

WEBER'S *KONZERTSTÜCK* OP. 79, OR PROGRAMMING PIANO CONCERTOS IN EARLY-NINETEENTH CENTURY CONCERTS (THE BIRTH OF THE PIANO CONCERTO, CHAPTER 5)*

SHINJI KOIWA **

I. *Long, Vocal and Instrumental Concerts*

A survey of nineteenth-century concert programmes would astound many people for various reasons. First, the length of each event is difficult to imagine for modern concertgoers. It was not unusual for a concert to last three or four hours. As the century progressed, the number of performed pieces per concert was reduced and concerts were shortened; this trend was already perceptible by the middle of the century (Schwab 1971: 15). However, nineteenth-century concerts in general were still longer than most in the twenty-first century in Japan, where we are accustomed to events lasting from 7–9 pm. Today, for example, most Japanese music admirers would be surprised at the length of events such as a concert programmed by Ludwig van Beethoven (1770–1827) on 2 April 1800 that featured seven works, including a symphony of Wolfgang Amadeus Mozart (1756–91) and one of Beethoven (the premiere of his first symphony).

The constitution of a concert series at the Music Academy in Berne in 1803 shows that some restriction was necessary to stop concerts from becoming excessively long.

Each concert should have no more than eight pieces. That includes an entire symphony, performed at the beginning of the concert with its allegro movement repeated at the end. In the middle should be four vocal and two instrumental pieces. [...] All should be distributed wisely in two parts with an intermission of 30 minutes between them so performers can have time to rest and visitors can socialise. (Bloesch 1915: 364f. in Schwab 1971: 14)¹

It is well known that the symphonies at the beginning of the nineteenth century were not as long as those of, for example, Gustav Mahler (1860–1911) around 1900. Nevertheless, concerts were still comparatively long and featured various types of music. The latter would certainly be the second surprise for today's audiences.

* This is an English-language, revised version of a chapter of a book first published in Japanese in 2013: *ピアノ協奏曲の誕生 (The Birth of the Piano Concerto)*. As this is the first chapter to be translated, it occasionally features references to forthcoming chapters that are not yet available in English.

** Professor, Graduate School of Language and Society, Hitotsubashi University.

¹ 'Es sollen in einem jeden Concerte überhaupt nicht mehr als acht Musikstücke aufgeführt werden, nämlich: eine ganze Sinfonie zum Anfange und ein Allegro zum Beschluß; dann vier Sing- und zwei Instrumentalstücke. [...] überhaupt aber werden sie in zwei Abtheilungen schicklich vertheilt, zwischen welchen eine Pause von einer halben Stunde, theils zur Erholung der Spielenden, theils zur Conversation der Zuhörer gemacht wird.'

Blended shows of various musical genres were necessary since events were held for audiences comprising people from diverse classes and those with different musical preferences. For example, piano concertos were included in vocal and instrumental concerts along with arias from operas. Concertgoers who were fascinated by a star pianist sat side-by-side with fans of a famous singer in the same venue and event.

Concerts programmed for an indefinite range of tastes might be compared to radio programming today (Nishihara 1987: 118). Slowly, and only towards the end of the nineteenth century, the custom of long and varied concert programming evolved. The term 'symphonic concert' was gradually standardised to consist principally of instrumental works ordered in such a manner that the last piece, a master symphony, shaped the climax (Schwab 1971: 16). A *concertante* piece, such as instrumental concerto, came to be placed in the middle of concerts, before the intermission (Küster 1993: 123).

II. *Partial Performances of Piano Concertos*

The following is an example of a nineteenth-century programme including a piano concerto. The concert's programme listed eleven works performed at a benefit concert to generate funds for the pension plans of members of the local orchestral foundation on 31 March 1841 at the Gewandhaus in Leipzig. The concert was arranged by Clara Schumann (1819–96), who also played the piano many times at the event. Not only did this concert offer a virtuoso pianist, but it also featured a complete orchestral concert similar to those of the Gewandhaus subscription concert series. It was also a typical vocal and instrumental concert.

