schumann's pursuit, however, and after months of silence, Schumann wrote Hummel a second time then enclosing his *Papillons* (Op. 2).<sup>49</sup> When Hummel finally answered his prospective student, it was already May 24, 1832. In this letter he writes,

Most worthy Sir,

Gladly would I have long ago answered your worthy letter, but I can only explain that I had such a mountain of all kinds of things to do that it was completely impossible. I have carefully examined the two letters you sent, and your considerable efforts filled me with pleasure. Everything that I have noticed features too many harmonic changes, one following the other too quickly, so that the listener is prevented from absorbing all the details. It also seems to me that you are trying too hard to achieve originality, by which I mean something strange. I don't want to remove those stylistic habits, but the beauty, clarity and unity of ideas is hampered by this. Music works better as an object more designated for feeling than for the intellect. Keep up with your fluency and proceed calmly, and I do not doubt that you will reach your goal.

Be well, and be assured of my high regard.<sup>50</sup>

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<sup>48</sup>Kroll, 283-285.

<sup>49</sup>Ibid., 285-286.

<sup>50</sup>Ibid., 286.

Hence, Schumann's aspiration to study with Hummel would never materialize. Hummel politely rejected Schumann as a student and offered his criticisms to the young artist. Hummel was an extremely busy man though, and Schumann did take Hummel's encouragement positively as evident from his letters and diary.<sup>51</sup>

In later years, Schumann often wrote about Hummel in public journals, and a number of these articles criticized Hummel's antiquated style. Beginning from the 1830s, this kind of criticism about Hummel's works was not uncommon. In an article for the *Neue Zeitschrift für Musik* in June 1834 (just a few years after Schumann's initial pursuit of Hummel as a teacher), Schumann criticized both Hummel's compositions and his piano treatise (which he practiced so eagerly a few years prior):

I have already commented on Hummel's *Clavierschule* (you know, Davidsbündler, that I look on it as a monstrous machine in every way, especially because the music desk cannot even hold it up), but I once harbored a silent thought about it. Even though Hummel was a recognized virtuoso of his time, as well as a great teacher of the next, I found in it as many pointless things as useful ones, exercises piled up one after another, things that would inhibit one's development standing right next to good tips, so much so that I was really frightened by the volume that Haslinger brought out, like mine. I can excuse the fact that the examples consist of pure Hummeliana because everyone ultimately knows his own business the best, and can therefore quickly and effectively choose what is best. I did not suspect the actual reason I don't approve of it is that perhaps Hummel could not keep up with the fast moving times. It seems to me that the future and these etudes don't belong together. [...] Who will deny that most of these studies are put together and completed in a masterly fashion; that a certain specific idea is developed in each of them; that all of them were created with the masterly ease that comes from a long life wisely spent? But that by which we draw in youth, so that the beauty of the piece allows them to forget the difficulties of mastering it; this is completely lacking, as is the creativity of imagination.<sup>52</sup>

As a more mature musician, not only did Schumann find many of Hummel's exercises in the *Clavierschule* (the piano treatise) tedious and unimaginative, he deemed the mentioned studies (Etudes, Op. 125) uncreative as well. This dichotomy in attitude toward Hummel would

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<sup>51</sup>Kroll, 286-287.

<sup>52</sup>Ibid., 277.

remain with Schumann throughout his later years, and indicates Schumann's difficulty of placing into perspective Hummel's role.<sup>53</sup>

Kroll offers interesting parallels between the music of Hummel and Schumann as well. For reference, he notes textural similarities between Hummel's Sonata, Op. 81 (1819) and Capriccio in F Major, Op. 49 (c. 1811-1815) and Schumann's Toccata in C Major, Op. 7 (1832).<sup>54</sup>

### *Liszt*

Interestingly enough, Adam Liszt, father of Franz Liszt, also sought after Hummel as an instructor for his young child. Adam and Hummel were old friends; Hummel was the Kapellmeister at Esterháza when Adam served as an accountant there. Adam also played the cello as an amateur under the direction of Hummel in the court orchestra. By 1819, the Liszts lived in Raiding. When the elder Liszt exhausted his capabilities in teaching his son, Adam needed to find a more advanced instructor. In 1821, Adam approached Hummel for this task. Similar to Schumann, this never came into being as Adam could not afford Hummel's steep rate. In any case, Hummel was too busy with his current schedule and music direction in Weimar. Consequently, Franz went to study with Carl Czerny in 1822.<sup>55</sup>

In the meantime, it became somewhat of a fashion to make a debut by performing a Hummel concerto. Liszt himself displayed his showmanship with Hummel's concertos. In 1822 and 1823, he performed the A and B Minor Concertos, respectively, in his Vienna debut. Also in 1823, he made a debut concert in Munich playing the A Minor Concerto, and

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<sup>53</sup>Kroll, 275-279.

<sup>54</sup>Ibid., 288-289.

<sup>55</sup>Ibid., 295-296; *ibid.*, 304.

in 1824 he played the B Minor Concerto in his Paris debut.<sup>56</sup> In subsequent years, Liszt continued programming into his concerts Hummel's concertos and other works by the composer. He particularly enjoyed playing Hummel's Septet and further transcribed it, as he did with many beloved works, this time for piano four hands. His daughter, Cosima, also studied the works of Hummel.

After Hummel's death, Liszt would later take on the role as the Kapellmeister of Weimar in 1842, something that Elisabeth Hummel resented despite Liszt's loyalty toward Johann. Elisabeth strongly disliked Liszt as a musician and blamed him for degrading the art of piano playing. She went so far as to promote Hiller to launch a campaign in order to denigrate the new Kapellmeister, but Hiller did not engage in such an act.<sup>57</sup>

Throughout his life, Liszt continued to play Hummel's music. Not only that, Liszt contributed to honoring Hummel's memory by performing in a benefit concert for the consecration of a Hummel monument.<sup>58</sup>

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<sup>56</sup>Sachs, 31-32; Kroll, 296-298.

<sup>57</sup>Kroll, 297-303.

<sup>58</sup>Ibid., 302.

## CHAPTER 4

### HUMMEL AND CHOPIN: THEIR INTERACTION

The talent of young Chopin deserves twofold consideration, for he is both a performer and a composer. As a performer he even surpasses Hummel in both the delicacy of his feeling and the exquisiteness of his taste. If he does not quite equal Hummel in technique and the smoothness of his tempi, he at least is unrivaled by anyone else. As a composer his Adagio and Rondo are worthy of Hummel himself...We deserve to congratulate ourselves that Poland will someday be justly proud of having produced one of the greatest performers and composers in Europe.

—*Gazeta Korespondenta Warszawskiego i Zagranicznego, Fryderyk Chopin: Pianist from Warsaw*

Immediately following the debut of his F Minor Concerto at the Warsaw National Theatre, critics were already comparing Chopin to Hummel. This proud report by a Warsaw gazette dates March 19, 1830.<sup>59</sup> (The debut of Op. 21 was on March 17.) It is significant because we may conclude from it that Chopin's piano playing and composition reminded audiences of Hummel as both a pianist and composer.

In addition to Chopin's study of Hummel's works during his formal musical education, there is an enduring social connection between Chopin and Hummel. This is revealed by the way Chopin discusses Hummel in his correspondence to friends and family. Chopin mentions Hummel a number of times in his letters. The young Pole met Hummel in 1828 when the latter made a stop in Warsaw during one of his concert tours. An appearance of a figure like Hummel must have meant a great deal for Chopin, as Warsaw did not house musicians of that caliber frequently.<sup>60</sup> By then, Chopin had been long acquainted with Hummel's music and was well aware of his stature. If we remember, it was Zywny who first

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<sup>59</sup>Atwood, *Fryderyk Chopin*, 210.

<sup>60</sup>Kroll, 158; *ibid.*, 310; Jim Samson, *The Master Musicians* (Oxford: Oxford University Press, 1996), 30-31.



introduced the music of Hummel to Chopin. Moreover, in a letter to his friend Jan Bialoblocki on September 8, 1825, Chopin writes, “how many hundreds of pieces of music all in disorder on the piano, like peas and cabbage—even not counting the Hummels, and Rieses and Kalkbrenners (to whom fate has doubtless allotted a place, in so large a community, with Pleyel, Hemerleyn and Hoffmeister):—all lying waiting for me!”<sup>61</sup> By this time, Chopin was studying with Elsner who we already know incorporated Hummel into Chopin’s repertoire as well.<sup>62</sup> The tone of this letter seems to suggest that Chopin was enthusiastic about learning the music.

Chopin mentions Hummel again in a letter to his family dated August 12, 1829, which reveals a new development in the relationship between the two musicians. He writes, “Wertheim, who happened to arrive yesterday from Carlsbad with his wife, went straight to the theatre, but did not find out that it was I who was playing; he called on me today to congratulate me. He saw Hummel in Carlsbad, and says that Hummel mentioned me, and that he is writing to him today about my début.”<sup>63</sup>

Furthermore, around the time of the conception of his F Minor Concerto, on October 20, 1829, Chopin wrote to Titus that

Kessler gives little musical at-homes every Friday. We all go and play—there is no definite programme, we play whatever happens to turn up. Thus on the Friday before last we had Ries’s Concerto in C sharp minor, played with quartet accompaniment, and also Hummel’s E flat major Trio and Beethoven’s last Trio. I’ve never heard anything so great: in it Beethoven snaps his fingers at the whole world.<sup>64</sup>

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<sup>61</sup>*Chopin’s Letters*, col. Henryk Opieński, trans. and ed. E. L. Voynich (New York: Dover Publications, 1988), 14.

<sup>62</sup>Atwood, *Fryderyk Chopin*, 8; Siepmann, 41.

<sup>63</sup>*Chopin’s Letters*, 54.

<sup>64</sup>Hedley, 35-36; Kroll, 310.

In an excerpt from another letter to his family shortly before Christmas 1830, it is evident that Chopin became friends with Hummel at some point between their initial meeting about two years prior and this present time:

*A propos* of painting: yesterday morning Hummel came to me with his son; he is finishing my portrait; it's so like that it couldn't be better. I am sitting on a stool, in a dressing-gown, with an inspired expression of I don't know what. Pencil, or rather chalk, looks like an engraving; size for a folder. Old Hummel is kindness itself. As he is friendly with Duport, formerly a famous dancer and now the entrepreneur of the Kärthnerthor theatre, he introduced me to him yesterday.<sup>65</sup>

In May 1831, Chopin and Hummel together visited the property of Chopin's doctor as described in a letter to his parents, yet another sign of their friendship. He recounts, "You can't imagine what a pretty place he [Malfatti] lives in: a week ago today I went to see him with Hummel. He showed us over his property, pointing out all its beauties as we went along, so that when we reached the top of the hill we had no desire to come down again."<sup>66</sup>

Some years later, on December 10, 1842, Chopin wrote to pianist Madame de Belleville-Oury, "What I should like [...is] to be present at one of your elegant assemblies where you interpret so marvelously the Masters we all recognize, all the great composers like Mozart, Beethoven and Hummel. Hummel's *Adagio*, which I heard you play at Erard's in Paris some years ago, still rings in my ears [...]"<sup>67</sup> By now, five years had already passed since Hummel's death, and Chopin was placing him alongside Mozart and Beethoven.

### **Hummel and Chopin as Pedagogues**

Both Hummel and Chopin devoted much of their time to teaching. They were much in demand, and taught many talented and famous pupils. Among Hummel's notable

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<sup>65</sup>*Chopin's Letters*, 127.

<sup>66</sup>Hedley, 80.

<sup>67</sup>*Ibid.*, 225.

students, for instance, were Adolf Henselt, Hiller, and Wenzel Hauck. All three received success as virtuoso pianists (although Hauck died prematurely at thirty). Contemporaries compared Henselt to virtuosos like Liszt and Hummel himself, while Hiller enjoyed the privilege of living with Hummel and becoming immersed in his teacher's rich musical circle. Hauck was, as Hiller himself admitted, a superior pianist.<sup>68</sup>

Among Chopin's prominent pupils were Karol Mikuli, Adolf Gutmann, and Pauline Viardot. Mikuli is known for devoting his life to preserving and passing on Chopin's tradition and editing the composer's oeuvre, published in 1880. Viardot was a famous singer who also studied with Liszt, and Gutmann was perhaps Chopin's favorite pupil.<sup>69</sup>

According to Gutmann, "Chopin held that Clementi's *Gradus ad Parnassum*, Bach's pianoforte fugues, and Hummel's compositions were the key to pianoforte-playing, and he considered a training in these composers a fit preparation for his own works. He was particularly fond of Hummel and his style."<sup>70</sup> Furthermore, Mikuli claimed that Chopin favored Hummel's Concertos as well as his Fantasia and Septet.<sup>71</sup>

There are written accounts of Chopin assigning Hummel's repertoire to students such as Gutmann, Camille Dubois, Mikuli, Elise Peruzzi, Vera Rubio, and Anna and Josefina Thun-Hohenstein. Gutmann and Mikuli's accounts reveal that they received instruction on Hummel's music, though there is no record of which specific pieces. Dubois commented on the quality of Chopin's execution of the accompaniment in studying Beethoven, Chopin, and Hummel concertos; in a written account, we know that she studied Hummel's *Rondo brilliant mêlé d'un Thème russe* in B-flat Major, Op. 98; "La Bella Capricciosa" Polonaise, Op.

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<sup>68</sup>Kroll, 244-249.

<sup>69</sup>Eigeldinger, 161-189.

<sup>70</sup>Niecks, 2:189.

<sup>71</sup>Ibid., 2:107.

55; Sonata in F-sharp Minor, Op. 81; Concertos in A and B Minor, Opp. 85 and 89; and Septet in D Minor, Op. 74. Furthermore, Peruzzi mentions playing a Hummel duet with Chopin (Eigeldinger speculates the *Grand duo* in A-flat Major, Op. 92). For the Thun-Hohenstein sisters, we know that Chopin assigned Hummel's Nocturne in F Major for Four Hands, Op. 99 for Josefina and Hummel's Sonata in E-flat Major for Four Hands, Op. 51 for Anna.<sup>72</sup>

Hummel and Chopin both provide information on their teaching methods. Hummel's treatise *A Complete Theoretical and Practical Course of Instructions, on the Art of Playing the Pianoforte*, first published in 1827/1828, is an enormous comprehensive guide which addresses piano education and theory from the beginner to advanced levels supplemented with exercises and studies. The text is over four hundred pages, and Hummel labored over it for about five years. It received enough demand for publication in English and French in addition to the original German. Initially, its reception was successful, but after the composer's death, its popularity experienced a downturn.<sup>73</sup> Today, the text is difficult to access, at least in English. The theories in Hummel's method, though, may be considered forward thinking for its time, as we will soon discover.

