

Chapter 1 : Clara Wieck Schumann | Biography & History | AllMusic

A slide show of photographs of Robert and Clara Schumann and their 7 surviving children (together with "Of Foreign Lands and Peoples" from Schumann's Kinders.

Robert Schumann, like Mendelssohn and Mozart, wrote his symphonies at an age when most longer-lived composers, are just beginning to mature and wrote only a few truly great ones. After four years at a private school, the boy entered the Zwickau Gymnasium high school in and remained there for eight years. He began his musical education at the age of six, studying the piano. In he came under the musical influence of the Austrian composer Franz Schubert and the literary influence of the German poet Jean Paul Richter , and in the same year he composed some songs. In Schumann left school and, under family pressure, reluctantly entered the University of Leipzig as a law student. But at Leipzig his time was devoted not to the law but to song composition , improvisation at the piano, and attempts to write novels. In the summer of he left Leipzig for Heidelberg. There he composed waltzes in the style of Franz Schubert, afterward used in his piano cycle Papillons Opus 2; 31 , and practiced industriously with a view to abandoning law and becoming a virtuoso pianist with the result that his mother agreed to allow him to return to Leipzig in October to study for a trial period with Wieck, who thought highly of his talent but doubted his stability and capacity for hard work. An accident to one of the fingers of his right hand, which put an end to his hopes of a career as a virtuoso, was perhaps not an unmitigated misfortune, since it confined him to composition. For Schumann, this was a period of prolific composition in piano pieces, which were published either at once or, in revised forms, later. In Schumann had become engaged to Ernestine von Fricken, but long before the engagement was formally broken off Jan. Clara returned his kisses but obeyed her father when he ordered her to break off the relationship. Robert and Clara Schumann, lithograph by J. Hofelich The Bettmann Archive The mature years Schumann had by now entered upon one of his most fertile creative periods, producing a series of imaginative works for piano. Schumann wrote most of Faschingsschwank while on a visit to Vienna , during which he unearthed a number of manuscripts by Franz Schubert, including that of the Symphony in C Major The Great. In Schumann returned to a field he had neglected for nearly 12 years, that of the solo song; in the space of 11 months February–December he composed nearly all the songs on which much of his reputation rests: Clara had been pressing him to widen his scope, to launch out in other media—above all, the orchestra. Now in January–February he composed the Symphony No. After this the orchestral impulse was temporarily spent. In another new departure, Schumann in wrote several chamber works, the finest being the Piano Quintet in E-flat Major. He made his debut as a conductor—a role in which he was invariably ineffective—with its first performance in December of that year. The first few months of were spent on a concert tour of Russia with Clara, which depressed Schumann by making him conscious of his inferior role. On returning to Leipzig he resigned the editorship of the Neue Zeitschrift. In the autumn of his work was interrupted by a serious nervous collapse. From late to he and Clara lived in Dresden , where his health was gradually restored. In he began another symphony, No. He had contemplated suicide on at least three occasions in the s, and from the mids on he suffered periodic attacks of severe depression and nervous exhaustion. His musical powers had also declined by the late s, though some of his works still display flashes of his former genius. By a general deterioration of his nervous system was becoming apparent. On February 26 he asked to be taken to a lunatic asylum, and the next day he attempted suicide by drowning. On March 4 he was removed to a private asylum at Endenich, near Bonn, where he lived for nearly two and a half years, able to correspond for a time with Clara and his friends. He died there in Legacy As a composer Schumann was first and most naturally a miniaturist. Until after his marriage the great bulk of his work—including that by which he is best known—consisted of short piano pieces and songs, two genres so closely related in his case as to be hardly more than two facets of the same. The song accompaniments are often almost self-sufficient piano pieces, and the piano pieces often seem to have been melodically inspired by lyrical poems. Even when the musical idea did not originate in literature but as a waltz, polonaise, or some other striking harmonic progression found at the piano by his improvising fingers, it was usually given a quasi-literary title or brought into relationship with

some literary idea. But another side of his complex personality is evident in the forthright approach and strongly rhythmic patterns of such works as the Toccata and the Piano Quintet. These two aspects are reflected in the two self-projections—the heroically aspiring Florestan and the dreamily introspective Eusebius—into which Schumann analyzed his own character and which he drew upon in an autobiographical novel, his critical writings, and much of his music. In the field of the piano miniature and the pianistic song, he is a supreme master; in the simpler kind of lyrical inspiration and in the invention of musical aphorisms, he has seldom been surpassed. He was uncertain in writing for the orchestra and relied too often on safe routine procedures; his string writing was pianistic; and his most characteristic musical ideas, which he had hitherto been content to fit together in mosaics or remold plastically by variation, were seldom suited for development on a large scale. Nor in sustained musical thought did he find a satisfaction comparable with the smaller creations of his private dreamworld. Given such innate limitations, it is astonishing that Schumann was able to construct a symphony as firmly welded as the No. 3. Some of his large-scale works, such as the Piano Concerto and the Piano Quintet, depend overmuch on the piano for their salvation, but the piano certainly saved them. Schumann did manage to create large musical forms that could communicate his own special brand of intimate poetry and unforced nobility. But he had been mentally unstable all his life, haunted by fears of insanity since the age of 18, and the change of style noticeable in the music of the early—the increasing angularity of his themes and complication of his harmony—may be attributed to other causes, including the influence of J. Schumann was rightly considered an advanced composer in his day, and he stands in the front rank of German Romantic musical figures. Even his critical writing, which is as fantastic, subjective, and lyrical as his early music, constitutes a valuable document of the trend and period.