(Performer in Parenthesis)

1st Part

- 1) Haydn: a sacred (choir) piece *Des Staubes eitle Sorgen* [from oratorio *Il ritorno di Tobia*]
- 2) Chopin: Adagio and Rondo from Piano Concerto No.2 in F minor (Clara Schumann)
- 3) Gluck: Aria (Schmidt)
- 4) R. Schumann: Allegro; Mendelssohn: *Lied ohne Worte*; Scarlatti: Unnamed piano piece (C. Schumann)

2nd Part

- 1) R. Schumann: Symphony consists of *introduzione, allegro vivace, larghetto, scherzo*, and *allegro animato* in B-flat major, (from the manuscript)
- 2) Mendelssohn: A duo for four hands (Mendelssohn, C. Schumann)
- 3-5) R. Schumann, C. Schumann: Songs with piano accompaniment (Schloss, C. Schumann)
- 6) Duo concertante for the *melophone* and violoncello (Regondi, Lidel from London)
- 7) Thalberg: Fantasy on a theme from Rossini's *Mose* (C. Schumann)
(conductor of the orchestra: Mendelssohn)

(Dörffel 1884: 214; AMZ 1841: 317f., 330ff.)

In this concert, a symphony by Robert Schumann (1810–56), Clara's husband, was performed for the first time (1st Symphony: "*The Spring*"). At the time, Robert was recognised only for

short vocal works and piano pieces. His contemporaries had good reason to wonder if he could compose such a large, complex work. His symphony, composed by a then less-known musician, was combined with brilliant pieces performed by his renowned wife, Clara, who had been attracting large audiences for quite some time. A *duo concertante* featuring the melophone would draw attention, as well: an instrument that had emerged only to disappear once more during the era of new instrument inventions. However, we remain pondering over the question of how piano concertos were programmed for concerts in that period.

In the abovementioned concert, only the last two movements of Fryderyk Chopin's (1810–49) F minor concerto were performed. Today, similar partial performances are only executed reluctantly, if, for example, the soloist is a child unable to perform the complete work, or there is limited time (e.g., examination at a music institution). However, in the nineteenth-century Leipzig concert cited in this case, Clara Schumann was a renowned pianist and undoubtedly capable of performing all movements of Chopin's concerto. There should have been no time limitation for her performance.

It is not uncommon to find evidence of similar partial performances in the music literature from the nineteenth century. Surely, this performing practice could be observed often at conservatories where the custom remained for many years (Koiwa 1994: 4f.). However, also well-documented are similar abbreviated performances outside of educational institutions, as noted above. Approximately twenty per cent of all piano concertos performed around 1830 were partial performances, even in the case of professional pianists. Most were a combination of the second and third movements of a piano concerto (Koiwa 2003: 33ff.).

III. *Pasticcio Concertos*

We can further examine performances of 'pasticcio concertos', that is, assembled combinations of partial concertos or one-movement concert pieces.

Ignaz Moscheles (1794–1870) used the occasion of his English debut to play the first and second movements of his upcoming second piano concerto op. 56 in E-flat major, followed by variations on Emperor Alexander's march in F major op. 32 as the finale on 11 June 1821 at the Philharmonic Society Concert in London. The Concerto op. 56 was eventually published in 1825 but the actual date of the composition remains unknown. Apparently, the composer had not completed its final movement, even while on route to perform in England, and therefore used the already famous variation sets of *La marche d'Alexandre*, published 1815, in its place. 'The brilliant display piece [...] met with tremendous success at his recitals and became a favourite with other aspiring pianists (later including [Robert] Schumann)' (Roche 2001: 163). The second movement of the concerto is in B-flat major and could have smoothly connected to the variations in its dominant key, F major.

