<table>
<thead>
<tr>
<th>No.</th>
<th>Movement/Title</th>
<th>Duration</th>
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<tbody>
<tr>
<td>1</td>
<td>I. Von fremden Ländern und Menschen</td>
<td>1'07</td>
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<td>2</td>
<td>II. Kuriose Geschichte (Curious Tale)</td>
<td>1'07</td>
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<td>3</td>
<td>III. Hasche-Mann (Chasing)</td>
<td>0'32</td>
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<td>4</td>
<td>IV. Bittendes Kind (Imploing Child)</td>
<td>0'45</td>
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<td>5</td>
<td>V. Glückes genug (Happy Enough)</td>
<td>1'22</td>
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<td>6</td>
<td>VI. Wichtige Begebenheit (Important Occasion)</td>
<td>0'56</td>
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<td>7</td>
<td>VII. Träumerei (Dreaming)</td>
<td>1'56</td>
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<td>8</td>
<td>VIII. Am Kamin (By the Fireside)</td>
<td>0'57</td>
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<td>9</td>
<td>IX. Ritter vom Steckenpferd (Knight of the Hobby Horse)</td>
<td>0'42</td>
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<td>10</td>
<td>X. Fast zu ernst (Almost Too Serious)</td>
<td>1'35</td>
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<tr>
<td>11</td>
<td>XI. Fürchtenmachen (Frightening)</td>
<td>1'34</td>
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<td>12</td>
<td>XII. Kind im Einschlummern (Child Falling Asleep)</td>
<td>1'43</td>
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<tr>
<td>13</td>
<td>XIII. Der Dichter spricht (The Poet Speaks)</td>
<td>2'17</td>
</tr>
<tr>
<td>14</td>
<td>XIV. Durchaus phantastisch und leidenschaftlich vorzutragen – Im Legendenenton – Erstes Tempo (To be played fancifully and passionately throughout – In the tone of a legend – Tempo primo)</td>
<td>11'29</td>
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<td>15</td>
<td>XV. Mässig. Durchaus energisch (Moderato. Energetic throughout)</td>
<td>8'28</td>
</tr>
<tr>
<td>16</td>
<td>XVI. Langsam getragen. Durchweg leise zu halten (Slow and sustained. To be kept soft throughout)</td>
<td>10'26</td>
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<td>17</td>
<td>Kinderscenen (Scenes from Childhood), Op. 15</td>
<td>[16'33]</td>
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**Fantasie, Op. 17**

1. Durchaus phantastisch und leidenschaftlich vorzutragen – Im Legendenenton – Erstes Tempo (To be played fancifully and passionately throughout – In the tone of a legend – Tempo primo) 11'29
2. Mässig. Durchaus energisch (Moderato. Energetic throughout) 8'28
3. Langsam getragen. Durchweg leise zu halten (Slow and sustained. To be kept soft throughout) 10'26

**Papillons (Butterflies), Op. 2**

1. Introduzione, moderato
   - I. (q = 120) 1'01
   - II. Prestissimo 0'31
   - III. (q = 120) 1'04
   - IV. Presto 0'42
   - V. (q = 80) 1'05
   - VI. (q = 152) 1'20
   - VII. Semplice 0'47
   - VIII. (q = 132) 1'40
   - IX. Prestissimo 0'50
   - X. Vivo – Più lento 2'32
   - XI. (q = 112) – Più lento – In tempo vivace 3'02
   - XII. Finale 2'48

2. Novellette in D major, Op. 21 No. 2 6'29

Total Playing Time: 70'48
The works on this disc represent a cross-section of Schumann’s solutions, ranging from his whimsical and enigmatic early suite *Papillons*, which emulated the innovations of contemporary Romantic literature, to his more famous suite, *Kinderscenen*, and the contemporaneous *Novelletten*, Op. 21, through to his great masterpiece and, in the eyes of many, his finest work for the piano – the *Fantasie in C major*, Op. 17. Together the works of this phase of Schumann’s life provide remarkable illustrations of the imagination, delights and growth pains of the Romantic era.

Schumann reported the composition of *Kinderscenen* in the following way in a letter begun on 17 March 1838 to his 18-year-old confidante, Clara Wieck, who was to become his wife two years later:

‘I should not forget what I just composed. Was it like an echo of your words when you once wrote to me that I appear to you sometimes like a child? It was like I was wearing a child’s frilly dress as I jotted down thirty cute little things, twelve of which I have selected and called *Kinderscenen*. You will enjoy yourself with them, but you will have to forget that you are a virtuoso. They have titles like ‘Frightening’, ‘At the Fireside’, ‘Chasings’, ‘Imropping Child’, ‘Hobby-horse Knight’, ‘Of Foreign Lands’, ‘Curious Tale’ and what not. So everything is in there, and yet they are easy to play.’