Chapter 2 : NPR Choice page

Robert Schumann was born on 8 June in Zwickau, Saxony. He was the fifth and the last child of his parents. August Schumann, Robert's father, was a bookseller, publisher and a novelist and therefore Robert's childhood was spent in the cultivation of both literature and music.

This was music composed two years after their wedding. Robert Schumann the day before her 21st birthday. A decade before her birth, an English essayist of the Enlightenment wrote, "A woman is a daughter, a sister, a wife and a mother, a mere appendage to the human race. At that point, then, all of her energies must be channeled into the needs of her husband and family. There were superstitions that if a woman composed, it would drain the creative energy needed in child-bearing – her womb would dry up as a result – and the time spent writing music would take away from her duties as a wife and mother. If they wanted to perform, they could do so in their private homes, building music rooms large enough to hold people or so. With the rise of the middle class, women who wanted to perform could accept fees if they were – well, middle class. She gave 74 concerts in that hall, more than any other pianist, male or female, of that era. Clara Schumann was going to be a concert pianist from the day she was born. This had nothing to do with exhibiting signs of talent right out of the womb – her father was convinced his child was going to be a concert pianist, because he was determined to show the world his teaching methods could do so. Shortly after the birth of Clara, her second child, she now appeared as the piano soloist in a concerto with the Gewandhaus Orchestra. Over the next four years, her concert career was barely interrupted by the birth of two sons. She continued to practice daily under the guidance of her husband, and eventually taught the advanced students. The better students had to endure not weekly lessons but daily lessons. But his wife was also supposed to be a mother to three children, oversee the household as well as perform in public – she was, basically, his best advertising campaign – and teach on a daily basis. The law in Leipzig was that the father would get custody of the oldest children because they were considered, basically, his property, but Marianne ran off with her oldest daughter, Clara, who was not yet five. Eventually, Wieck got a court order and sent a maid to retrieve his daughter from the hands of her mother, and so Clara was now immersed in a life that would lead her to the concert stage. Her mother, then, moved to Berlin where she married Adolf Bargiel, ironically the same music tutor who first introduced Wieck to the world of music. Curiously, Clara did not speak until after she was 4 years old. This situation continued to a lesser extent for two years after the separation from her mother. We know that Wieck was cruel to his sons, both emotionally and physically – Robert Schumann later recounts an incident where he witnessed Wieck beating his son Gustav for not having prepared his piano lesson adequately, throwing him to the floor and pulling him by the hair, all the time yelling and kicking at him. By devoting herself to her father and the music, Clara found a safe haven, a refuge from the rage around her. In times of crisis later in her life, she would give concerts when other people suggested she should give up playing because it put too much of a strain on her. She spent three hours a day at the piano – two, practicing; and one at a lesson – every day. She was 7 years old. Into this sphere comes a young man who had started to study law but found himself interested in everything but law – Robert Schumann was almost 18 when he first heard Clara play at one of these musicales – she was 9, then – and he thought he would like to study piano with her teacher. Taken on as a boarding student, he lived in their house, practiced and studied daily and was also a kind of big-brother to Clara and her younger brothers. When Clara began composing a piano concerto of her own – she was 13 – he helped her with the orchestration, though he had only just started seriously to compose himself. So he began to compose – and founded a new music magazine that championed the causes of younger composers who were following in the traditions of Mozart and Beethoven but being overlooked by the empty-headed flash-and-dash that was all the popular rage. This would be the way Schumann was best known to the music world – as a critic and an advocate of new music. It is one of the few works by Schumann Clara never played in public. She soon realized that in her absence, something had developed between these two – in fact, they were all but engaged. And from there, it developed into one of the most famous love-stories in classical music. From the time she turned 18 until their wedding the day before her 21st birthday, however, it

