

The Guiding Hand

Hidden Adult Authority in Children's Piano Music

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The emergence of imaginative children's music in the second half of the nineteenth century reframed the relationship between children and music in revolutionary ways. The dominant paradigm had been for children to repetitiously practice mechanistic exercises, a time-consuming occupation that the German composer Robert Schumann considered particularly wasteful and tasteless. In response he composed *Album für die Jugend* in 1848, a collection of children's pieces that utilised a combination of text, picture and music to appeal to the interests of children, and to inspire their enthusiasm for musical play. Schumann envisioned his music as an extension of familial nurturance, which played a powerful role in directing children towards a musically and spiritually rich adulthood. As the tradition of imaginative children's music developed during the nineteenth century, the dual themes of entertainment and education remained central to its generic identity, and continued to speak to the significance of piano music as a tool for the socialisation of children. The work of Jacqueline Rose offers a lens through which to explore this music's manipulative influence upon children. The multimodal and performative characteristics of these musical pieces demonstrate the hidden influence of the adult's guiding hand and the dire consequences that come to those who transgress musical and social boundaries.

Introduction

The second half of the nineteenth century witnessed the birth of imaginative children's music, a musical category that affected children and childhood in unprecedented ways. In contrast to the tradition of mechanistic exercises that had characterised the pedagogical approach of the first half of the century, this genre appealed to and awakened the child's innate imagination through descriptive titles, intricate illustrations and evocative musical topics. This was music for children, described by the pioneering German composer Robert Schumann (1810–1856) as ›forward-looking perspectives‹ [*Vorspiegelungen*] (Appel 1994, p. 182) which provided children with future images of themselves; by practising and performing this music, children sonically grew into the fullness of musical, social, and even spiritual maturation. Such a claim for music's capacity to speak of and to the child, nonetheless, is problematic; indeed, imaginative children's music reflects what Jacqueline Rose has called the »impossibility« of children's literature (Rose 1984, p. 1) in that the reflected musicalised image of childhood, like its literary counterpart, is an adult construction, carefully selected, reified, and maintained in order to »take in« (ibid., p. 2) and control actual children. Children's music becomes the means by which the hidden authority of the adult creator transforms the piano bench into the site of the child pianist's socialisation.

I examine the role that imaginative children's music played during the nineteenth century in both concealing and articulating the adult manipulation of the child through three case studies. Robert Schumann (1810–1856) establishes the generic blueprint for

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imaginative children's music in *Album für die Jugend [Album for the Young]*, op. 68 (1848), which incorporates a fictive authorlessness that masks the musical socialisation of the child. *Aus der Kinderwelt [Scenes of Childhood]*, op. 74 [1876?] by Cornelius Gurlitt (1820–1901) reveals the means by which musical and ethical behaviours are intertwined and reified. *Scènes enfantines [Children's Scenes]*,¹ op. 61 [1890?]) by Théodore Lack (1846–1921), probes the overlap between musical and social discipline by dramatising the autonomous child's challenge to adult hegemony.

The mechanistic tradition in context

For middle-class families during the nineteenth century, material products meant for child consumption – such as clothing, toys, literature and music – played an important role in articulating bourgeois values. According to Jürgen Habermas (1989), the privateness of the patriarchal conjugal family validated itself by the public demonstration of both economic success and familial intimacy. Music provided an ideal way to enact this. The presence of a piano in a family's home symbolised a certain degree of financial success while further necessitating the added costs of hiring a piano teacher and acquiring sheet music. Owning an instrument also demonstrated a family's pursuit of musical literacy and good taste. The piano's physical and sonic presence in middle-class living spaces furthermore accorded with the bourgeois sacralisation of the home. The private sphere acted as a sanctuary for women and children from the male-dominated and morally questionable public spheres of commerce and industry. Within the nurturance, tranquillity and softness of the home, children acted as idealised symbols of romanticised innocence in the middle-class family drama.

Children played out these ideals and roles on the piano both through private or semiprivate performances at drawing room entertainments and through dutiful daily practice. The latter occupation developed during the first half of the nineteenth century into a ritual with significant ramifications for the aural monitoring and behavioural shaping of children. At this time children found themselves increasingly occupied with repetitive studies in the pursuit of virtuosic technique, exemplified by those printed in the colossal *Anweisung zum Piano-Forte-Spiel [Instruction in Playing the Piano-Forte]* (1827) by Johann Nepomuk Hummel (1778–1837). As argued by James Parakilas, these seemingly endless études, which method books recommended children play for many hours daily, reveal a mechanistic approach not only to musical aesthetics but also to the socialisation of the child. By practising with mechanical and repetitive regularity, the child acquired both a musical technique and a childhood that was perfectly uniform (Parakilas 2002, p. 140). The sensitivity of the piano to the touch of the player allowed caregivers to monitor the way in which a child acted, making lethargy or impudence audible, and therefore controllable. Katherine Bergeron describes the piano lesson and its codification of musical standards – of technical execution, physical behaviours, listening skills, musical literacies and reproduction of canonical pieces and composers – as »a locus of discipline« (Bergeron 1992, p. 2) in which students are attuned to a system of ordered values and learn to reproduce them according to the discipline.

