

Chapter 1 : Robert Schumann on Spotify

This list of compositions by Robert Schumann is classified into piano, vocal, choral, orchestral and chamber works. All works are also listed separately, by Opus number. Schumann wrote almost exclusively for the piano until , when he burst into song composition around the time of his marriage to Clara Wi.

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  32 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. 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 a German composer and critic born in Zwickau on June 8, A quirky, problematic genius, he wrote some of the greatest music of the Romantic era, and also some of the weakest.

Deutsch 8 June At 9. This substantial and roomy dwelling doubles as home and business premises, and is rented by the Schumanns between and She looks after him for two and a half years before he returns to his parental home in Owing to the success of the family business it is now possible for August Schumann to buy a house of his own: This dwelling is razed to the ground in March He begins Greek and French lessons. In August he goes to Karlsbad with his mother, where he encounters for the first time Ignaz Moscheles " This great pianist becomes his idol and Robert decides to emulate him"he intensifies his piano studies. He falls in love for the first time"with Emilie Lorenz who ten years later will marry his older brother Julius and become his sister-in-law. He begins to compose poetry and writes and produces a small play with school friends. It is probably in this year that he visits Dresden for the first time. He later records that his love of music at this age and his longing to be a pianist were almost in the order of a sickness. With a school friend"Friedrich August Pilzing"he plays a huge amount of music arranged for piano duet: In order to perform these works he establishes a school orchestra and takes over its direction. A new piano from the Viennese firm of Streicher is purchased for the Schumann household"in his will of August Schumann leaves this instrument to his youngest son Robert. Works by Mozart and Rossini are also heard, and other pieces are studied in piano scores. This collection, the first of many such home-made anthologies, is a kind of preparation for the writing of a projected tragedy to be entitled Der Geist. At this time literary activities exceed the musical. Robert is permitted to contribute to some of the many articles for encyclopaedias and yearbooks written by his father. He gathers together a volume of the poetry he has written between and Allerley aus der Feder Roberts an der Mulde and he pens a short autobiography as well as numerous translations from the Greek and Latin classics. He show early signs of his left-of-centre sympathies by founding a secret student organization; he also establishes a literary society at his school which will meet over thirty times. In March and April Robert falls in love with two girls from his home town: Nanni Petsch and, shortly afterwards, Liddy Hempel. These relationships arouse passionate feelings, but the friendships remain platonic there is no reciprocation from Liddy. He is eventually disillusioned and disappointed in both girls. The young composer goes on a walking tour encompassing Gera, Jena, Weimar where there is no attempt to visit Goethe , Gotha, Schnepfenthal and the Haydn town of Eisenstadt. He embarks on writing a novel entitled Selene. In May he conceives a passion for the complex and allusion-rich writing of Jean Paul " , the James Joyce of his time , an enthusiasm that will last a lifetime. By June Robert is already writing autobiographical reminiscences Juniusabende und Julitage in the style of this writer. For a while Robert is in love with three women Nanni, Liddy and Agnes simultaneously. The text is by young Schumann himself. In August the composer visits Prague and Teplitz where Liddy is taking a cure; the relationship with her, such as it is, comes to a definitive end. He plays a Kalkbrenner Concerto with the orchestra in January. Clara is already a well-known child prodigy. Her superior pianistic abilities make Robert despair. In early June he once again encounters Agnes Carus with whom he has fallen in love. An entry in his diary for 14 June reads: In June and July Schumann composes the following six songs the exact order is not known. By the beginning of August he receives a critical but encouraging reply. The composer now resolves to work on his piano-playing under the tutelage of Friedrich Wieck " in Leipzig. His notebook entitled Hottentottiana contains aphorisms and literary entries written almost daily. The end of the year finds him accompanying Agnes Carus in songs by Heinrich Marschner and studying piano concertos by Hummel in A minor and Kalkbrenner. In this year he writes a number of pieces for piano both solo and duet and an unfinished piano concerto as well as chamber music"none of which are published. He practises the piano diligently, sometimes five hours a day, but he finds it very hard to settle down and he neglects his university studies. This turns out to be a year of travel: Frankfurt and a Rhine journey May , Karlsruhe and Baden-Baden June , Switzerland and Italy"including visits to Milan and Venice August to October and thence back to Heidelberg where it had originally been his