was one constant battle with her father who tried to break up the romance and even took them to court to stop their wedding plans. She was the darling of the music world and all the glory and the money reflected back on her teacher, her father Friedrich Wieck. After having instilled in her a strict regimen of practicing and studying, performing and composing, this was all going to be ruined by this irresponsible untalented young up-start who was going to take away his meal-ticket. There was also the very real loss of influence over her now that, by law, she would be Mrs. Schumann and no longer primarily the daughter of Friedrich Wieck. The inevitable finally happened, and Clara Wieck became Mrs. It was a blissful time for both of them, despite these trials. Marie, their first child, born the next year, would eventually take on many of the responsibilities of the household, looking after the younger children and helping her father when Clara was away on concert tours. Marie never married and remained with her mother until her death. Clara continued to give concerts before and shortly after the birth of their second child, a daughter named Elise, born two years later. Elise would be the most independent of the children, becoming an adequate pianist: Clara was not kind to Elise, often comparing her unfavorably to Marie. Small wonder Elise left the family early to pursue a life as a governess and a piano teacher before marrying at the age of 34 and settling for a time in America. She and her husband would later have a cordial relationship with Clara, helping her in her final years, but it was not a happy one. Julie, born another two years later, was always sickly but grew up to become the most beautiful of the daughters. She would eventually marry an Italian count, but more on that later. To stay closer to home these years, Clara organized a piano trio and concertized mostly in Leipzig and Dresden, the two main cities in the Kingdom of Saxony. They moved to Dresden where they met Richard Wagner who at this time was writing Lohengrin. Wagner considered Schumann old-fashioned. Schumann was often melancholy after bursts of creative intensity: She went from being his advocate to becoming his protector and defender. Their first son, Emil, was born two years after Julie, and shortly after his birth Clara composed her largest work. There were problems of course being married to a composer: It inspired him to write one of his own. Whether he intended it as such, Clara was unsettled by the comparison. And then Emil died when he was only 16 months old: In Dresden, Wagner was arrested for treason for supporting the short-lived revolution and spent the rest of his life in exile. Schumann, in order to avoid forced conscription into the Street Guard, fled with his wife and their oldest child, now 7, leaving the other three in the care of a servant. Traveling by train and walking miles on foot, they reached safety. And then Clara, pregnant with her sixth child, turned around to retrieve the younger children, setting off at 3-am. With gun-fire down the street from their house, she managed to get them to safety as well. Two months later, she gave birth to her son Ferdinand. Another two years passed, and Eugenie was born. She became the family historian even though she never really knew her father. She had some musical talent but remained living with her mother until she was 40 before moving off to pursue a career that never really materialized. Clara described their relationship in one phrase: He was not the conductor he thought he was, though at least the experience gave us his Rhenish Symphony. But he was descending into longer periods of depression and began exhibiting more disturbing symptoms – hearing music constantly in his head, for instance – and one afternoon he suddenly left the house while Clara was practicing and walked down to the river, throwing himself off of a bridge, trying to drown himself. Passers-by rescued him and he was sent immediately to the hospital and from there to an asylum. He never returned home again and Clara rarely was able to see him. At the time she was pregnant with her eighth child, born shortly after this horrendous episode, and he was named Felix after their friend Mendelssohn. Into this family picture, let me introduce a young composer who had come to town to meet Robert Schumann, advocate for new music. He was not yet 20, short with long blonde hair and piercing blue eyes. After he showed up unannounced on their doorstep, he sat down to play some of his music for Robert but then Schumann tapped him on the shoulder asking him to wait: And so Clara Schumann was introduced to Johannes Brahms. After the birth of Felix, Clara went on a two-month tour giving over 20 concerts, 16 of them in 5 weeks. If it was not suitable for wealthy women to earn money by playing on the stage, it was necessary for Clara who had seven children now to feed and no prospect of future income from her husband who would linger for a couple of years without ever really recovering. He was kept in the asylum where it was considered unwise for Clara to visit him. Summoned by telegram to the hospital, she arrived too late to see him alive and placed flowers on his brow,

writing in her diary that he has taken her love with him. She also was not playing the virtuosic fripperies that brought in the biggest crowds and the most money: Brahms confided in her about his compositions and often submitted newly finished works for her comments and approval, often rewriting things if he agreed with her criticisms. Was he in love with her? He was frequently with her and helped the family out when Clara was on tour, but he also had furtive and short-lived relationships with younger women that he never chose to marry perhaps because they could never match the inspiration he received from Clara Schumann. One of the women he was in love with was Julie Schumann. During an idyllic summer when he was visiting the family, he was composing his *Liebeslieder Waltzes*, delightful love-songs they performed in the evenings after afternoons of boating parties and picnics. Then one day, Clara announced with excitement that Julie was going to be engaged to an Italian Count. Without saying a word, Brahms bolted out of the house and it was only some time later that she understood why. No one in the family had any idea Julie was always sickly and Clara was worried how she would handle the rigors of motherhood. Julie became increasingly ill after the birth of her second child and the news of her not unexpected death reached Clara in a telegram on the afternoon of a recital she was accompanying. Aware that cancelling would cause too many problems for others, she went ahead with the performance, not telling anyone until afterwards. It was typical of Clara, finding solace in music from the real world around her. But this was not the first tragedy she experienced with her children: He wanted desperately to become a musician and she even taught him herself "something she did not do with the other children" but he had little talent either as a pianist or a composer much less discipline to make his dreams come true. When he was almost 22, he was sent to a clinic for observation where he was diagnosed with an incurable spinal disease that had affected the brain. Reluctantly, she placed him in an asylum that was more like a fortress it would later serve as a concentration camp and it was four years till she was allowed to visit him. He had been diagnosed with tuberculosis as a teenager.