Johann Baptist Cramer (1771–1858), an important advocate of the works of W.A. Mozart, set a more 'radical' example. He played the first two movements from his own Piano Concerto No.5 in C minor and the last movement of Mozart's Concerto KV491 in C minor (Ellsworth 1992: 77, 95). It is difficult to say whether Cramer actually contributed to the reception of Mozart's works, or whether he simply took advantage of the impact of Mozart's music to bolster his own reputation. In either case, it is worth remembering that *pasticcio* concertos, consisting of parts of different works and often by different composers, are well-documented. At

no time was this practice considered to be impudent behaviour.

Another performance practice that would seem strange to modern concertgoers was separating the movements of piano concertos. In this case, a complete piano concerto consisting of three movements was divided into two parts. Chopin was on stage on 28 August 1831 in Munich to perform his concerto in E minor. After playing its first movement, he went backstage. Chopin returned after a song performed by Mr. Bayer and played the rest of the concerto (Romance, the second movement, and the finale, Rondo). It was called a virtuoso concert and arranged so the audience could hear the star musician, Chopin, in every other alternate number.

The programme was as follows:

- 1) Chopin: first movement from a piano concerto in E minor (Chopin)
- 2) Unnamed: Cavatina sang by Mr. Bayer
- 3) Chopin: Romance and Rondo from the above concerto (Chopin)
- 4) Stantz: Four-part song with piano accompaniment (Ms. Pellegrisi, Mr. Bayer, Mr. Harm, Mr. Lenz)
- 5) Chopin: *Phantaisie* on a Polish national song for piano with orchestra-accompaniment (Chopin)

(Burger 1990: 74)

In this case, the first movement and the last two movements were quasi-independent pieces with other performances between them. It is worth remarking that Chopin and his contemporary composers were already aware of this custom of dividing a concerto. Indeed, they composed the endings of first movements in such a manner to elicit rousing applause.² The audience heard the entire concerto as two pieces rather than as a united artwork, a style of performance known as *Stücke* in German.

Another well-known example of dividing a symphony in the eighteenth century was the 'Haffner'-Symphony KV385 of W.A. Mozart, performed on 29 March 1783 with the first to third movements at the beginning and the final movement at the end of the programme (Mozart 1962–75: III-261f., in a letter dated 29 March 1783).³ In comparison to partial performances, there are fewer reports attesting to divided performances.⁴ Therefore, we cannot conclude that the custom of dividing performances was widely established, and certainly not to the extent of partial performances. In the afore-mentioned Munich case, it can be argued that the idea was merely a way of offering more diverse programming. However, as we have seen above, diversified programming was an important principle at that time for the mixed, vocal and

² Nowadays there are visitors who are not accustomed to the 'etiquette' of listening to classical music and are often criticised because of their innocent claps between movements. If they had applauded after the first movement of the concertos that were composed in the early nineteenth century, they had instinctively sensed the affordance of the music.

³ There could have been a concert in Chopin's lifetime in which not only a piano concerto (of Chopin, E minor) but also Beethoven's Symphony No.3 may have been separated. The concert of Garcia-Vestris, first singer of the Italian opera in Paris, etc., was announced but probably was not performed (Chopin 2009: 486, editor's note 3 concerning a letter dated 26 January 1831 [no.81]). Though it was merely an announcement, it shows that the custom of dividing a symphony existed at that time.

⁴ The reason could be attributed to concert reports in music journals or documentation about concert performances that often recorded only what was performed and not the details of how it was presented in the programme. That is, we could overlook more examples of separating pieces because of the lack of sources.

instrumental concerts in which the audience expected and welcomed a new type of music beginning almost every quarter hour. It is also important to note that the first movement and the last two movements of the piano concertos from that period lasted about ten to twenty minutes, respectively.

In summary, the typical piano concerto in the early nineteenth century was often cut, combined and separated. The idea of performing complete, unified works as intended by the composer (e.g., a three-movement-concerto performed without omission, division, or addition) couldn't function, and was at best much weaker than in later periods. One could hardly be criticised for applauding after the first movement because that was the intent of the composers (see chap. 7).