This remark, however, should not make us imagine Schumann himself as naïve or childlike in his approach to composition. In later life, writing to Carl Reinecke in 1848, he described the pieces as ‘reflections by an adult for adults’. In a letter to his music theory teacher, Heinrich Dorn, after a review by an influential critic, Schumann complained:

‘I have never come across anything more awkward and narrow-minded than what Rellstab wrote about my *Kinderscenen*. I suppose he imagines that I get hold of a screaming child and seek inspiration from that. It is just the other way round. I don’t deny that certain children’s faces were in my mind while I was composing, but the titles were, of course, added afterwards, and are, as a matter of fact, merely gentle hints as to their conception and interpretation.’

It should also be remembered that, had Schumann wanted to seek inspiration from a screaming child, it would have to have been someone else’s. When he came to write his later *Album for the Young* Op. 68 in 1848, he would have had several on tap from his and Clara’s burgeoning family, but at this st age he was childless and unmarried. Franz Liszt, also unmarried at the time but nevertheless the father of two daughters, described playing *Kinderscenen* to his three-year-old, Blandine, and often not getting past the first repeat in the first piece because she kept asking for it to be played again. Another letter to Clara indicates, nevertheless, an element of wish-fulfillment in Schumann’s thinking:

‘How I revelled and dreamt, as I wrote them, and if you ask me whether your thoughts about it are also mine, then I think with delight: Yes, they are. What I shily poetized perhaps reality will bring us.’

Yet on the whole Schumann’s approach to composition was the opposite of naïve inspiration or the expression of unmediated desire which, on its own, he felt, fell outside the scope of art. Complaining in a letter to Clara about the music of some of his contemporaries, he wrote:

‘The highest level reached in this type of music does not come up to the point from which my kind of music starts. The former may be a flower, the latter is a poem that belongs to the world of the spirit. The former comes from an impulse of crude nature; the latter stems from the consciousness of the poetic mind.’

The most direct invocation of the ‘poetic mind’ in *Kinderscenen* comes of course in the thirteenth and last piece, ‘The Poet Speaks’. Since Schumann only mentioned twelve pieces in his letter to Clara of 17 March, it could well be that this piece was added later. Certainly the poet here is not the child but the onlooker, the poet who, like Whitman, sees the child as the progenitor of the adult – Schumann himself in fact.
mould, Schumann, as Nicholas Marston has noted, at various times identified the piece as a Sonata, Fata Morgana (a Sicilian mirage), Dichtungen für das Klavier ('Poems for the piano') and diverse other permutations of these before arriving at its present title, Fantasie. We know from Schumann's critical writings during the 1830s that he gave considerable thought to the issue of how well the Classical sonata form used by Haydn, Mozart and Beethoven suited the expressive needs of the new Romantic generation in which he saw himself playing a leading part. His struggle to find an appropriate genre title to use for this remarkable and innovative work is indicative of his desire to reconcile his own new ideas for musical expression (which, in his early piano works, often included deliberate fragmentation, broken off and unfinished thoughts, and marked changes of mood with the formal models of the composers he most admired, notably Beethoven).

Innovative work is indicative of his desire to reconcile his own new ideas for musical expression (which, in his early piano works, often included deliberate fragmentation, broken off and unfinished thoughts, and marked changes of mood with the formal models of the composers he most admired, notably Beethoven).

Beethoven had handled the problem of reconciling form and expression by writing works such as the Appassionata Sonata in which the expressive force seemed to be the power which actually forged the form. But Schumann's imaginative world was different, and it is no exaggeration to say that throughout his whole life he struggled to reconcile the fleeting miniature and highly changeable thoughts captured in his piano works with the demands of formal coherence and design.

When he commenced the Fantasie in 1836 he seems to have had both a public and a private purpose. He wanted to make a contribution to the completion of the Beethoven memorial in Bonn, and at the end of 1836 offered the work to a publisher, Friedrich Künstner, as a Grand Pianoforte Sonata in three movements which were an apparent reference to the stages of Beethoven's compositional career: Ruins, Trophies and Palms (later Ruinen, Siegesbogen and Sternbild – 'Ruins', Triumphal Arches' and 'Starry Crown'). The plan to contribute one hundred copies of the published version to help fund the Beethoven memorial came to nothing, and the work was eventually published in 1839 and dedicated to Liszt (who was to become a driving force in the building of the Beethoven memorial, bearing a considerable part of the cost himself).