According to my mother her lineage is through the male descendants of Robert Schumann, she was the only child of her father, thus the name line was ended with her, she married a Johann Georg Reinhold Hauf in Prenden, Germany, and moved with him to Berlin, Germany where they had a child called Hans Hauf who in turn had me.

Schumann does feel like an intimate friend, perhaps more so than any other composer. Strange that one can feel so close to a man who has been dead for over years and who, in his lifetime, was famously taciturn and shy; but through his music Schumann confesses to us his deepest secrets – treats us, the listeners, as trusted companions in all his moods. He is perhaps the most autobiographical of all composers, taking us into his confidence in a way that earlier composers would have considered unthinkable. But despite this openness, there are many facets of Schumann the man and the musician that I feel are frequently misunderstood. Certainly, shadows fell upon Schumann, and there is great sadness in some of his later music, as in his early works; but there is also joy, humour, hope. It is significant that Schumann tended not to compose during his periods of depression; he would wait until he felt better – or use music as a path back to health. To describe any of his works as the product of madness, thus implying that he was not in full control of the composing process, is misleading. Schumann and the past The view of Schumann as the embodiment of Romanticism bypasses his deep knowledge of the music and traditions of the past. Like all truly innovative music, his has strong roots in the world of his predecessors. His debt to Bach is obvious, too: But other works, particularly some of the later ones, look back even further. The Mass in C minor, Op. 123, and the Requiem, Op. 123, for instance, owe something of their spirit to that of early church music, the works of Palestrina and others, whose music he enjoyed conducting with his choir in Dresden. Listening to these gravely beautiful late works, one would be hard put to identify their creator as the composer of Carnival, Dichterliebe – or indeed the piano or chamber music he was writing in the same years. Schumann and the future It is striking – and brings joy to the heart of devoted Schumaniacs the world over – to observe how composers from almost every national movement have revered Schumann. Even those who tended to reject Beethoven and detested Brahms – Debussy, Ravel, Tchaikovsky and Britten, for instance – loved Schumann. In our own day, countless composers have paid tribute to him in their compositions – surely more than to any other composer. Why should this be? My explanation is that Schumann, for all his classical discipline, seems to compose without rules. If in one work he is writing in apparently conservative forms, in the next he will be writing stream-of-consciousness music that takes us to realms undreamt of by other composers of his time. Take, as one example, the opening of the slow movement of the First Piano Trio, Op. 109. To our ears they sound futuristic – Mahlerian or beyond. How must they have sounded to his contemporaries? No wonder Clara never performed them in public. Even when in his later music Schumann chose to write within classical disciplines, there is always experimentation hidden just beneath the surface. His restless spirit is constantly searching, probing, finding – or needing – new ways to express his strange inner life. Perhaps more than any other composer, Schumann can take us into the land of dreams. Schumann and children Although many composers had written music for children, Schumann was perhaps the first truly to enter the minds, the souls, of the young, sometimes portraying, sometimes reliving, the experience of being a child. The Album for the Young for piano is the most famous example of his writing for rather than about children, but there is also a Lieder-album for the Young, three Kindersonaten for piano and so on; in all of them, he combines humour, tenderness and a mastery that ensures that he is never talking down to his young audience or performer. Where he portrays childhood from the standpoint of adulthood as in Kinderszenen, it is with a deep understanding of the joy and sadness of youth. Schumann the writer The young Schumann was perhaps the most influential – and certainly the most perceptive – critic of his day. Now a skeleton – sat next to her and threw its arm around her. The skeleton laughed, gave her an icy kiss, and left. But from those rather less-than-promising beginnings, he quickly developed a literary style which, while still somewhat strange to our eyes, had in its time and still has, to a certain extent a powerful effect. You know the ironic smile on his pale face, with which he invites attention. I was sitting at the piano with Florestan. As you know, he is one of those rare musical personalities who seem to