This may sound strange for modern concertgoers nurtured on the integrity of the music rather than the entertainment value of a programme. However, by considering these performances as incomplete from the viewpoint of modern music, we deny ourselves the opportunity to comprehend the reality of the period in which they were presented.

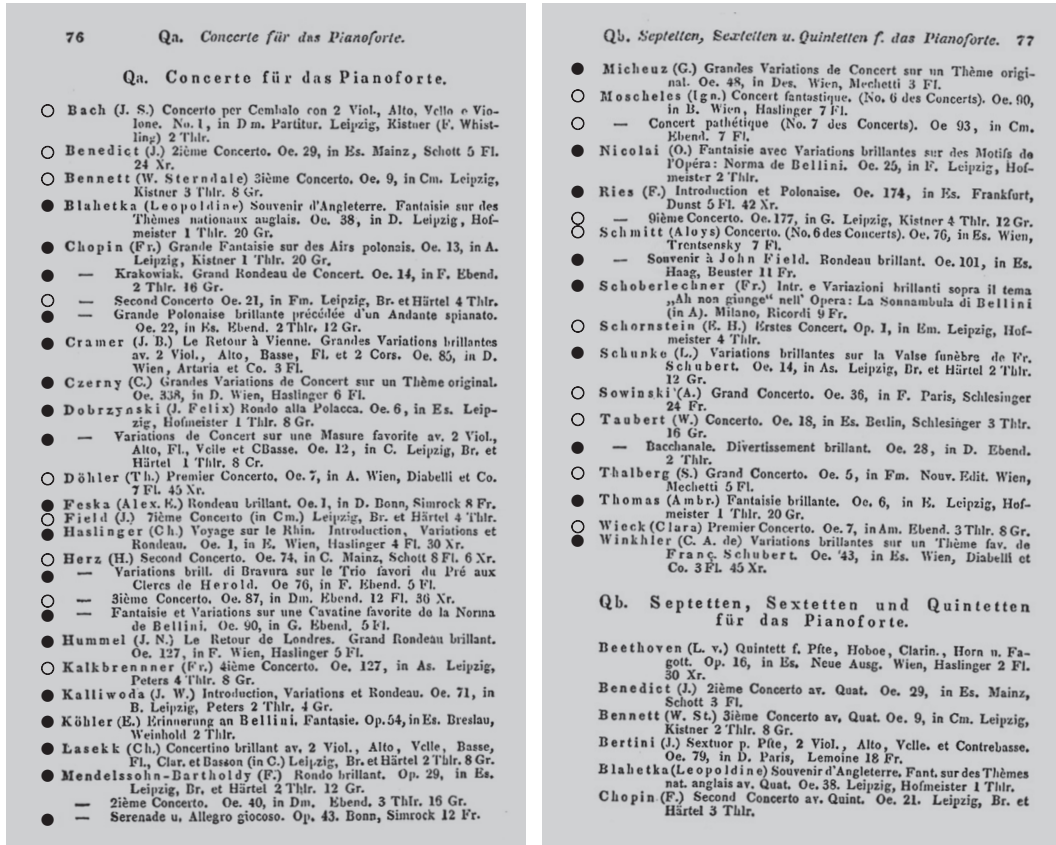
In order to explain the social implications placed on music, we must also consider another important genre that was quickly forgotten. *Konzertstück* in German, or *concertino* in Italy, were small concertos for solo instruments and orchestras. A *Konzertstück* was generally half the length of a full concerto (*Großes Konzert*) at ten to twenty minutes, therefore matching exactly the characteristics of the diverse vocal and instrumental concerts of the day. Keep in mind that this half-length genre and the full-length concertos influenced each other, with the former enriching the latter a great deal.

IV. *The Popularity of the 'Small Concerto'*

The music publishing market of the time demonstrates the popularity of this genre and the pace at which this 'product' was consumed.