The closing moments of the first movement of the Fantasie contain a quotation from the opening of the final song of Beethoven's song cycle An die ferne Geliebte ('To the Distant Beloved'), Op. 98, where the melody is sung to the words 'Nimm sie hin denn, diese Lieder' – 'Take, then, these songs.' Schumann alludes to this theme at other moments in the Fantasie and originally recalled it at the end of the final movement, but deleted this reprise just prior to publication. The quotation from Beethoven links the work's public and private messages: early in 1826, Clara's father, Friedrich Wieck, Schumann's former piano teacher, had banned any contact between the couple and removed Clara to Dresden, so the 'distant beloved' was a literal as well as a literary figure. Roger Fisk has also pointed out that the melody which opens the first movement is identical with that of a Notturno in F major by Clara herself.

After the plans for publication came to nothing, Schumann appears to have put the work to one side until 1838, when he wrote to Clara: 'I have finished a fantasy in three movements which I had sketched in detail in June 1836. The first movement – a profound lament for you – is probably the most passionate thing I have ever written. The others are weaker, but not shamefully so.'

Meanwhile, Franz Liszt had written an appreciative review of Schumann's music and the two had begun to correspond. Liszt dedicated his Études d'exécution transcendante d'après Paganini to Clara, who had heard him play and written to Robert that he 'can be compared to no other.' Moreover in 1838 Liszt had more or less single-handedly kept alive the idea of the Beethoven memorial, so it was apt that, in selecting a work to reciprocate Liszt's gesture, Schumann should choose the Fantasie which he had originally planned as his own contribution, and which contained a Beethoven reference. When Schumann prepared the work for publication in 1839 he added a verbal quotation from Friedrich Schlegel:
and Eusebius in his critical writings and in the Schumann fancifully represented as Florestan characteristics of his own personality which ('in the tone of a legend'). The next two in mock archaic style labelled Im Legendenton replaced with a self-contained song-like section while the traditional development section is secondary idea and then undermines it further, Classically unorthodox subdominant key for its work its distinction. Its key scheme uses the immediate and passionate expression that gives conventional form in the name of fiercely success in both harnessing and eluding the dialectical spirit of sonata form. It is its also has several features that act in opposition to idea with a more tranquil second idea, the work form in its juxtaposition of a turbulent opening follows some of the precepts of Classical sonata structure. Several comments by Schumann indicate that he saw the novel Fliegeljahre ('Adolescence') by Johann Paul Friedrich Richter (known as Jean Paul) as the key to an understanding of the work's structure based on quickly changing scenes. The title Papillons ('Butterflies') apparently refers to metamorphosis, in which process Schumann saw a metaphor for the birth of something beautiful from everyday or unpromising beginnings through poetic transformation. Schumann had become preoccupied with the writings of Jean Paul in Leipzig in 1828 when he was supposed to be studying law, having visited the author's home town of Bayreuth on his way to university. Schumann was particularly attracted to Jean Paul's wit, his structure based on digression and fragmentation, and his appetite for the fantastic, for pairing opposite characters (a practice he copied in his own invented characters of Florestan and Eusebius). He initiated a series of literary projects of his own including a diary called Hottentottiana which combined self-analysis and outlines of poetic ideas. Berthold Hoeckner has pointed out however, that Schumann's comments about the relationship of Papillons to Jean Paul's Fliegeljahre contain contradictions. Although Schumann annotated the final chapter of his own copy of the novel with specific margin references to the pieces in Papillons, and encouraged family, friends and critics to read the last chapter in order to understand the piece, there is also an implication that, except for the last piece, the relationship between music and text was worked out after rather than before composition, as the following letter to Henriette Voigt indicates:

‘If you ever have a free minute, please read the last chapter of Fliegeljahre, where everything stands in black and white even to the giant ball [in the masked ball scene] in F-sharp minor. (At the end of Fliegeljahre I feel as though the play (to be sure) were over but the curtain not fallen.) – I will mention also that I have set the text to the music, not the reverse – otherwise it seems to me a “foolish beginning” Only the last one, which playful chance formed as an answer to the first, was inspired by Jean Paul! Fliegeljahre is an incomplete novel on a theme with which Schumann, who had recently inherited money from his father on the condition that he complete a three-year university course, would easily have identified. Gottwald Harnisch (Walt) stands to inherit a sizeable fortune on the completion of various improbable tasks, including tuning a piano for a day, becoming a gardener and a notary, and correcting 192 pages of proofs. During these trials Walt meets his brother Vult, a musician, and they both fall in love with Wina. The last chapter of the book, which was so crucial for Papillons, is a masked ball in which Walt wins the day but not before Vult has wooed Wina in disguise on his behalf. Vult fades into the morning light playing his flute, a scene evoked by Schumann's closing bars, in which the notes of the penultimate chord are silently lifted one by one. In the concluding movement, Schumann introduces the Grossvater Tanz ('Grandfather’s dance'), a tune played at weddings, which he also used in his later piano suite Carnaval, in a section entitled ‘March of the Davidsbündler against the Philistines’. The evocative combination of this tune with the main melody of Papillons is suggestive of the disguises of the mask ed ball.