aim to continue his legal studies. Papillons Op 2 is begun in this year. He studies composition fitfully with Heinrich Dorn – In May he embarks on a sexual relationship with a working-class girl named Christel we do not know her surname and contracts syphilis from her. This article, his debut as a critic, appears in the Allgemeine musikalische Zeitung in December of that year. In October he is unable to continue with his intensive piano studies because of an injury to his right hand. By November he writes that he is at last resigned to not being a concert pianist, on account of his hand, although in the following year he seeks out electrical treatment and homeopathy for this ongoing complaint. An unfinished G minor symphony is performed in Zwickau at the end of the year. Many years later he discovers that she has had a soft spot for him right from the beginning. He works on two piano sonatas, in F sharp minor Op 11 and G minor Op He suffers from depression and fear of madness, exacerbated by the death of his beloved sister-in-law Rosalie – , followed by the death of his twenty-seven-year-old brother Julius. He begins to gather a group of friends around him – Stegmayer, Ortlepp, Schunke and others – who become known as the Davidsbund, a group of artists which takes its name from the biblical story of David who slays Goliath: For this circle of young men allusive nicknames are the order of the day: This is published twice-weekly and immediately wins a readership. Although weighed down by work with the newspaper, and too busy to compose, he plays Schubert piano duets with friends and is generally happy. He is much taken up with Ernestine, in a passionate correspondence that has not survived. In September Ernestine visits the town of Asch. This coincidence inspires him to compose Carnival Op 9. In December the sudden death of his dear friend Ludwig Schunke – is a bitter blow. In January Clara and her father depart for a concert tour of North Germany. In April they return and it seems that Robert suddenly sees the sixteen-year-old Clara in a new and magical light. He has always admired and liked the gifted child and adolescent, but the vibrant young woman suddenly attracts him deeply. By June and July he is spending a great deal of time with her and his feelings for Ernestine begin to cool. Clara departs on another tour in July leaving the composer with a great deal to think about – he eventually breaks off his engagement with Ernestine in the early autumn. Clara studies the F sharp minor Sonata from the manuscript and plays it for Mendelssohn when he visits Leipzig and meets Schumann for the first time on 30 August. The younger composer regards Mendelssohn with the deepest reverence. Schumann meets Chopin for the first time, in September. On 13 December Schumann receives the last letter from his mother who dies on 4 February The biggest piano work of the year is the Concert sans orchestre Op A professorial man of the world can show understanding about such things, a prospective father-in-law is less likely to do so. In January Wieck sends Clara to Dresden for three months in order to separate the couple. He sends Clara a copy of the printed F sharp minor Sonata, dedicated to her. Clara writes back, under duress from her father, sending back all his letters. Robert is in a state of shock and desperation. He composes the Fantasie in C major Op 17 finished in December but otherwise this is not a year rich in composition: His work as a critic continues apace, and he develops his professional friendships with a wide range of musical figures in Leipzig, including Ferdinand David, Mendelssohn of course, and Sterndale Bennett visiting from London. Chopin will later dedicate his fourth Ballade to Schumann. There is inevitable tension between the would-be lovers: Clara is constantly away on tours and Robert is jealous about the amount of time that Clara is spending with the composer and critic Carl Banck, whom he regards as a rival. The couple are blissfully happy and actually meet on 9 September for the first time in seventeen months. Ruptures in the correspondence due to the clandestine nature of their relationship as in October of this year are bound to occur and always reduce Schumann to a state of desperation. Vienna plays a large part in the plans and hopes of this year because in March Wieck announces that he would perhaps be willing to countenance a marriage on the condition that Robert and Clara leave Leipzig and live elsewhere. Robert celebrates his twenty-eighth birthday in June in a peaceful and happy mood. Later in the month he is delighted and moved to hear the mezzo-soprano Pauline Viardot – for the first time. He decides he can publish his musical newspaper in Austria, and plans to find accommodation in Vienna for a married couple. Robert and Clara meet secretly, believing that they are soon to be together permanently. Wieck changes his mind in August and is once again virulently opposed to the marriage. As a critic he is able to attend many concerts – there is a famous review of a Liszt recital. Negotiations with Haslinger concerning the potential publication of the NZfM in Vienna quickly break down. Much that seemed

hopeful earlier in the year now seems to have reverted to its former pessimistic position. It will be the middle of August before the couple see each other again. Schumann experiences a spasm of jealousy concerning the musicologist Gustav Schilling who will publish a major musical encyclopaedia whom he believes is in love with Clara. In March Robert definitively decides that neither he nor his newspaper will fit into Viennese life; by 8 April he is back in Leipzig. There is little enduring that has come from this Viennese excursion apart from *Faschingsschwank aus Wien* Op 26 and the *Drei Romanzen* Op

Chapter 3 : Myrthen, 26 songs for voice &€ | Details | AllMusic

ROBERT SCHUMANN (-) The son of a bookseller, publisher and writer, Robert Schumann showed early abilities in both music and literature, the second facility used in his later writing on musical subjects.