Chopin began his own piano method but was unfortunately never able to finish it as he prematurely died at age thirty-nine. The few beginning sketches, now called *Sketch for a Method*, have been reproduced.<sup>74</sup> With Hummel's treatise, Chopin's sketches, and the recollections of their students, we can make a few conclusions about Hummel and Chopin's pedagogical approaches, many of which were similar. Some of these included the execution of good practicing habits, *cantabile* playing, fingering, and rubato. According to Hiller, whose

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<sup>72</sup>Eigeldinger, 61; *ibid.*, 63; *ibid.*, 136-137.

<sup>73</sup>Kroll, 252-255.

<sup>74</sup>Eigeldinger, 90.

reverence for his teacher never ended, Hummel “was very attentive to proper fingering, was very strict about clarity and purity, and was nothing less than adamant about playing in a singing style.”<sup>75</sup>

Pedagogues of the nineteenth century focused on finger aerobatics with repetitive and tiresome exercises in order to democratize the fingers, which led to the mechanical and mindless execution that both Hummel and Chopin detested.<sup>76</sup> Although Hummel did devise exercises in his piano method, he did not support a daily regimen of endless hours of practice with digital exercises. In his piano method he emphasizes,

Many entertain the erroneous opinion that to arrive at excellence, it is necessary to practice for at least six or seven hours every day; but I can assure them that a *regular, daily, attentive* study, of at most three hours, is sufficient for this purpose; any practice beyond this, damps the spirits, produces a mechanical, rather than an expressive and impassioned style of playing, and is generally disadvantageous to the performer, inasmuch as when compelled to lay aside his incessant exercise, if called upon to play any piece on a sudden, he cannot regain his usual powers of execution without having some days previous practice.<sup>77</sup>

Hummel’s statement is completely in line with Chopin’s philosophy. Chopin believed that the acquisition of a fine tone was obligatory prior to obtaining “virtuosity.”<sup>78</sup> He imposed the same qualitative rational number of hours to practice—three—in which the mind was always fully concentrated on listening acutely to the sound produced, which was true virtuosity in his right mind.<sup>79</sup>

In discussing learning with a singing style, Hummel states,

What relates to beauty and taste in performance, will be best cultivated, and perhaps ultimately most easily obtained, by hearing music finely performed, and by listening to highly distinguished musicians, particularly Singers gifted with great powers of

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<sup>75</sup>Kroll, 249.

<sup>76</sup>Eigeldinger, 16.

<sup>77</sup>Johann Nepomuk Hummel, *A Complete Theoretical and Practical Course of Instructions, on the Art of Playing the Pianoforte* (London: T. Boosey, 1828), 1: iii-iv.

<sup>78</sup>*Chopin’s Letters*, 16.

<sup>79</sup>Eigeldinger, 27.

expression. Indeed, among those musicians and Composers who in their youth have received instructions on singing, there will generally be found more pure, correct, and critical musical feeling, than among such as have only a general and extrinsic idea of melody and good singing.

As a foot note to this comment, Hummel wrote that “HASSE, NAUMANN, GLUCK, both the HAYDNS, MOZART, and the most celebrated Composers of all ages, were singers in their youth.”<sup>80</sup>

The above advice is telling of Hummel’s artistic beliefs and exactly what Chopin promoted in his own teaching. According to Moritz Karasowski,

The best way to attain naturalness in performance, in Chopin’s view, was to listen frequently to Italian singers, among whom there were some very remarkable artists in Paris at the time. He always held up as an example to pianists their broad and simple style, the ease with which they used their voices and the remarkable sustaining powers which this ease gave them.<sup>81</sup>

Chopin taught his students to phrase, breathe, and use rubato vocally, which is expected given that he modeled his melodies after Italian opera.<sup>82</sup>

Hummel, like Chopin, was richly immersed in the singing culture from his youth. Hummel’s father gave him voice lessons as a child; thus Nepomuk learned the importance of singing at a young age. His experiences with singers were plentiful and distinguished. In his brief service at the Württemberg court, Hummel conducted Beethoven’s *Fidelio*. While serving as Kapellmeister at the courts of Eisenstadt, Stuttgart, and Weimar during his lifetime, Hummel was able to direct several operas. While in Eisenstadt, Hummel conducted eminent masterpieces such as Mozart’s operas *Die Zauberflöte* and *Le Nozze di Figaro* and Haydn’s oratorio *Die Schöpfung*.<sup>83</sup> During his next Kapellmeister position in Stuttgart, Hummel directed operas such as Joseph Weigl’s *Schweizerfamilie*, Nicolas Isouard’s *Ashenbrödl*,

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<sup>80</sup>Hummel, *A Complete Theoretical and Practical Course of Instructions*, 3:39.

<sup>81</sup>Eigeldinger, 44.

<sup>82</sup>Ibid., 42-46.

<sup>83</sup>Kroll, 40.

and Rossini's *L'Italiana in Algeri*. Hummel's wife Elizabeth was herself an accomplished singer and starred in the former two operas in Stuttgart.<sup>84</sup> In Weimar, his longest court appointment where he served from 1819 until his death, Hummel conducted a plethora of operas. These included operas by Rossini as well as Bellini, Weber, Auber, Meyerbeer, Herold, and others.<sup>85</sup> Furthermore, Hummel himself composed a variety of operas, singspiels, cantatas, oratorios, songs, and other vocal music. The output in this area is prodigious and comprises almost a third of the composer's oeuvre.<sup>86</sup>

In addition to their parallel approaches in playing with a singing style, Chopin and Hummel's methods reveal very similar fingering strategies. In his *Sketch for a Method*, Chopin notes,

A well-formed technique, it seems to me, [is one] that can control and vary [*bien nuancer*] a beautiful sound quality. For a long time we have been acting against nature by training our fingers to be all equally powerful. As each finger is differently formed, it's {evident that we shouldn't/deleted} better not to attempt to destroy the particular charm of each one's touch but on the contrary to develop it. Each finger's power is determined by its shape. The thumb has the most power, being the broadest, shortest, and freest; the fifth [finger] as the other extremity of the hand; the third as the middle and the pivot; then the second [a few words illegible], and then the fourth, the weakest one, the Siamese twin of the third, bound to it by a common ligament, and which people insist on trying to separate—which is impossible and fortunately, unnecessary. As many different sounds as there are fingers—everything is a matter of knowing good fingering. Hummel was the most knowledgeable on this subject. Just as we need to use the conformation of the fingers, we need no less to use the rest *of the hand*, the wrist, the forearm and the upper arm. One cannot try to play everything from the wrist, as Kalkbrenner claims.<sup>87</sup>

Chopin's development of fingering stems from his knowledge and esteem of Hummel's pedagogical treatise, which offered innovative techniques commonly associated with Chopin.

Notable chapters in Hummel's text include "On the use thumb and little finger on the black

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<sup>84</sup>Kroll, 177-178.

<sup>85</sup>Ibid., 187-198.

<sup>86</sup>Ibid., 347-385.

<sup>87</sup>Eigeldinger, 195.

keys,” “On passing a long finger over a shorter, and passing a short finger under a longer one,” and “On changing one or more fingers on the same key, with or without the repetition of the note; and, inversely, on the successive application of the same finger on two or more different keys.”<sup>88</sup> These are all familiar devices that Chopin employed in his pianism.

What is particularly interesting is Hummel’s explanation of the long finger crossing over a short one and the inverse, the short finger crossing under a long one. He notes, “In passing over, the long finger bends itself over the shorter, during which the latter gently disengages itself from underneath; as for Ex: the 2<sup>d</sup> over the 3<sup>d</sup>, the 3<sup>d</sup> over the 4<sup>th</sup>, and this is ascending with the right hand from a white key to an adjoining black one (a.), and, similarly, in descending with the left hand. (b.)”<sup>89</sup> Below this description, Hummel elucidates his point with exercises [he labels with “(a.)” and “(b.)”] as shown in Example 3. Note that the large plus symbols that Hummel employs signifies at which point he carries out his method while the small plus symbols signify the use of the thumb.

Example 3. Hummel, *A Complete Theoretical and Practical Course of Instructions, on the Art of Playing the Pianoforte, Part 2*, p. 237.



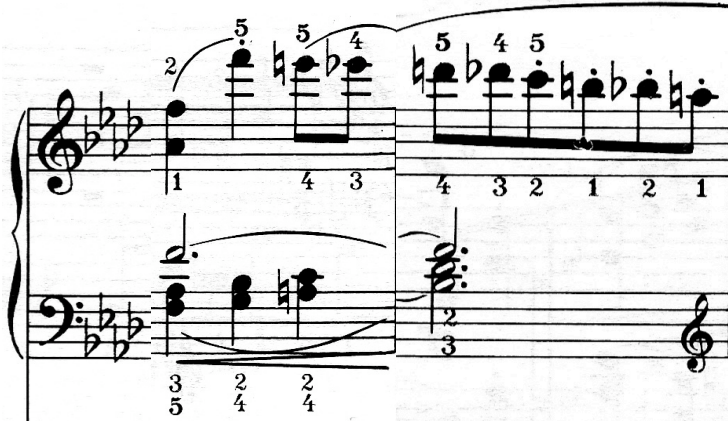
<sup>88</sup>Hummel, *A Complete Theoretical and Practical Course of Instructions*, 2:i

<sup>89</sup>Ibid., 2:237.



The last example offers significant insight into the way Chopin uses this device. Chopin often employed this unorthodox fingering, and he takes the above example further in the following passage from the F Minor Concerto, third movement:

Example 4. Chopin, *Piano Concerto No. 2 in F minor, Op. 21*, third movement, mm. 5-6.



The right-hand succession of fingers 5 and 4 (or 4 and 3) in chromatic descent mimics the artistic strategy eloquently.<sup>90</sup>

Another significant development to explore in Hummel’s treatise is his application of repeating the same finger on two different keys. He writes, “[i]t is employed: in passages where the same finger *glides* from a black key down to the white one immediately adjacent, either above or below.”<sup>91</sup> Here is the exercise he provides to substantiate his point (Example 5):

<sup>90</sup>Paderewski has reproduced the fingering from the original French edition of 1833 (M. Schlesinger, Paris, No. 1409) and the original German edition of 1833 (F. Kistner Leipzig, No. 1020, 1021, 1022).

<sup>91</sup>Hummel, *A Complete Theoretical and Practical Course of Instructions*, 2:254.

Example 5. Hummel, *A Complete Theoretical and Practical Course of Instructions, on the Art of Playing the Pianoforte, Part 2*, p. 254.



The way Hummel uses the above fingering parallels Chopin's use. Mikuli noted, "He [Chopin] often used the same finger to play two adjoining notes consecutively (and this not only when sliding from a black key to a white key), without the slightest noticeable break in the continuity of line."<sup>92</sup> In the next example taken from the E Minor Concerto, second movement, Chopin uses the thumb three times in succession toward the end of the passage in the right hand:

Example 6. Chopin, *Piano Concerto No. 2 in F Minor, Op. 21*, second movement, m. 31.



This is yet another step further from Hummel's latter example, as Chopin uses the thumb at the end of the flourish of notes specifically at the shift of direction of the notes. This allows for an emphasized and nuanced ending where the tone and speed naturally relaxes.

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<sup>92</sup>Eigeldinger, 46.

On the subject of executing “*adagio*” passages appropriately, Hummel makes the following general suggestions, “In such passages it must be remarked: 1. That each hand must act independently. 2. That the left hand must keep the time strictly; for it is here the firm basis, on which are founded the notes of embellishment, grouped in various numbers, and without any regular distribution as to measure.”<sup>93</sup> Similarly, according to the consensus of Chopin’s students, rubato should generally be executed in the melody while the accompaniment should act more or less rhythmically stable.<sup>94</sup>

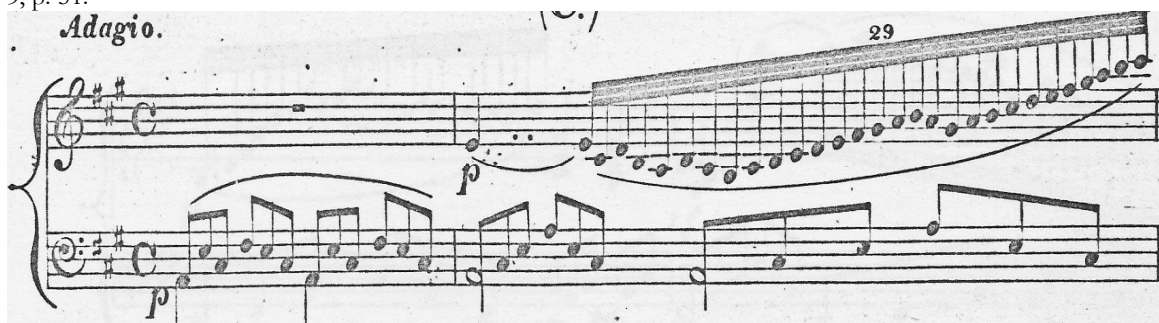
Furthermore, in performing lyrical passages, which contain extended embellishments, Hummel emphasizes

[t]hat the player must previously examine which bar, as compared with the rest, contains the greater or less number of notes of embellishment, as upon this is grounded the slower or quicker performance of them; [...t]hat he must play the first notes of the bar rather slower than those which succeed them so that at the end of the bar he may not be compelled to lengthen the notes, in order to fill up the time remaining, or else to leave a chasm altogether.<sup>95</sup>

In his piano method, Hummel included an excerpt from his *Adagio* of his Sonata, Op. 106.

Here is the opening:

Example 7. Hummel, *A Complete Theoretical and Practical Course of Instructions, on the Art of Playing the Pianoforte, Part 3*, p. 51.



<sup>93</sup>Hummel, *A Complete Theoretical and Practical Course of Instructions*, 3:53.

<sup>94</sup>Eigeldinger, 49-52.

<sup>95</sup>Hummel, *A Complete Theoretical and Practical Course of Instructions*, 3:53.

It would then be appropriate, according to Hummel, to execute the flourish of notes in the right hand beginning in a slower tempo and then accelerating the lost time in the ensuing notes.