¹ Unless otherwise specified, all translations are by the author.

Once a principle of order is made into a standard, it becomes all the more accessible; translated into a ›practice,‹ its values can be internalized [...] The ›fact‹ of the canon thus implies a type of social control – a control that inevitably extends to larger social bodies as individual players learn not only to monitor themselves but to keep an eye (and an ear) on others. To play in tune, to uphold the canon, is ultimately to interiorize those values that would maintain, so to speak, social ›harmony.‹ Practice makes the scale – and evidently all of its players – perfect. (ibid., pp. 1–2)²

Schumann's *Album für die Jugend* as forward-looking perspectives

In the autumn of 1848, Robert Schumann's wife, Clara (1819–1896), wrote in her diary that »the pieces which children usually learn at their music lessons are so bad that Robert hit on the idea of composing and publishing a volume (a sort of album) of children's pieces.« (Laor 2016, p. 131) Several months later, Schumann published *Album für die Jugend* – a composition that decisively broke with the pedagogical paradigm built upon mechanistic repetition – effectively reinventing children's music and establishing generic characteristics that have endured to this day. Schumann explained in a letter shortly before publication that *Album für die Jugend* grew out of an autobiographical impulse that was »actually, taken directly from family life. [...] I wrote the first pieces for the *Album* specifically for the birthday of our oldest child, and then more pieces came to me one after another; it was as if I were once again starting to compose from the very beginning.« (Appel 1994, p. 182)

The work eventually amounted to forty-three short pieces written on a wide variety of musical topics ranging from folk songs to German chorales and from hunting scenes to polyphonic fugues. These musical ideas are specified by the presence of descriptive titles appended to the beginning of forty from the forty-three pieces (see Appendix, Table 1). These titles provide textual descriptions which add a further level of signification to the musical material. Additionally, Schumann divided the composition into two sections, the first marked »Für Kleinere« [For Little Ones], and the second, »Für Erwachsene« [For More Adult Players], thereby specifying the progressive increase in the pieces' level of difficulty as well as the programmatic maturation of content from facile lullabies (nos. 1, 3, and 5) to challenging contrapuntal compositions (nos. 27, 40 and 42). Furthermore, Schumann insisted upon the work's visual appeal, and initially stipulated it include an attractive title page as well as illustrations for each of the forty-three pieces. Ultimately the composition was published with an elaborate title page, designed by the prominent painter and illustrator Ludwig Richter (1803–1884), but with only ten decorative vignettes corresponding to as many pieces in the collection (see Fig. 1).

Fig. 1
Title page by Ludwig Richter from Robert Schumann's *Album für die Jugend*, second edition, 1849³



2 To use Foucauldian language, musical practices and facts act as »mechanisms of power.«

3 Schumann's op. 68, 43 *Clavierstücke für die Jugend*, was originally published in an elaborate

fashion (for the Christmas season) complete with a dust wrapper. The title *Album für die Jugend*, which appeared on the dust wrapper, became the standard name of the composition after 1851.

These idealised illustrations of children in which they are depicted earnestly experiencing life's seasons, pleasures and losses are shown through the lenses of *Volkstümlichkeit*⁴ and Biedermeier domesticity (Daverio 1997, p. 405). Richter collaborated closely with Schumann on the design, and described his visit to the composer's home where Clara played select pieces on the piano after Robert whispered the title and some explanatory notes »with bowed head and eyes half-closed« (Herttrich 2007, p. viii). This reveals both the significance of the multimodal interaction between music, text and picture that would come to characterise imaginative children's music writ large as well as the ways in which *Album für die Jugend* sought to redefine children's domestic music making as a poetically nurturing activity born of familial intimacy.

Schumann himself had much to say on his reconceptualisation of the relationship between children and music. He published a collection of aphorisms entitled *Musikalische Haus- und Lebensregeln* [*Musical Rules for Home and House*] in conjunction with the second edition of *Album für die Jugend* in 1849 that articulate his unique pedagogical position, which is categorically opposed to the tradition of mechanistic études and the ›fashionable trifles‹ they trained one to perform. In these writings we observe that Schumann clearly saw children's music as a socialising practice, making audible the growth of a child's body and soul.

You must practice scales and other finger exercises industriously. There are people, however, who think they may achieve great ends by doing this; up to an advanced age, for many hours daily, they practice mechanical exercises. That is as reasonable as trying to recite the alphabet faster and faster every day. Find a better use for your time.⁵

As you grow, do not play fashionable trifles. Time is precious. We would need to live a hundred lives, only to become acquainted with all the good works that exist.⁶

Children cannot be brought up into healthy adulthood upon a diet of sweetmeats, pastry and confectionery. As with bodily food, so should spiritual fare be simple and nourishing. Great composers have sufficiently provided for the latter; keep to their works.⁷ (Schumann, 2007, pp. 61–62)

Schumann conceived of *Album für die Jugend* as exactly the sort of »simple and nourishing« fare that children so desperately needed in order to properly »be brought up into healthy adulthood.« Rather than train and constrain children to play and behave like machines, his music would guide them into maturity by giving them a collection of *Vorspiegelungen* – anticipations of future growth.