Stereo This title is currently unavailable. A shipping surcharge will be added to this title if shipped outside of the U. Click here for details. Seemingly inspired by the wonderful programme assigned him by Johnson, he executes it with bitingly intense tone and an innate feeling for the German language, his high baritone easily encompassing every test placed on it by the lengthy programme Read more Johnson also points out the foretaste of Mahler in the third of the Peter songs, a piece Maltman sings with just the right touch of vulnerability All you have to do is listen to the first track, the Op. And from there it just gets better and better as the twosome tears through the next three songs with sheer theatrical flair, impeccable technique, and unwavering musicality. But the same observations could be applied to most of these songs, which consistently benefit from the truly remarkable partnership of pianist Graham Johnson, always in sync with and supportive of the singers and totally aware of the texts and the demands of phrasing and vocal inflection. Since every bit of the music is presented as winningly as possible, all in warm, natural sound that perfectly complements the Gestalt of the material, let me therefore just speed you toward your nearest vendor by saying that this disc could not be more highly recommended. A few of the CDs I get for review - very few - have stickers on them, saying "Promotional copy: This is rare enough for me to notice when I get a CD or box with such a sticker, and this set had one on the front of the box. My first thought was this: One of the landmark collections of Schumann lieder? It is a compilation of the original CDs, each of which presented a selection of songs by one or more singers. Unlike the Schubert set, where most discs featured only a single singer, with the exception of those songs written for multiple singers, the Schumann set has several discs featuring two, three or four singers. The songs here are on ten CDs, all chock-full of music; there are songs including a few by Clara Schumann in just over twelve-and-a-half hours. This set contains 41 fewer songs, and one CD less, than the original series. The part-songs are not included in this set; it would be more correctly called "The Complete Solo Songs and Duets". When I knew I was going to get this set for review, I listened to some of the Schubert set, which I bought several years ago when it was released as a "budget" box. Whether chronologically, by singer, or at random I have an iTunes playlist to listen at random , that set is a joy to listen to. Naturally, there is one constant across that set, and across this one as well: Graham Johnson, the marvellous accompanist who is at the origin of both of these series. Not only did he suggest creating the Schubert series, first, then its follow-ups in addition to the Schumann lieder, there is a new Brahms set underway, and a series of French songs as well , but he also chose the singers and their songs. Johnson deserves a huge amount of praise, not only for his back-office work on these series, but also for the quality of his accompaniment, and especially the consistency that he exhibits throughout the thirteen years it took to record this cycle and the more years it took for the Schubert to see completion. The same was the case for the Schubert, and, for some time, there were suggestions that his voluminous commentaries on the Schubert lieder would be published in book form, but that idea seems to have hit a dead end. But while the notes are important, and are a work of their own, the music is what counts. We have here 18 excellent lieder singers exploring one of the monuments of the genre. Listening to such music chronologically means that, often, you bounce from one singer to another, which may be disturbing for some. The main song cycles - the Dichterliebe, the Opp. While some listeners may not appreciate this approach, I find that it gives the music a bit more variety. Between late and , for example, he composed no lieder; and between December and March , he only composed eight songs. If interested, and if you have enough other Schumann recordings, you can hunt out what he was composing during these periods when songs took a back seat. But you can also realize that in , his "Liederjahr", he composed some solo songs, and songs between and August , after which he would only compose another 38 songs before his last song written in September There are three well-known song cycles - Dichterliebe, the Op. What is most delightful in a set like this is to discover music with which you may be unfamiliar. Spanning a dozen years, from to , these recordings are remarkably homogenous, though one does encounter the occasional track whose volume

differs from its surroundings. Remember, the songs are presented here chronologically, so any single disc has songs recorded at many different times. What more can I say, other than, go out and buy this set, now! Priced at about the cost of five discs, this is an essential set for any lieder lover. Hyperion told me that the part songs - other than a handful - were not included in this set because they had not recorded all of them.

Chapter 4 : Robert Schumann Sheet Music Downloads at calendrierdelascience.com

Robert Schumann: Robert Schumann, German Romantic composer renowned particularly for his piano music, songs (lieder), and orchestral music. Many of his best-known piano pieces were written for his wife, the pianist Clara Schumann.

Variations 11™ 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 5 : Robert Schumann Songs – Music Database

Schumann wrote these songs to poems by Hans Christian Andersen, an author best known today for his fairy tales, and dedicated them to the poet, who had visited Robert and Clara Schumann earlier.

Chapter 6 : List of compositions by Robert Schumann - Wikipedia

When one listens to this exquisitely descriptive music of Robert Schumann() it is hard to comprehend the stark reality of his 'troubled' life. He fought a losing fight against frustration, poverty, and melancholia, which eventually necessitated his removal to a private sanatorium, where he eventually died.

Chapter 7 : Schumann: Complete Songs - Hyperion: | Buy from ArkivMusic

About Robert Schumann. Though he struggled with drinking, depression, and venereal disease, a single sentence in Robert Schumann's diary on May 8, , signals the German-born composer's tragic demise as a pianist: "The third [finger] is coming on reasonably well through the use of the cigar mechanism."

Chapter 8 : AGCD The Songs Of Robert Schumann | Albums | Audioguy | NativeDSD Music

SO-DUO: Olga Zinovieva (soprano), Sergey Smirnov (piano) 16/10/; Alblasconcerten, Steeckershil, Bleskensgraaf, The Netherlands R. Schumann ().

Chapter 9 : Robert Schumann | German composer | calendrierdelascience.com

Schumann's songs are among the greatest musical achievements of the nineteenth century, and this is the perfect release with which to mark the composer's th birthday. This marvellous collection comprises Schumann's complete songs, presented for the first time in their chronological sequence of composition, with complete song texts, and.