As we know, Chopin's melodies are filled with these sorts of passages and the composer himself wanted these embellishments to be executed in a similar fashion. Jan Kleczyński comments that

[t]hese ornamental passages should not be slackened, but rather accelerated towards the end; a *rallentando* would invest them with too much importance, would make them appear to be special and independent ideas, whereas they are only fragments of the phrase, and, as such, should form part of the thought, and disappear in it like a little brook which loses itself in a great river; or they may be regarded as parentheses which, quickly pronounced, produce a greater effect than they would if they were retarded. Here are examples of these ornamental passages which should be played more slowly at the commencement and accelerated towards the end [...]<sup>96</sup>

He then gives a few instances that exemplify this execution, one of which included the F Minor Concerto, second movement:

Example 8. Chopin, *Piano Concerto No. 2 in F minor, Op. 21*, second movement, m. 26.

The musical score for Example 8 shows the right-hand flourish in Chopin's Piano Concerto No. 2 in F minor, Op. 21, second movement, measure 26. The flourish is marked *poco rit.* and *delicatiss.*. The right hand has a sequence of notes with fingerings: 4, 2, 1, 4, 1, 4, 1, 4, 3, 2, 1. The left hand has a simple accompaniment. A double bar line is at measure 26, and a star symbol is at the end of the flourish.

<sup>96</sup>Eigeldinger, 53.

## CHAPTER 5

### HISTORICAL BACKGROUND OF THE CONCERTOS

#### The Conception and Reception of Chopin's Concertos

In his first venture to the cosmopolitan Vienna upon graduating from the Warsaw Conservatory, Chopin was able to meet several distinguished people as well as premiere his music. His debut in Vienna was a great success, and the composer was overwhelmed by the excellent reception of the audiences as expressed in his correspondence to his family. Critics overall praised his concerts and his talent. Moreover, after the visit, the Polish newspaper *Gazeta Korespondenta Warszawskiego i Zagranicznego* hailed Chopin as a sort of Hummel of Poland, a compliment that had already been paid to Chopin in Vienna.<sup>97</sup>

Chopin's immersion in such a stimulating and positive environment must have given him inspiration. He knew that he could not stay in Warsaw forever since the city had limited musical offerings for him, especially when compared to cities like Vienna. He had hoped that composing concertos would help him receive international acclaim, and he laced in Polish elements that audiences desired.<sup>98</sup> Upon return to his Warsaw on September 12, 1829, Chopin diligently preoccupied himself with composing the F Minor Concerto.<sup>99</sup>

In a letter dated October 3, 1829, Chopin confessed a secret to his close friend Titus Woyciechowski, "It is perhaps my misfortune that I have already found my ideal, whom I have served faithfully, though without saying a word to her, for six months; whom I dream of, in whose memory the *Adagio* of my concerto has been written." This is the first letter that we have of Chopin writing about his first composed concerto, the F Minor, which he

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<sup>97</sup>Atwood, *Fryderyk Chopin*, 20-25; *ibid.*, 210.

<sup>98</sup>Samson, *The Music of Chopin*, 10.

<sup>99</sup>Atwood, *Fryderyk Chopin*, 26-27.

began writing that season. The *Adagio* that he references is the *Larghetto* of the Op. 21,<sup>100</sup> which was inspired by his first known love, Konstancja Gladkowska, who was a singer classmate of Chopin at the Warsaw Conservatory.<sup>101</sup>

Chopin labored over the concerto, especially the orchestral parts, and practiced performing the F Minor in front of smaller audiences before premiering it on March 17, 1830 at the major National Theatre in the Polish capitol. Audiences overall received the debut extremely well, although a few reports critiqued that Chopin did not project the sound enough.<sup>102</sup> Nevertheless, they demanded another performance. The ensuing concert on March 22 also received rave applause and people compared Chopin to Mozart, a compliment that he had been receiving since his childhood performances.<sup>103</sup>

Shortly after these concerts, Chopin began composing the E Minor Concerto. In another letter to Woyciechowski on March 27, Chopin expressed his intent to complete the “*Allegro*” of his next concerto before the end of the year.<sup>104</sup> By May, he had completed the second movement, and by August, he had finished the concerto.<sup>105</sup> Like his previous concerto, Chopin played this one in private performances before setting out to present it at the National Theatre on October 11.<sup>106</sup> He was most satisfied with this concerto performance, and the concert was well received (although newspapers more or less kept quiet in their reviews, which may have been likely because of recent government censorship).<sup>107</sup> The heralded genius now was fully aware of his creativity as he admitted to

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<sup>100</sup>The publication of Chopin’s concertos does not reflect the order of composition, which is reversed.

<sup>101</sup>Hedley, 34.

<sup>102</sup>Atwood, *Fryderyk Chopin*, 27-31; Hedley, 38-41.

<sup>103</sup>Atwood, *Fryderyk Chopin*, 32-33; Siepmann, 23.

<sup>104</sup>Hedley, 40.

<sup>105</sup>*Ibid.*, 44-45; *ibid.*, 49-50.

<sup>106</sup>Atwood, *Fryderyk Chopin*, 36-37.

<sup>107</sup>Rink, 17-19; Atwood, *Fryderyk Chopin*, 37.

Titus about his E Minor Concerto, “It is far too original and I shall end up by not being able to learn it myself. [...] The Rondo is effective and the first movement *Allegro* is impressive.”<sup>108</sup> By the time of the last concert, Chopin’s plans to move were underway, and he would leave Poland a few weeks later forever.<sup>109</sup>

### Hummel’s Concertos as They Relate to Chopin

In discussing the Chopin Concertos, Samson observes the following:

The two piano concertos, completed during Chopin’s final year in Warsaw, belong in general style and layout to the genre of the early nineteenth-century ‘brilliant’ concerto. In other words, they are closer to concertos by Hummel, Kalkbrenner, Field, and Moscheles than to those of Beethoven, Mendelssohn, or Schumann. Chopin was not short of formal and stylistic models when he set about the composition of the F minor Concerto, Op. 21, the first of the two to be written. But it was Hummel above all who paved the way. Like other pianist-composers of his generation, Hummel developed the Mozartian concerto in the direction of greater virtuosity and a more pronounced focus on the soloist. And this was Chopin’s way. His F minor Concerto is in direct succession from Hummel [...]<sup>110</sup>

Liszt also observes, “Among the composers for the piano Hummel was one of the authors whom he [Chopin] reread with the most pleasure.”<sup>111</sup> These are helpful observations for pianists, as Chopin does not directly mention in any of his letters his opinion about Hummel’s repertoire, even though he made use of it and had a cordial relationship with the composer.

Unfortunately, in Hummel musical scholarship there is no substantial documentation on the history of Hummel’s concertos. We do know that there exist eighteen works for piano and orchestra by Hummel; eight of these are titled as full piano concertos while the rest are in the form of concertinos, variations, and rondos, as well as a double concerto and a

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<sup>108</sup>Rink, 57-58.

<sup>109</sup>Atwood, *Fryderyk Chopin*, 38.

<sup>110</sup>Samson, *Chopin*, 47.

<sup>111</sup>Liszt, 95.

fantasy.<sup>112</sup> Although there may not be definitive answers as to exactly when Chopin became acquainted with Hummel's A and B Minor Concertos, we may suspect that Chopin might have known the works before the conception of his F and E Minor Concertos (by 1829) in the following ways:

1. Chopin may have heard Hummel's A and B Minor Concertos by Hummel himself. Hummel wrote these concertos in approximately 1816 and October 1819 respectively. He concertized with them all over Europe before and after their publication around 1821.<sup>113</sup> Chopin might have even heard one of Hummel's concertos, perhaps the A and/or B Minor, when Hummel came to Warsaw in 1828. It may or may not be a coincidence that Chopin's Concertos were written close to this event. If he heard Hummel play either the A and/or the B Minor Concerto(s) in the Warsaw concert, he could have been inspired by Hummel to compose his own concertos after that concert.

2. Chopin might have learned either Hummel's A or B Minor Concertos under the tutelage of either of his formal teachers. After their publication, these concertos soon became widely dispersed throughout Europe (as we know much of his music was) since Hummel toured with them and therefore exposed them to different parts of the continent.<sup>114</sup> Hummel's music was also available in Warsaw, as we know that it was Zywny and Elsner who taught Chopin the works of Hummel; to recap, Zywny instructed Chopin from 1816-1822, and Elsner took over the responsibility from 1822-1829. By the time of the publication of Hummel's A and B Minor Concertos, Chopin would have plenty more years

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<sup>112</sup>The Hummel piano concertos are: Op. 34(a) in C Major, Op. 85 in A Minor, Op. 89 in B Minor, Op. 110 in E Major, Op. 113 in A-flat Major, Op. Posth. 1 in F Major, WoO 24 in A Major, and WoO(a) in A Major (not the same as WoO 24).

<sup>113</sup>Kroll, 365-366.

<sup>114</sup>Ibid., 96.



left under Elsner's instruction, and therefore had ample time to experience more of Hummel's music.

3. Chopin could have heard another virtuoso pianist play Hummel's A and B Minor Concertos. We know now that the popularity of Hummel's concertos reached the aspiring virtuosos throughout Europe, as making a debut with a Hummel concerto was fashionable. In addition to Liszt's debuts with the A and B Minor Concertos, César Franck (1822-1890) also made a debut with a Hummel concerto (unknown) in 1828.<sup>115</sup> The famous Polish pianist-composer Szymanowska concertized with Hummel's works as well; in 1823, she played the A Minor Concerto in Weimar, and in 1824, she played the same concerto in England.<sup>116</sup> It is noteworthy to mention Szymanowska as she was, at the time, the only other Polish pianist aside from Chopin to reach international acclaim.<sup>117</sup> Since she was a native of Warsaw, Chopin likely might have heard her perform Hummel's concertos, at least the A Minor, if she also played it in Warsaw.

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<sup>115</sup>Kroll, 304.

<sup>116</sup>Ibid., 200; *ibid.*, 124.

<sup>117</sup>Samson, *The Music of Chopin*, 7.

## CHAPTER 6

### COMPARATIVE ANALYSIS

Considering the background of Chopin's formative musical studies and influences, Hummel's musical background, the two composers' interaction, and the history of their concertos, we may substantiate the following comparative analysis. This comparison will focus on parallels in motives, elements of the *bel canto* melodic style, ornamentation, polyphonic configurations, lyrical and virtuosic features of the accompaniment, and other structural features including the interaction between the piano and orchestra.

#### Specific Motivic Parallels

##### *The Semitone Neighboring Motive*

The opening of Chopin's Concerto in E Minor bears a striking resemblance to the opening of Hummel's Concerto in A Minor. A look at their principal themes reveals a very similar use of their motives:

Example 9. Hummel, *Piano Concerto No. 2 in A Minor, Op. 85*, first movement, mm. 1-9.

**Allegro moderato.** (M. M. ♩ = 132.) J. N. Hummel.

**TUTTI.**



The musical score shows the beginning of the first movement. The piano part starts with a piano (p) dynamic, and the orchestra enters with a forte (f) dynamic. The tempo is marked 'Allegro moderato' with a metronome marking of 132. The score is in 2/4 time and A minor. The piano part features a semitone neighboring motive in both hands, which is a key element of the analysis.

Example 10. Chopin, *Piano Concerto No. 1 in E Minor, Op. 11*, first movement, mm. 1-8.

Foremost, a neighboring semitone motive, initially established as E—F—E in Hummel and E—D-sharp—E in Chopin, encompasses the primary theme (a vital motive that permeates throughout Chopin’s *Allegro maestoso*). Chopin and Hummel manipulate this critical motive, which takes center stage in both opening themes. The ascending outline of the tonic triad in Examples 9 and 10 shows yet another parallel, eventually transposing the neighboring idea up an octave in each work. Further, in the two cases, the ascent through the tonic triad becomes inverted at the initial descent of the melodic line (E—F—E—C—A in m. 4 of Hummel’s and B—C—B—G—E in m. 7 of Chopin’s). In Chopin, this descending motive later becomes a critical element in the secondary theme of the opening movement (Example 11) where the line G-sharp—F-sharp—E—D-sharp—C-sharp—D-sharp (mm. 63-64) later morphs into G-natural—F-sharp—E—D-sharp—C-sharp—E—D-sharp (mm. 79-80), the motion from E to D-sharp derived from the opening semitone neighboring motive. (Chopin also keeps this descending motive in the same rhythmic placement of the bar as Hummel and preserves the rhythm.) Altogether, the opening phrase of these two concertos

reveals a parallel contour of the melody. In Hummel's, the rise and descent occurs twice within the eight-bar phrase, creating a more predictable line; in Chopin's, the melody rises and descends once in the opening phrase. Because Chopin stretches this contour over one phrase, he establishes one essential peak and fall. Further, the melody at the eight-bar cadence follows similar suit in both instances, from scale degree 1 to 7 in Hummel's and 3 to 2 in Chopin's, therefore landing on unresolved tones and creating another half step—reminiscent again of the neighboring half-tone motive.

Example 11. Chopin, *Piano Concerto No. 1 in E Minor, Op. 11*, first movement, mm. 61-64 and mm. 77-80.

The image displays two systems of musical notation for piano accompaniment. The first system, measures 61-64, is marked 'cantabile' in the treble clef and 'p legatiss.' in the bass clef. It includes performance instructions like 'M' and 'Vc.'. The second system, measures 77-80, is marked 'Fl.' and 'Fg.' in the treble clef and 'Fl.' in the bass clef. Both systems show intricate harmonic textures with multiple voices and dynamic markings.

In brief examination of the accompaniment, there is a minor third motive established in the bass of the two entrances. In addition, the harmonic language mainly revolves around a dominant to tonic alternation. Chopin's is more complex, cleverly lacing in diminished sevenths that resolve unconventionally, but broadly implying dominant to tonic motion in the fundamental line of the melody; this makes for greater harmonic tension and adds to the *maestoso* quality. Thus, we have common features of the two composers. There is the sense of balance in the pairing of ascending and descending motives and a simple harmonic language which functions as the basis for a lyrical kind of writing.

Hummel's B Minor Concerto is not as closely related to Chopin's E Minor Concerto in its introductory themes, but is structurally akin to the principal melodic material of the previous A Minor Concerto and therefore indirectly related to the opening of Chopin's Op. 11. Here is an excerpt of the opening of the Op. 89:

Example 12. Hummel, *Piano Concerto No. 3 in B Minor, Op. 89*, first movement, mm. 1-10.