4 *Volkstümlichkeit* [popularity] is a socially and aesthetically charged term indicating closeness to or harmoniousness with the people or folk.

5 Du sollst Tonleitern und andere Fingerübungen fleißig spielen. Es giebt aber viele Leute, die meinen, damit Alles zu erreichen, die bis in ihr hohes Alter täglich viele Stunden mit mechanischem Ueben hinbringen. Das ist ungefähr ebenso, als bemühe man sich täglich das A=B=C möglichst schnell und immer schneller auszusprechen. Wende die Zeit besser an.

6 Spiele, wenn du älter wirst, nichts Modisches. Die Zeit ist kostbar. Man müßte hundert Menschenleben haben, wenn man nur alles Gute, was da ist, kennen lernen wollte.

7 Mit Süßigkeiten, Back- und Zuckerwerk zieht man keine Kinder zu gesunden Menschen. Wie die leibliche, so muß die geistige Kost einfach und kräftig sein. Die Meister haben hinlänglich für die letztere gesorgt; haltet euch an diese.

Yet as Schumann extended his housefather role beyond his own household to all young musicians we would do well to consider how the *Album für die Jugend* both articulates and conceals the powerful presence of the creative adult and how imaginative children's music might function as a means of social control. Rose argues that

children's fiction sets up a world in which the adult comes first (author, maker, giver) and the child comes after (reader, product, receiver), but where neither of them enter the space in between [...] If children's fiction builds an image of the child inside the book, it does so in order to secure the child who is outside the book, the one who does not come so easily within its grasp. (Rose 1984, pp. 1–2)

By applying Rose's critique to Schumann composition, we see that the very attractiveness of children's music including its visual and textual appeal, pedagogical approachability, evocative musical tropes and poetic nourishment obscures the adult author's desire to »draw the child in« (ibid., p. 2). Schumann's pedagogical discourses reveal his desire to use music to establish a particular conception of childhood that did not simply describe what children were, but proscribed what children ought to be by nineteenth-century bourgeois standards. The ›forward-looking perspectives‹ presents children with images of themselves that are suffused with both the Romantic nationalism of *Volkstümlichkeit* in the form of rustic dances and happy labourers, and the sanctity and piety of Biedermeier domesticity through reference to storytelling, holidays and religion. Adults, the agents of the perspective, are hidden from view. In the »Für Erwachsene« section of *Album für die Jugend*, three pieces lack titles and are instead headed by three stars arranged in a triangular pattern. When asked later by her children what those three enigmatic symbols meant, Clara offered the interpretation that »perhaps your father wanted the stars to indicate the parents' thoughts about their children« (Brodbeck 1998, p. 213). As Rose states, »the adult comes first,« (1984, p. 1) and even the *Erwachsene* [adults] continue to be monitored to ensure that they are learning and internalising all the lessons demanded of them by adult society.

Gurlitt and the musical reward

The precedent established by Schumann in *Album für die Jugend* provided a potent example for subsequent composers, resulting in a tradition of imaginative children's music that flooded European markets during the second half of the nineteenth century. Raymond Williams describes a tradition as a deliberately selective and connecting process which offers a historical and cultural ratification of a contemporary order (Williams 1977, p. 116). Thus, the popularity, longevity and stability of imaginative children's music speak to its continued function as a tool of socialisation within bourgeois society. Isabel Eicker's (1995) landmark study of this repertoire reveals that composers and publishers quickly established standard generic categories that utilised textual, paratextual, visual and musical signifiers to attract, represent and train children.

The German composer Cornelius Gurlitt contributed to this tradition with a plethora of compositions, including *Aus der Kinderwelt* [*Scenes of Childhood*] [1876?]. The twenty short pieces of the collection evoke an idealised domestic sphere through the interactions between music and title (see Appendix, Table 2). Gurlitt situates the collection within the space of a day, using »Morgenlied« [Morning Song] (no. 1) and »Abendgebet« [Evening Prayer] (no. 19) as a frame, and populating the interior with lullabies and illus-