An important document that illuminates the activities of German music publishers was the *Handbuch der musikalischen Literatur*. From its inauguration in 1817 in Leipzig, Carl Friedrich Whistling (1788–1855) and Friedrich Hofmeister (1782–1864) edited the handbook as a complete catalogue of published music. The *Handbuch* published news concerning music continuously. 'It was nineteenth-century Europe where stable supply of information about music publication was first realised and was widely welcomed and demanded. Germany was most notable for pushing the movement forward' (Osaki 2002: 209). Anyone who played music could get information about the kinds of music that were for sale, by which publishing companies, and for what prices. Similar to the Internet of today, information about all new releases was quickly assembled for the next volume of the *Handbuch*. Every entry was sorted by musical genre, and the number of volumes and their pages illustrates the innumerable publications of that time as well as the rapid growth and maturation of music written for the piano (particularly piano solos and piano for four hands).

Figure 1 shows the pages for piano concertos of the *Handbuch* 1839 volume, which included all new releases from 1834 through 1838. On the left of each entry, I marked an empty circle for a full-length, multi-movement concerto and a filled, dark circle for a *Konzertstück* (principally single-movement). You can see there were many *Konzertstücke* in the concerto category. The importance of this is readily apparent; they are the pieces that became

FIGURE 1. *HANDBUCH DER MUSIKALISCHEN LITERATUR 1839*, pp. 76-77

less popular than concertos by the same composers, Chopin's *Krakowiak* op. 14, or the *Serenade and Allegro Gioioso* op. 43 of Felix Mendelssohn Bartholdy (1809–47), for example. However, the volume of works in the genre is undeniable, at least in the *Handbuch* catalogue.

V. The Structure of the 'Small Concerto'

Piano concerto composer-performers in the early-nineteenth century wrote 'small concertos' or concertinos at least as often as ordinary, full-scale concertos.

Johann Nepomuk Hummel (1778–1837), for example, composed nine works for piano and orchestra which were not titled concertos (opp. 6, 56, 73, 97, 98, 115, 116, 117, 127), whereas he published only six concertos (opp. 34a, 85, 89, 110, 113, and a posthumous work).

It is noticeable that at least five of Hummel's nine 'small concertos' (opp. 6, 56, 98, 115, 117) are comprised of two parts, i.e. a slow introductory section and a rapid main section. Their titles often suggest a slow-fast structure (*Larghetto* and variations on a theme from a Berlin Singspiel, *Das Fest der Handwerker*, op. 115, for example), but are not always indicative of a

TABLE 1. THE NUMBER OF CONCERTOS AND 'SMALL CONCERTOS'

	Concertos	'Small concertos' (with a slow-fast structure in parenthesis)
Ries	8	7 (6+)
Hummel	6	9 (5+)
Kalkbrenner	4	10 (9)
Moscheles	8	10 (5)

two-part structure (Variations on a theme from Vogler's *Castore e Polluce*, op. 6). *Rondo brilliant*, op. 56 also includes a slow introduction, although this is not discernible from the title.

How many such concertinos did the most famous 'post-Beethovenian' composers⁵ write? Table 1 shows that these composers were more productive in their 'small concerto' output than in large-scale concertos.

At least the half of 'small concertos' by Ferdinand Ries (1784–1838), Frédéric Kalkbrenner (1785–1849), and Moscheles were virtuosic works with a slow introduction. Nine of Kalkbrenner's ten compositions can be characterised this way. Moscheles seems to have become less interested in such 'accelerating' pieces, developing new, more complex concertinos consisting of more than two sections, particularly after op. 69 (1826); before it, however, his works featured slow-fast constructions exclusively.

Gottfried Weber (1779–1839) confirms this situation:

These days, the traditional form [the concerto] is seldom strictly used, and people seek out freer and more attractive forms. Today, shortened concertos are particularly popular, such as those consisting of only two movements, namely an *Adagio* and a subsequent *Allegro*, known as concertinos. (Weber 1830: 324)⁶

Weber wrote this explanation in an article title 'Concert' included in a huge encyclopaedia of the arts and sciences (*Encyclopädie der Wissenschaften und Künste*, 1818–89). He likely wrote it in the second half of the 1820s, as the volume including 'Concert' was published in 1830.