A close glance at the melodic climb, B—D—D—F-sharp—B, reveals an outline of the tonic chord, a reminder of the A—C—E tonic ascent at the opening of Op. 85. Further, the D—E—D—C-sharp—B—B—A-sharp descent (mm. 8-10) is familiar. It resembles the tail of the primary theme in the openings of Hummel's Op. 85 and Chopin's Op. 11. In Opp. 85 and 89, both motives descend stepwise into a repeated tonic note followed by an unresolved half step fall to the leading tone (motion from scale degree 1 to 7). This reminds us of the semitone motive discussed earlier. In Op. 11, the semitone is approached by skips.

### *The-Dotted Rhythm Motive*

Rhythmically, there are resemblances between the beginning of Hummel's A Minor Concerto and Chopin's F Minor Concerto. The use of dotted rhythms, for example, stands out:

Example 13. Chopin, *Piano Concerto No. 2 in F Minor, Op. 21*, first movement, mm. 1-9.

The image displays two systems of musical notation for Chopin's Piano Concerto No. 2 in F Minor, Op. 21, first movement, measures 1-9. The first system shows the piano introduction with a dotted rhythm motive in the right hand (piano) and a similar dotted rhythm in the left hand (cello/pizzicato). The second system shows the entrance of the strings (Tutti) with a similar dotted rhythm motive in the right hand (piano) and a similar dotted rhythm in the left hand (piano).

Compared to Example 9, above, the dotted-rhythm motive in both openings is almost exact; an upbeat sixteenth to a dotted eighth and sixteenth note leads into a long note. In the two excerpts, this rhythmic motive occurs within the same placement of the bar. The dotted rhythm is a motive that becomes very characteristic of both principal melodies in both concertos.

The opening of Chopin's E Minor Concerto is indirectly related to this rhythmic model. Halfway through the first phrase, the dotted-rhythm motive appears without the upbeat sixteenth-note (a dotted eighth and sixteenth note to a long note) but within the same placement of the bar. In the first movement of the E Minor Concerto, Chopin exactly

realizes the full dotted-rhythm motive found at the opening of Hummel's A Minor Concerto when the lyrical principal theme of the solo piano enters in m. 155 (Example 14).

Example 14. Chopin, *Piano Concerto No. 1 in E Minor, Op. 11*, first movement, m. 155-156.

The manipulation of this rhythm in these multiplicities of ways suggests Chopin's awareness of Hummel as a model even if at an abstract or subconscious level.

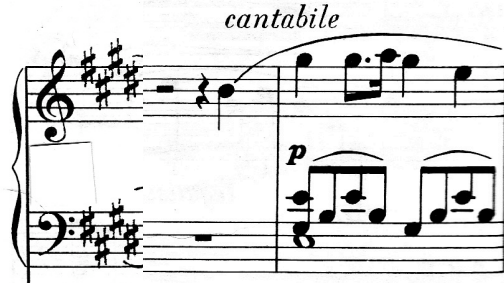
### *Lyrical Motives*

A number of the motives in the lyrical themes of Hummel and Chopin also bear resemblances. Let us compare the solo opening of the *Larghetto* from Hummel's Op. 89 and the *Larghetto* from Chopin's Op. 11. The two examples below (Examples 15 and 16), may provide a back-to-back comparison:

Example 15. Hummel, *Piano Concerto No. 3 in B Minor, Op. 89*, second movement, mm. 18-25.



Example 16. Chopin, *Piano Concerto No. 1 in E Minor, Op. 11*, second movement, mm. 12-18.



In these introductions, above an undulating ethereal accompaniment is a singing melody (Hummel marks *cantabile assai* while Chopin marks *cantabile*) simply outlining tonic and dominant tones. Perhaps the most prominent parallel is the use of rhythm by way of phrasing. The first four measures of both examples are nearly identical rhythmically. Contrary to Hummel however, Chopin quickly breaks the expected even phrasing. Chopin transforms the rhythmic emphasis in bar 16 in which he uses the third beat of the soprano voice to initiate a two-measure extension. The two-note slur as a whole then functions as a sort of upbeat or propeller to the next familiar phrase, a melodic variation of its previous bars, 13-14. Hummel's rhythm places the lyrical emphasis on the downbeat and the phrase



endings at the termination of the measure (i. e., m. 4 and m. 8). The second phrase, bars 4-8, which begins in the same manner as the first one, corroborates this. Chopin further varies the rhythmic emphasis in the ensuing measures while Hummel maintains more or less the same rhythmic flow for the next three phrases, creating a more predictable, even lyrical structure.

After having examined the more concrete motivic resemblances between Hummel and Chopin, we may surmise that Chopin might have had these works by Hummel in mind as a model either consciously or subconsciously. The following discussions will explore the more abstract stylistic resemblances that may show how Chopin adopted and transformed elements of Hummel's style. These include elements of the lyrical or *bel canto* melodic style versus polyphonic virtuosity, features of the accompaniment in lyrical and virtuosic passages, and structural elements including passages of different characters and the use of the piano with the orchestra.

### **Elements of the *Bel Canto* Melodic Style**

Popular of the typical *stile brillante* concerto, lyrical and thematic passages would be juxtaposed with configurative bravura episodes. Hummel and Chopin paralleled each other regarding this structure so we will divide this discussion accordingly.

The greatest area of interest shall be at the solo principal theme of Hummel's A Minor Concerto, specifically at its initial entrance in the exposition (m. 152) at which point the melodic characteristics are very telling. This section uses "Chopin" idioms such as the uneven groupings of melodic notes, ornamentation, and treatment of the accompaniment:

Example 17. Hummel, *Piano Concerto No. 2 in A Minor, Op. 85*, first movement, mm. 152-170.

a: i  $V_7$  i  
 ii<sup>o</sup> — o4<sub>3</sub>  $V_7$   
 $V_5^6$  — 4<sub>4</sub> — i<sup>3</sup> C: It<sub>6</sub>  
 $V_4^6$  —  $V_3^5$  — 6<sub>5</sub> 4 — I<sup>3</sup>  
 I<sub>6</sub>  $IV_7$  vii<sup>o</sup><sub>7</sub> →  $V_4^6$  III<sup>+</sup> → vi  $V_7$  →

8

*p* *cresc.* *p*

V<sub>7</sub>

After hearing the above passage, the listener might feel some sort of familiarity. Indeed, it resembles a large passage (also the principal theme) in the development section of Chopin's Op. 11, *Allegro maestoso*:

Example 18. Chopin, *Piano Concerto No. 1 in E Minor, Op. 11*, first movement, mm. 385-408.

*dolce ed espress.*

*p* *Red* *ii* *Red* *Red* *Red* *Red*

C: I

389

*leggerissimo*

V<sub>5</sub> I a: V<sub>7</sub>

393

*Red*  
i

\* *Red*  
V<sup>6</sup>

397

*legatissimo*

*sf*

*Red*  
VII<sup>3</sup>

\*

\*

399

*leggiero*

*trmm*

*Red*

iv<sub>6</sub> \* bII<sub>6</sub> ii<sub>6</sub> i<sub>6</sub> bII<sub>6</sub> \*

403

*rall.*

ii<sub>6</sub> i<sub>6</sub> V<sub>5</sub> \* III VI<sub>7</sub> \* ii<sub>6</sub> \* V<sub>7</sub> \* i \* VI<sub>7</sub> \*

The image shows a musical score for a piano piece. It features a grand staff with a treble clef on top and a bass clef on the bottom. The key signature is one sharp (F#). The time signature is 4/2. The piece starts at measure 408. The right hand has a dynamic marking of 'sf' (sforzando). The left hand has a dynamic marking of 'V' (fortissimo). The score includes fingerings and articulation marks. The markings 'a tempo' and 'risoluto' are present. The right hand has a series of notes with fingerings: 5, 4, 5, 4, 5, 3, 4, 3. The left hand has a series of notes with fingerings: 3, 2, 1, 3, 3, 1, 2.

Upon immediate glance and first auditing of both examples, two broad elements perhaps project to the eye and ear: the vocal melodic coloratura and the texture of its supporting accompaniment (the latter of which we will discuss in detail in the section “Features of the Accompaniment”). The uneven flourishes of notes, which so famously characterize Chopin’s melodies, appear bountifully in Hummel’s passage. These *fioriture* often elaborate the lyrical lines in the Hummel concertos of discussion. They quite often occur in the following manners: as an elaboration of the basic melodic line, as a variant or decoration of a reoccurring melody, as a means to suspend long notes or harmonic progressions, as a way to heighten the musical intensity, as a digression to merely decorate the line toward cadential landmarks, as a written-out accelerando in order to intensify the character, and as a display of virtuosic bravura. The *fioriture* in Hummel’s last excerpt occur as embellishments to the melodic line. In m. 154 of Hummel’s excerpt, the right-hand *fioritura* embellishes the neighboring semitone motive (E—F—E) recalled from the principal theme at the opening of the movement. Also, the flourish of the right hand grace notes in m. 159 parallel Chopin’s in m. 402, both making use of the broken chord. Hummel’s is an arpeggiation of the dominant while Chopin offers a more diverse structure, introducing a turn before an arpeggiation of the Neapolitan.

Several other aspects of these two passages stand out. For one, the use of parallel thirds in m. 163 of Hummel's closely resembles m. 391 of Chopin's. Chopin uses a variant of Hummel's descending double thirds, which are decorated with *acciacature*. The ensuing cadential style in m. 164 is also similar to Chopin's at m. 392. The use of register is also akin. The delicate nature of both passages sparkling in descent from the upper register gives both melodic lines a similar effect and character. In addition, Hummel and Chopin approach the double thirds similarly. Hummel indicates a written-out turn followed by a register leap downward. Chopin, too, indicates a turn and a leap by descent.

Now we will examine the more intricate lining of the two sections. First of all, the harmonic language bears resemblance. The key scheme is reversed: Hummel begins in A minor and modulates to C major while Chopin starts in C major and changes the key to A minor. The chord progression is also similar, but Chopin's is more interesting as he brings in the unexpected Neapolitan. (See Example 17 and 18 for a Roman numeral analysis.) In addition to the harmonic progression, the fundamental line of the melody in both principal themes bears striking resemblance. The melodic outline when both themes are in A minor follows as such: E—A—E—D (mm. 152-156 in Hummel's and mm. 393-399 in Chopin's). Therefore, the contour of the melody is essentially parallel.

Even the sequential trills at the end of the two sections parallel each other. Both composers use this to transition to the ensuing configurative episodes. (Both also change the accompaniment pattern at this transition in a similar manner in order to accommodate the faster harmonic rhythm: Hummel's at m. 166 and Chopin's at m. 404.)

## *Vocal Embellishments*

The cantilenas in the slow movements of Hummel's Op. 85 and 89 are very operatic; from the *fioriture*, *portamento* imitation, *portato*, cadenzas, reaching over of notes, and other embellishments, these particular movements are filled with vocal expression. Chopin was a master of dressing his melodies with embellishments and tastefully varying them. Although his style of ornamentation is highly idiomatic, the basis of his embellishments mirrors Hummel's models. The latter comparison of Hummel and Chopin's *bel canto* lines displayed similar treatments of melodic decoration. The following will address specific types of operatic embellishments in detail, including idiomatic ways both Hummel and Chopin employed them for the piano. Although it would be impossible to categorize ornaments with finite rules, we may benefit from analyzing the common ornamental idiosyncrasies and grouping them into certain categories.

### *Fioriture*

Perhaps one of the hallmarks that distinguish Chopin's cantilena is his prevalent yet eloquent use of the *fioritura* over a constant bass pattern. These florid operatic sweeps appear in changeable groups of notes usually of rapid rhythm, which may be realized in a plethora of manners, evoking the *ad libitum* qualities of a vocal cadenza. We find this much in the music of Field but also heavily in our two Hummel concertos. Chopin's *fioriture* are more elaborate. For one, Chopin's are highly chromatic yet subtle. Hummel's flourishes can be substantial in length compared to Chopin's.

In the *Larghetto* of the A Minor Concerto, Hummel quickly explores the flourishing vocal coloratura after stating the main melody. The movement, essentially a fantasia with an *attacca* into the Rondo, freely elaborates the *fioriture* over a steady triplet bass line, and

Hummel almost immediately leads the melody astray. Example 19 delineates this in just 16 bars of the solo piano alone:

Example 19. Hummel, *Piano Concerto No. 2 in A Minor, Op. 85*, second movement, mm. 10-25.

The musical score for Example 19 consists of three systems of piano music. The first system (measures 10-16) is marked **SOLO, cantabile e con gran espressione** and *dolce*. It begins with a *p* dynamic. The right hand features a melodic line with a fermata over measures 10-11 and a trill in measure 12. The left hand has a steady accompaniment with triplets. The second system (measures 17-24) includes a *craso.* marking and a *p* dynamic. The right hand has a melodic line with a fermata over measures 17-18 and a trill in measure 19. The left hand continues with a steady accompaniment. The third system (measures 25-31) starts with a *f* dynamic and a *p delicato* marking. The right hand has a melodic line with a fermata over measures 25-26 and a trill in measure 27. The left hand continues with a steady accompaniment.

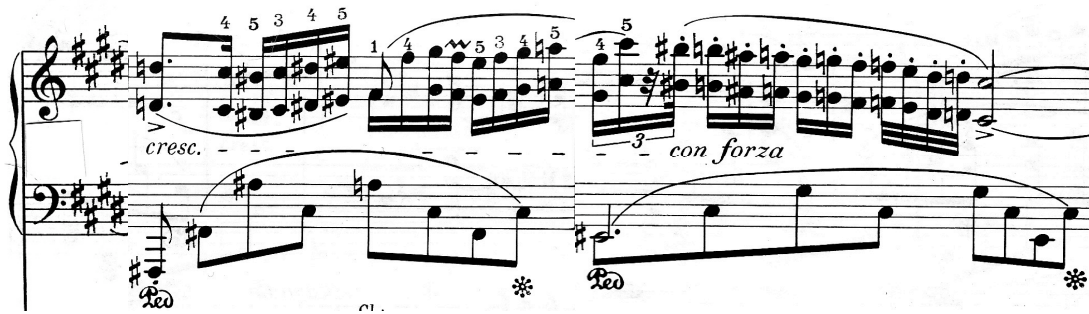


The image displays five systems of musical notation for a piano piece. Each system consists of a treble clef staff and a bass clef staff. The notation includes various musical elements such as slurs, dynamic markings (sf, p, cresc., smorz.), and fingering numbers (1-5). The music is characterized by intricate, rapid passages in the right hand, often with irregular groupings of notes, and more rhythmic accompaniment in the left hand. The piece concludes with a 'p smorz.' marking followed by a 'cresc.' and a final 'p cresc.'.