trations of toys and dances. Even references to the outside world are bounded by the safety and warmth of the home and go little beyond the view of a winter's scene through a window, a walk through the garden, or dancing around a tree. Yet Gurlitt goes further by supplying his ›forward-looking perspectives‹ of nurtured childhood with poetic epigrams, consisting of folk song excerpts and playground rhymes that add an additional layer of signification to each piece and clearly underscore the music's function as a shaper of children's behaviour and morality. The final piece, »Das artige Kind und der kleine Raufbold« [The Good Child and the Little Ruffian] (no. 20)⁸ – standing outside of the temporal arc of a child's day as a sort of universal maxim – establishes a moral binary between a well-behaved child and an unruly rascal through the title as well as the epigram: »Artig, folgsam, still und fein / Müsßen kleine Kinder sein!« [Good, obedient, quiet and nice / Must all little children be!]. Gurlitt depicts this musically by contrasting a section marked »In mässig langsamer Bewegung« [In moderately slow motion] that unfolds in metrically regular phrases played quietly in a high register against a section marked »Wild« [Ferociously] that raucously traverses the range of the keyboard with loud, accented tremolos. As anticipated in the epigram, the disciplined and tranquil child prevails as the piece concludes with a repeat of the initial material marked »Sanft« [Gently,] and thus ending on an even quieter note. The socialising potential of Gurlitt's music was singled out by a critic writing in the Leipzig music journal *Signale für die musikalische Welt* in 1876. While admitting that adults themselves may also enjoy playing the pieces, the critic declares that the pleasure will be »doubled if the dear little ones are drawn into the game, which is best when they learn to recite the verses above each piece and then ›as a reward‹ hear the nice music played for them«⁹ ([Senff] 1876, p. 1032). The pleasure of the music entices the child, echoing Rose by drawing them in to the game – »in's Spiel gezogen werden« (ibid.) – of adult control.

This control is otherwise hidden behind the beguiling music, titles and poems, but Gurlitt momentarily embodies it in a brief but dramatic musical moment at the end of »In der Schule« [In School] (no. 4). As the only piece in *Aus der Kinderwelt* that references the public sphere, the epigram reaffirms the sanctity of the home by describing the child's joyful return to the nurturance of the domestic sphere at the end of the day, which it typified by maternal and culinary comforts: »Ist die Schule zu Ende / Geh'n wir fröhlich nach Haus; / Mama heisst uns willkommen, / Theilt das Abendbrod aus!« [School is done / We happily go home; / Mama greets us in welcome, / Dishing out the evening meal!]. The music, however, heightens the emotional impact of that return by depicting an earlier moment in which the child is still at school, labouring under the hardships of academic rigour. The opening section is marked »Ziemlich bewegt, etwas gedrückt« [Rather agitated, somewhat depressed] and traces out a plaintive melody over a lightly throbbing accompaniment that is inflected by moments of eerie chromaticism. Gurlitt heightens the monotony and drudgery of this portion by repeating melodic fragments and extending the section to twice its written length with the appearance of two repeat signs. At long last, metaphorically the music raises the head of the child off the desk and crescendos towards a loud, sustained chord filled with anticipation. Here Gurlitt adds another form of textual signification called an in-score text. These are words,

8 The link to this and the following three pieces is to recordings of them performed by Matthew Roy.

9 [...] doppelt aber, wenn die lieben Kleinen dabei mit in's Spiel gezogen werden, was am besten

geschieht, wenn sie die über jedem Stückchen stehenden Verse hersagen lernen und ihnen dann ›zur Belohnung‹ die netter Musik vorgespielt wird.

phrases or whole sentences written within the music above a musical staff, providing narrations or stage directions that further specify the meaning of a particular musical event. In the case of »In der Schule,« at the moment that the music arrives at this climax, Gurlitt's in-score text announces: »Die Schule ist aus!« [School is over!]. What immediately follows completely transforms the nature of the piece by changing to a dance-like triple metre, modulating to a major key, and inserting the tempo indication »Fröhlich« [Happy]. After a pause, a sprightly dance ensues, which bubbles effervescently in a varied repetition. Just as the children merrily skip home, however, a sudden loud, lunging motif roars out of the lower register of the piano, putting a stop to the light-hearted prancing of this section and bringing the whole piece to an abrupt and uneasy end. The in-score text reads »Der Lehrer!« [The teacher!], indicating that this interruption depicts adult domination over children through the tradition of formal educators. It is from the teacher's monstrous presence that the children flee to the happy safety of their homes, and it is because of the teacher that the piece's first half sounded so woebegone and oppressive. Yet Gurlitt's musical depiction of adult power, far from exposing the socialising mechanisms at work upon children, operates within the music as a thrilling twist, which heightens the entertaining appeal of the piece and draws children ever closer to the piano's »locus of discipline« (Bergeron 1992, p. 2).

Lack and the bogeyman

Few compositions address the hidden authority of the adult as overtly and dramatically as *Scènes enfantines* [Children's Scenes] (1890), a collection of short character pieces for piano by the French composer Théodore Lack (1846–1921). As a prominent pedagogue in the Paris Conservatory, Lack understood both the ways and means of musical maturation and took great care to provide children with both enjoyment and instruction. His composition utilises a rich combination of visual, pictorial, and musical topics to depict childhood in twelve scenes that range from a story-telling grandfather and living room dances to puppet shows and walks in the woods (see Appendix, Table 3). The composition was published with an elaborate title page that features twelve framed vignettes illustrating the programmatic content of several of the pieces (see Fig. 2).