'Small concertos' with a slow-fast structure were composed and performed both as independent works and as part of full-length concertos. Hummel's *Rondo brilliant* in A major, op. 56 seems to have functioned as if it were the second and third movements of the masterpiece in A minor, op. 85 (AmZ 1834: 794). Thus, 'small concertos' consisting of a slow and a fast movement, could be substituted for the climax, or the 'tasty' part, of an ordinary concerto.

As described, two-part 'small concertos' existed in abundance. However, fast, single-section concertinos without tempo alterations were composed and performed as well. Such compositions functioned as alternatives to the first part, i.e. first movement, of a concerto. A *Phantasie* by Robert Schumann (1841), later the first movement of his famous op. 54 in A

⁵ Hummel and the other three composers listed were the most popular composers of piano concertos in the 1820s (chap. 3–4).

⁶ 'In diese verjäherte Form pflegt man sich indessen in neueren Zeiten nicht mehr strenge zu binden, und sucht lieber neue, freiere und interessantere Formen auf. Insbesondere liebt man es jetzt, die Concerte kürzer zu halten, sie etwa nur aus zwei Stücken bestehen zu lassen, etwa nur aus einem *adagio*, welches dann unmittelbar in ein *allegro* übergeht und damit schließt; – welche kürzeren Concerte man mit dem Namen *concertino* zu bezeichnen pflegt.' (21. Teil, Nachträge Caberea – Cryptostoma) <https://opacplus.bsb-muenchen.de/Vta2/bsb10709198/bsb:BV006176785?page=5>

minor (1845), is a good example (chap. 8).

'Small concertos' or concertinos, actively produced and consumed in the early-nineteenth century, were of crucial importance to the concerto genre, as composers viewed them as potential material for future concertos. However, 'small concertos' also served as models for cutting-edge piano concertos. C.M. von Weber's *Konzertstück* in F minor, op. 79 is an excellent exemplar. It served as a model for the seamless multi-movement piano concertos composed by younger generations (chap. 7 and 10). Before investigating the historical development of Weber's 'key work' (Küster 1993: 159), however, it is necessary to survey his output as a concerto composer and to examine evidence of new trends in the piano concerto genre.

VI. *Weber's Oeuvre for Piano and Orchestra and his Account of Minor-key Works*

Carl Maria von Weber (1786–1826) is famous for his contribution to German opera. He worked in roughly the same period as composers including Hummel and Kalkbrenner, whose works served as models for the piano concertos composed by younger generations (Chopin, for example).

There were, however, important differences between Weber and other post-Beethovenians. First, his two piano concertos (in C major, op. 11/J98 and in E-flat major, op. 32/J155) apparently did not attain the popularity of representative works by his contemporaries. His works were less frequently performed both during his lifetime and after his death. However, it was not his concertos but his single 'small concerto' (*Konzertstück* in F minor, op. 79/J282) that most interested renowned composers of the next generation, particularly Mendelssohn and Franz Liszt (1811–86). Though its peculiarity and singularity did not influence the next generation widely, its influence on leading figures was decisive. Thus, Weber's work was pivotal not only in operatic history, but also in the development of the piano concerto.

Both piano concertos were written in major keys, and Weber composed them in 1810–12. The first concerto originated rather like a 'small concerto' that 'grew up' into an ordinary concerto. Weber first composed and performed slow and fast movements in C major and later wrote the first movement. Thus, the first performance of the entire work occurred in October 1810. The next concerto was completed in 1812, after being partially written in the previous year. In 1815, Weber sent a letter from Prague to Friedrich Rochlitz (1769–1842) in Leipzig, the current editor of the journal *Allgemeine musikalische Zeitung*. It read:

I am currently planning a piano concerto in F minor. Concertos in minor keys seldom affect the audience without some kind of impressive idea; therefore, a story emerged naturally within myself, and pieces take shape and draw their character by following the story. [The sections] were so detailed and dramatic that I felt compelled to give them titles as follows: *Allegro*, separation; *Adagio*, lamentation; *Finale*, the strongest pain, consolation, return, and jubilation. (Weber 1864: I-479)⁷