anticipate everything that is new, extraordinary, and meant for the future. But today he was in for a surprise. Eusebius showed us a piece of music and exclaimed: With a kindly lecture on the perils of drink, perhaps. His writings about lesser composers are instructive, too – always kind, but firm, gently pointing out their failings and encouraging them to do better. Another father- or at least older-brother figure was Mendelssohn, only a year older than Schumann, but light years ahead in terms of success and confidence. But there were tensions, too. Sometimes overlooked, though, is the short time-span of the friendship between the two men. They met only five months before Schumann was taken to the asylum. So it is all the more poignant to read about how important Brahms became to his former mentor, both personally and musically. He was one of the very few to visit him in the asylum, and he kept Schumann up to date with his latest compositions – a lifeline for the poor forgotten ghost of a composer. The music that Brahms played to the Schumanns during their momentous first meeting was almost completely unlike the music for which he is now most famous. It was wild, full of demonic fantasy – adolescent, even albeit an adolescent touched with extraordinary genius. Gone too, for the most part, are the personal messages to close friends, in the form of musical quotations; his music grows a beard, as it were, the romanticism kept firmly in check, strongly as one feels it in the underlying emotional world. It is as if the mature Brahms should have lived before the mature Schumann, not the other way round – an intriguing curiosity of musical history. Robert and Clara Well, this relationship is too complicated to be portrayed now with any real authority. The way it is often depicted, however – as the ideal romantic marriage – is clearly wrong. The tensions were enormous. But Robert, gentle soul though he was, was also extremely difficult and at times passive-aggressive. Furthermore, he refused to share his new compositional projects with his former muse; how hurtful that must have been to Clara! It is clear that there were increasing differences between them. In fact, they seem to have been worlds apart by the end of their time together. It was all so long ago, though. It is impossible to understand all the complexities of these personalities and their interactions with each other. So why, then, does it matter? Why do we care so much about Schumann – not just the composer, but also the man and his fate? He makes us care by drawing us in through his music, inviting us to understand, to love him. As he himself put it:

Robert Schumann was born on June 8, and died on July 29, Robert Schumann would have been 46 years old at the time of death or years old today. Share to.

Clara Schumann – How to say the name: Clara Schumann in old age Born: Some of Her Best pieces: See below for a video. She is one of the very few women composers from a long time ago that most musicians have heard of. Her father, Friedrich Wieck, was a famous piano teacher. She was a very good piano player pianist. She has had a great effect on the way piano concerts are done. For example, she was one of the first pianists to play music from memory. She earned most of the money in the Schumann household very unusual at the time! She did this by playing the piano and teaching. Brahms was in love with her. He even looked after her children while she played at concerts! She had a lot of sadness in her life. Her husband died many years before her, and four of her eight children died before her as well. After her husband died, she mainly played his pieces at concerts. She composed nothing after the age of 40. Should I expect to be the one? Choose another composer of classical music. This photograph is in the public domain. Click here for the source of this image, along with the relevant copyright information. Clara Schumann in old age. Clara Schumann Pianoconcerto in A minor, Op. 4. Vladimir Tsypin violin and Patricia Vila piano: Romance Opus 22 1. The person who posted this on YouTube simple writes:

Chapter 5 : Clara Schumann - the concert pianist, composer and wife of Robert in a nutshell

Robert Schumann (German: ; 8 June - 29 July) was a German composer and influential music critic. He is widely regarded as one of the greatest composers of the Romantic era. Schumann left the study of law, intending to pursue a career as a virtuoso pianist.

Five-year-old Clara remained with her father while Marianne and Bargiel eventually moved to Berlin, limiting contact between Clara and her mother to written letter and the irregular visit [5]. Ernst Carus, director of the mental hospital at Colditz Castle [5]. There, she met another gifted young pianist who had been invited to the musical evening, Robert Schumann , who was nine years older. While taking lessons, he rented a room in the Wieck household, staying about a year. He would sometimes dress up as a ghost and scare Clara, and this created a bond. She gave her first solo concert at the Leipzig Gewandhaus. In Weimar , she performed a bravura piece by Henri Herz for Goethe , who presented her with a medal with his portrait and a written note saying: In her creative hands, the most ordinary passage, the most routine motive acquires a significant meaning, a colour, which only those with the most consummate artistry can give. In when she was 18, he proposed to her and she accepted. Robert and Clara had to go to court and sue Friedrich. See "Family Life" section for specific detail. Clara wrote that he played "with a finish, a depth of poetic feeling, his whole soul in every note, so ideally, that I have never heard violin-playing like it, and I can truly say that I have never received so indelible an impression from any virtuoso. He played some of his own piano solo compositions. Both Schumanns were deeply impressed. Robert published an article highly lauding Brahms. Clara wrote in the diary that Brahms "seemed as if sent straight from God. Their relationship has been interpreted as bordering between friendship and love [21]. Tours, often to Britain, often with Joachim[edit] Drawing of Clara, Clara first went to England in April , while Robert was still living but unable to travel. Wylde, who Clara said had "led a dreadful rehearsal" and "could not grasp the rhythm of the last movement. Most often on the same concert programmes would be second violinist Joseph Ries and violist J. George Bernard Shaw , the leading playwright who was also a music critic, wrote that the Popular Concerts helped greatly to spread and enlighten musical taste in England. Saunders who managed all the arrangements. Clara was accompanied by her oldest daughter Marie, who wrote from Manchester to her friend Rosalie Leser that in Edinburgh Clara "was received with tempestuous applause and had to give an encore, so had Joachim. Piatti, too, is always tremendously liked. Performance repertoire[edit] During her lifetime, Clara Schumann was an internationally renowned concert pianist. Her only other piano concerto, Konzersatz F moll , was left unfinished. Later career; views of some other composers[edit] She was initially interested in the works of Liszt, but later developed an outright hostility to him. She wrote to Brahms, describing it as "a horrible piece". She gave some advice about the Adagio and he took it. She wrote to him and expressed her appreciation, but mentioned her dissatisfaction with the ending of the third and fourth movements. She rested for eighteen months before returning to the concert stage in March Clara Schumann played her last public concert in Frankfurt on 12 March Her partner was James Kwast. This section needs additional citations for verification. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. September Learn how and when to remove this template message Robert Schumann gave Clara Schumann a diary book on the day of their marriage. Part of her responsibility included making money, which she did by giving concerts, although she continued to play throughout her life not only for the income, but because she was a concert artist by training and by nature. However, the huge burden of duties in family lives continued to increase over time and had narrowed her ability as an artist. She hired a housekeeper and a cook to keep house while she was away on her long tours. She refused to accept charity when a group of musicians offered to put on a benefit concert for her. Clara and Robert had eight children:

Chapter 6 : Did Robert Schumann have children

Clara Wieck Schumann had a long and productive career but her personal life was plagued with numerous tragedies. Even though she gave birth to eight children, four of them predeceased her. In addition to raising her own large family, she was also saddled with the responsibility of raising some of her grandchildren.

The Artist and the Woman by Nancy B. Reich Suggested The Great Composers: Robert Schumann Clara Schumann In an era when women, apart from singers, almost never performed in public or composed, Clara Schumann did both. Unfortunately, her own compositions remained unknown until the second half of the twentieth century. Many are still unpublished and owned by private collectors, so we still cannot appreciate the full extent of her compositional achievements. Her father, Friedrich Wieck, studied theology in school but made his career in music. After concluding his studies, he settled in Leipzig where he taught piano, opened an instrument-selling business, and began a music lending library. He soon gained a reputation as a first-rate piano teacher and he even taught his future wife Marianne, whom he married in 1802, and his future son-in-law, Robert Schumann. When Clara was five, Wieck and Marianne divorced after eight years of marriage. Clara and her four brothers became the legal property of their father. Marianne remarried and moved to Berlin, limiting contact with her daughter to letters and intermittent visits. She studied piano with her father and violin, theory, and various areas of composition with the best teachers in Leipzig, Dresden, and Berlin. Career as a Virtuoso Pianist In 1815, at the age of nine, Clara performed for the first time in the Leipzig Gewandhaus and made her formal debut at the age of eleven. During this time, Friedrich sometimes behaved cruelly towards her, but Clara considered his strictness a blessing because it made her a more solid musician. Clara was one of the few pianists of her time to perform music from memory. In addition, not only did she promote her own compositions, but she also introduced the works of other major composers, including Johann Sebastian Bach, Domenico Scarlatti, Ludwig van Beethoven, Franz Schubert, and Robert Schumann. Due to a self-inflicted injury to his right hand, Schumann was the only composer of piano music among his contemporaries who did not perform in public, so Clara took on this task for him, beginning at the age of twelve, when she gave the first performance of his piano work Papillons in 1822. In his view, Robert Schumann was simply another unknown composer, while his daughter was already a famous and accomplished performer. Wieck loathed the idea of Clara, the supreme achievement of his life, marrying someone who he considered beneath her. In order to limit contact between the two, Wieck sent Clara, then seventeen, to Dresden and broke off all ties with his former pupil. Clara was kept on a hectic performance schedule with some tours lasting up to seven months. For years, she was torn between the father she revered and the man that she loved. While she was touring, Clara and Schumann wrote to each other secretly through an intermediary. The couple faced resistance from Wieck after announcing their plans to marry. Since Clara was still underage, Schumann turned to the courts in order to force Wieck into consenting, but Wieck countered with charges against Schumann, claiming everything from financial irresponsibility to alcoholism. After nearly a year of legal battles, the court sanctioned the marriage. Clara and Schumann wed on September 12, 1826, one day before her twenty-first birthday and settled in Leipzig. Four years later, in 1830, Schumann experienced a severe breakdown and the couple moved to Dresden at the recommendation of his doctors. During their marriage, Clara was pregnant ten times and bore eight children: Even with such a large family, Clara continued to perform, compose, and teach piano, while at the same time she supported Robert and his career. On the surface, the relationship seemed to be confining, but it proved to be quite beneficial for her as well as for him. Clara arranged many of his instrumental works for piano and performed them during her concert tours. Conversely, he paid homage to her compositional efforts by including many quotations from her works in his. As the years passed, Robert suffered from increasing mental illness and eventually attempted suicide in 1844 by throwing himself into the Rhine. Fishermen pulled him out of the icy water before it was too late. He entered a sanatorium in Endenich near Bonn. Because his doctors considered him to be dangerous, they forbid Clara to visit him for the two-and-a-half years he was there. During this time, Clara relied on support from her close friends, including the singers Pauline Viardot and Jenny Lind, the violinist Joseph Joachim, and the composers Felix Mendelssohn and Johannes Brahms. It was