In-score texts appear regularly throughout the collection, adding further specification of Lack's programmatic and socialising intentions, which come to a climax in the ninth and tenth pieces, »La leçon de piano d'Yvonne« [Yvonne's piano lesson] and »Croquemitaine. La punition.« [Croquemitaine. The punishment]. Lack links these pieces into a narrative that traces out the dire consequences that result when adult-child power dynamics are subverted. The main character of this musical story is a girl named Yvonne, who was possibly modelled after Lack's actual daughter of the same name. Yvonne is depicted in five of the title page vignettes as a young girl wearing a dress adorned with a large bow on the back. The beginning of »La leçon de piano d'Yvonne« sets the scene for a bourgeois child's stereotypical piano lesson, aided by the title page vignette in the middle of the right-hand column that shows young Yvonne seated erect at the piano,

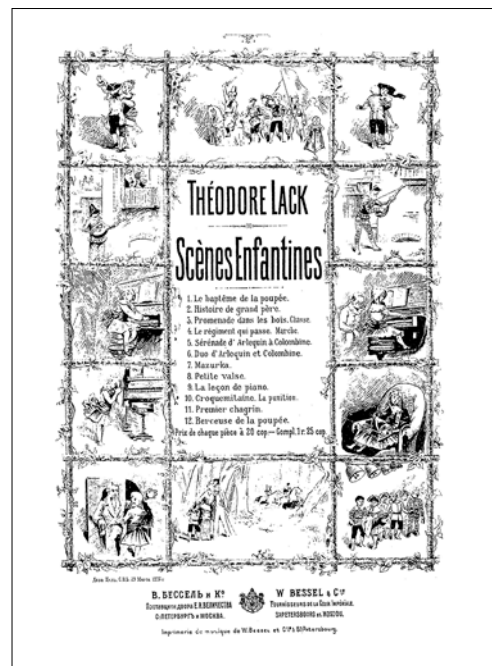


Fig. 2
Title page by an unknown artist from Théodore Lack's *Scènes enfantines* ([1890?])

her fingers curved over the keys, and her legs dangling in the air due to the books that have been placed on her chair to increase her height. To her left sits the piano teacher, a balding, adult man wearing a coat with large buttons and a pair of glasses perched upon his nose (see Fig. 3).

Lack proceeds to musically depict the sonic experience of a child's piano lesson. After a five-finger scalar exercise marked »L'Étude des classiques« [The study of the classics], Yvonne plays a medley comprising excerpts from standard teaching repertoires by a variety of composers, including »greats« like Ludwig van Beethoven (1770–1827) and Wolfgang Amadeus Mozart (1756–1791). Yvonne's performance of scales and canonical pieces demonstrates music's ability to impose order, not just upon sounds, but upon the bodies and minds of the practising child; under the watchful presence of the piano teacher, Yvonne interiorises the musical and social canon foisted on her by adult society. Yet having come to the end of the Mozart excerpt, Lack brusquely pivots with a short, cadenza-like flourish, which, though initially redolent of the five-finger pattern that opened the piece, unravels as the melody descends into the bass clef, the dynamics fade to pianissimo and the tempo slows to a crawl, hovering for a moment before halting completely. Lack marks this unexpected transition with the words »Le professeur s'endort« [The piano teacher falls asleep]. It is now clear that the title page vignette shows the piano teacher in a posture of drowsiness with closed eyes and downward tilted head. Sleep has dissolved the power dynamics between child / pupil and adult / teacher, and in so doing, presents Yvonne with a decision as to how she will behave. Has she properly interiorised the social conventions imposed upon her by adult canons, or will she give in to the urges of unfettered and unruly youth, like Gurlitt's Little Ruffian? At this point Lack indicates that »Yvonne s'en aperçoit« [Yvonne notices (that the piano teacher is asleep)], at which point she chooses to take advantage of her lack of musical and social supervision to abandon the proscribed, canonical repertoire in favour of something different. Quietly she plays the refrain of »J'ai du bon tabac« [I have good tobacco], an ostensible children's song possibly of eighteenth-century origins in which the narrator brags about the quality of their tobacco and asserts supreme authority over its distribution. Yvonne here achieves voice and agency in the realm of child lore and culture, effectively subverting the musical and cultural hierarchies and systems maintained by adults. Apparently this ditty has not woken the piano teacher, and Yvonne, having tasted the fruits of musical freedom, enthusiastically plays the theme again, this time delighting in the sheer physicality of the piano's percussive abilities as she plays in parallel octaves, presto and fortissimo!

This musicalised story could very well have ended there, with the child ebulliently exerting their agency and independence in the face of the adult's stultifying pedantry. However, Lack provides a musical response in the form of the next piece, »Croquemitaine. La punition.« [Croquemitaine: The punishment]. The moniker Croquemitaine refers to a French nursery bogey, a nightmarish figure used by adults to terrorise children into submitting to order. As Marina Warner states, »threats are interwoven into the games and songs and stories of the nursery itself,« (Warner 1998, p. 33) and the following rhyme could easily have been used as a chilling lullaby:



Fig. 3
Title page detail
depicting Yvonne
and the piano
teacher from
Théodore Lack's
Scènes enfantines
([1890?])