⁷ 'Ich habe jetzt ein Clavier=Konzert in F moll im Plane, da aber die Moll-Konzerte ohne bestimmte erweckende Idee beim Publikum selten wirken, so hat sich so ganz seltsam in mir unwillkürlich dem Ganzen eine Art Geschichte untergeschoben, nach deren Faden die Stücke sich reihen und ihren Charakter erhalten, und zwar so detailliert und gleichsam dramatisch, daß ich mich genöthigt sehen werde ihnen folgenden Titel zu geben: *Allegro*, *Trennung*; *Adagio*,

Max Maria von Weber (1822–81), Carl Maria's son, presented this letter to the posterity without remark on how and why concertos in minor keys gained little recognition. However, we should not overlook the importance of his father's observation. Until 1815, Carl Maria established his reputation as a pianist across the Europe and surely had a keen understanding of musical tastes and trends. His commentary about minor-key concertos is likely an accurate assessment of contemporary tastes.

Piano concertos in minor keys eventually become popular among the post-Beethovenian generation⁸. Before these composers, minor-key concertos were fairly exceptional (however, examples exist by W.A. Mozart and Beethoven). While most composers wrote many pieces in major keys, minor-key works sometimes became their most renowned. The next generation of composers, including Chopin, devoted themselves almost exclusively to piano concertos in minor keys.

Hummel's Concerto in A minor, op. 85 was composed in the year following Weber's letter. Moscheles wrote his op. 58/60 in G minor in 1820, and Kalkbrenner's famous concerto in D minor was published in 1823. Weber's letter is dated, therefore, just before the emergence of this new trend, before the composition of these important and influential works in minor keys. The letter can be interpreted as a declaration of his intention to write a minor-key piano concerto, unlike his more typical major-key works and against the practices of the time. He realised his desire to compose a work for piano and orchestra in F minor in 1821.

VII. *Characteristics of Weber's Konzertstück*

In May 1821, Weber arrived in Berlin for the premiere of his opera *Der Freischütz*, to which he had devoted four years of work. He also brought the manuscript of a piano concerto in F minor. The opera was premiered on 18 June and soon gained recognition as an exceptional German opera throughout Europe. On this memorable day, Weber finished the composition of his new work for piano and orchestra. Although he had previously discussed writing a concerto, the finished work was a *Konzertstück*, a 'small concerto'. This form was appropriate, as the work would last approximately 17 minutes and its sections were to be performed continuously. The *Konzertstück* was premiered on 25 June, one week after the premiere of *Der Freischütz*, and was considered a great success.

Six years after its conception in Prague, the work had undergone essential changes. It ultimately consisted of four sections (or five sections, if the slow *Adagio* is considered independently):

- 1) a slow *Larghetto affettuoso*, 3/4, in F minor;
- 2) a rapid *Allegro passionato* in 4/4, temporarily in A-flat major but essentially in F minor;
- 3) a short five-measure *Adagio*, then a *Tempo di Marcia* in 4/4 and C major;
- 4) a C-major *piu mosso* in 4/4 followed by an F-major *Presto assai* in 6/8.

In his *Konzertstück*, Weber exhaustively pursued the possibilities inherent in a 'small

Klage; Finale, höchster Schmerz, Trost, Wiedersehen, Jubel. <https://archive.org/details/carlmariavonweb01webegoog/page/n530>

⁸ For further discussion, see chap. 4.

concerto'. This work abandons the simple, two-part accelerating form, and its four/five sections alternate tempi as follows: slow-fast-(slow) -'march tempo'-fast. If the work is considered holistically, however, it creates the impression of building to a climax comparable to those created by the second and third movements of full-length concertos or a 'small concerto' with a slow-fast construction. This is because the effect generated in performance by the flow from the introductory *Larghetto* to the finale (*Presto assai*) was carefully calculated, as seen in the description of the work below. To grasp Weber's intention, it is helpful to refer to the 'programme' which he is said to have shared with Julius Benedict (1804–85), one of his pupils, on the occasion of the premiere (Benedict 1881: 66).