with Brahms in particular that she developed an especially close bond. Clara did not see her husband again until the days just before his death. Schumann died in July of 1856 and Clara became a widow at the age of thirty-seven. Her compositions remained relatively unknown until interest in her creative output developed in the 19th century. In 1850, Clara became the principal teacher of piano at the Hoch Conservatory in Frankfurt, while simultaneously continuing her career as a performer. She appeared publicly for the last time in 1860 but continued to teach until she passed away in Frankfurt on May 20, 1895.

Chapter 7 : Is Schumann's legit and safe? Schumann's reviews and fraud and scam reports. calendrierde

-Johannes Brahms () met the Schumanns in , and remained a dear friend of both while they lived. -Robert's mental health was poor, and following a suicide attempt in , he was committed to the asylum at Enderich; he is said to have suffered from manic depression and psychosis.

Variations 11â€”15 Problems playing these files? In he wrote two of his four symphonies, No. He devoted to composing chamber music, including the Piano Quintet in E-flat , Op. In he wrote Paradise and the Peri , his first essay at concerted vocal music, an oratorio style work based on Lalla-Rookh by Thomas Moore. After this, his compositions were not confined to any one form during any particular period. He spent the first half of with Clara on tour in Russia. On returning to Germany, he abandoned his editorial work and left Leipzig for Dresden , where he suffered from persistent " nervous prostration ". As soon as he began to work, he was seized with fits of shivering and an apprehension of death, experiencing an abhorrence of high places, all metal instruments even keys , and drugs. Also published in was his Piano Concerto in A minor, Op. It is one of the most popular and oft-recorded of all piano concertos; according to Hutcheson "Schumann achieved a masterly work and we inherited the finest piano concerto since Mozart and Beethoven". In the winter, the Schumanns revisited Vienna, traveling to Prague and Berlin in the spring of and in the summer to Zwickau, where he was received with enthusiasm. This pleased him, since until that time he was famous in only Dresden and Leipzig. His only opera, Genoveva , Op. The text is often considered to lack dramatic qualities; the work has not remained in the repertoire. As early as the possibilities of German opera had been keenly realized by Schumann, who wrote, "Do you know my prayer as an artist, night and morning? And in his notebook of suggestions for the text of operas are found amongst others: Nibelungen , Lohengrin and Till Eulenspiegel. The insurrection of Dresden caused Schumann to move to Kreischa , a little village a few miles outside the city. Liszt gave him assistance and encouragement. The rest of the work was written later in , and the overture which Schumann described as "one of the sturdiest of [his] creations" in After [edit] Robert Schumann in an daguerreotype From to , Schumann composed in a wide variety of genres. Critics have disputed the quality of his work at this time; a widely held view has been that his music showed signs of mental breakdown and creative decay. More recently, critics have suggested that the changes in style may be explained by "lucid experimentation". According to Harold C. Schonberg , in his The Great Conductors: By the end of that year he completed his Symphony No. In he revised what would be published as his fourth symphony. From to he visited Switzerland, Belgium and Leipzig. On 30 September , the year-old composer Johannes Brahms arrived unannounced at the door of the Schumanns carrying a letter of introduction from violinist Joseph Joachim. Schumann was not at home, and would not meet Brahms until the next day. Brahms amazed Clara and Robert with his music, stayed with them for several weeks, and became a close family friend. He suffered a renewal of the symptoms that had threatened him earlier. Besides the single note sounding in his ear possibly evidence of tinnitus [citation needed] , he imagined that voices sounded in his ear and he heard angelic music. The theme was one he had used several times before: In the days leading up to his suicide attempt, Schumann wrote five variations on this theme for the piano, his last completed work, today known as the Geistervariationen Ghost Variations. He warned Clara that he feared he might do her harm. On 27 February , he attempted suicide by throwing himself from a bridge into the Rhine River his elder sister Emilie had committed suicide in , possibly by drowning herself. Rescued by boatmen and taken home, he asked to be taken to an asylum for the insane. During his confinement, he was not allowed to see Clara, although Brahms was free to visit him. Clara finally visited him two days before his death. He appeared to recognize her, but was able to speak only a few words. Another possibility is that his neurological problems were the result of an intracranial mass. Schumann did indeed hear an "A" at the end of his life. It was a form of tinnitus, or perhaps an auditory hallucination related to his major depressive episode. At times, he had musical hallucinations which were longer than just the single "A", but his diaries include comments from him about hearing that annoying single note. From mid-career on, she mainly performed music by leading composers. A hired cook and housekeeper tended to the children while she traveled. In , she first visited