Croquemitaine, Croquemitaine,
 With his big bag of wool,
 And his old oak stick,
 Pursuing troubled souls
 Prowling breathlessly.
 Save yourself, boys, girls,
 Save yourself because he is lying in wait for you,
 He is lying in wait for you
 And throws
 Coarse sand on your head.
 Beware! Oh, beware! Take the marked path.¹⁰ (C.B. 1877, pp. 8–9)

As expressed in this nineteenth-century French nursery rhyme, Croquemitaine's accoutrements (the woollen bag for trapping and transporting, the stick for beating, the sand for disorienting) and its behaviours (pursuing, stalking, ambushing and molesting children) lead to the concluding line in which the child is enjoined to avoid attracting the figure's wrath by keeping to »the marked path.« In this way, Croquemitaine functions, in Theresa Bane's words, as »a being used to prevent the members of society from committing an act considered socially unacceptable« (Bane 2015, p. 65). She elaborates:

The indiscretion which can trigger an assault from this being can range from something as simple as walking into the woods alone, venturing too near the edge of a lake or pond, having premarital relations or wandering the roads alone at night. Dangerous and evil, the bogeyman is not a mischief-maker or a troublesome spirit but rather a malignant and murderous creature which exists on the cultural boundaries between what is perceived as socially right and what is seen as unacceptable, evil, and wrong; it is the epitome of the chaos which can exist when a cultural boundary is crossed. (Bane 2015, p. 65)

In playing »J'ai du bon tabac« instead of the canonical études expected of a young girl's piano lesson, Yvonne has transgressed a cultural boundary and incurred the wrath of a creature who uses terror to reinstate adult order and hierarchies. Lack devotes a wealth of creative energy to the dramatisation of this horrific scene by using various intermedial components, including eleven in-score texts and three title page vignettes. Croquemitaine is musicalised with prowling or lunging motifs played in the piano's lower registers while making liberal use of staccato and accented articulations.¹¹ The vengeful bogey's use of parallel octaves and loud dynamics recall Yvonne's final, vivacious rendition of »J'ai du bon tabac,« but monstrously amplified, effectively punishing her with the same musical motifs with which she exercised her childlike act of defiance. Her emotional torment during this time is depicted in two vignettes from the left-hand column of the title page (see Figs. 4a and 4b).

10 Croquemitaine, croquemitaine, / Avec son gros sac de laine, / Et son vieux bâton de chêne, / À la suite des âmes en peine / Marche et marche à perdre haleine. / Sauvez-vous, garçons, fillettes, / Sauvez-vous, car il vous guette, / Il vous guette, / Et vous

jette / Du gros sable sur la tête. / Gare! oh, gare! faites route nette.

11 These same features are used by Schumann in *Album für die Jugend* to depict a type of German bogeyman figure: *Knecht Ruprecht*.



Fig. 4a
Title page detail
of Yvonne caught
in the act from
Théodore Lack's
Scènes enfantines
([1890?])



Fig. 4b
Title page detail of
Yvonne weeping
from Théodore
Lack's Scènes en-
fantines ([1890?])

In the vignette in the middle of the left-hand column (Fig. 4a), Yvonne, her guilty hands still resting upon the piano, looks timorously over her right shoulder at an obscure figure, whose looming presence extends beyond the height of the frame. In the vignette directly below (Fig. 4b), we see Yvonne now standing beside the piano, presumably weeping as she buries her face in her hands. Musically she responds in the upper registers with a variety of sighing motifs that become increasingly distressed as indicated by tempo fluctuations. At last, Yvonne's music gathers enough breath to address her tormentor (marked »quasi recitativo«) with a declamation promising to mend her ways and »être sage« [be good]. Her statement begins loudly but quickly loses confidence and ends in several muffled sighs.

Croquemitaine is incredulous of Yvonne's contrition, responding to her plea with a bass growl or a cackle; it appears as though Yvonne is destined to disappear into the creature's terrible, woollen bag. At this precise moment, Lack intervenes with the musical presence of a new figure, »le père« [the father], inserting himself and his patriarchal authority into the chaos of this unruly and vengeful composition. As the key changes, a tuneful, sauntering melody in the tenor range makes an appearance. Yvonne appeals now to the father, metaphorically wringing herself out in an agitated, crescendoing sequence that climaxes at a high B before sinking back down; altogether a much more belaboured expression of repentance than her previous recitative to Croquemitaine had been. The father's tenor line responds through a series of vague chords as though admonishing Yvonne before repeating his original melody. Having received the father's assurances, Croquemitaine fades away, disappearing into the obscurity of childhood's lurking nightmares and leaving Yvonne to internalise the lessons she has learned about transgressing musical and social boundaries. The title page gives us one last depiction of this story in the vignette at the bottom of the left-hand column (see Fig. 5) in which Yvonne stands before the saviour father, a smiling man with side-whiskers, otherwise depicted not so dissimilarly to that of the somnolent piano teacher. Her father gazes at Yvonne with his right hand resting upon the arm of his throne-like chair, and his left arm raised up, reaching around and behind her in a peculiarly ambivalent gesture. Is he perhaps extending his arm to offer the familial intimacy of a fatherly hug after his child's traumatic encounter with Croquemitaine? Or is his hand curved in mimicry of the grasping claws of the nursery bogey, poised to pounce upon his daughter to remind her of the reprisals