Hummel begins his *foriture* in brief flourishes then quickly churns out lavish curlicues in all sorts of irregular groups. The movement continues in this elaborate fashion until the very

end making it a sort of written-out improvisation. The uneven elaborations express a sort of written-out rubato, slowing and speeding up notes depending on the number of notes in one group, an art mastered by Chopin. The *fioriture* that is enhanced by uneven parallel octaves in bar 22 recalls an excerpt from the *Romance* of the Chopin E Minor Concerto:

Example 20. Chopin, *Piano Concerto No. 1 in E Minor, Op. 11*, second movement, mm. 74-75.



Hummel's *Larghetto* of Op. 89 is a bit different. Its arch form, melodic structure, and nocturne-like accompaniment are closer to the slow movements of Chopin's concertos. First of all, Hummel's form—ABA—provides more structure for the development of the delicate configurations, lending for greater elaborations in the middle and return sections. Like its previous *Larghetto* of the A Minor Concerto, this movement is filled with *fioriture* of considerable lengths. The earlier Example 15 and Example 21 elucidates the solo opening of A and the return of A in a highly decorated form, respectively:

Example 21. Hummel, *Piano Concerto No. 3 in B Minor, Op. 89*, second movement, mm. 74-81.



Like in the latter two examples, Chopin typically begins thorough elaborate decoration after he has set the melodic line, although this does not mean that he does not use brief flourishes in earlier instances as well. In comparing parallel sections of the *Larghetto* of Chopin's F Minor Concerto, that is, the opening of the A section and its recapitulation, shown in Example 22 and 23 respectively, Chopin exhausts a florid version of the main melody:

Example 22. Chopin, *Piano Concerto No. 2 in F Minor, Op. 21*, second movement, mm. 6-10.

Example 23. Chopin, *Piano Concerto No. 2 in F Minor, Op. 21*, second movement, mm. 75-78.  
(*a tempo*)

The earlier Example 16 and the next Example 24 is another instance of florid garnish at the return of a phrase, illustrating the opening solo melody and its later return in Chopin's E Minor Concerto, *Larghetto*:

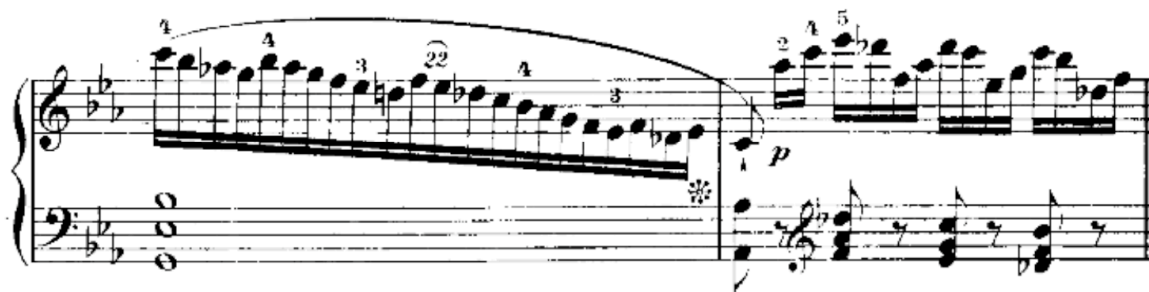
Example 24. Chopin, *Piano Concerto No. 1 in E Minor, Op. 11*, second movement, mm. 54-59.

The musical score for Example 24 consists of three systems of piano music. The first system (measures 54-56) shows a right-hand part with a long, flowing line of notes, heavily ornamented with trills and grace notes, and a left-hand part with a steady, rhythmic accompaniment. The second system (measures 57-58) continues the right-hand part with similar ornamentation and a left-hand part with a more active, rhythmic pattern. The third system (measures 59) shows a right-hand part with a few final notes and a left-hand part with a rhythmic flourish. Performance markings include *p leggieriss.*, *cresc.*, *con forza*, *legato*, *sfp*, *dim.*, *legatissimo*, and *f*. Fingerings and articulation marks like *Ped* and *\** are also present.

The uses of the *fioriture* in both Hummel and Chopin are not limited to lyrical moments, however. At times, they may also display bravura passagework. Below, from the development of the opening movement of Hummel's A Minor Concerto, a long flourish in the right hand continues a delicate bravura passage, marked by a *leggierissimo*:

Example 25. Hummel, *Piano Concerto No. 2 in A Minor, Op. 85*, first movement, mm. 326-330.

The musical score for Example 25 shows a right-hand part with a long, delicate flourish of notes, heavily ornamented with trills and grace notes, and a left-hand part with a simple, rhythmic accompaniment. The right-hand part is marked *pp leggierissimo*. The left-hand part has a steady, rhythmic pattern. Performance markings include *pp leggierissimo* and *Ped*. Fingerings and articulation marks like *\** are also present.



The slow harmonic rhythm allows for this long elaborate *fioritura*, an instance where the vocal idiom has really translated into a highly pianistic device. In the middle section of the *Larghetto* of the F Minor Concerto, Chopin, in a flurry of passion, employs a full range of vigorous bravura *fioriture* over agitated string *tremolando* (Example 26). The tense string and florid piano interaction establishes a new tone for this contrasting section.

Example 26. Chopin, *Piano Concerto No. 2 in F Minor, Op. 21*, second movement, mm. 42-49.



43 *ff* *ff* *ff* 15 14 \*

43 *cresc.* *f* Fl. Ob. Cl. Cello

45 *passionato* 14 14

45 *ff* *mf* Cb.(pizz.)

47 *f* *pp* 10 10

47 *dim.* *pp*

*Portato*

*Portato* touch finds its multifaceted uses in both Hummel and Chopin. One vocal effect is the repeated-note *portato*, which Hummel and Chopin similarly use in the next two examples:

Example 27. Hummel, *Piano Concerto No. 3 in B Minor, Op. 89*, first movement, m. 178.

The musical score for Example 27 consists of two staves. The upper staff is in treble clef and shows a series of repeated notes (G4, A4, B4, A4, G4) with a slur above them. Above the notes is the fingering sequence '3 2 1 4 3 2 1'. The lower staff is in bass clef and shows a single note (G2) with a slur below it. There are two asterisks below the bass clef staff.

Example 28. Chopin, *Piano Concerto No. 2 in F Minor, Op. 21*, second movement, m. 76.

The musical score for Example 28 consists of two staves. The upper staff is in treble clef and shows a series of repeated notes (G4, A4, B4, A4, G4) with a slur above them. Above the notes is a trill 'tr' and a fingering '6'. The lower staff is in bass clef and shows a series of repeated notes (G2, A2, B2, A2, G2) with a slur below them. There is a 'p' dynamic marking above the bass clef staff. There are two asterisks below the bass clef staff.

The succession of separated repeated notes adds to the expressivity of the vocal line supported by a nocturne-like bass undulation.

*Portato* also lends itself in places where the line reaches to the top register. In Examples 29 and 30, Hummel and Chopin make very similar use of this. Both excerpts are transitional passages from the rondos, which lead to the return of the main themes.



Example 29. Hummel, *Piano Concerto No. 2 in A Minor, Op. 85*, third movement, mm. 35-39.

The musical score for Example 29 shows a piano piece in A minor. The right hand begins with a descending arpeggio of a diminished seventh chord, marked with a piano (*p*) dynamic. This is followed by an ascending chromatic scale. The left hand plays a descending chromatic scale. The tempo is marked *ritard.* (ritardando).

Example 30. Chopin, *Piano Concerto No. 1 in E Minor, Op. 11*, third movement, mm. 269-271.

The musical score for Example 30 shows a piano piece in E minor. The right hand begins with a descending arpeggio of a dominant seventh chord, marked with a piano (*p*) dynamic. This is followed by an ascending chromatic scale. The left hand plays a descending chromatic scale. The tempo is marked *poco rall.* (poco rallentando).

In both excerpts, a descending *arpeggio* (diminished seventh in Hummel's and dominant seventh in Chopin's) leads into a delicate ascending chromatic scale with a similar intent: a *portato* touch with a *ritardando* as indicated by Hummel and *portato* paired with a *poco rallentando* as indicated by Chopin. In addition to ascending-note *portato*, we may also find series of *portato* notes scooping downward toward a melodic note:

Example 31. Hummel, *Piano Concerto No. 2 in A Minor, Op. 85*, first movement, mm. 422-423.

The musical score for Example 31 shows a piano piece in A minor. The right hand begins with a descending arpeggio of a diminished seventh chord, marked with a piano (*p*) dynamic. This is followed by an ascending chromatic scale. The left hand plays a descending chromatic scale. The tempo is marked *più sostenuto* (più sostenuto).

Example 32. Chopin, *Piano Concerto No. 2 in F Minor, Op. 21*, second movement, m. 79.

The image shows a musical score for Example 32, Chopin's Piano Concerto No. 2 in F Minor, Op. 21, second movement, m. 79. The score is written for piano and consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a complex melodic line with a trill and a series of notes with fingerings (5, 4, 4, 5, 4, 4, 5, 5, 1). The bass staff has a descending line with a trill and a fermata. The score is marked with 'Ped' and asterisks.

### *Portamento*

Another device implemented by singers, *portamento*, exercises a glide from one pitch to another, ascending or descending. Hummel and Chopin both mimic this vocal technique on the keyboard. Example 33 taken from the slow movement of Hummel's Second Concerto displays this adequately:

Example 33. Hummel, *Piano Concerto No. 2 in A Minor, Op. 85*, second movement, mm. 43-44.

The image shows a musical score for Example 33, Hummel's Piano Concerto No. 2 in A Minor, Op. 85, second movement, mm. 43-44. The score is written for piano and consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a complex melodic line with a trill and a series of notes with fingerings (1, 2, 1). The bass staff has a descending line with a trill and a fermata. The score is marked with 'fz' and 'f'.

In a flurry of *portamenti*, Hummel glides up three full octaves on the melodic note A, reaching to the upper register of the keyboard. The use of these several glides successively might render this passage too exaggerated and perhaps dilutes the beauty of its effect. Chopin elegantly executes a *portamento* effect below:

Example 34. Chopin, *Piano Concerto No. 1 in E Minor, Op. 11*, second movement, m. 26.



Here, in his modest use of *portamento*, he slides down from C-sharp to D-sharp in a sighing gesture that tastefully beautifies the simple line.

### *Other Ornamentation*

#### *The Acciaccatura*

In the concertos, Hummel exercises the *acciaccatura* in several interesting manners. He notates them using the traditional slashed grace note and at times implies them through written-out quick notes. We might identify his varied uses in the following ways: in order to form a leap, often times but not limited to a span of an octave; to approach or leave a trill; to lead into a *fioritura*; and to simply crush the notes.

The *acciaccatura* leaps are plentiful, and they reach broad spans by ascent and descent. The first instance of this that reminds us of Chopin is right at the solo piano opening of Op. 85 (Examples 35 and 36), where the *acciaccatura* leaps down and up an octave (respectively):

Example 35. Hummel, *Piano Concerto No. 2 in A Minor, Op. 85*, first movement, mm. 127.



Example 36. Hummel, *Piano Concerto No. 2 in A Minor, Op. 85*, first movement, mm. 130-131.



Alternatively, he may also approach, by an *acciaccatura*, a leap of any span in any direction, as exploited in Example 39 and this next one:

Example 37. Hummel, *Piano Concerto No. 2 in A Minor, Op. 85*, second movement, m. 11.



Here is an instance where Chopin uses the octave leap up to decorate the melody:

Example 38. Chopin, *Piano Concerto No. 2 in F Minor, Op. 21*, third movement, m. 3.



He also links the *acciaccatura* to a succession of dramatic leaps as in the next passage:

Example 39. Chopin, *Piano Concerto No. 1 in E Minor, Op. 11*, third movement, mm. 95-97.



Both Hummel and Chopin also incorporate reaches toward the top notes in lyrical moments shown by an indicated *acciaccatura* or a kind of written-out implication. The next excerpt (Example 40) and the earlier Example 32 illustrate these various methods.

Example 40. Hummel, *Piano Concerto No. 2, in A Minor, Op. 85*, second movement, m. 20.



In Example 40, Hummel writes a dramatic leap in large notation, signifying enhanced expression. Chopin makes a similar gesture in Example 32, where he highlights the peak with the indicated *acciacatura* and descends gracefully into the written-out thirty-second to an eighth note. The written-out embellished leap also signifies emphasis, in that instance as a relaxation of the character.

Further, Chopin incorporates double notes into his *acciacature* to add finesse. In the next pair of examples below, the doubled grace notes appear in Example 41 in order to enhance the lyrical passage and in Example 42 to add brilliance to the virtuosic line:

Example 41. Chopin, *Piano Concerto No. 2 in F Minor, Op. 21*, first movement, m. 130.

Musical score for Example 41, showing a piano passage with grace notes. The score is in F minor, 2/4 time, and features a melodic line in the right hand with grace notes and a supporting bass line in the left hand.

Example 42. Chopin, *Piano Concerto No. 1 in E Minor, Op. 11*, first movement, mm. 283-286.

Musical score for Example 42, showing a virtuosic piano passage with grace notes and fingering. The score is in E minor, 2/4 time, and features a melodic line in the right hand with grace notes and a supporting bass line in the left hand. The tempo is marked *a tempo risoluto* and the dynamics are *sf*. The score includes fingering numbers (1-5) and a *Red \** mark.

285 *sempre cresc.* *sf*

*Red \**

*The Repeated-Note Figure*

Another expressive device that Chopin uses frequently throughout his cantilena is the repeated-note embellishment; we may find this figure often at phrase endings, before or after the launch of a short or an extensive ornament (i. e., at the start of a trill, double appoggiatura, *fioritura*, etc.), and before a wide leap. These devices parallel those of Hummel's.

An instance of a double-note ending that Hummel employs is one that Chopin uses identically:

Example 43. Hummel, *Piano Concerto No. 2 in A Minor, Op. 85*, first movement, m. 156.



Example 44. Chopin, *Piano Concerto No. 1 in E Minor, Op. 11*, first movement, mm. 611-612.



In both examples, the highlighted main final note (D in Hummel's and G in Chopin's) is approached by a descending stepwise triplet figure, the note preceding the triplet being the main tone as well. Hummel also varies this in several ways. Here are a couple of other examples:

Example 45. Hummel, *Piano Concerto No. 2 in A Minor, Op 85*, first movement, m. 188.