England. She returned to London in and made regular appearances there in later years, often performing chamber music with the violinist Joseph Joachim and others. However, only the Five Pieces for Cello and Piano are known to have been destroyed. Schumann had considerable influence in the nineteenth century and beyond, despite his adoption of more conservative modes of composition after his marriage. He left an array of acclaimed music in virtually all the forms then known. Composer Sir Edward Elgar called Schumann "my ideal. The stamps were soon replaced by a pair featuring music written by Schumann.

Chapter 8 : Our Schumann Kids

Robert Schumann. This is a lithograph by Joseph Kriehuber from The image is in the public domain. Click here for the source of this image.

Brahms, Robert Schumann, Smetana. She made tours to England. She also taught piano from home, especially in her later years. The opening scene has Clara, played by Katherine Hepburn, playing a Liszt concerto played in fact by Artur Schnabel. Hepburn studied the piano and this piece in order to be able to give a very credible acting performance. Career and brief biography - Age 6: Her father gives her lessons including piano, violin, composition and theory of music. Robert Schumann age 18 meets her father. Clara gives her first public concert in Leipzig. Robert Schumann begins study with her father and takes up lodgings in their house. Clara gives her first solo concert and composes her first work for the piano. Concert tours in Germany and France with her father. She completes her First Piano Concerto. Robert Schumann starts to court her but her father opposes the relationship. Robert and Clara get engaged but her father refuses permission, thus beginning a 3 year feud. She continues her concert career with tours of Austria and France. The day before her 21st birthday the Court gives permission for her to marry Robert. They set up house in Leipzig. Birth of daughter Marie. Concert tours including Denmark. Birth of daughter Elise. Concert tour of Russia with Robert. Moves house to Dresden, Germany. Birth of daughter Julie, son Emil who died at one year old , and son Ludwig. Birth of daughter Eugenie. Brahms age 20 visits them, the start of a lifelong friendship. Robert sacked from his directorship. Concert tour of Holland with Robert. Robert tries to kill himself by jumping into the Rhine and is put into a mental asylum where he remains until he dies. Robert dies, age 39. Moves family to Berlin. More and more concert tours including Russia and Eastern Europe. Daughter Julie dies, aged 17. Concerts in England and Brussels. Moves her family back to Berlin. Moves to Frankfurt to teach piano at the Hoch Conservatory. Her son Felix dies, age 11. Her son Ferdinand dies, age 11. She teaches piano from home. Suffers a stroke at home and dies two months later. Piano Concerto in A Minor, Op. 11.

Chapter 9 : Clara Schumann Biography, Quick Facts, Introduction to Op. 37/12

Clara Schumann (/ ˈ ɛ ʃ u ː m ˈ ɛ • n / ; n ă e Clara Josephine Wieck; 13 September - 20 May) was a German musician and composer, considered one of the most distinguished composers and pianists of the Romantic era. She exerted her influence over a year concert career, changing the format and repertoire of the piano recital, while.

Beginning in the last quarter of the twentieth century however, her stature as a composer finally became recognized. Still, she cannot by any reasonable measure be ranked as a major composer, owing in great part to her relatively small output. She nonetheless wrote significant compositions in both the keyboard and vocal realms. Had she been able to devote more time to composition -- she was occupied by maternal matters much of the time, having given birth to eight children -- she might well have risen to the artistic heights of her husband. Some of her later works -- the Six Lieder, Op. Clara Wieck was born on September 13, , in Leipzig. She began studying the piano with her domineering and difficult father, whom her mother, a talented singer, later divorced. Wieck was a piano teacher of high repute. In , Robert Schumann began study with Wieck, at which time he first met Clara. At twelve Clara toured Europe with her father, achieving great success in Paris and throughout Germany. By she was recognized as one of the leading virtuosos in Europe, and her career as a composer was blossoming as well. In she and Schumann became engaged, with boisterous objections from her father. The break was made complete the following year when she married Robert Schumann. They would have eight children, and Clara would slowly watch her sensitive husband lose his sanity. The couple at first lived in Leipzig, where both taught at the University. Clara did not write much in the early years of her marriage, though she did complete the Six Lieder, Op. In , Robert Schumann suffered a mental collapse and attempted suicide, after which he was committed to an asylum where he lived for the rest of his life. He passed away in To this day, their exact relationship is unclear, but it is difficult to refute claims they had an affair. She lived in Berlin from to , at which time she moved to Baden-Baden. After briefly returning to Berlin in , she took a teaching post at the Frankfurt Hoch Conservatory She continued to concertize until She died of a stroke on May 20,