Fig. 5
Title page
detail of Yvonne
standing before
her father from
Théodore Lack's
Scènes enfantines
([1890?])

that await musical transgressors? We may well ask where exactly does the father end and Croquemitaine begin. Yvonne appears oblivious to this ambiguity, and rather faces him with the same dutiful steadiness she applied to her hands on the piano keys at the beginning of the piano lesson (see Fig. 3). In the concluding vignette, the large bow on the back of her dress is displayed to its fullest extent, presenting her as a wrapped-up present, an adult product that, although momentarily defiant, ultimately submits to rule. Any actual child pianist striving to learn these two pieces will likewise find themselves submitting to adult rule. By repeatedly practising, the child will develop musical skills – notational literacy, physical facility, musical expression and internalisation through memorisation – but they will also repeatedly enact Yvonne's brief dalliance with independence and her subsequent correction through traumatising discipline. In this way Lack's music directly expresses Michel Foucault's declaration that »Disciplinary punishment is, in the main, isomorphic to obligation itself; it is not so much the vengeance of an outraged law as its repetition, its reduplicated insistence. [...] To punish is to exercise.« (Foucault 1977, p. 180)

Conclusion

While there is undoubtedly a danger in understanding a product of children's culture or a musical genre solely in terms of manipulation, it is nonetheless vitally important to seriously consider the ways in which this music participates in the simultaneous concealment and expression of adult order and discipline. Both through the attractiveness of text, image, and sound, and through modes of practice that internalise traditions of musical correctness, imaginative children's music has the potential to draw the child in, guiding them towards images of themselves that reinforce adult hegemony. Although children's music today has evolved in a variety of significant ways, the generic characteristics of the nineteenth century and the hidden mechanisms of adult power that framed and fuelled its production have endured up to the present. Adults concerned with the well-being of children would do well to carefully consider the legacy of the socialising functions of children's music, to become aware of the multitude of perspectives on childhood and to reconsider their own guiding roles as educators, entertainers and disciplinarians.

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Biographical Note

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Appendix

Table 1: Individual pieces from Schumann's *Album für die Jugend*

| No. | German Title | English Translation | Tempo Markings | Key |
|-----|---|---|--|-----------------|
| — | Für Kleinere | For little ones | | |
| 1 | Melodie | Melody | — | C Major |
| 2 | Soldatenmarsch | Soldiers' march | Munter und straff | G Major |
| 3 | Trällerliedchen | Humming song | Nicht schnell | C Major |
| 4 | Ein Choral | A chorale | — | G Major |
| 5 | Stückchen | A little piece | Nicht schnell | C Major |
| 6 | Armes Waisenkind | The poor orphan | Langsam | A minor |
| 7 | Jägerliedchen | Little hunting song | Frisch und fröhlich | F Major |
| 8 | Wilder Reiter | The wild rider | — | A minor |
| 9 | Volkliedchen | Little folk song | Im klagenden Ton/Lustig | D minor/D Major |
| 10 | Fröhlicher Landmann, von der Arbeit zurückkehrend | The happy farmer returning from work | Frisch und munter | F Major |
| 11 | Sicilianisch | Sicilienne | Schalkhaft | A minor |
| 12 | Knecht Ruprecht | Knecht Ruprecht | M. M. ♩ = 126 | A minor |
| 13 | Mai, lieber Mai, – Bald bist du wieder da! | May, lovely May, – soon you will return | Nicht schnell | E Major |
| 14 | Kleine Studie | Little étude | Leise und sehr egal zu spielen | G Major |
| 15 | Frühlingsgesang | Spring song | Innig zu spielen | E Major |
| 16 | Erster Verlust | First loss | Nicht schnell | E minor |
| 17 | Kleiner Morgenswanderer | Little morning wanderer | Frisch und kräftig | A Major |
| 18 | Schnitterliedchen | The reaper's little song | Nicht sehr schnell | C Major |
| — | Für Erwachsene | For more adult players | | |
| 19 | Kleine Romanze | Little romance | Nicht schnell | A minor |
| 20 | Ländliches Lied | Rustic song | Im mäßigen Tempo | A Major |
| 21 | ***[untitled] | — | Langsam und mit Ausdruck zu spielen | C Major |
| 22 | Rundgesang | Round song | Mäßig. Sehr gebunden zu spielen | A Major |
| 23 | Reiterstück | The horseman | Kurz und bestimmt | D minor |
| 24 | Ernteliedchen | Harvest song | Mit fröhlichem Ausdruck | A Major |
| 25 | Nachklänge aus dem Theater | Echoes from the theatre | Etwas agitiert | A minor |
| 26 | ***[untitled] | — | Nicht schnell, hübsch vorzutragen | F Major |
| 27 | Canonisches Liedchen | Little canonic song | Nicht schnell und mit innigem Ausdruck | A minor |
| 28 | Erinnerung | Remembrance | Nicht schnell und sehr gesangvoll zu spielen | A Major |
| 29 | Fremder Mann | Stranger | Stark und kräftig zu spielen | D minor |
| 30 | ***[untitled] | — | Sehr langsam | F Major |