The first section (*Larghetto affettuoso*) begins with a gloomy melody performed by the orchestra and then the piano. In contrast to the richly expressive woodwinds and strings, the piano's repetition sounds lonely and helpless. The pianist asserts himself occasionally through arpeggios, but the orchestra's dominance is solid. Benedict reported Weber's description: 'The lady sits in her tower: she gazes sadly into the distance. Her knight has been for years in the Holy Land'. It seems that the lady's severe reality does not change, as reflected through the piano's pale expression.

A threatening diminished seventh chord (e-g-b-flat-d-flat) opens the second section (*Allegro passionato*). 'A fearful vision rises to her mind;-her knight is lying on the battle-field, deserted and alone'. In this frenetic section in F minor, a dark melody dominates despite the brief foray into A-flat major, but the dynamic diminishes and the tempo slows at the end.

The third section, a short Adagio—the slowest and softest passage in the entire work, introduces an orchestral *marcia* in C major. 'But hark! what is that distant sound? [...] Knights and squires with the cross of the Crusades, banners waving, acclamations of the people'.

Beginning with a *piu mosso* in C major, the fourth section reaches the fastest tempo: *Presto*. 'And there! —it is he!' Here, brilliant piano playing, a bright F-major tonality, 'jubilation', and 'victory' are heard.

The overall progression from slow-to-fast is described above. The second section is in a fast tempo, but it rather than reaching a pinnacle, it fades away and creates tension and anticipation for a renewed acceleration. Overall, there is an impressive transition from anguish to joy and from orchestral to highly pianistic music. Such integration of various factors strengthened the basic slow-to-fast construction and made this 'small concerto' unique and dramatic. Even if uninformed about the 'programme', the audience surely would have applauded the thrilling piano playing at the end of the fourth section. A recording with historical instruments by Melvyn Tan, the London Classical Players, and Roger Norrington (EMI, 1994) lets us easily imagine a performance during the composer's lifetime.

The *Konzertstück* was published in Leipzig two years after its premiere in Berlin. Its dedicatee was Princess Maria Augusta of Saxony (1782–1863), at whose court Weber served as a Kapellmeister.

VIII. *Future Directions Inspired by Konzertstücke*

For most audiences of the time, this work was likely just a 'somewhat sophisticated small concerto'. However, insightful musicians of the next generation saw it as more than a showpiece; it opened the possibility of new forms.

The future of the genre was anticipated in the second part of the *Konzertstück*. It is, like the first movement of a concerto, the first fast section. However, some distinctions exist between these two forms.

The first difference involves the ordering of the orchestral *tutti* and piano solo. In a traditional first movement, a confident orchestral *tutti* opens the work and is followed by a solo. In the *Konzertstück*, Weber breaks this convention by giving the first statement of the F-minor theme to the piano, after which it is played by the orchestra. Mendelssohn later applied this approach in his first published piano concerto in G minor. Weber's *Konzertstück* pointed toward Mendelssohn's ideas, especially the relationship between the piano and orchestra (Küster 1993: 160).

It should also be noted that Weber's second section suggests the exposition in a sonata-form movement (Küster 1993: 160). It contains themes in the tonic (F minor) and briefly in the parallel major (A-flat major). The second section can be understood as an incomplete first movement. This fragment, however, appears similar to an exposition, allowing the following sections to function as if they are the development and recapitulation of a sonata-form movement. Thus, the work has a dual-function form: on one hand, the work is multi-sectional and has various quasi movements; on the other hand, it functions as single sonata-form 'movement'. In addition to the works of Mendelssohn, the piano concertos of Charles Valentin Alkan (1813–88), Clara and Robert Schumann, and Liszt would further develop this approach (chap. 7–10).

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