Example 46. Hummel, *Piano Concerto No. 2 in A Minor, Op 85*, first movement, m. 162.



Chopin uses and subtly varies this idea at several phrase endings as well:

Example 47. Chopin, *Piano Concerto No. 1 in E Minor, Op. 11*, first movement, m. 517.



Above, essentially a variation of the last Chopin example (the descending melodic line, B—A—G), Chopin alters the rhythm slightly from triple to duple rhythm. In another variant of the double-note ending (Example 48), he also decorates the descending line with an *acciaccatura* note repeating G and then repeats the E-flat with a sixteenth note.



Example 48. Chopin, *Piano Concerto No. 2 in F Minor, Op. 21*, first movement, m. 128.

The image shows a musical score for Example 48. The right hand part (treble clef) features a melodic line with a double-note figure (D4 and E4) followed by a trill. The left hand part (bass clef) provides a supporting bass line with chords and single notes. The score is marked with fingerings (3, 4, 3, 2, 3, 2) and a measure number of 128.

The double-note figure may also act as a launching pad for a more elaborate ornament. For example, it can precede a trill like in Hummel's excerpt below, where the initial D leads into its subsequent trill:

Example 49. Hummel, *Piano Concerto No. 3 in B Minor, Op. 89*, second movement, mm. 54-55.

The image shows a musical score for Example 49. The right hand part (treble clef) features a melodic line with a double-note figure (D4 and E4) followed by a trill. The left hand part (bass clef) provides a supporting bass line with chords and single notes. The score is marked with fingerings (4, 3, 2, 1) and a measure number of 43.

The cases are plentiful and likewise in Chopin. In a similar passage from Chopin's first A section of the *Larghetto*, Op. 21, the repeated notes before the trills are followed by neighboring and incomplete neighboring figures:

Example 50. Chopin, *Piano Concerto No. 2 in F Minor, Op. 21*, second movement, mm. 10-12.

The image shows a musical score for Example 50. The right hand part (treble clef) features a melodic line with a double-note figure (D4 and E4) followed by a trill. The left hand part (bass clef) provides a supporting bass line with chords and single notes. The score is marked with fingerings (4, 1, 2, 4, 2, 5, 3, 2, 1, 2, 3, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1) and a measure number of 42. The score is marked with a dynamic of *dim.* and includes asterisks and the word 'Ped' under the bass line.

This latter phrase is reminiscent of one found in the first A section of Hummel's *Larghetto*, Op. 89:

Example 51. Hummel, *Piano Concerto No. 3 in B Minor, Op. 89*, second movement, mm. 39-40.

Musical score for Example 51, showing piano and violin parts. The piano part is in the lower register, and the violin part is in the upper register. The score includes dynamic markings such as *f* and *mf*, and articulation marks like asterisks. The key signature is one sharp (F#) and the time signature is 2/4.

The ornaments revolve around a chain of descending two-note steps, each pair starting from the last note. Thus, we locate resemblances in the melodic contour and ornamentation.

Chopin also finesses the repeated note exquisitely before a double *appoggiatura* in Example 52:

Example 52. Chopin, *Piano Concerto No. 2 in F Minor, Op. 21*, first movement, m. 129.

Musical score for Example 52, showing piano and violin parts. The piano part is in the lower register, and the violin part is in the upper register. The score includes dynamic markings such as *f* and *mf*, and articulation marks like asterisks. The key signature is three flats (F minor) and the time signature is 2/4.

In this example, even though F figures prominently in the melody, the single insertion of the double *appoggiatura* before G-flat gracefully highlights the different note.

Here is another noteworthy use of the repeated-note figure, this time launching a wide leap (an octave) and a *fioritura* (Example 53):

Example 53. Hummel, *Piano Concerto No. 2 in A Minor, Op. 85*, first movement, mm. 401-403.

The enhancement of E (from the upbeat of m. 402) highlighted by its repetition and octave ascent before a cascade of notes is “Chopinesque” by nature. In a similar gesture, shown in Example 54, Chopin also highlights the principal note, D-flat (m. 275), in a series of repeated notes, which launches the *fioritura*:

Example 54. Chopin, *Piano Concerto No. 2 in F Minor, Op. 21*, first movement, mm. 274-276.  
*rit.*

### *The Arpeggio*

The way Chopin incorporates the *arpeggio* as another expressive device parallels Hummel's use of it. We already showed earlier how Chopin's *Larghetto* of Op. 11 and Hummel's *Larghetto* of Op. 89 bear motivic parallels in the opening themes. In addition to the similar rhythmic motives, both Hummel and Chopin make similar use of the *arpeggi*, introducing them calmly over an undulating accompaniment (Examples 15 and 16). The opening of the *Larghetto* of Op. 85 is similar as well (Example 19). Like Hummel, in Example 19, Chopin articulates some *arpeggi* more melodically through written-out grace notes rather than the *arpeggio* symbol. This occurs at significant melodic points on strong beats. In Example 19, Hummel enunciates the initial downbeat A with the introductory broken tonic chord in bar 10; this is later restated in the submediant in bar 12. Chopin's *Larghetto* from the F Minor Concerto displays a parallel instance of this also at the very opening of the solo piano (Example 22). The tonic triad outlines the melodic E-flat in bar 7 and provides a fresh sonority as it emerges out of the previous passage that rises from the low bass. Chopin later emphasizes the diminished seventh in beat three of m. 9 with the written-out arpeggiation to high C, a passionate variant of the latter instance.

Not only do the *arpeggi* add to lyric expression, but they may also serve as declamatory devices to enrich the sound and character. In both of the Chopin concertos, the first movements display bravura gestures by the pianist in the opening phrases of the solo exposition:

Example 55. Chopin, *Piano Concerto No. 1 in E Minor, Op. 11*, first movement, mm. 139-142.

ff

8

141

Ped

\*

Example 56. Chopin, *Piano Concerto No. 2 in F Minor, Op. 21*, first movement, mm. 78-80.

The declamatory broad broken chords are reminiscent of the following passage by Hummel:

Example 57. Hummel, *Piano Concerto No. 3 in B Minor, Op. 89*, first movement, mm. 217-218.

The image shows a musical score for a piano solo. The top staff is in treble clef and contains a melodic line with a series of notes, some marked with fingerings (1, 5, 3, 4, 3) and a '13' above a group of notes. The bottom staff is in bass clef and contains accompaniment. The dynamic marking 'ff risol.' is present in the bass staff. The word 'SOLO.' is written above the treble staff. The key signature has one sharp (F#).

The dynamic here is likewise rich in sound, enhanced by a *risoluto*. In addition, both Hummel and Chopin in these characteristically similar instances mark the roll identically, that is, hands together.

### Polyphonic Virtuosity and Configurative Episodes

What pianists admire about Chopin's virtuosic passages is his uncanny ability to interweave a melody within a figurative passage. Perhaps he elaborated from Hummel's ways of executing this.

Below is a bravura passage from Hummel where, although not literally indicated polyphonically, treating it as a poly-voiced passage would bring out the veiled melody and thus be more musical (Example 58). The implied polyphony occurs when the A-sharp to B is placed up an octave, and the change from linear to chordal figures also provides the sense of polyphony.

Example 58. Hummel, *Piano Concerto No. 3 in B Minor, Op. 89*, third movement, mm. 205-206.



In an advancement of technique, Chopin similarly exemplifies a polyphonically crafted line:

Example 59. Chopin, *Piano Concerto No. 1 in E Minor, Op. 11*, first movement, mm. 414-415.



Although similar in arrangement to Example 58, Chopin's represents a refinement in voicing, which he clearly delineates in the larger eighth notes.

The next passage, taken from just before the closing of the first movement's exposition of Hummel's A Minor Concerto, looks like a model for Chopin's:

Example 60. Hummel, *Piano Concerto No. 2 in A Minor, Op. 85*, first movement, m. 234.



In an excerpt from the first movement of Chopin's E Minor Concerto, also from the exposition, Chopin takes the wide-arranged passage and inverts it:

Example 61. Chopin, *Piano Concerto No. 1 in E Minor, Op. 11*, first movement, m. 211.



The implication of poly voicing in these passages is no doubt present here as well.

### *Double Notes*

One parallel characteristic is the double voicing of the main beats within quick passages. Bar 51 in the Rondo of the Hummel Op. 85 begins an instance of this (Example 62):





In the above passages, the configurative triplets (which are especially frequent in the rondos of Hummel and Chopin's concertos) flourish under or over doubled melodic eighth notes, creating a series of thirds, sixths, etc.

Hummel demonstrates a variation of the previous polyphonic bravura writing as displayed below:

Example 65. Hummel, *Piano Concerto No. 3 in B Minor, Op. 89*, third movement, mm. 192-194.

This passage is similar to Chopin's in Example 66:

Example 66. Chopin, *Piano Concerto No. 1 in E Minor, Op. 11*, first movement, mm. 203-204.

In the previous two passages, the doubled voices are not melodically distinguished from one another, at least not in literal writing. However, there are still outlines of implicit melodies.

### *Use of Parallel Thirds, Fourths, Sixths, etc.*

Perhaps Chopin derived his implementation of parallel thirds, fourths, and sixths from Hummel as well. Several examples from both composers display a wide variation of uses, which are very characteristic of each other.

The example below displays an instance of Hummel's virtuosic use of parallel thirds in the first movement's exposition of the A Minor Concerto:

Example 67. Hummel, *Piano Concerto No. 2 in A Minor, Op. 85*, first movement, mm. 219-221.

A comparison to a similar passage in the opening movement's exposition of Chopin's F Minor Concerto (Example 68) reveals an execution of technical virtuosity similar to the latter example with its use of wide leaps and double thirds.

Example 68. Chopin, *Piano Concerto No. 2 in F Minor, Op. 21*, first movement, mm.162-163.

Musical score for Example 68, Chopin's *Piano Concerto No. 2 in F Minor, Op. 21*, first movement, measures 162-163. The score is in F minor and 4/2 time. The right hand features a complex melodic line with slurs and fingerings (4, 2, 5, 3). The left hand has a simpler accompaniment with slurs and fingerings (2, 3, 1). Below the staff, there are markings 'Ped' and '\*' alternating.

In a much more complex melodic passage, Chopin incorporates two important melodies in parallel thirds in the following configuration:

Example 69. Chopin, *Piano Concerto No. 1 in E Minor, Op. 11*, first movement, mm. 305-306.

Musical score for Example 69, Chopin's *Piano Concerto No. 1 in E Minor, Op. 11*, first movement, measures 305-306. The score is in E minor and 4/4 time. The right hand features a complex melodic line with slurs and fingerings. The left hand has a simpler accompaniment with slurs and fingerings.

Hummel manipulates successive thirds in various manners, but perhaps this instance provides a solid basis for Chopin's use of it in the first movement of his F Minor Concerto:

Example 70. Hummel, *Piano Concerto No. 2 in A Minor, Op. 85*, third movement, mm. 164-166.

Musical score for Example 70, Hummel's *Piano Concerto No. 2 in A Minor, Op. 85*, third movement, measures 164-166. The score is in A minor and 4/4 time. The right hand features a complex melodic line with slurs and fingerings. The left hand has a simpler accompaniment with slurs and fingerings. The lyrics "ore - scen - do" are written below the staff.

Example 71. Chopin, *Piano Concerto No. 2 in F Minor, Op. 21*, first movement, mm. 255-257.

The musical score for Example 71 shows two staves in 4/2 time. The right hand begins with a 4-measure rest, then plays a descending chromatic line of eighth notes. The left hand plays a similar descending chromatic line. The piece is marked *con forza* and ends with a *ff* dynamic marking.

The descending chromatic thirds clearly parallel each other very closely.

The next example delineates an instance of Hummel displaying virtuosic parallel fourths in another episode of the Rondo in A Minor:

Example 72. Hummel, *Piano Concerto No. 2 in A Minor, Op. 85*, third movement, mm. 136-137.

The musical score for Example 72 shows two staves in 4/4 time. The right hand begins with a 4-measure rest, then plays a series of parallel fourths. The left hand follows with a similar pattern. The piece is marked *f*.

In a similar gesture, Chopin uses the device chromatically and diatonically, illustrated in Examples 73 and 74:

Example 73. Chopin, *Piano Concerto No. 1 in E Minor, Op. 11*, first movement, mm. 408-409.

The musical score for Example 73 shows two staves in 4/2 time. The right hand begins with a 4-measure rest, then plays a series of parallel fourths. The left hand follows with a similar pattern. The piece is marked *a tempo* and *risoluto*.

Example 74. Chopin, *Piano Concerto No. 2 in F Minor, Op. 21*, third movement, mm. 387-388.

In addition, the homophonic nature in the previous three examples is identical.

On occasion, Hummel and Chopin implement seconds, reiterating the root and seventh of the chord in close spacing (Examples 75 and 76):

Example 75. Hummel, *Piano Concerto No. 2 in A Minor, Op. 85*, third movement, mm. 150-151.

Chopin employs this with an inverted contour for a more pianistic construction:

Example 76. Chopin, *Piano Concerto No. 2 in F Minor, Op. 21*, third movement, mm. 466-467.

Moreover, here is a passage that delineates a series of double thirds, sixths, and fourths in the right hand:

Example 77. Hummel, *Piano Concerto No. 3 in B Minor, Op. 89*, third movement, mm. 238-342.

The musical score for Example 77 shows a passage from Hummel's Piano Concerto No. 3 in B Minor, Op. 89, third movement, measures 238-342. The right hand is filled with intricate chordal textures consisting of double thirds, sixths, and fourths. The left hand provides a rhythmic accompaniment of eighth notes. The piece is marked with fortissimo (ff) and piano (p) dynamics.

While Hummel reserves these passages filled with successions of thirds, fourths, and/or sixths, etc. for virtuosic display, Chopin exhibits ways to exquisitely weave them into the cantilena. This is especially exploited in the middle movements. Example 78 elucidates the use of double thirds and sixths to decorate the main melody:

Example 78. Chopin, *Piano Concerto No. 1 in E Minor, Op. 11*, second movement, mm. 39-45.

The musical score for Example 78 shows a passage from Chopin's Piano Concerto No. 1 in E Minor, Op. 11, second movement, measures 39-45. The right hand features a cantilena melody with double thirds and sixths. The left hand has a simple accompaniment of quarter notes. The piece is marked with sf (sforzando) dynamics.

43 *cresc.* *con forza* *f* *p leggiero* *dim.*

Chopin alternatively utilizes parallel sixths split between the hands in a long delicate passage illustrated below:

Example 79. Chopin, *Piano Concerto No. 1 in E Minor, Op. 11*, second movement, mm. 105-106.