| No. | German Title | English Translation | Tempo Markings | Key |
|-----|-----------------------------|-----------------------|---------------------------------|-----------|
| 31 | Kriegslied | War song | Sehr kräftig | D Major |
| 32 | Sheherazade | Sheherezade | Ziemlich langsam, leise | A minor |
| 33 | Weinlesezeit | Harvest time | Munter | E Major |
| 34 | Thema | Theme | Langsam. Mit inniger Empfindung | C Major |
| 35 | Mignon | Mignon | Langsam, zart | E ♭ Major |
| 36 | Lied italienischer Marinari | Italian sailors' song | Langsam / Schnell | G minor |
| 37 | Matrosenlied | Sailors' song | Nicht schnell | G minor |
| 38 | Winterszeit I | Wintertime I | Ziemlich langsam | C minor |
| 39 | Winterszeit II | Wintertime II | Langsam | C minor |
| 40 | Kleine Fuge | Little fugue | Lebhaft, doch nicht zu schnell | A Major |
| 41 | Nordisches Lied | Nordic song | Im Volkston | F Major |
| 42 | Figurierter Choral | Figured chorale | — | F Major |
| 43 | Sylvesterlied | New Year's Eve Song | Im mäßigen Tempo | A Major |

 Table 2. Individual pieces from Gurlitt's *Aus der Kinderwelt*.

| No. | German Title | English Translation | Tempo Markings | Key |
|-----|---|---------------------------------------|---|---------------------------------|
| 1 | Morgenlied | Morning song | Etwas bewegt | C Major |
| 2 | Das arme Kind | The poor child | Langsam und klagend | D minor |
| 3 | Puppenwiegenlied | Doll cradle song | Wiegend | F Major |
| 4 | In der Schule | At school | Ziemlich bewegt / Fröhlich | A minor / F Major |
| 5 | Schlummerliedchen | Little slumber song | Sanft wiegend | G Major |
| 6 | Das Lied von Widewidewitt | The song of Widewidewitt | Sehr munter | F Major |
| 7 | Weihnacht | Christmas | Mit sanftem, kindlich frommen Ausdruck | G Major |
| 8 | Lustige Gesellschaft | Merry company | Lustig | G Major |
| 9 | Zinnsoldatenmarsch | Tin soldier march | Marschbewegung | C Major |
| 10 | Der kühne Reiter | The daring rider | Sehr markirt [sic] und ritterlich | B ♭ Major |
| 11 | Puppentänzchen | Doll's little dance | Nicht zu schnell, aber fröhlich | A Major |
| 12 | Unter der Linde | Under the linden tree | Fröhlich | F Major |
| 13 | Das kranke Brüderchen | The sick little brother | Sanft klagend | E minor |
| 14 | Im Garten | In the garden | Ziemlich bewegt | A Major |
| 15 | Der Schneemann | The snowman | Ziemlich bewegt | B ♭ Major |
| 16 | Wintertag | Winter day | Ziemlich rasch | F Major |
| 17 | Ringeltanz | Round dance | Nicht zu rasch | F Major |
| 18 | Trübe Stunde | Bleak hour | Ziemlich langsam | D minor |
| 19 | Abendgebet | Evening prayer | Langsam und feierlich | E ♭ Major |
| 20 | Das artige Kind und der kleine Raufbold | The good child and the little ruffian | In mässig langsamer Bewegung / Wild / Sanft | E ♭ Major / G minor / E ♭ Major |

Table 3: Individual pieces from Lack's *Scènes enfantines*

| No. | French Title | English Translation | Tempo Markings | Key |
|-----|--|---|----------------------------------|-----------------|
| 1 | Le baptême de la poupée. | The doll's baptism. | Allegretto giocoso | C Major |
| 2 | Histoire de grand père. | Grandfather's story. | Allegretto spiritoso | D minor/D Major |
| 3 | Promenade dans les bois. Chasse. | Walk in the woods. Chase. | Allegro | F Major |
| 4 | Le régiment qui passe. Marche. | The passing regiment. March. | Tempo di Marcia | C Major |
| 5 | Sérénade d'Arlequin à Colombine. Une soirée au Théâtre Séraphin. | Harlequin's serenade to Colombine. An evening at the Théâtre Séraphin. | Allegro | A Major |
| 6 | Due d'Arlequin et Colombine. Une soirée au Théâtre Séraphin. | Harlequin's and Colom- bine's duet. An evening at the Théâtre Séraphin. | Andantino amoroso | F Major |
| 7 | Mazurka. | Mazurka. | Moderato | C Major |
| 8 | Petite valse. | Little waltz. | Tempo di Valse | C Major |
| 9 | La leçon de piano d'Yvonne. | Yvonne's piano lesson. | Allegro serio/Allegro/ Presto | C Major |
| 10 | Croquemitaine. La punition. | Croquemitaine. The punishment. | Allegro | D minor |
| 11 | Premier chagrin. | First grief. | Andante sostenuto | G Major |
| 12 | Berceuse de la poupée. | The doll's lullaby. | Andantino semplice | F Major |