Schumann wrote his set of eight Novelletten in early 1838 after a depressive spell at the end of 1837, in a resurgence of creativity that also resulted in Kinderscenen and the more elaborate cycle Kreisleriana. The Novelletten are more substantial pieces than Kinderscenen, but John Daverio has pointed out that evidence from Schumann’s correspondence of the time indicates that the two pieces that eventually ended up in Kinderscenen (possibly including Glückes genug, Traumerei and Am Kamin, which are known to have been written in February or
early March of 1838) were originally designed as an introduction to the *Novelletten*. Explaining the title, Schumann wrote playfully to Clara: ‘And then I have also been composing an awful lot for you in the last three weeks – jocular things, Egmont stories, family scenes with fathers, a wedding, in short extremely charming things – and called the whole Novellettes, because you are named Clara and Wieckettes does not sound very good.’ This is a reference to the famous singer of the day Clara Novello, whom Schumann admired, and as a tongue-in-cheek way of winding Clara into the title, should not be taken too seriously. Given the interweaving of literary and musical themes in much of Schumann’s music of this time, the title is better understood for its narrative connotations – a short or light romantic time, the title is better understood for its narrative connotations – a short or light romantic story. Yet the presence of Clara in the cycle is real enough: the last and longest of the cycle, No. 8, includes a theme marked Stimme aus der Ferne (‘Voice from the distance’) that appears to allude to the same theme from Clara’s *Notturno* in F major, mentioned above in connection with her sonata, particularly the music of Liszt and Alkan, and for her advocacy of demanding contemporary solo and ensemble scores. Her CDs of the music of Beethoven, Weber, Alkan, Liszt, Magnard, Satie, Boulez, Xenakis and of contemporary Australian composers have received widespread national and international acclaim.

Stephanie McCallum is a Senior Lecturer in piano at the Sydney Conservatorium of Music, University of Sydney, where she herself had studied with Alexander Sverjensky and Gordon Watson. After advanced studies in England with noted Alkan exponent Ronald Smith, she presented a critically acclaimed Wigmore Hall debut in 1982 where she gave what is believed to be the first performance of Alkan’s *Chants*, Op. 70. Ronald Smith’s book *Alkan: The Music* (Kahn and Averill: 1987) credits her with the first complete performance of Alkan’s *Trois grandes études*, Op. 76, in London. Her live performances of the Concerto, the Symphonie, and other works from the *Douze études dans les tons mineurs* (Twelve études in the minor keys) have been described by critics as ‘titanic’, ‘awe-inspiring’, ‘stupendous’, ‘virtuoso pianism of the highest calibre’ and ‘one of the glories of Australian pianism’.

She has appeared extensively as a soloist in the United Kingdom, France and Australia, and has toured Europe with the Alpha Centauri Ensemble. She has made many appearances as soloist in the Sydney Festival, performed in the Brighton, Cheltenham, Huddersfield and Sydney Spring Festivals, and was a founding member of the contemporary ensembles AustralYsis and Sydney Alpha Ensemble (being joint Artistic Director of the latter since its inception).

Stephanie McCallum has performed with such groups as the Australian Chamber Orchestra, ELYSION and the Australia Ensemble, and has appeared as soloist on two CDs by the Sydney Alpha Ensemble, *Strange Attractions and Clocks*. She gave the world premiere of Elena Kats-Chernin’s *Displaced Dances*, a piano concerto written especially for her, with the Queensland Symphony Orchestra in 2000; she has also performed as soloist with the Sydney, Adelaide, Tasmanian and Canberra Symphony Orchestras. Her solo recordings for ABC Classics include a two-disc set of the complete piano sonatas of Weber; *Illegal Harmonies: The 20th-Century Piano*. Perfume, a best-selling disc of rare and exquisite French piano music; two CDs of music transcribed from the last of his sketchbooks. She was a founder of the contemporary ensembles AustralYsis and Sydney Alpha Ensemble (being joint Artistic Director of the latter since its inception).

Stephanie McCallum is the first pianist to record all 24 of Alkan’s *Études in the major and minor keys*: the major-key *études*, Op. 39, on the Tall Poppies label, and the minor-key *études*, Op. 39, released in 2006 by ABC Classics.