interesting for its attempt to abolish the recitative, which Schumann regarded as an interruption to the musical flow. The subject of *Genoveva,* based on Tieck and Hebbel, was in itself not a particularly happy choice; but it is worth remembering that as early as 1842 the possibilities of German opera had been keenly realized by Schumann, who wrote, “ Do you know my prayer as an artist, night and morning ? It is called ‘ German Opera.’ Here is a real field for enterprise . . . something simple, profound, German.” And in his notebook of suggestions for the text of operas are found amongst others: *Nibelungen, Lohengrin* and *Till Eulenspiegel.* The music to Byron’s *Manfred* is pre-eminent in a year (1849) in which he wrote more than in any other. The insurrection of Dresden caused Schumann to move to Kreischa, a little village a few miles outside the city. In the August of this year, on the occasion of the hundredth anniversary of Goethe’s birth, such scenes of Schumann’s *Faust* as were already completed were performed in Dresden, Leipzig and Weimar, Liszt as always giving un- wearied assistance and encouragement. The rest of the work was written in the latter part of the year, and the overture in 1853. From 1850 to 1854 the text of Schumann’s works is extremely varied. In 1850 he succeeded Ferdinand Hiller as musical director at Düsseldorf; in 1851-1853 he visited Switzer­land and Belgium as well as Leipzig. In January 1854 Schumann went to Hanover, where he heard a performance of his *Paradise and the Peri.* Soon after his return to Düsseldorf, where he was engaged in editing his complete works and making an anthology on the subject of music, a renewal of the symptoms that had threatened him before showed itself. Besides the single note he now imagined that voices sounded in his ear. One night he suddenly left his bed, saying that Schubert and Mendelssohn had sent him a theme which he must write down, and on this theme he wrote five variations for the pianoforte, his last work. On the 27th of February he threw himself into the Rhine. He was rescued by some boatmen, but when brought to land was found to be quite insane. He was taken to a private asylum in Endenich near Bonn, and remained there until his death on the 29th of July 1856. He was buried at Bonn and in 1880 a statue by A. Donndorf was erected on his tomb.

His wife, Clara Schumann (1819-1896), trained from an early age by Wieck, had a brilliant career as a pianist from the age of thirteen up to her marriage. In the various tours on which she accompanied her husband, she extended her own reputation beyond the borders of Germany, and it was thanks to her efforts that his compositions became generally known in Europe. From the time of her husband’s death she devoted herself principally to the interpretation of her husband’s works, but when in 1856 she first visited England the critics received Schumann’s music with a chorus of disapprobation. She returned to London in 1865 and continued her visits annually, with the exception of four seasons, until 1882; and from 1885 to 1888 she appeared each year. In 1878 she was appointed teacher of the piano at the Hoch Conservatorium at Frankfurt, a post which she held until 1892, and in which she contributed greatly to the modern improvement in technique. As an artist she will be remembered, together with Joseph Joachim, as one of the first executants who really played like composers. Besides being remembered for her eminence as a performer of nearly all kinds of pianoforte music, at a time when such technical ability was considerably rarer than in the present day, she was herself the composer of a few songs and of some charming music, mainly for the piano, and the authoritative editor of her husband’s works for Breitkopf and Härtel.

The following are the chief compositions of Robert Schumann.

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| *Pianoforte Works.* |
| Papillons (op. 2) 1829-1831 |
| Etudes symphoniques (op. 13) ..... 1834  Carnaval (op. 9) 1834-1835 |
| Sonata in F sharp minor (op. 11) . . . . 1835 |
| Sonata in G minor (op. 22) . . . . 1833-1835 |
| Kinderszenen (op. 15) 1836 |
| Fantasia in C (op. 17) 1836 |
| Fantasiestücke (op. 12) 1837 |

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| Kreisleriana (op. 16) 1838  Novelletten (op. 21) 1838  Faschingschwank aus Wien (op. 26) .... 1839  *Songs and Choral Works.*  *Songs:—*“ Liederkreis ” (Heine), nine songs (op. 24)  “ Myrthen,” twenty-six songs (4 books) (op. 25) .  “ Liederkreis” (Eichendorff), twelve songs (op. 39).  “ Frauenliebe und Leben ” (Chamisso), eight songs 1840  (op. 42)  “ Dichterliebe,” sixteen songs from Heine’s *Buch der*  *Lieder* (op. 48)  “ Belsatzar,” ballad (Heine) (op. 57).  Song, “ Tragödie ” (Heine) from op. 64 . . . 1841  Ballad, “ Der Handschuh ” (Schiller). . probably 1851 Songs from Wilhelm Meister and Requiem for Mignon  for chorus (op. 98) 1849  Spanische Liebeslieder (op. 138) 1849  *Choral and Dramatic Works:—* "Paradise and the  Peri,” for solos, chorus and orchestra (op. 50) . 1843  Faust music . . 1844-1853  “ Genoveva,” opera 1848  Manfred music 1849  “ Der Rose Pilgerfahrt ” (Moritz Horn), for solos,  chorus and orchestra (op. 112) . . . .  “ Der Königssohn ” (Uhland), for solos, chorus and 1851  orchestra (op. 103)  “ Des Sängers Fluch" (Uhland) for solos, chorus and orchestra (op. 139)  Mass for four part chorus and orchestra (op. 148) . 1852  "Vom Pagen und der Königstochter,” four ballads  (Geibel) for solos, chorus and orchestra (op. 135)  “ Das Glück von Edenhall,” ballad (Uhland); for  solos, chorus and orchestra (op. 143) . . . 1853  Festival overture on the *Rheinweinlied* for 1853  orchestra and chorus (op. 123) . |
| *Chamber Music.*  Three quartets for strings in A minor, F and A  (op. 41)  Quintet for pianoforte and strings in E flat (op. 44) Quartet for pianoforte and strings in E flat (op. 47) 1842 Fantasiestücke for pianoforte, violin and violoncello  (op. 88) -  Andante and variations for two pianofortes (op. 46)@@l 1843 Trio for pianoforte and strings in D minor (op. 63). Trio for pianoforte and strings in F (op. 80) . . 1847  Fantasiestücke for clarinet and pianoforte (op. 73).  Five “ Stücke im Volkston ” for piano and violoncello  (op. 102) . . . . . . . . . 1849  Three Romances for oboe and piano (op. 94) .  “ Märchenbilder ” for pianoforte and viola (op.113)  Sonata for pianoforte and violin in A minor (op. 105) 1851  Trio for pianoforte and strings in G minor (op. no). Sonata for pianoforte and violin in D minor (op. 121) “Märchenerzählungen,” four pieces for clarinet,  viola and pianoforte, probably written in . . 1853 |
|
| *Orchestral Works.* |
| B flat Symphony (op. 38)  Fourth Symphony in D minor (op. 120)@@2 . . 1841  Overture, Scherzo and Finale J  Second Symphony in C (op. 61) 1846  Third or “ Rhenish ” Symphony in E flat (op. 97) . 1850 |
| *Concertos and Concert-Stücke.* |
| For Pianoforte in A minor (op. 54) . . . 1841-1845  Concert-stück for four horns (op. 86). . . .  Introduction and Allegro-appassionato for Piano- 1849  forte (op. 92)  Concerto for Violoncello (op. 126) .... 1852 |

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@@@1 Originally for two pianofortes, two violoncellos and horn. The

original version (which contains four additional variations) was published in 1893. \*

@@@2 Revised 1851 ; original version published 1891.