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Rarebooksclub.com, United States, 2012. Paperback. Book Condition: New. 246 x 189 mm. Language: English . Brand New Book ***** Print on Demand *****.This historic book may have numerous typos and missing text. Purchasers can download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1893 Excerpt: . Glueekcs Genug, Verrufcne Stcllo, im Walde, etc., are well calculated to fix the indefinite spirit of romantic dreaminess to a distinct idea, though it can hardly be said that the words are necessary to explain the meaning of the music. In the Variations Schumann uses the form with greater freedom than had been done heretofore, but with a superior lavishness of feeling and vital energy. The first (op. 1) shows some of Moscheles, technic, and the Impromptus (op. 5) are fashioned after the manner of Beethoven's Eroica variations over a fundamental bass, while the Symphonic Etudes--in form of variations--are on the largest scale, and insure him a place among the foremost composers for the piano; the form is here treated with the most genial audacity, and the technic necessary for the expression of the exuberant flow of ideas is reinforced to the utmost limits of true bravoura style. That Schumann was not inconsiderate of technical development is apparent in his version of the Faganini Etudes and the Toccata. The power of shaping his ideas to the requirements of larger forms seems to grow on him in course of time. He is most lavish in beautiful ideas in his first two sonatas, and considerable improvement in the adjustment and congruency of form and idea must be admitted in his third sonata (op. 22) over the two previous ones; still he fails to obtain unity of form at least in the allegro movements. The phantasie, op. 17,...

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