105 *legatissimo* *p* *sempre*

The next example depicts another instance of employing double notes to decorate the melody lyrically (Example 80). It is a brief cadenza before the return of the main theme in which Chopin uses a mixture of primarily thirds, fourths, and fifths descending toward the cadence for an ethereal atmosphere.



Example 80. Chopin, *Piano Concerto No. 2 in F Minor, Op. 21*, second movement, mm. 72-74.

His multifaceted uses of successive double intervals allows for different shades of color, traversing to another level from that of Hummel.

## Features of the Accompaniment

### *Lyrical Textures*

There are a couple of accompaniment patterns primarily associated with the poetic themes in Chopin's concertos that seem largely derived from Hummel's models. If we revisit Examples 17 and 18, we find that the accompaniment pattern is identical. The wide disparity of register established by a single rich bass leap followed by the supported harmony of a series of steady inner-voiced chords is a pattern frequently used by Chopin. The sonorous deep bass supports the melody while the pulsating simple chordal pattern allows for yearning lyrical melodic elaboration, not to mention a rich enhancement of the overtones with the use of the pedal.

In the solo opening of Hummel's A Minor Concerto, we recognize another pianistic texture particularly associated with Chopin:

Example 81. Hummel, *Piano Concerto No. 2 in A Minor, Op. 85*, first movement, mm. 131-139.

The image shows a musical score for Example 81, Hummel's *Piano Concerto No. 2 in A Minor, Op. 85*, first movement, measures 131-139. The score is in A minor and 3/4 time. It features a polyphonic left-hand accompaniment with a quasi-Alberti bass pattern. The right hand has a melodic line with various ornaments and dynamics. The word "espressivo" is written above the first system. The score includes fingerings, slurs, and dynamic markings like "p" and "f".

The polyphonic left-hand accompaniment, a quasi Alberti bass pattern, is a characteristic that permeates throughout Chopin's works. His concertos make ample use of it. There are far too many examples to cite, but an exemplary passage that illustrates the second theme from the *Maestoso* of Op. 21 demonstrates a refined parallel:

Example 82. Chopin, *Piano Concerto No. 2 in F Minor, Op. 21*, first movement, mm. 125-128.

The musical score for Example 82 consists of two systems. The first system covers measures 125 to 128. The right-hand part begins at measure 125 with a piano (*p*) dynamic and the instruction *con anima*. The melody is marked *leggero* and features a descending line with a 15-measure phrase. The left-hand part begins at measure 128 with a broken chord pattern. The score includes fingering numbers (1-4) and a trill-like figure in the left hand at measure 128.

It is clear that the texture between Examples 81 and 82 parallels each other closely in its span of an octave, the double voicing, and the alternation between the two voices. Rather than solely emphasizing the lower bass tones in support of the melody as portrayed in Hummel's accompaniment, Chopin interlaces a countermelody in the left hand that is purely based on the fundamental descending melodic line in the right hand—D-flat—C—B-flat—(G)—A-flat. This stroke of genius transcends the more basic accompaniment written by Hummel.

In close relationship to the above example, the accompaniment pattern often attributed to Chopin and his predecessor Field, a device typically employed in their nocturnes, is one where a series of broken chords are spread over a wide disparity of register. It might be of importance to note that there is only one known nocturne that Chopin wrote before the start of his first F Minor Concerto, the Nocturne in E Minor, Op. 72, No. 1

(posthumous) written in 1827.<sup>118</sup> Because there is a plethora of nocturne-like accompaniments in both Chopin and our two Hummel concertos, perhaps Hummel may have had just an equal source of influence on Chopin as did Field regarding this stylistic accompaniment. Hummel met Field in 1822 during his tour to Russia. It is probable that Hummel knew of Field's works by then, as Field was already an established composer-pianist. Field published his first trio of nocturnes in 1814 in Germany, and by this time, an array of Field's other works had already well been published.<sup>119</sup> Since Hummel wrote his A Minor Concerto around 1816 and his subsequent B Minor Concerto in 1819, it is possible that he came across Field's nocturnes or other works by then. Nevertheless, the widespread repeating arpeggiation found in Hummel's concertos predicts Chopin and parallels Field. The few bars just before the launch into the coda in the *Allegro moderato* of the A Minor Concerto illustrates an instance:

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<sup>118</sup>Brown, 1-43.

<sup>119</sup>David Branson, *John Field and Chopin* (New York: St. Martin's Press, 1972), 200.

Example 83. Hummel, *Piano Concerto No. 2 in A Minor, Op. 85*, first movement, mm. 420-428.

The musical score for Example 83 consists of three systems of piano music. The first system (measures 420-428) begins with a piano solo marked *p*. The second system (measures 429-432) features a piano solo with lyrics: *ri - tar - dan - do*. The third system (measures 433-436) features a piano solo with lyrics: *sin - al - morendo*. The score includes various dynamics such as *sf*, *p*, and *morendo*, and articulations like *sempre più sostenuto*. The score is written for piano and includes fingerings and slurs.

Another instance occurs in the main theme of the B Minor Concerto's *Allegro moderato*:

Example 84. Hummel, *Piano Concerto No. 3 in B Minor, Op. 89*, first movement, mm. 154-173.

The musical score for Example 84 is a piano solo marked *SOLO.* and *pp*. The score is in B minor and 4/4 time. It features a piano solo with various dynamics such as *pp*, *p*, and *sf*. The score includes articulations like *sf* and *p*. The score is written for piano and includes fingerings and slurs.

The image shows two systems of musical notation for piano. The first system consists of two staves. The right staff has a melodic line with dynamics *sf* and *p*, and a *cresc.* marking at the end. The left staff has an arpeggiated pattern with dynamics *sf* and *p*. The second system also consists of two staves. The right staff has a melodic line with dynamics *sf*, *pp*, and *f*. The left staff has an arpeggiated pattern with dynamics *p* and *sf*, and a *Ped* marking with an asterisk.

The ostinato arpeggiation characterizes the principal melody. In both of the latter examples, the lyrical legato nature of this pattern, emphasized by the finger pedaling in the bass, is conducive to the hovering vocalic coloratura.

Chopin utilizes this left-hand technique often in the lyrical sections of his concertos: to list a few examples; in much of the secondary themes of the *Maestoso* in Op. 21; in every appearance of the second theme of the *Allegro maestoso* in Op. 11; and throughout most of the *Romance* in Op. 21, which essentially a nocturne in itself. A respective clip from each of these instances illustrates this comparison:

Example 85. Chopin, *Piano Concerto No. 2 in F Minor, Op. 21*, first movement, mm. 137-139.

The image shows musical notation for Example 85, measures 137-139. The notation consists of two staves. The right staff has a melodic line with dynamics *sf* and *p*, and markings *sempre legato* and *Ped* with an asterisk. The left staff has an arpeggiated pattern with dynamics *sf* and *p*, and a *Ped* marking with an asterisk.

Example 86. Chopin, *Piano Concerto No. 1 in E Minor, Op. 11*, first movement, mm. 222-230.

Musical score for Example 86, measures 222-230. The score is in E minor and 4/4 time. It features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The tempo is marked *con espressione*. The piece begins with a *legato* marking. The right hand has a melodic line with various ornaments and fingerings (1, 3, 2, 4). The left hand has a bass line with a steady eighth-note accompaniment, including triplets and slurs. The score includes dynamic markings like *legato* and *legatissimo*, and performance instructions such as *con espressione*. The measures are numbered 222, 227, and 230.

Example 87. Chopin, *Piano Concerto No. 1 in E Minor, Op. 11*, second movement, mm. 23-30.

Musical score for Example 87, measures 23-30. The score is in E minor and 4/4 time. It features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The tempo is marked *legatissimo*. The piece begins with a *legatissimo* marking. The right hand has a melodic line with various ornaments and fingerings (1, 4, 1, 2, 3, 4, 5, 3, 1, 3, 4, 1, 3, 4, 5). The left hand has a bass line with a steady eighth-note accompaniment, including triplets and slurs. The score includes dynamic markings like *legatissimo*, *cresc.*, *-sf sf*, and *pp dolcissimo*, and performance instructions such as *legatissimo*. The measures are numbered 23, 27, and 30.

Not only did Chopin employ a nocturne accompaniment device in lyrical passages, but he also found ways to effectively manipulate it in more virtuosic manners. This is especially prevalent in the first movement of Op. 21:

Example 88. Chopin, *Piano Concerto No. 2 in F Minor, Op. 21*, first movement, mm. 161-166.

The image shows two systems of musical notation for piano. The first system, starting at measure 161, is marked 'dolce'. The right hand (treble clef) features a complex, flowing melodic line with slurs and various fingering numbers (5, 3, 5, 4, 2, 5, 3, 2, 3, 1). The left hand (bass clef) provides a steady accompaniment of quarter notes, with slurs and 'Ped' (pedal) markings with asterisks. The second system, starting at measure 164, continues the right hand's intricate passage with slurs and fingering (4, 4, 5, 2, 1, 4). The left hand continues its accompaniment pattern with 'Ped' markings.

The resulting passage becomes an amalgamation of lyric and virtuosic characteristics. This open accompaniment thus provides wide possibilities in texture for Chopin.

Chopin concocts a variant of this undulating pattern by doubling the tenor to add more harmonic warmth depicted in Example 89:



Example 89. Chopin, *Piano Concerto No. 1 in E Minor, Op. 11*, second movement, mm. 31-35.

In the above passage, the accompaniment in bars 31 to 35 makes for an effective progression from the previous two phrases (Example 87). Chopin's multiplicity of uses of one essential pattern adds more depth and momentum to the melody.

Hummel's similar use is somewhat of a hybrid of the bass-pulsating-chord pattern and the nocturne pattern. If we refer back to the opening of the *Larghetto* of the B Minor Concerto (Example 15), we observe that Hummel's subsequent phrase (and phrases) use more or less the same accompaniment figuration, which retains the sweet character but remains idle because of its lack of variation.

### *Virtuosic Textures*

There are also distinctive similar styles of virtuosic accompaniments between the concertos of Hummel and Chopin. One significant accompaniment style that Hummel

employs is a sort of “oom-pah” pattern; the next example illustrates a texture that is also stylistic to Chopin:

Example 90. Hummel, *Piano Concerto No. 2 in A Minor, Op. 85*, third movement, mm. 24-28.

This featured pattern occurs a number of occasions in Hummel’s livelier rondo movements.

Its texture perhaps could be matched with this instance from Chopin’s E Minor Concerto:

Example 91. Chopin, *Piano Concerto No. 1 in E Minor, Op. 11*, third movement, mm. 480-483.

The displayed sixteenth-note triplet figurations hover over a bass-chord leaping accompaniment pattern, which allows for a sort of buoyant character. We may observe a variant of this left-hand pattern in Example 92, a quasi inversion.

Example 92. Chopin, *Piano Concerto No. 1 in E Minor, Op. 11*, third movement, mm. 402-403.



A passage from the first movement of the Chopin E Minor Concerto (the opening of the coda) could also be reminiscent of one from the Hummel B Minor Concerto:

Example 93. Chopin, *Piano Concerto No. 1 in E Minor, Op. 11*, first movement, mm. 621-622.



Example 94. Hummel, *Piano Concerto No. 3 in B Minor, Op. 89*, third movement, mm. 290-291.

The image shows a musical score for two staves. The top staff is in treble clef and contains a rapid sixteenth-note perpetual motion figure. A bracket above the staff groups the first six measures, with a circled '8' above it. The bottom staff is in bass clef and contains a counter-melody. It begins with a piano (*p*) dynamic and a long slur over several notes. Later, it features a mordent-leap figure marked with a fortissimo (*sf*) dynamic. The key signature has one sharp (F#) and the time signature is 3/4.

Here, Chopin supports the brilliant sixteenth-note perpetual motion with an alto counter melody that concurrently outlines the harmony (in these measures, the tonic), which is further agitated by the trill-and-leap accompaniment. This might recall Hummel's following example where the perpetual triplet sixteenths under melodic neighboring eighths (the polyphonic texture thus reversed) sparkle over the left hand's written-out mordent-leap figure, the mordent being a short hand of the trill. Overall, this texture is very alike and shares rhythmic similarities as well.

### Structural Features

This section will address the broader parallel aspects of the Hummel and Chopin concertos. For example, we will inspect passages of different characters, different ways of marking cadences, and the use of the piano with the orchestra.

#### *The Treatment of Pivotal Cadence Points*

Chopin mirrors Hummel in certain ways he builds toward cadences. We shall next examine a few transitional passages between the first orchestra *ritornelli* and the solo entrances. In all the cases, the orchestra dies down to a mere few chords in a homophonic arrangement, preparing for the entrance of the soloist. Hummel writes *calando* (Example 95,

m. 118) and Chopin indicates a *smorzando* in the Op. 11 (Example 96, m. 135). Here is Hummel's orchestral exposition ending:

Example 95. Hummel, *Piano Concerto No. 2 in A Minor, Op. 85*, first movement, mm. 111-119.

The musical score for Example 95 shows the ending of the orchestral exposition in Hummel's Piano Concerto No. 2 in A Minor, Op. 85. It consists of two staves: a piano accompaniment and a flute part. The piano part features a series of chords and single notes, while the flute part has a melodic line with some grace notes. The tempo marking 'calando' is present in the lower right of the score.

We will compare this with Chopin's, first the Op. 11 and then the Op. 21, both passages which are similar to each other (Examples 96 and 97):

Example 96. Chopin, *Piano Concerto No. 1 in E Minor, Op. 11*, first movement, mm. 131-138.

The musical score for Example 96 shows the ending of the first movement in Chopin's Piano Concerto No. 1 in E Minor, Op. 11. It consists of two staves: a piano accompaniment. The piano part features a series of chords and single notes. The tempo marking 'smorzando' is present in the lower right of the score.

Example 97. Chopin, *Piano Concerto No. 2 in F Minor, Op. 21*, first movement, mm. 65-70.

At the solo opening of the A Minor Concerto, Hummel creates a *calando* atmosphere and then shifts away from it (Example 98). He leads the preceding diminished seventh of the dominant (m. 119 of Example 95) to a cadential 6/4-5/3 progression, which resolves directly to the tonic. This unsurprising progression along with the continuation of the character from the orchestra to the piano does not make for a particularly special solo opening.

Example 98. Hummel, *Piano Concerto No. 2 in A Minor, Op. 85*, first movement, mm. 120-124.

In contrast, Chopin transforms the character from the orchestra to the piano into an exhilarating statement. Refer back to Example 55 to see the solo opening of Op. 11 where Chopin uses the ambiguous and unstable preceding augmented mediant chord (from m. 138 of Example 96) as a dominant function by decisively resolving its leading tone to the tonic

with a surprising full-bodied *fortissimo* chord, changing the character completely. He does this similarly in the F Minor Concerto:

Example 99. Chopin, *Piano Concerto No. 2 in F Minor, Op. 21*, first movement, mm. 71-73.

The image shows a musical score for two staves, treble and bass clef, in F minor. The music is marked with a forte dynamic (*ff*) and includes a piano (*p*) section marked *legato*. The score features complex rhythmic patterns, including triplets and trills. Handwritten annotations include "volent" and "p legato". Performance markings include "ff" and "p".

The  $V_7$  in the anacrusis (m. 70 of Example 97) leads to another surprising *fortissimo* on a D-flat; Chopin delays the expected resolution to the tonic by digressing to a configuration of notes outlining a half-diminished supertonic harmony.

A similar subdued passage preceding the entrance of the solo development takes place in the initial movement of Chopin's E Minor Concerto, this time proceeding with a lyrical development of the principal theme:

Example 100. Chopin, *Piano Concerto No. 1 in E Minor, Op. 11*, first movement, mm. 378-388.

The image shows a musical score for two staves, treble and bass clef, in E minor. The music is characterized by a sustained chord in the right hand and a melodic line in the left hand.

This different approach of a familiar effect creates contrast that is lacking in Hummel's parallel passage:

Example 101. Hummel, *Piano Concerto No. 2 in A Minor*, Op. 85, first movement, mm. 283-290.

The development here commences in the same fashion as the exposition. In the *Allegro moderato* of the B Minor Concerto, Hummel prepares the solo exposition and development entrances essentially in the same manner as well. He even indicates *calando* again at the end of the first *tutti*. Unfortunately, a lack of contrast and thus predictability at these junctions does not compare to Chopin's varied use in order to propel the momentum.

Furthermore, Chopin utilizes a stirring and vigorous *tremolando* effect at the termination of the solo exposition and recapitulation sections in the first movement of both concertos, a device which may be traced back to Mozart with his trill before the *tutti* as well as Beethoven who utilized double and triple trills. Example 102 illustrates the solo ending of



the first movement of Op. 11, and Example 103 shows the solo ending of the first movement, Op. 21, both of which are very similar to each other:

Example 102. Chopin, *Piano Concerto No. 1 in E Minor, Op. 11*, first movement, mm. 667-671.

Musical score for Example 102, Chopin's *Piano Concerto No. 1 in E Minor, Op. 11*, first movement, measures 667-671. The score is in E minor (one sharp) and 3/4 time. It features a piano part and a right-hand part. The piano part begins with a forte (*ff*) *marcato* dynamic, playing a series of chords. The right-hand part starts with a *cresc.* marking and features a melodic line with a trill. A measure rest of 8 measures is indicated between the two systems. The piano part ends with a *sf* dynamic.

Example 103. Chopin, *Piano Concerto No. 2 in F Minor, Op. 21*, first movement, mm. 335-337.

Musical score for Example 103, Chopin's *Piano Concerto No. 2 in F Minor, Op. 21*, first movement, measures 335-337. The score is in F minor (three flats) and 3/4 time. It features a piano part and orchestral parts for Clarinet (Cl.), Cor Anglais (Cor.), and Timpani (Tmp.). The piano part begins with a forte (*ff*) *tr* dynamic, playing a series of chords. The orchestral parts include a *cresc.* marking for the Cor Anglais and a *f* dynamic for the Timpani. A *Red* marking is present in the piano part, and a *\** marking is present in the Timpani part.

(In another instance just prior to the coda of the third movement of the F Minor Concerto, Chopin builds up to a peak with the same *tremolo* effect encompassing bars 489-490.)

Let us survey the parallel intersections in Hummel's A and B Minor Concertos. At these major cadences, Hummel uses the trill in one way or another, whether by trilling over a melody or accompaniment, polyphonic trilling, or turning out a glissando effect from a trill. Here are two excerpts illustrating the solo recapitulation endings which exemplify a couple of these effects, one from the initial movement of Hummel's Op. 85 and another corresponding passage from the first movement of Op. 89 respectively:

Example 104. Hummel, *Piano Concerto No. 2 in A Minor, Op. 85*, first movement, mm. 464-466.

The musical score for Example 104 consists of two staves. The upper staff is the right hand, and the lower staff is the left hand. The right hand begins with a trill over a melodic line, marked with a dynamic of *ff*. The left hand plays a tremolo accompaniment. The piece concludes with a *TUTTI.* section. A small asterisk is placed below the right staff at the end of the excerpt.

Example 105. Hummel, *Piano Concerto No. 3 in B Minor, Op. 89*, first movement, mm. 655-659.

The musical score for Example 105 consists of four staves. The top two staves are the piano part, with the right hand playing a trill over a melodic line and the left hand playing a tremolo accompaniment. The bottom two staves are the orchestra part, with the right hand playing a *cresc.* section and the left hand playing a *tr.* section. The piano part concludes with a *tr.* section.

Hummel's uses are both Mozartean (the former) and Beethovenian (the latter). Chopin's is a variant of these effects as he uses a full chord *tremolo* in both hands to achieve a dramatic cadence. The last example most resembles Chopin's use of the *tremolo*. Hummel's shake effect consists of a double trill over pulsating dominant seventh chords. With the first movements of both Opp. 11 and 21, Chopin creates a *tremolando* also with the  $V_7$  but integrated with an alternation of the tonic chord in the top voices (Examples 102 and 103). He uses this dissonance and dramatic effect of the *tremolandi* as the final climax before the next ritornello, whereas Hummel adds a final peak of a  $V_7$  arpeggiation sweep before the *tutti*. In addition, the orchestral support in the aforementioned cases is similar. In the last musical example, the strings enter in syncopation followed by a *tremolando*. If we examine Example 103, this is the orchestral effect Chopin chooses to build tension.

The very endings of almost each movement in the Hummel A and B Minor Concertos bear common traits to each other and to the corresponding movements in the Chopin concertos. Let us compare the cadences one movement at a time in the order of the compositions. The final cadence played by the orchestra in each first movement essentially consists of a full broad tonic chord followed by an open octave. This is, too, how the last

movements end. Could it be a mere coincidence that Chopin decided to end his first and last movements of both of his concertos in the same fashion? Example 106 portrays each opening and closing movements and compares them back-to-back with Chopin's (Example 107):

Example 106. *Above left*, Hummel, *Piano Concerto No. 2 in A Minor, Op. 85*, first movement, mm. 471-472; *above right*, Hummel, *Piano Concerto No. 2 in A Minor, Op. 85*, third movement, mm. 475-476; *below left*, Hummel, *Piano Concerto No. 3 in B Minor, Op. 89*, first movement, mm. 668-669; *below right*, Hummel, *Piano Concerto No. 3 in B Minor, Op. 89*, third movement, mm. 697-698.

The image displays four musical staves arranged in a 2x2 grid, each representing a different movement from Hummel's piano concertos. Each staff is a grand staff with a treble and bass clef. The top-left staff shows the first movement of Piano Concerto No. 2 in A Minor, Op. 85, measures 471-472. The top-right staff shows the third movement of Piano Concerto No. 2 in A Minor, Op. 85, measures 475-476. The bottom-left staff shows the first movement of Piano Concerto No. 3 in B Minor, Op. 89, measures 668-669. The bottom-right staff shows the third movement of Piano Concerto No. 3 in B Minor, Op. 89, measures 697-698. The notation includes various note values, rests, and dynamic markings.

Example 107. *Above left*, Chopin, *Piano Concerto No. 1 in E Minor, Op. 11*, first movement, mm. 688-689; *above right*, Chopin, *Piano Concerto No. 1 in E Minor, Op. 11*, third movement, mm. 519-520; *below left*, Chopin, *Piano Concerto No. 2 in F Minor, Op. 21*, first movement, mm. 347-348; *below right*, Chopin, *Piano Concerto No. 2 in F Minor, Op. 21*, third movement, mm. 513-514.

In addition, the solo grand finale of the rondo movements in both Hummel and Chopin are strikingly parallel. In each of the concertos at hand, the pianist finishes the work in bravura passagework involving arpeggiated or scalar figures in unison. Most similar are the endings of Hummel's A Minor Concerto and Chopin's E Minor Concerto (Examples 108 and 109):

Example 108. Hummel, *Piano Concerto No. 2 in A Minor, Op. 85*, third movement, mm. 470-476.

Example 109. Chopin, *Piano Concerto No. 1 in E Minor, Op. 11*, third movement, mm. 512-520.

### *Piano Versus Orchestra*

In the concerto repertoire, Johann Christian Bach was a leading composer in placing primary emphasis on the role of the soloist. Conversely, Carl Philip Emanuel Bach remained loyal to the tradition of a more or less equal interaction between the soloist and orchestra,

and thus there became a division in the approach to the concerto. Although Mozart emphasized the role of the pianist and orchestra equally in his concertos, J. C. Bach's concertos were a direct influence on Mozart in regards to the display of pianistic bravura, contrasting themes, and delicate lyricism; and Hummel's concertos take after Mozart in these manners.<sup>120</sup>

During the *stile brillante* period (which practiced the art of lyrical versus virtuosic contrast in the concertos), it was popular for composers to give less weight to the orchestra in order to showcase the soloist's multifaceted abilities, and this is what Hummel did.<sup>121</sup> This minimization also allowed for a versatility of performance; it enabled composers to perform their concertos as solos when no orchestra or only a quartet or quintet was available to provide accompaniment. During a time when the number of burgeoning pianists skyrocketed, this was more pragmatic.<sup>122</sup>

Alongside this approach, there emerged a new practice or absence of the cadenza. Hummel describes the change in the concerto fashion in his piano treatise:

The Pause, denoting that an extemporaneous embellishment was to be introduced, appeared formerly in concertos &c. generally towards the conclusion of the piece, and under favor of it, the player endeavored to display his chief powers of execution, but as the Concerto has now received another form, and as the difficulties are distributed throughout the composition itself, they are at present but seldom introduced. Whom such a pause is met with in Sonatas or variations of the present day, the composer generally supplies the player with the required embellishment.<sup>123</sup>

The Hummel A and B Minor Concertos do not have cadenzas; the solo part is very virtuosic in itself.

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<sup>120</sup>Gerald Abraham, *Chopin's Musical Style* (London: Oxford University Press, 1960), 30; Michael Thomas Roeder, *The History of the Concerto* (Portland, OR: Amadeus Press, 1994), 126.

<sup>121</sup>Abraham, 30-31.

<sup>122</sup>Samson, 44; Rink 1-2.

<sup>123</sup>Hummel, *A Complete Theoretical and Practical Course of Instructions*, 1:66.

In regards to the orchestration and omission of the cadenza, Chopin followed Hummel. There is ample virtuosic bravura in the piano part as is. In between the ritornellos, the orchestra mainly provides harmonic support, outlines basic melodic lines, or adds rich texture. The subordination of the orchestra in Chopin's concertos, though, is even greater than Hummel's.



## CHAPTER 7

### CONCLUSION

History regards composers like Chopin, Schumann, and Liszt as proponents of a new style—the Romantic style. They assimilated ideas from their immediate predecessors, and at the same time deviated from the bravura style in their highly unique ways. To fully understand the works and development of the Romantic composers, it is important to know the output of the previous generation who made a shift away from the Classical style—some may call this generation the early Romantics. On close examination of the above works, one can appreciate how strong the influence of one generation was on the other, as well as how it was possible for Chopin to still develop a wonderfully unique style. The example of Hummel's influence on Chopin should not be viewed in isolation, but rather as a trend that happened with all major Romantic composers. I would like to quote Schumann, who reflects upon this phenomenon so poignantly:

The older I become, the more I see how the piano expresses itself mainly and uniquely in the following three styles: through a rich sonority and a variety of harmonic progressions (as with Beethoven and Franz Schubert); through the use of the pedal (as with Field); or by the ability to play many notes fluently (as with Czerny and Herz). In the first category we find, in sum, the players; in the second, the fanciful ones; and, in the third, those with a pearly technique. Multi-faceted, refined composer-virtuosos like Hummel, Moscheles, and finally, Chopin, combine all three methods, and therefore became the most beloved players.<sup>124</sup>

Historically, this is analogous to what had happened in the transitional period between the Baroque and Classical eras with the First Viennese School of composers who used the musical innovations of the Mannheim School along with effects of the *Sturm und*

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<sup>124</sup>Kroll, 275.

*Drang* and *Empfindsamkeit* styles. In summarizing the emergence of the Classical style, Rosen states:

Not until Haydn and Mozart, separately and together, created a style in which a dramatic effect seemed at once surprising and logically motivated, in which the expressive and the elegant could join hands, did the classical style come into being. Before this synthesis, the children of Bach had divided up the principal stylistic possibilities of Europe among themselves: Rococo (or *style galant*), *Empfindsamkeit*, and late Baroque. Johann Christian's music was formal, sensitive, charming, undramatic, and a little empty; Carl Philipp Emanuel's was violent, expressive, brilliant, continuously surprising, and often incoherent; Wilhelm Friedemann continued the Baroque tradition in a very personal, indeed eccentric, fashion. Most of their contemporaries were indebted to them in one way or another.<sup>125</sup>

One must always be aware that musical eras and styles do reflect the social, cultural, philosophical, and political circumstances of their time. Hummel and Chopin lived during a time of transition. The rise of the middle class in the nineteenth century, with the increased interests of music making and the popularity of salon, had become a strong impetus for the development of the new Romantic style. In the Classical era, composers mainly wrote large-scale works such as symphonies, concertos, and sonatas mostly for the entertainment of the elite, where Romantic composers turned to small-scale character pieces (nocturnes, ballades, preludes, lullabies, etc.) that would be accessible to the general public. The nineteenth century was a turbulent historical period with many shifts in social and political arenas due to a number of revolutions and wars. In that environment, music, the visual arts, and literature had all become a vehicle for reflecting and expressing numerous sets of ideas and emotions. From that point of view, we must consider the Romantic composers to be not only leaders but also products of their time.

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<sup>125</sup>Rosen, *The Classical Style: Haydn, Mozart, Beethoven* (New York: W. W. Norton and Company, 1997), 44.

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